





English Etymologies.

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# English Etymologies,

BY

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Nor rude nor barren are the winding ways  
Of hoar antiquity—but strewn with flowers.

WARTON.

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## P R E F A C E.

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THE Work now presented to the Public is intended as a small contribution towards the history of the English language. It is well known to philologers that many of our most important words stand in great need of illustration, the common notions respecting their origin being unsatisfactory, and often manifestly erroneous. Accordingly, I have chiefly examined the standard words of our language, and have seldom introduced the consideration of obsolete terms or mere provincialisms. I think that a large proportion of the observations contained in this Work will be found to be new; for I have seldom given any well known etymologies, except with the intention of illustrating either a preceding or a subsequent article.

In giving the opinion of previous inquirers, I

have frequently quoted Johnson, and also Thomson's *Etymons of English Words*. But it is evident that Johnson had no taste for etymology, so that the assistance to be derived from him is usually rather meagre. Thomson, on the contrary, was a remarkably acute philologist, and his work is a *multum in parvo* of great utility.

To diversify the dry aspect of a dictionary, I have occasionally introduced some articles of greater length, approaching more nearly to the dimensions of an Essay. Indeed it often happens that in seeking for the origin of a single word, a much wider field of inquiry opens before the eye, and if carefully pursued, ultimately leads to the most unexpected conclusions, bearing upon the history, belief, manners, and customs of primitive times; and sometimes with such a force of evidence as to leave no doubt whatever on the mind of the inquirer of the occurrence of particular events, or the existence of peculiar customs, respecting which History is entirely silent:—and of the falsity of many things on the other hand that have been handed down to us undoubtedly in her pages.

But whoever follows philological researches must not expect an universal assent to the conclusions he may arrive at, however true they may be.



Like one who follows Ariadne's clue through a tortuous labyrinth, he may be himself convinced of its safe guidance, but unable to convince others—who have taken a different path.

Etymology is the history of the languages of nations, which is a most important part of their general history. It often explains their manners and customs, and throws light upon their ancient migrations and settlements. It is the lamp by which much that is obscure in the primitive history of the world will one day be cleared up. At present much that passes for early history is mere vague speculation: but in order to build a durable edifice upon a firm foundation, materials must be carefully brought together from all quarters, and submitted to the impartial and intelligent judgment of those who are engaged in similar inquiries.

The first part of the book is devoted to a general  
 introduction of the subject, and to a discussion of the  
 various methods which have been employed for the  
 purpose of determining the true value of the  
 constants which enter into the equations of  
 the theory. The second part is devoted to a  
 detailed treatment of the theory of the  
 motion of the planets, and to a discussion of the  
 various methods which have been employed for  
 the purpose of determining the true value of the  
 constants which enter into the equations of  
 the theory. The third part is devoted to a  
 detailed treatment of the theory of the  
 motion of the comets, and to a discussion of the  
 various methods which have been employed for  
 the purpose of determining the true value of the  
 constants which enter into the equations of  
 the theory. The fourth part is devoted to a  
 detailed treatment of the theory of the  
 motion of the moons, and to a discussion of the  
 various methods which have been employed for  
 the purpose of determining the true value of the  
 constants which enter into the equations of  
 the theory. The fifth part is devoted to a  
 detailed treatment of the theory of the  
 motion of the stars, and to a discussion of the  
 various methods which have been employed for  
 the purpose of determining the true value of the  
 constants which enter into the equations of  
 the theory. The sixth part is devoted to a  
 detailed treatment of the theory of the  
 motion of the galaxies, and to a discussion of the  
 various methods which have been employed for  
 the purpose of determining the true value of the  
 constants which enter into the equations of  
 the theory. The seventh part is devoted to a  
 detailed treatment of the theory of the  
 motion of the universe, and to a discussion of the  
 various methods which have been employed for  
 the purpose of determining the true value of the  
 constants which enter into the equations of  
 the theory.

# ENGLISH ETYMOLOGIES,

&c.

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## *Concert.*

It appears to me that Johnson fails entirely in his etymology of this word. He derives it from the Latin *concertare*, which means, to fight, dispute, quarrel: ex. gr.—

Concertare cum inimico.—(Cicero.)

Pluribus de regno concertantibus.—(Suetonius.)

Ait modò hoc, modò illud, studio concertationis—“out of love of dispute, or wrangling.”—(Cicero.)

And, “contradictory opinions, where no two persons agree together,” are called by Pliny,

Concertationes sententiarum, nullo idem censente.

Now, is this like a *Concert*, harmony, or concord? Is it not rather the direct reverse?

It is true that Johnson has thought fit to

translate the verb *concertare* differently, and he gives the following as the translation of it:—

“To prepare themselves for some public exhibition or performance, by private encounters among themselves.”

But where does he discover any authority for such a meaning?

The true etymology is given in Lemon's Dictionary; namely, *Concert*, from the Latin *concentus*, several voices singing in harmony.

*Concentus*\* is from *concinere*, to sing together. From hence, by a natural metaphor, come the expressions — To *concert* together. A *concerted* plan (one in which several agree or unite). A *concerted* signal. Acting by concert.

### *Garland.*

Nearly the same in French and Italian,—*guirlande*, *ghirlanda*. But the Spanish presents the important variation, *guirnalda*.

I think this word comes from the Latin *Coronale*, a wreath of flowers.†

Cor'nal. Guirnal. Guirnalda.

\* A Symphony (*συμφωνία*, from *φωνη*, a voice).

† A Spanish word nearly allied, is, *coronilla*, the crown of the head.

The superfluous D need not create a difficulty. It is frequently added after L, as in the Spanish,

Humilis, *humilde*;

Rebellis, *rebelde*.

### *Raisin.*

In French the same. Ménage derives it, correctly, from racemus, a bunch of grapes.

### *Currant.*

In French, dried currants are called “raisins de Corinthe.” And it is generally said that they derive their name from Corinth. It must be acknowledged that they come to us from that neighbourhood; the isle of Zante, however, appears to be their chief place of growth. These currants are the produce of a diminutive species of grape.

I rather incline to a different etymology; and I would suggest that currant is the Greek word *κορυμβος*, a bunch of grapes. This word, pronounced by the vulgar, would certainly become “*currumb*” or “*currump*,” the change from which to *currant* is extremely easy.

The English currant bush (*ribes rubrum*) is probably named from the general resemblance of its clusters of fruit to diminutive grapes.

*Foxglove.*

In Welsh this flower is called by the beautiful name of *maneg ellyllon*, or, the fairies' glove.

Now, in the days of our ancestors, as every one knows, these little elves were called in English, "the good folks."

No doubt then, these flowers were called "the good folks' gloves," a name since shortened into foxgloves.

The plant is called in French, *gantelée* (little glove); in Latin, *digitalis*; and in German, *fingerhut* (thimble).

It is worthy of remark, that the Greeks appear to have called it by a name which is different from the above, but not inappropriate, "the trumpet flower." At least, so I conjecture from the name *salvinca* applied to it in the middle ages (see *Reliq. Antiq.* p. 36), which is doubtless from the Greek, *σαλπιγγα*, a trumpet.

*Druid.*

The etymology from *Δρῦς*, an oak, is strongly supported. Welsh, *derw*, an oak: *Derwydd*, a Druid.\* Welsh, *darogan*, to prophecy, seems to come from *daro* (an oak), *gan*, to sing. As in

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\* Pronounced, *derû*, *Derûyth*.

Latin, vaticinium, from *canere*. This reminds one of the *fatidicæ quercus* of old.

The Anglo-Saxon *Dry* appears to be derived from *Druid*. (Exod. 8, 19), "Then the magicians said," is translated, "Tha cwædon tha DRYAS." And *Dry-cræft* was Magic.

Another etymology has, however, occurred to me:—from *Druhtin*, the name of the Supreme Being in ancient German. If this were the case, "*druid*" would mean a priest or prophet, an expounder of the divine oracles: just as the Latin *divinus*, a soothsayer, comes from *divus*, or deus.

Whence does the Persian Dervish take his name? It bears a resemblance to the Welsh Dervyth, or Derwydd.

### *Canopy.*

Usually derived from *κωνωπειον*, a mosquito-net, which is from *κωνωψ*, a mosquito. If this etymology were true, it would be one of the most extraordinary changes of meaning in a word that could well be imagined. For what a vast interval there is from the idea of a mosquito-net to that, for instance, of the *CANOPY of Heaven!*

But I believe that the resemblance of the word *Canopy* to *κωνωψ*, a gnat, is purely accidental, and that it had a very different origin.

*Canopy*, I think, meant originally a tent, or pavilion.

Isaiah, 40.—“It is He that stretcheth out the heavens as a curtain,\* and spreadeth them out as a tent to dwell in.” See also Psalm 104, 2.

So that the phrase “*Canopy of Heaven*” is highly proper, provided *canopy* meant originally a tent to dwell in.

The material whereof tents are made is called in Russian, *konopel*; Latin, *cannabis*; Italian, *canapa*; French and English, *canevas*, *canvas*.

Of these, the Slavonic *konopel* comes nearest to *conopeum* in Latin; while the Italian *canapa* seems the origin of our *canopy*, as well as of the French and Italian *canapé*, a chair of state.

### *Sister.*

Almost the same in the other Teutonic lan-

\* Ennius speaks of the *cæli cortina*, which some translate *cauldron*; it is surely the *curtain of heaven*. Spanish and Portuguese *cortina*, a curtain, no doubt from an ancient Latin word.

*Cortina*, an oracle, is a curious word:—

“Neque te Phœbi *cortina* fefellit.”

Virg. *Æn.* 6, 347.

It makes one think of a tabernacle veiled with *curtains*, from behind which issued an oracular voice. The ceremonial of the Delphic oracle, and the notions connected therewith, may have changed greatly during the lapse of ages.



guages ; even in Russian it is *sestra*. The French *sœur* differs considerably. In the time of Philippe le Bel it was written *sereur*, from the Latin *soror*.

### *Poland.*

German, *Polen* or *Pohlen*. The English have altered the last syllable into *land* by adding a D. But this is incorrect: "*land*" is not wanted ; but if added at all, it should have been *Polenland*. [Formerly in English we said *Polayn*.]

I derive *Polen* from the Slavonic word *pole* (la campagne), whence adj. *poloski*, flat or plain, because that country consists of immense plains.

I have since found the same etymology in Cluverius, so that I suppose it is the received one.

A similar name is that of the Netherlands, or *Niederlande*.

### *Rib.*

*Rib*, in German, *rippe*, is akin to the Latin *ripa* (*side of a stream, river-side, sea-side, sea-coast*).

A *rib* is, in Latin, *costa* ; in French, *côte*.

Italian, *costa* means (1) a rib, (2) a coast.

French, *côte* has the same two meanings.

The same analogy is seen in—

Italian ; *canto*, the side.

Danish ; *kant*, the sea-coast.

But whether *litus*, the sea-shore, is related to *latus*, the side, is doubtful. The analogy of the above examples is in its favour.

In Russian, a *rib* is *rebro*.

#### *Bark.*

French, *barque* ; Italian and Spanish, *barca* ; Russian, *barka* (boat) ; hence, *embarquer*, *embarcar*, &c.

A very general word, probably ancient.

Thomson thinks that *Arca*, a ship or ark, is related to this.

#### *Russet.*

Byzantine Greek, *ροσσιος*, red, red-brown ; Latin, *russeus*. The Italian *rosso*, red, is related to this.

#### *Sledgehammer.*

Anglo-Sax. *slecge*, related to German, *schlagen*.

#### *Ague.*

By some derived from *acuta* febris, but badly enough, since it is the reverse. Thomson shews that it comes from Anglo-Sax. *ege*, a trembling. And Murray (Hist. of the European Languages, p. 417) derives it from Sanscrit *ej*, to tremble. Perhaps the two etymologies coincide.

*Field.*

Tooke derives this word from *fell'd*, because he says it means land prepared for cultivation by *felling* the timber on it. As if England or Europe had been until then one primæval forest!

This puts one in mind of the American traveller, who crossing Salisbury Plain, declared it was the most magnificent *clearing* he had ever beheld!

Tooke did not consider that the Germans and Anglo-Saxons also say *feld*; the Dutch, *veld*; the Danes, *felt*, &c.

It appears to me to be related to another Anglo-Sax. word, viz. *fold*, the earth, the ground: whence *fold-buende*, the inhabitants. This word is also the Icelandic *fold*, terra.

*Ball.*

Παλλα, is found in Greek; *pila*, in Latin; *bille*, in French; as well as *balle*.

*Polit*, pilâ ludit. (Festus).

*Racket.*

The Italians say *lacchetta*.

Racket, from *lacchetta*, Fr. *lacet*, *laqueus*, a net: meaning "anything made of net-work, interlaced, or reticulated."

*Agate. Jet.*

*Jet*, in French, *jais*, formerly *jayet*. Ménage derives it from *gagates*, and so does Thomson. Ainsworth, and Facciolati (ed. Baily), translate *gagates* by *agate*; but this appears to be erroneous, because Pliny distinguishes between *achates* (*agate*) and *gagates* (*jet*). The latter he describes as follows (36, 19): *Gagates lapis niger est, pumicosus, non multùm a ligno differens, levis, fragilis: odore, si teratur, gravis: cùm uritur odorem sulphureum reddit.*

*Ermine.*

From *Armenia*. The Ermine was the *mus Ponticus* of the ancients (see Ménage). Ville Har-douin calls the Armenians *Hermine*s, and he gives the same name to these little animals. In Spanish the Ermine is *Arminio*.

*Floss Silk.*

Span. *seda flova*; soft, untwisted silk.

*Knoll.*

From the Anglo-Sax. *hnol* (summit, *head*).—Used in the latter sense by Shakspeare—"an ass's *noll*."

Many words that signify "mountain" also mean

the “head;” as *pen* in Welsh, which is *ben* in the Highlands.

*Gust.*

A *gust*\* of wind, from German *geist* (spiritus, ventus). Anglo-Sax. *gast*.

*Cock.*

From *κοκκυζω*, *cucurio*.

Ουκετι κοκκυζει, he no longer crows.—(Aristot. Animal. lib. 9.)

Κωκαλον ειδος αλεκτρυωνος. (*Hesych.*)

*Husk.*

“The husks that the swine did eat.”—Luke, 15, 16. From Spanish *casca*, † husks of grapes—rind or bark—any skin or integument.

To the same root I would refer the Italian *crusca* (bran); Span. *cascara*, (husk, bran).

*Ogre.*

Generally derived from the nation of the Oïgours, which is probably correct, since nothing could exceed the terror inspired by the Huns and

\* The same in Icelandic.

† *h* for *c*, as *hund*, canis: *haut*, *hut*, cutis, &c.

other Asiatic barbarians, when they attacked Europe, and helped to overthrow the Roman empire.

The following resemblances may, however, be remarked :—

Iceland. *ugr*, terror.

Anglo-Sax. *oga*, dread, terror.

Mæso-Goth. *ogan*, to fear.

### *Porringer.*

From *porridge* ; so *pottinger* from *pottage* ; which words seem nearly the same.

### *Starch.*

German, *Stärkmehl*, from old German *starch* (strong, stiff), now *stark*.

### *Launch.*

To *launch* a vessel is from the French *lançer*, or *élançer*. But the boat called a *launch* is from the Spanish *lancha* (long-boat), which is from the old German *lanch* (long), Scotch and German, *lang*.

### *Lance.*

A *lance*, Latin *lancea* (which is said to be vox Hispanica\* vel Gallica), comes probably from the

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\* Varro. Diodorus.

same old Teutonic word *lanch* (long) ; compare Homer's epithet of *δολιχοσκιον* applied to a spear. Indeed the Greek *λογχη* (not found in the Iliad or Odyssey, but used by Pindar) seems to be the same as *lanch* or *lance*, as was long ago observed by Festus.

### *Thing.*

So very abstract a term as a *thing* must have caused some difficulty to our early ancestors to determine what they should call it.

They made choice of a term derived from the verb "to *think*."

*Anything* is *anythink*—whatever it is possible to think of. So in German, *ein ding*, comes from *denken*.

This etymology is farther confirmed by the Latin *Res*, a thing—derived from *Reor*, I think.

### *Trice.*

To do a thing in a *trice*, or in a *trice of time*, means "as rapidly as possible."

Johnson is not happy in his derivation of this word from the French *trait*. Nor do I find the true etym. in other authors.

Time is divided by astronomers into minutes, seconds, and thirds, each of which is 60 times

less than the preceding. To do a thing in a *second*, is a very common phrase. To do a thing in a *trice*, means to do it in a *third*, or the minutest portion of time that can be expressed.

From the old French *une tierce*.

### *Henbane.*

The name would seem to imply that this plant is fatal to hens, like

Wolfsbane, translated from *lycoctonum*.

Leopardsbane, *pardalianches* (from *αρχειν*).

But the old English name was *henne-bone*, as appears from the glossary in *Reliq. Antiq.* p. 37.

Now *bone* meant a *bean* (as in German, *bohne*, a bean), and that this is correct appears from the Greek name for the same plant, viz. *hyoscyamus*, *ὄσ κβαμος* (*κβαμος*, a bean). The French have shortened *hyoscyamus* into *jusquiame*.

### *Southernwood.*

*Artemisia Abrotanum*, L. Southernwood.

A very inappropriate name; for, what has it to do with the *south*? And so far from affording a particular kind of *wood*, it is only a low shrub, or herb.

Both these errors are corrected by the old



English name of *Suthe-wurt*,\* or the Soothing-wort; for, this genus of plants is soporific, witness the absinthium,† which takes its name from the Syriac, *ab-sintha* (pater somni), cause or author of sleep. See Schleusner, *Lex. Vet. Test.* v. *Αψιθιον*. And the meaning is the same in Arabic.

### *Houseleek.*

This plant bears no resemblance to a *leek*. The Germans call it *hauslaub*, which is, literally, *house-LEAF*.

Which therefore seems to have been its genuine English name.

### *Mullein.*

A remarkably soft plant, covered with a kind of white cotton.

French, *molaine*, *moulaine*, from *mollis*, soft; whence the old English name of this plant was *Softe* (see *Reliq. Antiq.* p. 36). The other old English names, *high taper*, *torches*, apparently refer to the branching species (V. *Lych-nitis*).

\* *Reliq. Antiq.* p. 36.

† *Artemisia Absinthium*, L.

*Nave of a church.*

Generally derived from *Navis*, a ship, by a metaphor; but I do not see much resemblance. Perhaps it is the Greek *Ναος*, a temple.

*Curd.*

To *cur* is an old word for to *turn*.

German, *kehren*; Anglo-Sax. *cerran*, pret. *cerde*, *cyrde* (he turned); part. *cyrred*, *gecerred*, &c. A little *turned*, is a common phrase for "growing sour."

*Cur*, to turn; particip. *curd*, turned.

*Cheese.*

Latin, *caseus*; Spanish *queso*.

Perhaps from the verb to *squeeze*, since it is made by pressing the curd of milk.

Virgil:—*Castaneæ molles, et pressi copia lactis.*

To *squeeze* is, in Anglo-Sax. *cwysan* (Plat. *quesen*; Frs. *queaze*, see Bosworth's Anglo-Sax. Dict.)

*to Aim.*

Johnson says, "it is derived by Skinner from *Esmer*, to point at; a word which I have not found."

It is found plain enough in Cotgrave's Dictionary, edition of 1611.

*Esmer*, to ayme or levell at, to offer to strike,

&c.; also, to purpose, determine, intend: whence the noun substantive *Esme*, an ayme, &c. &c.

The word is also found in *Ménage*, where it is said to come from the Latin *æstimare*; the following is there quoted from *Ville-Hardouin*:—

Aesmerent (i. e. *æstimârunt*) que ils avoient bien quatre cent Chevaliers.

#### *Mote.*

A *mote* in the eye. Spanish; *mota*, a slight defect.

#### *to Frame.*

Anglo-Sax. *fremman*, to form; whence “perfect” is *ful-fremed*.

#### *Callipers.*

Quasi *clippers*, from the Anglo-Sax. *clyppan*, to embrace. Johnson has suggested this etymology, which may be considered certain.

#### *Busy.*

From Anglo-Sax. *biseq*, or *byseq*, occupation; whence *business* is derived regularly [quasi *byseq-nes*]. In Norman French this word became *busoignes* (affairs), as “les busoignes du Roi,” the King’s affairs; whence the modern French *besoin*

(need, necessity), and *besogne* (work); Italian, *bisogno*, necessity; *bisogna*, business, labour.

to *Whet*.

Anglo-Sax. *ahwettan*, to sharpen: *acuere*.

*Pennyroyal*.

*Mentha Pulegium*, L.\*

Puliol, puliall royall, &c. are the old names, derived from *polium*, a sweet-scented herb. So that the English name ought to be *poly royal*.

*Savory*.

A kitchen herb. From the Latin *Satureia*.

Our ancestors generally endeavoured to make foreign names significant in their own language: thus they turned *Satury* into *Savoury*; *Asparagus* into *Sparrow Grass*; *Girasole* into *Jerusalem* (*Artichoke*); *Poly Royal* into *Penny Royal*; *Gum Tragacanth* into *Gum Dragon*.

*Gilliflower*.†

Commonly, but incorrectly, supposed to mean

\* *Pulegium*, from *pulex*, a flea. Other names were *pulecium*, *pulejum*, *puleium*. [Pliny, Mart. Cic.]

† *Cheiranthus*. [Linn.]

*July-flower*, for that month is by no means the time of its perfection.

Gilliflower is a corruption of *giroflée*, in French.

Its scent has been compared to the Clove, an East Indian spice, and thence it took its name. The Carnation (*Dianthus Caryophyllus*, L.) was so called for the same reason, and has given its name to the whole tribe of *Caryophylleæ*, although the greater part of them are quite destitute of any such fragrance.

But to return to the Gilliflower;—it is called in Italian, *viola garofanata*, or *garófano*; French, *giroflée*. And the spice clove of India is called *καρυοφυλλον*, *caryophyllum*, *giroflier*, *garofano*.

### *Spice.*

French, *épice*; Italian, *spezie*; Spanish, *especia*.

The Italian and Spanish confuse the word with the Latin *species*, which has no connexion with it.

*Spice* is related to the verb *piquer*. Compare *pungency*, *poignancy*. So, German *spezerey* (spicery) is related to *spitz*, something sharp.

### *Cloves.*

Cloves, in old spelling, *cloues*; French, *cloux de*

girofle, from *clou*, *clavus*, a nail or spike. Similarly in Spanish, a clove is called *clavo*.

But why should this Indian *spice* be called *clavus*? *Clavus* is a *spike*, something sharp (see the last article); but I would not hastily draw the inference that this analogy was intended.

The Greek name *καρυοφυλλον*, literally *Nut-leaf*, seems obscure and very inappropriate. I should not be surprised if *φυλλον* was a corruption of some old Italian or Spanish diminutive ending in *villo*, possibly *clavillo*.

Compare also the words *Spica nardi*, *Spike-nard* (Veget.); *Spica allii*, a clove of garlic (used both by Cato, and Columella).

### *Strawberry.*

So called because the berries lie *strawn* or *strewn* upon the ground, contrary to what is the case with most other kinds of fruit. For the same reason the Germans call them *erd-beeren* (i. e. earth-berries).

### *Mulberry.*

For *Murberry*, from *Morus*.

It is to be observed, that the *μωρον* of the Greeks—*murum* of the Latins—was our black-berry.

*Lady-bird.*

A small scarlet insect. *Coccinella*.

Also called *lady-cow*, a name which appears destitute of meaning: and I should have supposed that *cow* was a mere corruption of *coccus* (i. e. scarlet insect), if it were not that the Spanish name is *vaquilla*, which has reference to *vacca*, a cow.

*Cassock.*

Spanish, *casaca*, a coat.

*Turncoat.*

This phrase is taken from the Spanish, *volver casaca*, to forsake one's party.

*Tall.*

French, *belle taille*. Spanish, *rico talle* (fine stature).

*List.*

Properly means a narrow riband; which is the shape that a long list, or catalogue of names, naturally assumes. When rolled up like a riband, it becomes a roll or list-roll.

Spanish; *listón*, riband.

“All these ‘*muster-rolls*’ (of the army of Henry V. &c.) are literally *rolls* of vellum or parchment, composed of membranes attached end

to end, narrow in the breadth, but of several feet or yards in length.”—Palgrave, *Kal<sup>s</sup> of the Excheq.* I. lxxii.

*Shoal.*

Related to *shallow*.

Also related to French *escueil, écueil*. And Isidore has—

“*Scyllæ* : saxa latentia in mari.”

Also, to the Italian *scoglio*, a rock.

*Shoals* of fishes, so called because when seen from a distance they discolour the water, like submarine shoals. Leland says: “The fisch appere in May in mightti *sculles*, so that sumtime they breke large nettes.”

*to Quail.*

From the habits of that bird.

“And thu schalt mak him cowche as doth a quaile.”—*Reliq. Antiq.* p. 69.

*Luscious.*

From *lycyus* or *licious*, old English for delicious.

“Good drynk therto, lycyus and fyne.”—*Reliq. Antiq.* p. 30.



*to Stain.*

Shortened from "distain."

Teint, coloured. Dis-teint, 'steint, having the colour spoiled. *Stained.*

*to Drill a hole.*

Old English to *thrill*.

"Thrille the pot-bottom."—*Reliq. Antiq.* p. 55.

*Thrilling.*

Hence we say, a thrilling sound, a thrilling sensation: as it were, piercing through one.

*Nostrils.*

A curious etym. from the same root.

Anciently written *neyse thrilles*, i. e. nose holes.

*Board.*

German, *bret*; Old English, *brede*.

"Naylyd on a brede of tre."

Seems related to *broad*, *breadth*, &c.

*Coarse.*

As no etym. has been found for this word, I would suggest that it is nothing else than another form of the word *gross*. German, *gross* (large).

Gross, *coarse* (per metathesis) : like broad, *board* (vide the last article), and form, *frame*.

### *Harness.*

Formerly meant armour of steel or iron.

In the Breton or Armoric language, we find *houarn*, iron.

*Houarnezet*,\* harnessed, or clad in iron.

From whence it is evident, that in our word harness, and the French harnois, the first syllable *harn* is to be interpreted *iron*. It is, in fact, the word *iron*, or rather *iorn*, differently pronounced. The same word is thus spelt in other languages, viz.

Swed. and Dan. ...	iern, jern.
Iceland. ....	iarn, jarn, † earn.
Welsh .....	haiarn.
Cornish .....	hoarn.
Irish .....	iaran.
English .....	iron.
Spanish .....	hierro.

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\* Villemarqué Chants populaires de la Bretagne, tome 1, p. 142.

† "Jarnith er heitt," the iron is hot. — (See Meidinger, p. 539.)

*Easy.*

From the Anglo-Saxon *eadig*, the pronunciation having been gradually altered to *eathy* and *easy*.  
Anglo-Sax. eathelice (easily, facilè).

Old English, "eadie londe" (blessed land) —  
*Reliq. Antiq.* p. 66.

*Marquis.*

The usual derivation is from Mark-graf (Mar-grave, literally Count of the marches, or frontiers). This must originally have been a title of great honour, and confined to few, since no country can have *many* frontiers, with Mark-grafs to defend them. But I would suggest that this can hardly have been the origin of the innumerable tribe of French Marquises, a title considered low in the scale of their nobility, inferior, I believe, to both Count and Viscount. This, however, is easily explained, if the following etymology is admitted:—

In Bretagne, any gentleman may be called a *Marchek*, i. e. cavalier, chevalier, from *march* (cheval). And since a French gentleman was often called *Chevalier* (un tel), I think that *Marquis* was nothing more at first than the word equivalent to "*Chevalier*" among the gentry of Bretagne.

*Yule.*

*Yule*, the ancient name of Christmas.

A whole chapter might be written about this interesting word; at present I will only remark upon the similarity which exists between it and the Celtic word denoting the Sun, which is, in Welsh, *Haul*; and in Breton, *Heol*; much resembling the Anglo-Sax. name for Christmas, *geol* or *iule*; Dan. and Swed. *jul*; Icelandic, *iol*, or *jol*; English, *yule*. So that *Yule* may mean the festival of the Sun. It was the feast at the time of the winter solstice, a period of great rejoicing, when the Sun having reached his lowest point of winter depression, begins to return towards the nations of the north. Considered in another point of view, it was the end of one year and the beginning of the next—the death of the old Sun and the birth of the new; for a year was frequently, by the ancients, called a Sun.

“*Bruma novi prima est veterisque novissima SOLIS.*”—*Ovid.*

*to Crouch.*

Altered from *to couch*.

“And thu schalt mak him *cowche* as doth a quaille.”—*Reliq. Antiq. p. 69.*

*Shabby.*

Shortened from *déshabillé* ; or, en *déshabille*, carelessly or very ill drest.

*to Sneeze.*

Germ. *niesen*.

From old English *neyse*, the nose.

*Treachery.*

It seems to be admitted that this is the old French *tricherie* (trickery, deception), Germ. *trügerei*: derived from *trick*, Germ. *trug*, Holland. *trek*. This is a very ancient root, for we find it in the Greek *τροχτης*, a juggler or deceiver: and also in two very curious words, *ατρεκης* and *νητρεκης*, *veracious* (literally, *without trick*). I am not aware that their true etymology has been previously given.

But to return; since the words *traitor*, *treason*, are derived from Latin *traditor* and *traditio* (in Fr. *trahison*), it seems that notwithstanding the resemblance of these words to "*treachery*," they are derived from a different root. To which of these roots shall we refer the verb "*to betray*?" or shall we admit that the two have coalesced together in modern languages, in consequence of their similarity both of sound and meaning?

*Vaunt.*

To *vaunt* oneself. Se *vanter*. From old Fr. *s'avauncer*, to put oneself forward.

“Ke tant se avaunce qe nul ne li loe.”

Who vaunts himself so much that no man praises him.

*Dawn.*

“Day daweth.”

“The day, wenne hit dawe.”—*Reliq. Antiq. pp. 7 and 244.*

The *dawn*, or *dawen*, of the day; in German, *das tagen*; from *tag*, a day.

*Worth.*

“Woe worth the chase—woe worth the day  
That costs thy life, my gallant grey!”

*W. Scott.*

In this phrase, “woe *worth* the day” seems only to mean, “full of woe *is* the day.” For *worth*, in old English, answers to *wird* in German (*will be*; from *werden*, to be, or become); as in the following examples:—

“Him worth blame;” i. e. blame *will be* to him.

“He worth her;”—he *will be* heir.

*Kith and kin.*

“ Ne *cuth* mon, ne *cunnes* mon.”—*Reliq. Antiq.*  
p. 4: i. e. neither kinsman, nor kith-man, or  
acquaintance.

From *cuth*; known, acquainted.

*to Greet.*

From Anglo-Sax. *grith*, peace.

“ Peace !” was the usual salutation on meet-  
ing a stranger, and the same is the meaning of  
“ *salam!*” in the East. The custom affords a  
lively illustration of the state of the world in pri-  
mitive times, when all men went armed, and  
when every stranger \* was looked upon with sus-  
picion. Not to return the salutation of “ *peace!*”  
was at once to avow yourself an enemy; on the  
other hand, to say “ *peace!*” when you did not  
mean it, was, no doubt, thought an act of the  
greatest treachery.

Old English, “ I grette with *grith* ;” i. e. I  
greet with peace. The Germans say *grüssen*.

*Curl.*

From old English, *qworle*, to twist.

\* The Latin *hostis* signified both a stranger and an enemy.

*Wed.*

A *Wed*, in old English, meant a solemn pledge of any kind. Thus we find several nobles and warriors called “weddyd brethryn,” because they were bound together by an oath of friendship.—*Reliq. Antiq.* p. 85.

A wedding properly means, therefore, a solemn pledging of troth and faith, accompanied by the giving of a visible sign or token, namely, a ring, which has always continued to be the chosen emblem.

*Geer.*

A phrase used by mechanics: to put a wheel in geer, and out of geer; i. e. to connect it with the machine or disconnect it; to set it a-going or reduce it to rest.

One might be inclined at first to derive this word from *gyrare*, and the Italian *giro*.

But it appears to be a metaphor borrowed from another class of objects in motion. *Geer* is harness, especially that of a coarser kind. To put the horse in gear, is to put the cart in motion; to take off his gears, is to bring the cart to rest; whence it is very easy to see how the phrase came into use.



*Alarm.*

Johnson says, "from the French "*à l'arme!*"

Not a bad etymology; but I would object that the French say "*aux armes!*" "to arms!" and that to say "*à l'arme!*" in the singular, is entirely contrary to their idiom.

I therefore conclude that *alarm* is derived from *alarum*, which see in the next article.

*Alarum.*

An alarum bell; a larum bell.

This well-known word has greatly baffled the etymologists. In German it is *lärm* (any loud, sudden noise or disturbance). Adelung gives up this word, and says he thinks it is a mere imitation of the sound itself (an onomatopœia).

I wonder that no one has seen that it comes from the old Norman French word *larum*, a robber. For instance,

Quite de larum pendu sanz sergant.

"Penalty for hanging a thief without an officer of the law being present."

Larum pris ens nostre tere.

"Thief caught within our land."

Larum repelé par franchise. — *Reliq. Antiq.*  
p. 33.

In modern French the word is *larron*—a simi-

lar change is seen in "hairum," old French for *héron*.

In the days of the Normans no doubt there was great necessity for an alarum bell; perhaps every village had one. And just as the modern French cry "au voleur! au voleur! au voleur!" we may suppose the Normans shouted in the tongue of their day "a larum! a larum! a larum!"

### *Black Art.*

Magic was called the black art, from a mistaken interpretation of the Italian *negromanzia*, which was supposed to be derived from *negro*, black. But it is evidently the Greek *νεκρομαντεία*, a conjuring up by magic the shades of the dead, and causing them to foretell the future.

### *Havock.*

Havock; destruction.

Milton uses the verb "to havock," and so does Spenser.

This is important to observe, since we now say, to *cause* havoc, to *make* havoc, &c. which is probably an erroneous phrase, and at any rate disguises the etymology.

I derive *havoc* from the Anglo-Sax. *hafoc* (a hawk). The destruction occasioned by that bird

was, by a bold and just metaphor, transferred to other kinds of calamity and ruin.

*to Compass.*

Compass means properly a circle, whence to encompass is to encircle.

But perhaps the phrase, "to compass an object;" "to compass a wish;" &c. has a different origin.

At any rate, the expression "to compass a wish" has a singular resemblance to the Latin, *compos voti*.

*Purblind.*

I.—In old books we sometimes find *poreblind*. Compare *παρος* (blind), and the phrase "to pore over a thing."

II.—From Germ. *verblendet*. This is more probable.

*Gulf.*

Ital. and Span. *golfo*, from *κολπος*, a bay; used in that sense by Homer and others.

*Κολπος* is properly a *bosom*. But the same metaphor is found in Latin; *sinus*, a bay and a bosom; and in German, *meerbusen*.

But although the gentle curve of a bay might be properly enough called a sinus, or bosom, it

is not very evident why a profound abyss should be called by the same name.

“Between us and you is a great *Gulf* fixed.”— (Luke xvi.) : i. e. a chasm, impassable, of boundless depth.

Some have supposed that vestiges of this meaning are seen in Homer; for instance—

ὑμεῖς μὲν νῦν οὐτε θαλασσης εὐρεα κολπον,

to the ocean nymphs.—(Il. σ. 140.)

But the epithet *εὐρεα κολπον* (not *βαθεα*) shews that *κολπος* is here only ocean's surface which receives the nymphs: or, at any rate, the swelling bosom of a wave. In confirmation of which, consider the simile of the sea-gull (Od. ε. 51)—

σευατ' ἐπειτ' ἐπὶ κύμα λαρω ὀρνίθι εἰοικως  
ὄσπε κατα δεινους κολπους ἄλος ἀτρυγετοιο  
ἰχθυσ ἀγρωστων πυκινα πτερα δευεται ἀλμη;

for, the bird could not dive *far* beneath the surface, if he did so at all; and therefore the *δεινοι κολποι* are only the rising and falling waves.

Let us, therefore, next inquire, what *class* of words are used in other languages to denote an *Abyss*.

We shall find that they almost universally employ the metaphor of a *throat*, an *open mouth*:—

gorges, vorago, hiatus, *χασμα* :—from vorare, ingurgitare, hiare, *χαινειν*.

So the Germ. *schlund* means (1) throat, (2) abyss.

The French say, “*englouti dans la mer...dans l’abîme*,” from *glutire*, to swallow : and we say *engulphed*, for “swallowed up and lost.”

For these reasons, I think it probable that *gulf*, in the sense of “abyss,” is related to *gula*, and the verb to *gulp* down, or swallow. Consequently, that it is quite a different word from *gulf* in the sense of “*sinus*” or *κολπος*, a bay of the sea.

### *Perspective.*

A *perspective*, i. e. a telescope, is properly enough named from *perspicere*, to look through.

But the science of Perspective is not correctly named ; it ought to be Prospective, being the art of delineating a prospect or view. And so it is called in Italian, la “*Prospettiva*,” which shews the error we have fallen into.

### *Trunk of an Elephant.*

In French, *la trompe*.

No doubt, in English also the expression was

formerly *the trump of an elephant*, which has been since carelessly corrupted into *trunk*.

Pliny says, the elephant can make a noise *like a trumpet* (lib. xi. cap. 51) — “Elephas per nares *tubarum* raucitati similem elidit sonum.”

#### *Arsenal.*

From arthenal or artenalh, a citadel, in the Romance language.—See Raynouard’s Dict. of that language.

*Artillery* seems a related word.

#### *Hostler.*

Generally derived from *Hostel*, or *Hôtel*.

But that ought to signify the master of the hotel, not one of the inferior servants.

Perhaps, as Thomson observes, it comes from the Swedish *häst*, a horse (q. d. one who takes care of the horses).

#### *to March.*

French, *marcher*. From the Celtic and Gallic *march*, a horse. This is the word in use at the present day in Bretagne, and it is very old, since the ancient Celts fought according to the system called *τριμαρχισια*.

Pausanias calls them indifferently Κελτοι and Γαλαται in the same passage (Phocica, cap. 19):  
 —Τουτο ωνομαζον το συνταγμα Τριμαρκισιαν τη επιχωριω φωνη, και ιππων το ονομα ιστω τις Μαρκαν οντα υπο των Κελτων.

Τριμαρκισια. The *ια* is probably a Greek termination; the pure Celtic word will be *μαρκις*. I would translate this, not simply a *horse*, but a *horseman*, because *Marchek* now means a cavalier in Breton. The *τριμαρκισια* will thus mean the system of three cavaliers aiding each other in battle. They were a knight and two squires his attendants (to use more modern appellations).  
 —See Pausanias in loco.

Brennus, when he attacked Greece, had no less than 61,200 cavalry.—(Paus.)

Some say that the name of the ancient *Marcomanni* signifies “horsemen.”

### *Marshal.*

An old Gallic word, meaning Master of the Horse, or Commander of the Cavalry, from *March*, a horse.

### *Dwarf.*

Anglo-Sax. *dweorh*, *dweorg*, *dwerig*. Germ. *zwerg*.

This word did not originally convey the idea of *smallness*, but that of *crookedness*. It is closely related to the Anglo-Sax. *thweorh*, *thweorg* (crooked), which also means *pravus*, *perversus*; and it is well known that popular prejudice attributed to dwarfs a *perverse* and malignant disposition.

From the same root comes *athwart*, viz. across, oblique, crooked: and, to *thwart* a person's projects or wishes (a metaphor, from placing some obstacle in his path). To meet with *crosses* (hinderances, disappointments) conveys the same idea. So in French, "*traverser les dessins de quelqu'un*," from *travers*, across.

#### *Addled.*

An addled egg. Anglo-Sax. *adlig*, diseased, from *adl*, morbus.

#### *Ailing, Ailment.*

From the same Anglo-Sax. root as the last.

To *ail* is *adlian* pronounced *ailian*; for the letter D, when followed by L, is often suppressed; as puddle, *pool*; saddle, *selle*.

#### *Heavy.*

Anglo-Sax. *hefig*; probably related to *hef*, or



*heap* (acervus, moles). An old glossary has:—*hefe*, mole.

Also related to the verb “to heave up.”

### *Imp.*

Imps are young shoots, grafts ; hence young or small things of any kind.

Anglo-Sax. *impan*, to engraft. An old glossary has—

“Novellæ, *ymps* ; quæ crescunt de radicibus arborum, vel arboribus inseruntur.”—*Reliq. Antiq.* p. 8.

Also, *Imps* are little devils : abbreviated from “imps of Satan.”

### *Prowess.*

French, *prouesse*, from *prouvé*, *éprouvé*, tried. Un preux chevalier ; probus, probatus ; an approved knight, or of prowess.

Old glossary has—*probitas*, *prowes*.

The Italian word for prowess, *prodezza*, has a singular insertion of the letter D.

### *Windlass.*

Formerly *wyndas*, from the verb “to wind.” French, *guindeau*, where GU takes the place of W, as in Guillaume, William, and many other words.

Hence comes the adj. *guindé* (hoisted up, bombastic).

### *Antelope.*

Johnson says, "the etymology is uncertain." Thomson derives it from *αντελαφος*.

But I do not find that word used in any author.

Perhaps the original Antelope was the *chamois*, or else the *bouquetin*, which are so exceedingly shy, that they live amongst the most inaccessible precipices, and always fly from the approach of man.

I think that *antelopon* signified, in one of the old German dialects, *to run away* (modern German, *entlaufen*), because we have from the same verbal root *laufen*, the words interloper, landloper, and elopement.

### *Anthem.*

Generally derived from *antiphona*.

But the change of *phon* into *hem* is rather considerable.

In French it is *antienne*. Is it not rather *anti-hymnus*? Hymnus is *inno* in Italian, so that we obtain a very natural derivation—*anti-hymnus*, *anti-inno*, *antienne*.

Or thus: *ανθυμνος*, anthymnus, anthym.

Responsive hymns.

*Ransom.*

In old French, *raunceon*, evidently shortened from *re-emption*, for which we generally say *redemption*, inserting the letter D for the sake of euphony: ex. gr. "Raunceoun de xx marcs." A.D. 1414.\*

*to Gloze.*

An old word for "to flatter."

From *γλωσσα*, the tongue. Metaphor: to fawn and lick the hand as a dog.

Anglo-Sax. *glesan* has two meanings—

(1) in grammar: to *gloss*, or explain difficult words by easier ones. *γλωσσημα*.

(2) to flatter.

And as the first of these meanings is certainly from *γλωσσα*, it is probable the second is.

*Glosyng*, flaterynge: (old interpretation in *Reliq. Antiq.*).

\* Proceedings of the Privy Council, vol. II. p. 139.

*Quibble.*

Perhaps from the Danish *tvivl*, a doubt, which is related to the German *zweifel*.

A quibble is a doubt or difficulty raised *malá fide*, or with the intention of creating perplexity.

*to Blast.*

From old French, *flaistrir*, now *flétrir*.

*Halo.*

Luminous circle, sometimes seen around the sun or moon.

Similar circles of light, or glories, were usually depicted around the heads of the saints. In French, *aureole* has both meanings.

*Haluwe* is a saint in old English, whence come the verb "to hallow," and a "halo."

All from the Anglo-Sax. *halig*, holy.

*Gloss.*

Superficial lustre (Johnson).

"Golden opinions from all sorts of people,  
Which should be worn now in their newest *gloss*."

*Shakspeare.*

"His hair hung long, and *glossy* raven black."

*Dryden.*

"In this sense," says Johnson, "it seems to

have another derivation [than the word *gloss*, a comment, scholium, or explanation]; it has, perhaps, some affinity to *glow*.\*

Nevertheless, they have been sometimes taken for the same word, by various writers, and thence a mixed usage and intermediate meaning has sprung up.

“ You are a sectary :  
That’s the plain truth—your *painted gloss* discovers,  
To men that understand you, words and weakness.”

*Shakspeare.*

“ Now to plain dealing, lay these *glozes* by.”

*Shakspeare.*

“ A fairer *gloss* than the naked truth doth afford.”

*Hooker.*

“ The common *gloss*  
Of theologians.”

*Milton.*

As Johnson justly observes, “ *this sense seems to partake of both the former.*” It is an instructive example of a word which has two *distinct origins*, which have coalesced together in course of time, because they represented ideas capable of union.

\* Bacon calls bits of polished steel, steel *glosses* :—“ Steel glosses are more resplendent than plates of brass.” *Gloss* seems nearly related to *glass*. A polished speculum might be called a *glass*, although made of metal.

There are many such in modern languages, and they are a most useful and valuable class of words. No wonder, since they contain in themselves, and express with a nervous brevity, the essence of more than one primitive idea.

Another example shall be given in the next article.

### *Hardy.*

From the French, *hardi*, audacious, bold, courageous. *Hardi* is derived from *heart*,\* exactly as *courage* is derived from *cœur* and *cor*. Hence the verb *enhardir*; like *encourager*. Je me suis *enhardi* de... I took *heart*; I was so bold as...

The English word *hard* (*durus*) is of totally different origin from the above. Yet, nevertheless, it has coalesced with it to form the modern adjective "*hardy*." When we speak of "a *hardy* weather-beaten sailor;" or when we say, "Take exercise in all weathers, for it will make you *hardy*," we use that word in the sense of "*hardened*," strengthened, made robust and firm: *endurci*, in French; "*endurci aux intempéries de l'air*."

On the contrary, when we say of an impudent

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\* *Heart* is a very ancient word, being the Greek *καρδια*.  
*Cardia*, *hardia*, *hard*; whence adj. *hardi*.

person, "he had the *hardihood* to affirm," &c. &c. we use the French term *hardi* (bold, audacious).

It is evident, then, that the word "*hardy*," as we now employ it, has two distinct origins, from "*heart*" and from "*hard*."

#### *to Pick up.*

Thomson derives it from the same root as *finger*. I think incorrectly; nor would I assimilate it to the verb "*to fetch*."

Perhaps the following view may be taken:—

To *pick up*, or *peck up*, was at first said of birds, and is derived from the Fr. *bec*, a beak; in Spanish, *pico*; Ital. *becco*.

This is a very ancient word, as appears from the Latin, *picus*; Span. *pico*; a woodpecker.

To *pick*, denotes to take things one by one, or a little at a time—here and there—making a selection as it were. It is a natural metaphor from the manner in which birds pick up their food. The opposite idea to it consists in swallowing great quantities at once, taking things in large masses, or indiscriminately.

#### *Beak.*

The beak of a bird is so named from being sharp and pointed. This is manifest on consider-

ing the meanings of the Spanish word *pico*. It means (1) a beak, (2) a peak, the sharp summit of a mountain. And *pica* means a pike or lance.

Those etymologists are wrong, therefore, who refer the word “*beak*” to the same root with the Ital. *bocca*, Fr. *bouche*, Lat. *bucca* (the cheek); which seems to contain the very opposite idea, that of swelling roundness, “*inflatae buccæ*.”

#### *Pickaxe.*

There seems little propriety in calling this instrument an *Axe*; and therefore I would prefer to derive it either from the French *pioche* (a pickaxe), or more probably from the Spanish *picazo*, a blow given with a pick or pike.

#### *to Prick.*

In French, *piquer*; Sp. *picar*; It. *piccare*. Evidently, therefore, the R is intrusive.

A similar instance of the intrusive R is seen in the verb “*to speak*,” Germ. *sprechen*. And it is not uncommon.

#### *to Filch.*

φηλω, to cheat; φηλητης, a thief; φηλος, cheating. French, *filou*, a pilferer, a pickpocket.



*Stirrup.*

Derived from *step*. Anything whereon the foot is placed in order to mount higher, is a *step*.

The Italian for *stirrup* is *staffa*, which is related to northern words signifying a *step*.\* The old French is *estaphe*. In middle Latin, *stapia* (see an old inscription quoted by Vossius, in *Ménage*, vol. I. p. 554).

In Spanish, a stirrup is *estribo*; and *stropa* in the Latin of the 13th century; † related to Germ. *treppe* (a step). Our word *stirrup* comes pretty near to these last.

*Phantom.*

From the Greek *φαντασμα*, an apparition.

But although this is undeniable, yet there is another class of words which appear to have some connexion with it, namely, the Italian *paventar*, to fear; *spavento* (in Spanish, *espanto*), a great fright; words not unlike *phanto* or *phantom*.

They come, however, from a different root, viz. *pavor*, *paura*, *peur*.

No good etym. has been given for the German

\* The Island of Staffa is named from thence. *Trap* rocks are so called from Germ. *treppen*, stairs or steps.

† Géraud. Paris sous Philippe le Bel, p. 588.

*gespenst*, a spectre. Perhaps it is related to the Spanish *espanto*.

### *Alley.*

From the Fr. *allée*. But it is also nearly related to the Spanish *calle*, a street ; *calleja*, a lane ; which makes me think that the Latin *callis* may have the same root with the verb *aller* ; especially since, in old French, *galler* was used for *aller*, according to Thomson.

### *Gallery.*

This word is found in most modern languages. It is nearly related, as I think, to Sp. *calleja*, a narrow passage [quasi *calleria*].

### *Lavender.*

So called because often used by laundresses to perfume drawers and linen.

From the Spanish *lavandéra*, a laundress.

### *Vanilla.*

Is the pod or seed-vessel of a South American plant, of the orchideous tribe, *Vanilla aromatica*.

The word comes from the Spanish *vaynilla*, a little pod, dimin. of *vayna*, a capsule or pod of

leguminosæ. *Vayna* (in French, *gaine*) means a case or sheath of any kind, and comes from the Latin *vagina*, sheath or scabbard. *Vagina* is used by Varro, in speaking of vegetables.

*Arrow-root.*

So called because produced by a certain species of *Arum*. But what is the etymology of *Arum*? The Greek name is *Αρον*; the Anglo-Saxon, *Arod*; a name which I interpret the “arrow.” For this plant is remarkable for its *sagittate* or arrow-shaped leaves.

*to Rump, or Crumple.*

A *Wrinkle* is, in Germ. *runzel*; Lat. *ruga*.

Old German, *ga-rumfan* (*rugosus*) and *rumfunga* (*ruga*). Very numerous other words belong to this root.

*to Patter.*

“Pattering hail” (Dryden)—“shower” (Thomson).

Johnson says, it comes from the French, *patte*, the foot. But I cannot admit this. It is plainly related to the verbs to *spatter* and *bespatter*.

*Villain.*

The bad sense of this word has its origin in

the Latin, *vilis* (vile, worthless); the good sense of it, in the Latin *villa* (a country house), whence *villanus*, a farm servant, in middle Latin.

I am surprised that this distinction has not been drawn.

#### *Adder.*

From Anglo-Sax. *ater*, venom.

Or possibly from the Germ. *natter* (a snake); Lat. *natrix*; Anglo-Sax. *nædre*. In this case we suppose a *nadder* to have been altered into an *adder*. It is difficult to say which etym. ought to be preferred, unless indeed, as is most likely, they have the same original.

#### *Anachronism.*

*Anachronism* means a thing *contrary* to true chronology. Grammarians derive it from the preposition *ανα* and *χρονος* *Time*, attributing to *ανα* a certain signification of "error," which it bears in no other word. At least, I do not find any other instance of *ανα* with such a meaning. *Ανα* frequently means (1) up, upwards, *sursum*; (2) once more, *iterum*. But I think it never means *contrà*, *adversus*. In the instance given in Matthiæ's Grammar, p. 888, *ανα του ποταμου* is improperly translated "against the current." It should be "up the river." This, indeed, would

be against the stream, not because *ανὰ* signifies “*against*,” but because it signifies “*up*,” and the stream flows *down*.

*Ανα* frequently means *according to*; consonant or agreeable to; just the reverse of the supposed meaning of *contrà*, *adversus*. This may be well seen in the word *analogous*, which means similar, concordant; not dissimilar, discordant, as it must do if *ανα* meant *contrà*.

Since, then, “*contrary*” is not the meaning of *ανα*, but is exactly the meaning of the old preposition *αντα*, I have no doubt that the original term was *Antachronism*.\*

*to Weigh.*

This name seems originally derived from the vacillating motion of the balance when the weights are nearly equal.

\* In another work (Hermes, p. 135) I have endeavoured to shew that there was an ancient word, *Anta-polus*, signifying the point most opposite to the zenith, or the lowest depth of the universe, and that this has been corrupted into *Ana-polus*, and *Αναπαυλαι*, the name of a fabulous region in Tartarus. *Αντα* (against, contrary to, opposed to), is an old preposition, quite different from *Αντι* (in the place of, instead), although grammarians have confounded them. But the remarks I then made were deficient, inasmuch as no example was given of *αντα* having been corrupted into *ανα*. Having since found an example, and an important one, I have here adduced it.

Swedish, *wåg*, a balance.

*Vacillari*, to incline first on one side and then on the other.

*to Waver.*

A wavering purpose, is one which inclines by turns in opposite directions.

*To waver* is to fluctuate, to be restless, unsettled. It comes from *wave* (fluctus).

*Wave.*

A *Wave*, Fr. *Vague*, is so called from its alternate rising and falling; whence come the terms undulatory motion, and fluctuation.

*Vague* (a wave) is related to the Lat. *vagus*, importing restless, constant motion. *To wagge*, was said in old English of the rolling and tossing of a ship at sea. *Wäg* is a *wave* in Swedish.

*Gaff.*

A nautical term. From the Spanish, *vela de gavia*.

*to Scorch.*

From the old French, *scorcher* (écorcher), scorticare; i. e. to take off the skin; for the skin comes away from a burn.

*Cork.*

Old French, *corche*, cortex, the bark of a

tree ; whence *es-corcher* is *ex-corticare*, or *scorticare*.

“ *Corticem astrictum pice dimovebit* ” (Hor.)—will remove the sealed cork.

Since *Cork* is the produce of a species of *Quercus*, or ever-green oak, I am inclined to derive the Latin *quercus* from an old word meaning skin or bark, such as *querc* or *corch* ; related, perhaps, to *corium*, *cuir* (skin, leather).

### *Pint.*

*Pint* and *pound* were originally the same word, but, for the sake of convenience, usage has introduced a distinction. The *pint* no longer contains an exact pound of water, but a pound and a quarter.

*Wine* was anciently measured by the *pound* in Germany (Thomson). And the Romans sold liquids by the *libra*, or pound.

*Denas olei libras.*—*Sueton.*

### *Negropont.*

The modern name of Eubœa. Corrupted from *Euripus*, the ancient name of the narrow channel separating the island from the mainland. *Euripus*, in the modern Greek pronunciation, *Evrīpo*, thence *Nevrīpo*, the N being

added\* as in Icaria, now Nicaria; (see Cluver. Geogr. p. 206). Finally, from Nevripo, Negropont.

*Milan.*

This city has a most expressive name, *Mi-Lano*, "middle of the plain." For it is situated in the middle of the plain of Lombardy, the finest in Europe. The Latin is *Mediolanum*, but I believe this is a mere *translation* of the local or enchorial name, and that the inhabitants, at least the peasantry, always said *Milano*.

*Llano* in Spanish signifies a *plain*. The immense levels of South America are called the *Llanos*. *Llano* comes from a provincial Latin word *planum*, a plain; like *Llaga* (a wound) from *plaga*; and *Llama*, flamma; *Lleno*, plenus; *Llorar*, plorare; *Lluvia*, pluvia.

*Milan* is in German *Mailand*. In fact, *Land* appears to be the same word with *Lano* or *Lan*, a superfluous D being added, as in *Man*, Danish *Mand*.

A *Land* seems to be properly a flat† open

\* It is a relic of the article *τον* or *την*; *εἰς τον*, or *εἰς την*; as in Cos, *Stan-co*.

† Another proof that a *land* signifies a *flat*, or a *plain*, is



country. The *Landes* in the south of France, near Bayonne, are sandy wastes.

An open space is called by Shakspeare a *laund*. In modern English we have dropped the D again, and say a *lawn*.

*Godfather. Godmother.*

*Godfather*, from *God* and *father* (Johnson).

Few persons would deem it necessary to inquire any farther. Yet, if they do, they will find, I think, that these words have been intentionally altered, with a pious motive, from what they originally were, namely, *Con-father* and *Com-mother*. For the French, Italian, Spanish, and middle Latin all agree in denoting by these terms the sponsors at the baptismal font.

French..... compère, commère.

Ital. and Span... compadre, comadre.

Lat. .... computer, commater.

Now since *Confather* seemed a word without meaning to the English ear, it was either supposed to be an error for *Godfather*, or else that change was intentionally made.

that that part of a staircase which is called in Spanish the *llano*, we call the *landing*, or *landing-place*.

In Tytler's Edward VI. (vol. II. p. 88), under date of October, 1551, we are told "that the king of England accepted most thankfully his good brother (the king of France's) request in choosing him his Christian *compère*" (i. e. God-father to his infant son).

### *Auger.*

A carpenter's tool to bore holes with.

I. An *auger* may have been said for a *nauger* from the Anglo-Sax. *nafe-gar*, which had the same meaning.

II. From Germ. *auge*, an eye. Holes are frequently called "eyes;" ex. gr. hooks and *eyes*; *eye* of a needle; *cylet* holes. Hence indeed the Greeks called a hole *οπη*, evidently related to the verb "to see," *οπωπα*, &c.

### *Mammoth.*

The original of this word is, perhaps, to be sought in the *Behemoth* of the Hebrew Scriptures.

"Behold now *Behemoth* which I made."

Job, c. 40.

*Behemoth*, by contraction *Bammoth*, and thence *Mammoth*. This change of B into M is frequent; ex. gr. *Bombay*, native name *Mumbá*, or *Mambei*. (Asiatic Researches, I. 359.)

*Cupboard.*

Generally derived from *cup* and *board*. But it is evident that a board on which cups may be placed, does not constitute a cupboard, which is a place shut up, or locked up.

I find that a cupboard is called in Anglo-Sax. *hord-cofa*, whence I conjecture that it was called in old English a *cup-hoard*, q. d. a receptacle or *hoard* of cups.

Just in the same way, a *Library* was called *boc-hord*, a hoard of books.

*Eagle.*

From Anglo-Sax. *éage*, an eye.

Excels all other birds in its beautiful bright eyes. In Lucan, there is an animated description of the eagle teaching its young ones to gaze upon the Sun.

The Latin *aquila* is closely related.

*Kite.*

Anglo-Sax. *cyta*; Welsh, *cúd*; Hindostani, *gidh*, an eagle.

*Hawk.*

Anglo-Sax. *hafoc*; Germ. *habicht*.

*Stork.*

Perhaps from Teutonic *stark* (strong), on account of its superior size to most other birds.

*Heron.*

Old Fr. *hairum* ; Ital. *airone*.

*Finch.*

Lat. *fringilla*, dropping the letter R.

*Yellowhammer.*

Germ. *ammer*, and *gold-ammer* (little birds). Perhaps, in some older dialect it was *emmer*, or *ember*, whence the Latin *emberiza*.

*Snipe.*

Called a *snite* in old English. The name has been altered in modern times. *Snite* evidently means *long-bill*.

So in French, *bécasse* and *bécassine*, from *bec*.

*Bull.*

I.—From the verb “to *bell*,” now written *below*.

“The bull *belleth*.”—*Reliq. Antiq.*

II.—Otherwise. From the Germ. *brüllen* (to bellow).

III.—The Hindostani word *Bail* (bull, ox), agrees with the English.

*Fox.*

Perhaps from the old English *fax*, hair, on account of his bushy tail.

The word *fax*, now obsolete, remains in the proper name Fairfax (the fair-haired).

*Vixen.*

Is the feminine of *fox*, the vowel being altered in the German manner:—fuchs, fuchsin, vixen.

A similar change of vowel is seen in—

Cat ... (dimin.) ... kitten.

Cow ... (plur.) ... kine.

*Lizard.*

*Lacerta*, Lat.

*Alligator.*

From the Spanish *Alagarto*, or *lagarto*, which comes from the Latin *lacerta*, and has the same meaning. Hence it appears that our two very different words *lizard* and *alligator* have the same root!

*Hedgehog.*

In Germ. stachel-schwein, from stachel, a thorn, or prickle. In Danish, pin-swin, from *pin*, or *spina*.

In French, porc-épic, or porc-épi, from *spicula*, arrows; or from *spinæ*, thorns.

Our word porcupine is *porc-épine*. So in Spanish we find *puerco-espín*; Italian, *porco spinoso*. In Greek, *ακανθοχοιρος* (from *ακανθα*, thorn; *χοιρος*, pig).

All these names agree together, and render it probable, I think, that the word *hedgehog* is a corruption of *edge-hog*, from *edge* in the sense of sharp point, in which sense, I believe, the old form of the same word, *ecg*, occurs in Anglo-Sax. and *eg* in Dan. Swed. and Iceland.—from whence comes our verb “to *egg on*” (spur, prick, or instigate).

#### *Deer.*

Anglo-Sax. *deor*, any wild animal.

Swed. *diur*; Germ. *thier*; Gr. *θηρ*.

So in German, *das Wild* means “*Game*” only, and not every kind of wild creature.

See the next article.

#### *Reindeer.*

Evidently, from *deer*. But it is no less evident that it is the German *Renn-thier*, from *thier*, a beast; which shews the origin of our word *deer*, from *thier*, any wild animal.

*Renn-thier* is from the verb *rennen*, to run.

*Roebuck.*

The first syllable, *ro*, is Celtic for *red*. The Breton language has *ru*.

Gaelic, *rua-boc*, or *ruad-boc*, a roebuck.

*Dormouse.*

I. From *mouse*, and *dormio* (Johnson).

II. Since the above etym. is half Latin and half English, it is more likely that dormouse comes from the French: viz. *la dormeuse*, the sleeper.

*Cockchafer.*

Germ. *käfer*, a beetle. In the Swabian dialect *chäfer*.

“Der Chäfer fliegt der Jilge zu.”

*Hebel, Allemann. Gedichte, p. 109.*

*Käfer* is the Greek *κανθαρος* [*kanthar*, *käther*, *käfer*]. In Anglo-Sax. it is *ceafor*, *ceafyr*.

*Spider.*

From its spinning webs. Spinner, spinder, spider.

In Germ. it is called *Spinne*.

*Level.*

From the Latin *libella* (a level). *Libra* also has the same meaning.

From the verb *libro* and *equilibrium*. Because *balanced* scales are on a *level* with each other.

*Seres.*

Two eagles,

\* \* \* \* \*

Their necks and cheeks tore with their eager  
*seres.* *Chapman.*

Johnson says: "Of this word I know not the etymology; nor, except from this passage, the meaning. Can it come, like *sheers*, from *scyran*, Saxon, to cut?"

Here the great lexicographer is evidently caught napping. "Quandoque bonus dormitat Homerus."

For it is the French word *serres*, the claws or talons of an eagle.

"L'aigle a les *serres* bien fortes."—(Dict. de l'Acad.)

*Urchin.*

In the sense of a hedgehog, seems to be from *echin*, or *εχινος*, the Greek name.

Sea urchins are called at Marseilles, *oursins* (Ménage, vol. I. p. 412).

*to Break a horse.*

To *break* a horse is, in German, *abrichten*; not from *brechen* (to break), but from *richten* (to set



right; to correct in any way; to regulate), which comes from *recht* (right, correct, regular, straight).

The French use the same phrase, viz. *dresser un cheval*: see Dict. de l'Acad. art. *Dresser*, which signifies (1) tenir droit; as, "*dresser la tête*;" (2) tourner droit, *dirigere*; as, "*dresser sa route vers le Nord*;" (3) [verbe neutre] se tenir, ou être droit; as, "*ce recit fait dresser les cheveux à la tête*;" (4) instruire, former, façonner; as, "*dresser un cheval pour le manége*."

All these from an old word, *dresse* or *drette* (straight); Ital. *dritto*; Fr. *droit*.

I conclude then, that our phrase "to *break* a horse" is a corruption of '*brichten*, or *abrichten*."

The phrase, "to *break* a person of his faults," is, I think, derived from hence.

On the other hand, "to *break through* a bad habit" comes really from the verb *to break*. Although I must admit that it is difficult to draw the line correctly between such phrases.

### *Redress.*

From the French *redresser*, to straighten a thing which is crooked, to set right what is wrong; as, "*redresser un raisonnement*," to correct an error in argument; "*redresser les griefs*," to redress grievances. But "*redresser les torts*," to

redress injuries, or wrongs, has become obsolete. (Dict. de l'Acad.)

*Address.*

“To manage an affair with the utmost *address*.”

Address, adroitness, and dexterity, convey the same idea.

*Right, droit*, and the old word *dresse*, all answer to the Latin *dexter*. Moreover they all answer to the Latin *rectus*, straight.

This is a most curious fact, namely, that the ancients should have seen or imagined so great a similarity between the ideas of *straightness*, and *the right hand*, as to induce them to call them by the same names and almost to identify them. But this is not all, for they have combined with these two ideas, a third, viz. that of a *King*, so closely that they can hardly be separated.

I have endeavoured to consider whether there is any natural or necessary connexion between such very different things.

I find no resemblance between the ideas of *straightness* and *the right hand*. But the idea of *royal power* is connected with both, and therefore serves to unite all three together. The notion of *power* is strongly connected with *the*

*right hand*, which, for that reason, is called in Anglo-Saxon, *the stronger hand*, *swithre hand*.

Again:—it is the province of a King to rule, regulate, order, direct. These words all convey the notion of keeping things *straight*, and of *power* exerted in so doing.

So very ancient is this idea that the Greeks themselves express the rule of a king by the verb *ἰθύνειν*, to make straight: (exactly as *rector*, a governor, is related to *rectus*, straight).

Ζεὺς δ' ἐμπης πάντ' ἰθύνει.

*Hom.*

*ἰθύνειν* is properly said of carpenters or builders, making their work straight with a *rule*; as,

ἐπὶ σταθμῆν ἰθύνε.

*Hom.*

So also the Greeks said *εὐθύνειν*, to govern, or rule, from *εὐθύς*, straight. *Λαὸν εὐθύνων δορι* (*Eur. Hecub.*).

A long, straight staff in a person's hand was an ancient emblem of authority. It has that meaning in the Egyptian hieroglyphics.

A *rule*, *regula*, the instrument by which a workman obtains a straight line, and verifies it, is closely related to the verb *regere*, and to *rex*, a king.

These illustrations might be carried much farther, if the limits of this work permitted.

### *Stake.*

A Stake driven into the ground. Span. *estaca*, a palisade. Old English, *stang* (a pale or post); old French, *estanke*; Italian, *stanga*, a bar.

Hence also, Germ. *fahnen-stange*, a flag-staff; and old Germ. *ger-stange*, the staff of a spear.

### *Bachelor of Arts.*

This word has created much perplexity to etymologists. The etym. that has been adopted, from *bacca laureæ*, seems fanciful. It is, however, ingenious, since the successful aspirant to University honours may be supposed to be crowned with bays.\*

Thomson, however, derives it from *baculus*, a staff, "the emblem of authority," as he says. But do bachelors carry this emblem?

A bachelor, in Spanish, is *bachillér*; which also means one who talks much, a babbler.

Bachelors formerly disputed in the schools on

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\* Etymology of the *bay tree*. French, *baie* (a berry); Germ. *beere*; whence the tree is called in German, *lorbeer*, i. e. laurel-berry, laurel-baie, or simply *Bay*.

various subjects, whence they are called at Cambridge, *wrangers*.

In Norman French, the word is *bachiller*.

“Supplie treshumblement votre petit bachiller, si vous plest.”—(Petition to the king [Rich. II.] from Sir Henry de Conway: vid. Proceedings of the Privy Council, vol. I. p. 72.)

This spelling (*bachiller*) being the same as in Spanish, shews, I think, that we had the word from them.

A.D. 1390, it was ordered, “that the *bachilers* of the King’s Council should have reasonable wages for their trouble.”—(Ib. p. 18 b.)

### *Bachelor.*

A young unmarried man. I agree with Thomson, that this *may* be a different word from the last. It is generally derived from *bas chevalier*. But does history make mention of any such rank or order of persons? If not, the etym. is to be rejected. In default of a better, I will suggest that it sounds like the Hindostani *bacha-larka*, a young man, dropping the final syllable. Most likely this is a mere casual resemblance, yet it must be observed that several words of that language are strangely like English; as, for example, *behtar*, better; *badtar*, worse; *nam*, name; *bad-*

*nam*, with a bad name, infamous; *sir-námah*, title; so we say, a *surname*.

See a few more Hindustani derivations in the note.\*

### *Gist.*

This word is omitted by Johnson and others. The *gist* of a discourse or argument seems to mean its *geist*, or spirit, or essence.

### *Devil.*

A remarkably important and very difficult word. Formerly it was believed to come from the Greek διαβαλλειν, *to calumniate*, but since sounder principles of etymology have prevailed, this opinion has been pretty generally abandoned. It has been felt, indeed, that the notion of “*calumny*” is much too feeble and insufficient to be the origin of the name. I once thought it might come from the Celtic *duv*, or *dev*, *black*. But I think the following etym. is better grounded:—

The most probable opinions derive the name

\* Bull, *bail*; cow, *gau*; kite, *gidh* (eagle); crab apple, perhaps from *kharáb* (bad); lath, *lathi* (a stick); jar, *ghará* (pitcher), Span. *jarra*; hisht! or, be silent! *hisht!* as in English; mouse, *mosh*; a jog (jolt), *jhok*; warm, *garm*.

Some of these are borrowed from the Persian.

of God, from that of the *good spirit*, shortened by long use and habit into *the good*, or *good*. In Anglo-Sax. the words *Deus* and *bonus* are quite identified, both being called by the same name, *God*. And it is only known by the context, *which* is intended.\*

Now in strong contrast to this holy name, I think that Satan was denominated *the Evil Spirit*, since shortened by long usage and custom into *the Evil* or *Thevil*. The Teutonic article *De* shews this better: *De Evil, Devil*. It was very common in old English for the article to coalesce in this manner with the noun. For instance, *therl, thadvis, thestatys*, for the earl, the advice, the estates.†

A strong argument in favour of this opinion is found in the fact, that Satan is called in the New Testament simply  $\delta$  *πονηρος*, *the Evil*, or *the Evil one*. For instance, in the parable of the sower (Matt. 13), “then cometh  $\delta$  *πονηρος*, the wicked (one), and catcheth away that which was sown.” This phrase makes me believe that the name of “*the Evil*” for Satan, is of the remotest

\* I have seen an Anglo-Saxon translator put by mistake, “the will of *God*,” instead of “*good* will (towards men).”

† Privy Council III. 151.

antiquity. Moreover, in Swedish the devil is sometimes called *Onde*, which means, literally, *Evil*.

In other Teutonic languages the same analogy is seen, viz.

evil ... devil.

euvel... duivel (Dutch).

übel ... teufel (Germ.); düvel (plattdeutsch).

But I can produce another proof from the Anglo-Saxon, in which language *yfel* signifies *evil* and also *devil*. For it is plain that in the following passage *yfele* are devils, opposed to *godas*, gods.\* It is from Alfred's Boethius. "But as the goodness (*godnes*) of men raiseth them above human nature, to the height that they may be called gods (*godas*), so also their evilness (*yfelnes*) converteth them into something below human nature, to the degree that they may be named devils (*yfele*)."

### *Possessed.*

Possessed with devils; or, of devils.

The Italian language here varies from our own in a manner well worthy of consideration, saying *ossessi* instead of *possessi*.

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\* See Bosw. Gramm. p. 310.



*Ossesso* means besieged, attacked, assaulted, set upon; in French, *obsédé*; Latin, *obsessus* (beset, besieged, surrounded).

It comes from the verb *obsidere*, in Anglo-Sax. *ymb-sittan*, literally, to sit down around a city or fortress, that is, to *besiege* it. For we use the same phrase still, saying of a general, that he *sat down* before such a city. So in Latin to besiege is *circum-sidere*.

It is worthy of consideration whether the Italian phrase *ossessi* be not the original one.

#### *Perverse.*

*Perversus*, turned the wrong way, or crooked. The contrary of *uprightness* and *rectitude*. So in French *redresser les torts*, to redress injuries; literally, to make *straight* what was *crooked*; from *tortus*, twisted.

#### *Son.*

Although no certainty can be expected with regard to ancient and primitive words like the present, yet a guess may be ventured.

The German *kind* (a child) may have been at first written *kin*, a final D being added (as in Danish, *skind*, the *skin*).

And this *kin* agrees with *cen*, the root of the Anglo-Sax. *cennan*, to bear children.

So perhaps *son* is a variation of *cen*, *cyn*, or *kin*.

*Jos.*

A Chinese idol. Seems to be the Spanish word, *diós*, an idol, from *deus*, meaning the gods worshipped by the Pagans.

*Di* often becomes J ; as Jasper, It. Diaspro ; Diurnal, Journal.

*Era.*

This word has perplexed etymologists a good deal.

Perhaps it is a mere variation of the word *year* ; in old English, *yer* and *yere*. In a song of the time of Henry VI. the new year is called new *yeara*.

Annus Domini, the year of our Lord, may have been called the *yera* or *Era* of our Lord.

*Twilight.*

q. d. between two lights, or rather, dubious light.

*Crepusculum* is generally derived from *creperus*, (doubtful,) quasi lux crepera, uncertain light.

In Spanish *a dos luces*, from Lat. (ad duas luces), means ambiguously, doubtfully.

*Livelihood.*

To gain a *livelihood*, is the same as to gain a *living*, or maintenance. But it is a word not very consonant to grammar and analogy.

Manhood, boyhood, and other similar words, are composed of the syllable *hood* added to a noun substantive. Here, on the contrary, the first part of the word, *lively*, is an adjective. But waiving this objection, another remains, for the meaning of *lively* does not agree at all with the meaning of *livelihood*. I think, therefore, that *livelihood* is a word corrupted from the old English *liflade*, signifying *the life a person leads*, from the verb to *lead*.

*Leman.*

A lover. In Anglo-Sax. used in a good sense. *Leofmon*, literally *loved man*.

*to Harry.*

To ravage or waste. From Anglo-Sax. *herian*, *hergian*; from *here*, an army, Germ. *heer*.

Hence comes Anglo-Sax. *heregang*, *hergung*, &c. an invasion. Old English, a *harrowing*.

*Interest.*

Lat. *interesse*, to be present, or concerned in some affair. "It is my *interest*," from Latin "*in-*

*terest mei*," which grammatical construction may be explained, "aliquid mei interest,"—somewhat of mine is concerned. Hence, "to feel an *interest* in any thing;" "an interesting story," &c.

### *Interest of Money.*

It surprises me very much that any one should consider this word to be the same with the last; for there is no connexion between the ideas—nothing but a casual resemblance of sound. Let us examine by what *class of words* the interest of money is named in other languages.

In Anglo-Sax. it is *wæstm*, i. e. fruit, increase, offspring, young.

In Greek, *τοκος*, i. e. offspring, young, from *τεκειν*, to produce offspring.

In German, *wucher*, from *wachsen*, to increase.

Nothing can be more natural than these words, which represent the interest as being the fruit or offspring of the larger body, which we call the *Capital*.

Relying on the analogy of the above examples, I would suggest, that the word *interest* is nothing else than a corruption of *inress* or *increase*, and that our ancestors lent and borrowed money at such and such a rate of *increase*.

*Cost.*

From Lat. *constare* ; Fr. *couster*, *coûter* ; It. *costare* ; Sp. *costar*.

In old inscriptions ;— Opus constat H.S. CC. the work *cost*—so much.

It is curious that we have an English phrase literally the same as the Latin one : “ It *stood* him *in* so much money.”

*to Blush.*

Named from the *blood* mounting into the cheeks.

*Flush* is a stronger degree of the same.

*Forefathers.*

There are two good etyms of this word—

I.—From *Fathers*.

II.—From the German *Vorfahren*, which has just the same sense, but means literally “ those who are gone before us.” This is strongly supported by the analogy of the Anglo-Saxon *fore-genga*, and Latin *antecessores* (corrupted into *ancestors*), from *ante-cedo*, to precede, or go before.

I conclude therefore, that both etyms are true, and that they have coalesced long ago into the modern English *forefathers*.

*Caloyer.*

“How name ye yon lone Caloyer?”

*Byron.*

A *Monk* is so called in modern Greek.

The Greeks fondly imagine that this word means “*honourable old man*,” and they write it therefore *καλογερο* or *καλογηρος*.

I am sorry to differ from them, but I cannot help thinking that it is nothing else than the old Teutonic “*caluwer*,” i. e. having the head shaved; *raso capite*; *calvus*; shaven and shorn—which is the nature of monks.

The king, Charles the Bald, was called in the dialect of his own day, *Caluwe*.

*to Chew.*

In German, *kauen*; Anglo-Sax. (participle) *ge-cowen*. Surely this verb is derived from the *cow*, in which the action of *chewing* is so much more conspicuous than in any other animal.

To *ruminare* is, in German, *wieder-käuen*, literally *to chew again*. This is applied metaphorically to patient thought, reflection, *ruminatio*. It is derived from the habits of the same animal, but is certainly, when applied to mental thought, one of the most singular metaphors which exists.

*Puppy.*

A soft effeminate fellow is called in Spanish *muneco*, which means a *puppet*, a figure dressed up to represent a man, a *mannikin*.

Query, if the English term had not the same meaning originally?

*Smith.*

From Anglo-Sax. *smitan*, to smite.

*Beetle.*

A large hammer. Anglo-Sax. *bytl*.

From the verb to *beat*.

The word was formerly, more properly spelt *beatle*.

*Chance.*

The primitive idea in this word is that of *falling*.

*Casu*, by chance. Chancellor, Fr. to fall.

It *chanced* on a certain day; it *befell*; it so *fell out*.

Germ. *falls*, in case of; en cas que.

Games of dice may have led to these expressions, since what we call *Chance* is nowhere more conspicuous, and the way in which the dice *fall* constitutes the event.

*to Sack.*

Fr. *saccager*; Span. *saqueár*, to ransack. The original idea, to plunder a *sack*, or purse.

*Aid.*

Formerly *ayde*. Spanish, *ayuda* ; It. *aiuto*, from *adjutare*. Altogether, much shortened, but not equal to *alms* from *ελεημοσυνη*.

*Undertaking.*

Agrees literally with Germ. *unternehmung* ; Fr. *entreprise* ; It. *impresa* ; Lat. *susceptum* ; so we say to *take up* a project, and *lay it down* again.

*Jovial.*

Johnson says, “ from the Latin *jovialis*.” But that only signifies *ad Jovem pertinens* ; ex. gr. *Jovialis stella*, the planet Jupiter.

Our word comes doubtless from the French *jouir*, to enjoy.

Shakspeare ingeniously combines both meanings—

“ Our jovial star reign'd at his birth.”

*Arrow.*

From the Anglo-Sax. *earh*, fugax, flying.

I can hardly doubt the truth of this etym. because a *quiver* is called *earh-fere* (arrow-bearer).

The final H should be pronounced as a separate syllable ; it constitutes a short vowel-breathing by itself.



For example:—*thurh* (thoro', or thorough).

*burh* (boro', or borough).

Thus then, *eárh*, sounded nearly as *eärrö'*, or *eärröw*, or *yarrow*.

*Arrow* appears to me to be the root of the Spanish verb *arrojár*, to dart forth.

### *Hildebrand.*

This name appears to be the Danish *Ildebrand*, a firebrand (from *ild*, fire).

Although, since *Hilde* signifies "battle" in Anglo-Saxon, it may possibly mean "the battle-brand" *i. e.* "the battle-sword."

### *Conrad.*

Spanish, *Honrado*, or *Honoratus*.

In French, *Honoratus* has become *St. Honoré*.

### *Alured.*

Another spelling for Alfred. Rex *Aluredus*.

### *Rosamond.*

From *Rosa*. But the last part of the name is doubtful. The derivation from *Rosa mundi* is elegant and fanciful.

*Mund* is the *mouth* in German, so that one might imagine it to mean *Rosen-mund*, or *rosy-*

*mouth*. But, in fact, I think it is the Spanish *Rosa montés*, Rose of the mountain, i. e. the *pæony*, a very beautiful flower, which grows upon mountains, as I have noticed myself in the north of Italy. The *pæony* varies in hue nearly as much as the rose.

*to Mock.*

Greek, *μωκαν*; Span. *muéca* (quasi *moca*), a grimace. In French, *moquer*.

“Mops and mows,” in our old poets, are, as Johnson truly observes, *mocks* and *mouths*. To make mouths, or wry mouths, is the natural expression of derision.

Momus, the god of raillery and laughter, took his name also from this primitive word *Mo*, the mouth.

*Monkey.*

I derive the name of the *monkey* from the verb to *mok*, or *mock*; Sp. *mueca*, or *moca*, a grimace. So in Lat. it is called *simia*, à simulando.

The word may have been originally written *mockey*, or *mokey*,\* the intrusion of N before K or C being so exceedingly common; ex. gr. *locusta*, Sp. *langosta*; and *λαχειν*, *λαγχανειν*.

\* Compare F. *magot*, a large Ape.

An ingenious conjecture appears in Johnson, viz. that *monkey* is derived from *manikin*, or little man.

But I rather prefer the other etym. because more characteristic of the creature. Witness such phrases as the following :—

“He makes as many *grimaces* as a *monkey*.”

“The buffoon ape with *grimaces* and gambols carried it from the whole field.”—L’Estrange.

### *Grimace.*

Johnson derives it from *grim* ; but on the contrary a grimace is generally laughable. The etymologies in *Ménage* are so excessively bad\* that we may venture upon a conjecture ourselves, and feel certain of not faring worse.

Thomson says that *grimace* is *gimmacia* in Italian ; if so, it may come from Spanish *gimio*, † a monkey, in Latin, *simia*.

There was formerly a trade, that of the *grimacier*, whose business it was to carve the fantastic heads so frequent in gothic architecture.—Cotgrave’s Dictionary.

\* Such as that from *agrimensor*, a land surveyor, because such persons make contortions while taking their observations !

† Sometimes written *Ximio*.

to *Employ*.

This word has arisen from *two* Latin verbs, *applicare*, to apply; and *implere*, to fill; whose meanings have been confused together. And not only in English, but also in the Spanish verb *emplear*, and the Italian *impiegare*.

Application, employment, study, are nearly the same.

Our old writers use the word *apply* nearly in the same sense with *employ*. Thus, for instance, Locke:

“That which his mind is *applied about* whilst thinking.”—[*employed about*.]

“God *applies* the services of the angels and governs their actions.”—[*employs*.]      *Rogers*.

“The profits thereof might be *applied*.”—[*employed*.]      *Clarendon*.

To *employ* a thing (make use of it) comes, I think, from *applicare* (to apply it to some purpose); especially since *ployer* is the French for *plicare*: (chiefly used in poetry, in common language they say *plier*).

Why then do we not say “to *apply*” a thing, if it come from *applicare*? Because it has coalesced into one with another verb “to *employ*,” which comes from “*implere*.”

An *employment* or office, (Fr. *emploi*; Span. *empléo*) comes from *implere, remplir*, to *fill* a place, to *fill* a situation, post, or office.

Ital. *impiego*, an office or charge.

*Impiegare*, to employ, make use of anything.

*to Warp.*

To *warp*, as wood does, Anglo-Sax. *ahwerfan*.

*Hare.*

The most timorous of animals, is perhaps named from Anglo-Sax. *earg*, timid; *earh*, swift, flying through fear, timorous, weak, fugax.

*Well-a-day!*

This harmless interjection has been altered from *well-a-way!* which is from the Anglo-Sax. *væ la va!* *Væ!* is the same in Latin; in German it is *weh!* or *woe!*

*to Blunder.*

Perhaps from *blind*. To walk, or act, as if blind; *cæcutire*.

*Callow.*

Old German, *chalo*; Lat. *calvus*.

A *callow* brood; naked, bare, unfledged.

*Scum.*

Old French, *escume*, now *écume*; Lat. *spuma* is the same.

From the verb to *swim*, which is *suúm*, or *svúm*, in old German.\*

*to Skim.*

To *skim* milk is to take off the portion which rises to the surface, or which floats and *swims* there.—Vide the preceding article.

The action of a person skimming milk and only just touching the surface has given rise to the metaphorical sense of the word in poetry:—

“Flies o’er the corn and *skims* along the main.”

To *skim* is, in Spanish, *espumár*; Fr. *escumer*, now *écumer*.

*to Rock.*

To *rock* the cradle, &c.

Old German, *rucchen*, to move; Germ. *rücken*.

*Rough.*

*Rough* is allied to *rudis*, through the old German *ruoz* or *ruot* (asper).

Lignum rude—rough timber, unshaped.

Chemins très rudes—very rough ways.

\* The two different forms, *spuma* and *scuma*, are clearly united by this old Teutonic *svuma*.

*Bitter.*

Allied to *πικρος*, through the old Germ. *pitter*.  
Spanish *picor*, a pungent, piquant taste.

*to Thwack.*

From Anglo-Sax. *thwang*, or *thwancg*, a *thong* of leather.

*to Scold.*

Germ. *schelten*. This word is ancient, being said of old women in the *Nibelungen Lied*.

*Backgammon.*

Old German *gamen*, a game. Iceland. *gaman*.  
Since the object of the player is to bring *back* all his men, the name may be thence derived.

*Spot.*

A pleasant *spot*; the sweetest *spot* on earth.  
So in German, *fleck*, a place; *flecken*, a village; also, a mark or spot.

In the same way, I would derive the Greek *τοπος*, a place, from *τυπος*, a spot or mark.

*to Lower.*

“The dawn is overcast, the morning *low’rs*,

“And heavily in clouds brings on the day.”

*Addison.*

“ If on St. Swithin’s feast the welkin *low’rs.*”

*Gay.*

Johnson feels uncertain of the etymology. He observes, that the sky seems to *grow low* in dark weather: which is true. But I rather think that to *lower* is the Spanish verb *llover*, to rain.

*Grist.*

To carry grist to the mill, is a well-known phrase. Some derive it from the verb to *grind*, as if it meant corn *intended* to be *ground*.

I rather think it is the German and Anglo-Sax. *gerst*, barley.

*Stock.*

To lay in a good *stock* of anything.

This does not come from the Anglo-Sax. *stoc*, which has no resemblance of meaning.

In Norman French, the term for a *stock* is *estuff*: ex. gr. “ *l’estuff* del chastell de Pembrok..... de Cardygan.....” i. e. the *stock*, munitions of war, provisions, &c. contained in those castles.—Proceedings of Council, II. 341.

See the passage quoted under the article “ Man of War.”

Hence I think that *stock* comes from the Germ. *stoff* (material, or substance); English, *stuff*.



So we say, "a man of *substance*," for wealth, abundance.

*Ripple.*

A diminutive from *ruffle*—the surface of water slightly ruffled.

*Stiletto.*

i. e. a small *stylus*. The ancients wrote with a *stylus* upon wax tablets, and it must have proved upon occasion a ready weapon. It is related that the celebrated John Scotus Erigena was killed by a body of students with their writing instruments (*graphiis*).\*

*Gallant.*

*Gallant* seems to be the same word with Ital. *valente*, valiant; G for V or W being a very usual change, as *guerre*, war; *gages*, wages. The Italians say both *galantuomo* and *valentuomo*. The proper names Valerius and Galerius are perhaps related to Spanish *valeroso* (valorous).

*Gauls. Galatians*

May have taken their name from thence. For the root is found in the Welsh and Armoric,

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\* Soames's Anglo-Saxon Church.

*Gallu*, power, might; (also a verb—to be able, to have power, *valeo*).

The *Galli* may have meant the “mighty” or “*valiant*.” What confirms this, is, that the same word explains the other appellation by which they were known in ancient times, viz. the *Galatæ*.

Validi. (Galidi.) Γαλαται.

Or, more simply, from what precedes we may interpret *Galatæ* to mean “the *Gallant*”: q. d. the nation of warriors.

#### *Value.*

An old Norman French word, probably from the Celtic root *gallu* (*valeo*), above mentioned.

Not derived from the Latin *valor*, but is, nevertheless, a word of the same family, and corresponding to it.

#### *Guelder Rose.*

*Viburnum opulus* (Linn.). Commonly supposed to take its name from the pays de Gueldres on the Continent.

But without foundation. The name has been altered from *Elder rose*, for it was considered a species of *Elder* by several of the earlier botanists.

Bauhin, Matthiolus, Camerarius, &c. call it *sambucus aquatica*, that is, water elder. Its flowers, in a wild state, are in level topped *cymes*, resem-

bling the *Elder* in general appearance; but when cultivated it improves greatly and becomes the snowball tree of the gardens.

This plant and the *Elder* are placed next each other by Smith in his English Flora; they are of the same natural family, and of the same Linnæan class and order (Pentandria trigynia), whence I think the correctness of the etym. here given is manifest.

#### *Arbor Judæ.*

The name given to this very beautiful tree excites surprise.

It bears rose-coloured flowers shaped like a pea and succeeded by pods (*siliquæ*), for which reason it is called by Linnæus, *Cercis Siliquastrum*, because this circumstance is unusual among trees, though common enough among smaller herbs.

Now the phaseolus or French bean is called in Spanish *Judía*. Hence I think this beautiful tree was first called the *Bean* tree, or *Arbol Judia*, and afterwards by mistake, *Arbor Judæ*.

#### *Baltic Sea.*

Pliny (4, 13) on the authority of Xenophon of Lampsacus, says that *Baltia* is an island of im-

mense magnitude, three days' sail from the Scythian shore. Cluverius says, the Baltic Sea is so called from *balteus*, a belt ; because the strait between the principal Danish islands has always been known by the name of the Belt.

#### *Frontier.*

It appears by the Norman French that the last syllable of this word is significant, and means *terre*, or land ; ex. gr. “*la frontere des enemys.*”

#### *Artichoke.*

Spanish, *alcachófa*, from Arabic, *al kharshuf*.  
Whence also the Italians have made *carciófo*.

#### *Man of war.*

Since a ship, in English, is always feminine, it is rather surprising that one of the largest class should be called a *Man* of war. This anomaly may be explained in the following manner:—

Men of war (*gens d'armes*) were heavy armed soldiers.

A ship full of them was called a man-of-war ship. In process of time, “ship” was left out as unnecessary, and there remained the phrase, a *Man-of-War*.

In evidence of the above, the following pas-

sage may be quoted from Proceedings of the Privy Council, II. 81 :—

“Vesselx a nombre competent et souffisantment estuffez de gens darmes et archers.”

### *Casque.*

A helmet; from the French.

Properly means a skull-cap, from Spanish *casco*, the skull. The Latin *cassis*, a helmet, is a nearly related word of the same family.

Span. *casco* also signifies any shell, hull, or tegument.

It may be observed, that *skull* and *shell* were originally the same word, or very nearly so.

### *Cascarilla.*

A kind of Peruvian bark.

Sp. *Casca*, (1) bark for tanning leather; (2) any kind of skin or tegument.

*Cascara*, (1) bark of trees; (2) any kind of rind or peel.

Whence diminutive, *Cascarilla*.

### *Helmet.*

*Helmet*, or *helm*; Ital. *elmo*; Span. *yelmo*.

Nearly related to the verb to *whelm*, or cover entirely.

So the Spanish *celada*, a helmet, is related to Lat. *celare*, to conceal.

*Airs.*

Proud persons are said to give themselves *great airs*. This is a very ancient phrase, for we find it in Augustine : — “Vulgò *magnos spiritus superbi habere dicuntur. Et recte; quandoquidem spiritus etiam ventus vocatur. Quis verò nesciat superbos inflatos dici tanquam vento distentos?*”

Hence the phrase, being *puffed up* with pride.

*to Grant.*

In Norman French, a pardoned person says, “*je grant et promet,*” &c. &c. I *warrant* and promise that I will serve the king faithfully.

To *grant* (*grauntier*) was not to *give*, simply, but to warrant or guarantee the secure possession of the gift.

To *grant* him payment of the said sum;\* “*grauntier paiement du dicte somme.*” In the year 1423, the constable of Harlech Castle petitioned the Council, “*de lui graunter un garraunt directe al Tresorer d’Engleterre.*”†

\* Proceedings of the Privy Council, II. 140.

† Ibid. III. 62.

This phrase occurs frequently. To *grant* is, therefore, derived from *warrant*, and not from *gratia*, as some have supposed.

### *Scullery.*

In old French of A.D. 1400 it was *squillery*.\*

*Squill*, or *esquel*, was the old word for a cup, dish, or porringer. Afterwards, it became *escuelle*, and now *écuelle*.

It has been said that our northern ancestors quaffed beer out of the skulls of their enemies.

This story has very probably arisen from a misunderstanding of the word *scull*, by which nothing more was intended than a cup or goblet:—*escuel*, *escull*, *scull*.

Perhaps this was the most common pronunciation, since we have retained it in the word *scullery*.

### *Squill.*

A flower, a kind of hyacinth; the  $\Sigma\kappa\iota\lambda\lambda\alpha$  of the Greeks. As the campanula, or bell-flower, takes its name from the Ital. *campana*, a bell, so the squill is named from Ital. *squilla*, a bell, alluding to the form of its flowers.

*Squilla*, a bell, is doubtless the same word with

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\* Proceedings of the Privy Council, II. 42.

squill, a cup, in the old Norman French. The German *schale*, a cup, is also the same.

This root, in the northern languages, is very extensive and important.

### *Homage.*

In feudal Latin, homagium vel hominium facere; from the phrase “devenit homo suus,” il devint son homme.

### *Goths.*

Nations frequently gave themselves magnificent appellations; thus, the Rajpoots are “sons of kings”; the inhabitants of Ceylon are Cingalese, from *Singh*, a Lion; and a tribe of ancient Scythia were named the Royal Scythians.

The Goths may have intended to call themselves the god-like race of men, from the old Teutonic word *guth*, *goth*, deus; in Swed. and Dan. *gud*, whence, perhaps, the Jutes of Jutland took their name.

It is observable that Homer calls the Pelasgians *divine*, or *god-like*—

διοι τε Πελασγοι.

Il. x. 429.

This is very remarkable, because one would have thought he would rather have bestowed



such an epithet upon the Greeks. Is it possible that he may have *translated* the name of Γοτθοι, Gothi, or Getæ, by the word δίοι?

Bosworth derives the name of the Goths from *guth*, battle; quasi “brave warriors.”

### *Crayfish.*

Old French, *crevice* (see Cotgrave’s Dictionary). This is from *écrevisse*; Germ. *krebs*, a crab.

### *Loggerhead.*

A blockhead, thick-skull, (Johnson); from *Log*.

But the phrase, “to fall to *loggerheads* about a thing,” has quite a different origin, which Johnson has not observed.

“A couple of travellers that took up an ass, *fell to loggerheads* which should be his master.”

### *L’Estrange.*

It means to *lug* each other by the hair, from the Swedish *luggas*, *lugga*, to pull by the hair.

### *to Slink.*

Swedish, *slinka in*, to slink in. Closely related to Germ. *schleichen*.

Swed. *slinga*, to twist.

*slingra sig*, to slink away.

*slingrig*, serpentine, sinuous.

It is evident that these words have great affinity to the German *schlange*, a snake.

*Snake.*

From the verb “*to sneak.*” Or else, vice versâ, that verb from the substantive.

*to Insinuate.*

A Latin word. Metaphor from the motion of a snake.

A serpentine or *sinuous* path, so called because formed of a succession of gentle curves (*sinus*).

Through the smallest crevice the snake sneaks in.—See the last article.

*to Regret.*

French, *regretter*. From the Scottish word “*to greet,*” i. e. to weep or lament; Mœsogothic, *gretan* (plorare).

*Coffin.*

Resembles in sound the Greek *κοφίνος*, Lat. *cophinus*, but differs considerably in meaning.

Nevertheless, they may be radically the same word.

In Cotgrave’s old French Dictionary we find—

*Cofin*, a coffin; also, a great case of wicker.

*Cophin*, a basket, or small pannier of wicker.

But in the following passage it means a leather case:—Un petit hanap de jaspe en un *cophin* de quyr.\*

Apparently, therefore, it meant any kind of box or case.

In the Kalendars of the Exchequer (vol. I. p. 115), edited by Sir F. Palgrave, certain rolls, letters, and other papers, are said to have been deposited “*in coffino ligneo plano, non ligato.*” This memorandum is of the time of Edward I. Other similar ones say “*in cophino ligneo;*” “*in cofino plano.*”

A nearly related word is *coffrum*, a coffer.

“*Coffrum plenum de diversis rotulis.*”

“*In coffro ferro ligato.*”†

N.B. Perhaps *coffino* is a diminutive from *coffro*: viz. *coffrino*, and (omitting the R) *coffino*.

### *Pannier.*

Properly, a baker's basket; from *panis*, bread.

### *Basket.*

A very ancient British word.

\* Kalendars of the Exchequer, tom. III. p. 170.

† Ibid. I. 137.

Barbara de pictis veni *bascauda* Britannis,  
Sed me jam mavult dicere Roma suam.

*Martial.*

*to Bask.*

To *bask* in the sun's rays; to *bask oneself* in the sun.

Thomson is of opinion that this has affinity to the verb "*to bake*," in which he is probably correct; for, *baxter* is an old name for a *baker*.

*Cameo.*

Old French, *camahu*. Ex. gr. (temp. Edw. III.)  
"Un pontifical dont la meistre pierre est *camahu*."\*

Cotgrave's Dictionary says:—

*Camayeu*, a sardonix: also, a brooche.

*Camayeux antiques*; medals, or auncient images of mettall molten and cast into the forme of brooches.

*Ingot.*

The hole in the mould by which the melted metal enters, is still called the *in-gate*.

Chaucer uses *ingot* for a *mould*. (Thoms.)

Anglo-Sax. *geotan*, to pour. Whence *in-geotan*, to pour in, (viz. into the mould): which compound I do not find, but we may safely presume its

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\* *Kalendars of the Exchequer*, III. 185.

former existence. Swedish *giuta*,\* to pour; Germ. *giessen, eingiessen*.

The French *lingot* is our word *ingot* with the article *le* prefixed. L'ingot. Lingot.

### *Jaw.*

French *joue*. The old English spelling was *jowe*. "Thi jowes." (*Reliq. Antiq.* p. 157.)

### *Blackguard.*

From *black* and *guard*. (Johnson.) A derivation which is destitute of any meaning.

Perhaps this word is a corruption of *braggart*, (a boaster, or bully).

### *Crone.*

An old *crone* is perhaps from the Danish, *en ond kone* (a scold). *Ond* means "evil": *kone*, "woman."

### *Shadow. Shade.*

Anglo-Sax. *scadu* and *sceád*. The latter approaches closely to the Greek *σκιαδος*, an umbrella, whence *σκιαδηφορειν*, to carry one.

\* Lat. *gutta* is related to this.

*Couch-grass.*

Or *quitch-grass*, Anglo-Sax. *cwice*; Dutch *kweek gras* (Bosworth), means, grass that can hardly be killed or destroyed, always coming up again. The *Agrostis stolonifera*. *Linn.* the plague of gardeners.

From Anglo-Sax. *cwic*, vivacious.

*Mimosa.*

The well-known "sensitive plant." *Mimosa pudica*. L.

Sir J. Smith, in Rees's Cyclopædia, endeavours to deduce the name from *Mimus*, an Actor.

But the real etym. is much more simple. It is nothing else than the Spanish adjective *mimosa* (delicate: prudish), derived from *mimo*, prudery.

*Rue.*

Anglo-Sax. *rud*; Lat. *ruta*; Gr. *ρῦτη*. *Rue*, or *Herb of Grace*. Why should it be called *herb of grace*? Doubtless from the resemblance of its name *Rud* to the *Rood*, or Holy Cross.

*Codling.*

Diminutive of Anglo-Sax. *Cod*, a quince. *Cotoneum malum* of the Latins.

*Daffodil.*

Old Italian, *affodillo*; now modernised into *asfodillo*. Doubtless the Asphodel of the Greeks. Homer gives a pleasing description of the shades of the dead, as wandering

— κατ' ασφodelον λειμωνα

“ Thro' flowery meads of Asphodel.”

The charming Narcissus abounds in the meadows of the South of Europe, adorning them with its fragrant flowers, to which the poet alludes.

Modern botanists however, have conferred the name of Asphodel upon a very different plant, by no means worthy of so poëtical a name.

The *Asphodelus ramosus*, although like a tall and spreading Candelabrum, it decorates the ruined temples of Pæstum, and in such a situation gives picturesque effect, is from its great size and harshness most unsuitable to a meadow, and seldom if ever found in one.

With respect to our English name, it appears that *fleur d'Affodille* has been altered into *Daffodil*.

*Hanaper.*

From *hanaper*, a sort of box in which deeds and papers were deposited.

“ In hanaperio de virgis ” (Kal. Exch. I. 127),

from which it appears they were made of twigs then, as they are still.

This word may come from *hanap*, a cup or goblet, a term of frequent occurrence: whence Germ. *napf*.

*to Stand—to Be.*

Those who study the philosophy of language can hardly select a more important word for their consideration than the verb “*to be*.” “*Existence*” considered alone, and without specifying any particular mode of existence, is a very abstract idea. Our rude and simple ancestors must have had some trouble in giving it a name. How did they overcome this difficulty?

If we examine, we shall perceive that they called in the assistance of the verb *stare*, “*to stand*,” a good positive verb, capable of giving its solid support to the somewhat too impalpable “*esse*.”

Let us place the two verbs in contrast. In the Lat. Ital. Span. and Fr. they are as follows:

Lat. ... esse	Lat. ... stare
Ital. ... esser	Ital. ... stare
Span.... ser	Span.... estar
Fr. ... être	Fr. [ <i>wanting</i> ]*

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\* The verb *ester*, to stand, is found in old law-books, but is completely obsolete in all other senses.



Now, the first thing that strikes us as very remarkable is, that the verb “*to stand*” is wanting in the French language, although almost every other European tongue possesses it. You cannot say in French, simply “*I stand*,” the bold and brief “*sto*” of the Romans. You must say, “*Je suis debout*,” or use some other circumlocution.

The French must have had formerly some word equivalent to the Latin “*stare*,” but what can have become of it? It has been absorbed entirely by its companion “*esse*,” and its former existence is only faintly indicated by the form of the infinitive, *estre* (now *être*), in which the presence of a *t* shews something alien from the Latin *esse*.

The same process has taken place to a considerable extent in Spanish and Italian, in both of which *star* and *estar* have a meaning often not to be distinguished from the simple verb “*to be*.”

*Examples in Italian.*

Son <i>stato</i> .	...	I have <i>been</i> .
Così <i>sta</i> .	...	So <i>it is</i> .
Come <i>state</i> ?	...	How <i>are you</i> ?
<i>Sto</i> per correre.		<i>I am</i> on the point of . . . .
<i>Star</i> mangiando		<i>To be</i> eating.

*In Spanish.*

*Estar* escribiendo ... *To be* writing.

Nor are examples wanting in ancient Latin of the near relationship between *esse* and *stare*, as we may see in the word *status*. ex. gr.—

Antiquus status, the former state of a thing.

Manere suo statu (Cic.), to remain in the same state.

*Status* (Fr. estat, état). *L'état* d'une chose est sa manière *d'être*. Être en bon état : en mauvais état.

The Latins have no word to express the *οντες* of the Greeks; for instance, *πολεμιοι οντες* cannot be so expressed in Latin by any participle of the verb *esse*. But it can in French,

Étant ennemis; old Fr. estantz enemys.

(quasi) *stantes inimici*.

Now this is a considerable proof that the word *étant* comes from the root *stare*.

We cannot indeed say in Latin “*stantes inimici*,” for the idiom does not admit of it, but we can say “*existentes inimici*,” and this throws a great light upon the origin of the word “*existere*,” to exist: to be. The grammarians derive it from *ex*, out of: *sistere*, to place, which does not account in the least for its meaning.

But the real connexion of the word seems to be with “*esse*,” and with *stare* in the sense of *esse*.

Lat. existens	}	may be all the same word.
Ital. esistente		
Old Fren. estant		

However this may be, it is plain that the French formerly used *étant* in the sense of *standing*. As in the following examples.

Item i. hanap *steant* sur un haute pee endorre.\*

Item i. crois large *estant* sur un large pee dor.

Un beau forcer de yvere *estant* sur iiii lions.

So that the true etymology of *étant* is,

*Stare*, particip. *stans*, *stantis*. Fr. *estant*, *étant*.

#### *Mortar.*

I derive this word from the *maltha* of Pliny (36, 24). *Maltha è calce fit recenti ..... Res omnium tenacissima et duritiam lapidis antecedens.*

#### *Clay.*

Anglo-Sax. *Clæg*. A very tenacious kind of earth, and therefore fatiguing to walk upon. Related to the verbs, to *clog*; to *cleave*; Germ. *kleben*.

#### *Birdlime.*

Germ. *Leim* (glue). Dan. Swed. Icel. *lim*. Dutch, *lym* (the same).

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\* Kalendars of the Exchequer, III. 356.

Originally meant "any thing sticky or adhesive." Related to *slime*.

### *Lime.*

The same with the last word originally. And also with the Latin *limus* (adhesive earth or mud); and with *slime*.

The Anglo-Sax. word *Lim* unites all these meanings. Bosworth cites some instructive examples.

Ps. 69, 2. "I sink in deep mire where there is no standing," is rendered: "Afæstnod ic eom on *lime* grundes:"—other copies read "on *slime*."

Lim to wealle: mortar for walls.

Lim to fugele: birdlime.

Eorþan lime: with clay of earth.

### *Brick.*

*Burnt* earth or clay, from Ital. *bruciare*, to burn. *Terra cotta*.

Gen. xi. 3. "And they said one to another: 'Go to, let us make *brick* and burn them thoroughly.' And they had brick for stone, and *Slime* had they for mortar."

It is curious to find the origin of our brick and lime in the plain of Shinar, and in the *muri coctiles* of the city of Semiramis.

*Charles.*

Carolus. Karolus.

I am surprised to find that etymologists derive this—one of the most illustrious of proper names, borne by so many kings and emperors—from the German word *kerl*; Scandinav. *karl*; Anglo-Sax. *ceorl* or *churl*:—a term which denotes rusticity, and is quite opposed to every idea of nobility.

A stout fellow: an honest country-man, or husbandman, is the best meaning which *ceorl* admits of.

Now that this is not the real derivation of *Karolus* may, I think, be regarded as certain. As to its real origin, I have very little doubt that it is the Slavonic *Korol* or *Krol*, a King. The vicinity of Poland accounts easily for the introduction of the word, and besides it comes originally from the Latin *corona* (dim. *corolla*), the Crown, i. e. the King.

*George.*

St. George was a native of Asia Minor. And we may observe, that in the same country the name of Gordius was celebrated, and there was a city called Gordium. The name of Gorgus is found in Herodotus, and both Gorgon and Gor-

gias occur as names of Athenian private citizens in an inscription given by Rose (tab. 14).

*Athelstan*

The jewel: the precious stone. Germ. *Edelstein*.

*Caliban*.

Very likely from the gypsy word *Cauliban*, black.\*

*William*.

Latin, *Gulielmus*. A fine old chivalrous name.

It was anciently written *Gull-hialmus*,† which name expresses very clearly the Icelandic *Gull-hialmr*, i. e. Golden Helmet, and in Danish and Swedish nearly the same.

In Italian also *Guglielmo* (from *elmo*, a helmet). Our English name has been a good deal altered. Gold-helm, Gol'helm, Wilhelm, (Germ.) William.

Compare Bright-helm, who gave his name to Brighthelmstone.

*Christopher*.

If we derive this name from the Greek  $\Phi\epsilon\rho\epsilon\iota\nu$ , it signifies *Christum ferens* vel *portans*, which conveys no very distinct meaning: although I may

\* Hindostani, *Kala-burn*. See Asiatic Researches, 7, 475.

† See Hicckes's Thesaurus.

observe in passing that it is the sole foundation of the legend of St. Christopher. In a *Latin* document of A.D. 1423, it is abbreviated into X'poferus. An *English* petition of the same date, from a private individual, commences thus :\* “Bi-secheth fulle mekely Christopfore of Preston.” And in an Ordinance written *in French* [ibid. p. 136.] I find the name three times consecutively spelt Christopfre.

Probably this is the genuine spelling, or very near it.

*Christopfer* signifies *Christ's sacrifice*, i. e. the Sacrifice of the Mass; the Mess-opfer,† so named from the German *opfer*, a sacrifice.

*Examples taken from Luther's Translation.*

“To put away sin by the *sacrifice* of himself,” is rendered, *durch sein eigenes Opfer*.—Hebrews, 9, 26.

“After he had *offered* one *sacrifice* for sins for ever,” *da er hat ein Opfer geopfert*.—Ib. 10, 12.

In English we have nearly the same phrase, “to *offer* an *offering*.”

The single word “to *offer*” means to sacrifice a victim to the Lord in many passages :

\* Proceedings of the Council III. 78.

† *Mess-opfer* is an old word.

“One lamb thou shalt *offer*.”

“It shall be eaten the same day ye *offer* it.”

“The priest that *offereth* it shall eat it.” [Exod. and Levit.]

And in Welsh the same word is frequent, as *Offeiriad*, a priest; *Offeren*, the Mass; *Offrwm*, a sacrifice.

The name Crist-opfer, Christ-offer, may have been given to children born on Good Friday; as those born on Easter and Christmas were named *Pascal* and *Noel*.

Or it may have been part of a short Christian sentence, like *Amadeo* (love God), *René* (renatus, born again), *Tousaintz* (all saints), *Gottlob* (praise God), a common German name.

#### *Beda.*

The name of the “venerable Beda” may be interpreted “prayer;” and as this seems a most appropriate appellation for a holy monk, it was probably the meaning intended to be conveyed.

#### *Cuthbert.*

A much less suitable appellation for a Saint, if indeed it signifies “*bright in war*;” Anglo-Sax. *guth* (bellum, prælium).



*Carmine.*

For *Kermesine*. The letters SI being lost, owing to a rapid pronunciation, as in *fraxinus*, *frassino*, *frêne* : *quarésima*, *carême* : and *asinus*, *âne*.\*

*Crimson.*

Ital. *cremesino*, is the word *kermesinus* altered in another manner.

*Unit. Unity.*

Latin, *unitas* ; Germ. *einheit* ; Old English, *oonhede*. “ For as muche as *oonhede* of the lords of this land is the way and the meene to cause *oonhede* of willes and ententes,” &c.—A.D. 1426.†

This English word is not *derived from* the Latin *unitas*, but is the Teutonic form corresponding to it.

*Chamois.*

*Chamois*, Germ. *gemse*.

The name of this animal is much disguised by

\* Upon the same principle we find *maxilla*, *mala* ; *axilla*, *ala* ; *pauxillum*, *paulum* ; *pusillus*, *pullus* (the young of any animal) ; *paxillus*, *palus* (a stake, post, or pole) ; *taxillus*, *talus* (a die) ; *auxilla*, *olla* (a pot).

This contraction occurs when L, M, or N, follow the syllable SI.

† Privy Council III. 182.

the modern French pronunciation. But if we restore an antiquated orthography,\* it will become *Kamais*, or *Kamés*; and we then immediately perceive that it is the Grecian *Κεμας* and Germ. *Gemse*.

The chace of the *Κεμας* is thus described by Homer :

ὡς ὅτε καρχαροδοντε δυω κυνε ειδοτε θηρης  
η κεμαδ' ηε λαγων επειγετον εμμενες αιει  
χωρον αν' υληενθ', ο δε τε προθεησι μεμηκως . . .

Il. x. 361.

*Plight.*

“ To be in a sad *plight*.”

From Anglo-Sax. *pleoh*, danger.

As from *heah* comes *high*; from *neah*, *nigh*; and from *theoh*, *thigh*.

*Javelin.*

Spanish, *javalina*, a boar-spear; from *jabali*, a wild boar.

On the oldest Greek vases warriors are seen spearing boars.

*Dagger.*

From Spanish *daga*, which is from Germ. *degen*, a sword.

\* K or C for CH, as in *Chèvre*, *Capra*.

*Towel.*

Span. *toalla*, from Fr. *toile* (a cloth).

*Victuals.*

Spanish, *vituallas*.

*Head over heels.*

This proverbial expression, apparently ought to be "*heels over head*." And so it seems to be in Swedish, "Hals oefver hufvud."—(Meidinger, p. 541.)

*Disgrace.*

From *gratia*, favour.

A *disgraced* courtier or minister, i. e. *out of favour*.

*Gratia* is in German *gnade*, a curious etymology; upon which, however, I shall not dwell at present.

*Gnade* is in Swedish *nåd*.

Hence the words stand thus in the three languages :

Grace. Gnade. Nåd.

Disgrace. Ungnade. Onad.

*to Hanker.*

To hanker *after* a thing: (to desire it ardently).

I.—Perhaps this is of the same family with “to *hunger*.” For we find “to hunger and thirst *after* a thing.”—[Matthew v. 6.]

II.—Perhaps, however, it is related to the Swedish *håg* (mind, fancy, inclination to any thing). For so we say, “to have a *mind* for a thing,” i. e. to wish for it.

### *Bumpkin.*

A country *bumpkin*. Diminutive from the Swedish and Danish *bonde*, a peasant, a countryman. Whence *bondkin* or *bundkin*.

Johnson has the following observations. “This word is of uncertain etymology. *Henshaw* derives it from *pumpkin*, a kind of worthless gourd or melon. This seems harsh.”

On referring to Thomson, I find that he gives the same etym. which I have done. I have therefore very little doubt of its being the correct one.

### *Barley.*

Also called in Acts of Parliament *bear* and *bigg*.

*Bear* (in Gothic *bar*) seems related to the Latin *far*, corn; and to the Welsh and Breton *bara*, bread.

*Barley*, a diminutive from *bar*: *Bar-li*. This kind of diminutive ending in *li* is very common

in some German dialects, as the Swabian, for instance.

*Bigg* is the Danish *byg* (barley).

### *Beer.*

From *bear* (Anglo-Sax. *bere*), barley, as being obtained from that grain.

This liquor is called *beor* in Anglo-Sax.

### *Yeast.*

Anglo-Sax. *gist*. Dutch, *gist*, *gest*.

From the Teutonic *geist* (spiritus). The Latin word is *fermentum*, from *fervere*. In Icelandic *geist* means *fervent*, *fiery*.

### *Halter.*

From Germ. *hals*, the neck.

### *Dapper.*

Germ. *tapfer*, brave. Swed. and Dan. *tapper*. Holl. *dapper*. A good deal altered in meaning.

### *Pitch.*

Lat. *pix*, *picis*. Gr. *πισσα*. Also *πιτυς* and *πευκη*, the trees from which pitch is obtained.

Lat. *picea* is Gr. *πευκη*.

Procumbunt piceæ, sonat icta securibus ilex,  
Fraxineæque trabes.—Virg.

*Ferret.*

French *furet*, from Latin *fur*, a thief, alluding to the stealthy motions of the animal.

*Stickleback.*

A small fish with a thorny back. From Germ. *stachel*, a thorn.

*Conger.*

One of the largest species of eel.

*Conger Eel* appears to signify "king of the eels," from Iceland. *Kongr*, a king. Just in the same way the finest species of vulture is named "king of the vultures," and the beautiful fishing bird *Alcedo* is named the *King-Fisher*.

Latin, *conger* (Pliny, 9, 16). Gr. *κογγρος*.

*to Bargain.*

Answers exactly to the French *marchander*, and also to *barquigner*,\* which is of unknown derivation. I suspect, however, that a merchant was anciently called a *bargante* or *barcante*, from *barge* or *bark*. Similar terms are *shipper* and *skipper*.

*Freckle.*

Swed. *fräkne*.

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\* In old French, *barquigner*; in the lower Latin, *barcaniare*. See Ménage.

Related to Germ. *flecken*, a spot.

*Heed.*

*Heedless* is in Swed. *haglos*, from *hag*, the mind; and so in English, "*heed* what I say," and "*mind* what I say," are equivalent. *Heedless* is in Germ. *achtlos*, from *acht* (heed); whence *achten*, to mind, to heed, to pay attention to. *Acht geben*, to give *heed*, or to give one's *mind* to any thing.

But "to *heed*," in the sense of "to guard against a danger," seems a different word. It is the German *hüten*, to guard. "*Hüte dich!*" heed thee! take care! or take heed!

This verb *hüten* is connected with a great many words which imply covering, *hiding*, shelter or protection.

*to Pine.*

To *pine* for a thing.

In one sense of this word it seems related to the Greek *πειναν*, to hunger, to long for any thing.

But to *pine* is properly to *suffer*, from the Anglo-Sax. *pine* (pain).

Milton seems to use it in an intermediate sense:—

"To me, who with eternal famine *pine*."

to *Long for*.

To *long for* a thing, is the German *ver-langen*, only that the Germans have put the preposition (*for* or *ver*) before the verb, instead of after it.

*Was verlangen sie?* What do you wish for?

to *Stickle*.

To *stickle for* a thing, appears to me to be corrupted from the Latin *stipulari* (to bargain for any thing). According to Ainsworth it was the office of a *stipulator* "to see there was no fraud on either side."

This agrees well enough with the meaning which Johnson ascribes to "*stickler*" on the authority of Sidney, viz. that of an *umpire*; "one who stands to judge a combat."

to *Cram*.

Shakspeare says :

" You *cram* these words into mine ears."

*Tempest.*

But in another place :

" *Ram* thou thy faithful tidings in mine ears  
That long time have been barren."

To "*cram in*" and to "*ram in*" seem nearly related words, although usage has established a difference between them.



to *Caper*.

To be frolicsome as a kid.

“ Similem ludere capreā.”

*Hor.*

*Whale*.

Lycophron calls them φαλαι (v. 84). More commonly φαλαινα and *balæna*. The additional syllables appear to me to mean *αινον*, a monster.

*Angry*.

From *αγγριζειν* to irritate.

*αγγριζειν, ερεθιζειν.*—(*Hesychius*.)

But what does this verb itself come from?

I think from *αγριος* (asper: savage).

*Αγριοω* is, to exasperate; *αγριαινω*, the same.

*πατρος μομφαισιν ηγγιωμενη.*

*Lycophron, v. 59.*

“ Irritated by her father’s reproaches.”

*Savage*.

French, *sauvage*; Ital. *selvaggio* and *selvatico*; Lat. *sylvaticus*.

Derived from *sylva*, a forest, as *αγριος* from *αγρος*, a field.

*Belike*.

“ We think, *belike*, that he will accept it.”

*Hooker.*

“He, *belike* thinking me remiss, awakens me.”

*Shakspeare.*

*Belike* is the German *vielleicht* (perhaps). The two words agree closely in meaning and usage, but the literal translation of *vielleicht* is “*very easily*.”

I have little doubt that the Germans have confused the two roots of similar sound, *leicht* (facile, easy, light), and *leich* (like, similar); and that this has happened owing to *leich* having become obsolete in German, and the composite form *gleich* being used instead. The old German had both forms, viz. *lich* and *gelich*; the Anglo-Sax. *lic* and *gelic*; the Gothic, *leik* and *galeik*; the English, *like* and *alike*.

“*Belike*” comes from the old English “*like*.”

“He is *like* to die for hunger, for there is no more bread.”—*Jeremiah*, 38, 9.

“You are *like* to be much advanced.”—*Shakspeare*.

“I wish that I were dead, but I am na *like* to dee.”—*Auld Robin Gray*.

Johnson condemns this expression, but without reason. It is a good and valuable old word.

For “*like*” we now say “*likely*,” and for “*belike*,” “*very likely*.”

*Polite.*

*Urbane* comes from *urbs*, a city; *civil* and *civilized*, from *civitas* (Ital. *città*), a city; *courteous*, from *Court*; Germ. *hoflich*, from *hof*.

From the analogy of all these examples we are very much tempted to derive *polite* and *polished* from *πολις*, a City.

On the other hand there seems equally good reason to derive them from the Latin *polire*, to *polish*.

“*La police*” certainly comes from *πολις*, a city, and thence “un peuple *poliché*,” a civilized people. “C’est le premier qui a *poliché* les nations du Nord.” The first who *civilized* them, or *polished* them, or removed their former roughness and rudeness.

This French verb *policer* connects the two meanings (of *πολις* and the Latin *polio*) so closely, that it seems to belong to both.

Finally, I consider this to be an instructive example of two ancient words of different meanings, which have coalesced together, and produced a new meaning, which partakes of both.

*Pail.*

A milk-pail is the Greek *πελλα*.

*ποταμελξεται ες δυο πελλας.*—*Theocr. α. 26.*

*to Lurk.*

From the Greek *λοχος*, an ambush; *λοχευειν*, to lie in wait.

*Foal.*

From the Greek *πωλος*, a foal. Lat. *pullus*.

*Filly.*

According to the present usage of the word, it would seem to come from the Lat. *filia*. But it is more probably the feminine of *foal* (the vowel being altered as in *fox*, femin. *vixen*). Or it may be the Germ. *füllen* (pronounced *fillen*), a foal.

N.B. *Horse* is related to the German *Ross*. *Mare* to the Celtic, *march* (*equus* vel *equa*). A *pony* may be derived from *puny* (little). A *barb* means a Barbary horse. A *roan*, a horse of Rouen.

*Spade.*

Nearly the same in other Northern languages. In Greek *σπαθη*. Vide Blomf. (ad Agam, v. 509).

*Shovel.*

Quasi *σκαφελλον*, dimin. of *σκαφειον* (a shovel), from *σκαπτειν*, to dig or excavate. Vid. Blomf. *ibid*.

*Craft.*

*Craft*, in the sense of *shipping*, is the modern

Greek *καραβιον*, a ship; related to Span. *caravela*.

*Chaff.*

*Chaff*, Holl. *kaf*: from the Greek *καρφος* (chaff), which is from *καρφω*, to dry.

*Blade.*

I.

The *blade* of an oar, is the Greek *πλατη*\* from *πλατυς*, broad and *flat*; Fr. le *plat* d'une rame.

II.

The shoulder-*blade*; Germ. *schulter-blatt*, is the Greek *ωμοπλατη* quasi *πλατη του ωμου*.

III.

The *blade* of a sword, from Germ. *blatt*, a leaf.

This is confirmed by the Span. *hoja* (*sword blade*, and also *leaf*), and by the word *foil*, which signifies "a blunt sword used in fencing" as well as "a leaf."

Any thing flat and thin was called a "*leaf*," as a *leaf* of paper, *feville de papier*, *blatt papier*, gold and silver *leaf*: metal *foil* to put behind a jewel, &c.

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\* Hence the whole oar was called *πλατη*, and at length the name came to signify a ship propelled by oars. Ex. gr.

*πλατη φυγοντες διπλυχοι νεανιαι.*—*Eurip.*

A certain kind of leaf is called by botanists *folium gladiatum*, or *ensiforme*, from its resemblance to the blade of a sword. The *iris* is an example of it, and the *gladiolus*, which thence derives its name.

*Muscle. Limpet.*

*Muscle*, from the Greek *μυς*, or *μυαξ*. *Limpet*, from *λεπας*.

Oyster, *οστρεον*; and cockle, *κοχλη*, have the same names in Latin also.

*Crumb.*

A *crumb*, from the Greek *κερμα*, literally, a *paring*; metaphoricè, *res quævis minima*.

το σ[ι]ομ' επιβυσσας κερμασιν των ρητορων.

*Aristoph.* Plut. 379.

N. B. Perhaps *drum* comes from *δερμα*, a skin, according to the same analogy: viz. a skin stretched very tight and elastic.

*Chin.*

Lat. *gena*; Gr. *γενος*; Germ. *kinn*; Dan. *kind* (adding a final D, as in *skind*, skin; *mand*, man).

*Canvas.*

*Canvas* of Electors. Perhaps from Fr. *Canevas*,

a rough draught: meaning a *sketch* of the probable result of the election.

*Ewer.*

A vessel to hold water. From the old word *ewe*, water, which is the French *eau*, and Anglo-Sax. *eá*.

*Raven.*

Nearly the same in the other northern languages. The root may be the Danish *raab*, meaning (1) a screech, (2) a warning; both of which senses suit remarkably well. For the prophetic note of the raven is well known.

Sæpe sinistra cavâ prædixit ab ilice cornix.

*Virg.*

*Modern.*

From Lat. *modò*, lately.

To give an instance from the Proceedings of the Council (I. 191). In the fourth year of King Henry IV. we find Henry III. called Rex Henricus *modernus*, the *late* King Henry, or the *last* King Henry.

*Bolt.*

An arrow, in old English.

“A fool’s bolt is soon ‘shot.’”

*Proverb.*

Gr. Βολις, an arrow.

*Osier.*

An *Osier* is the Greek *Οισσα*, used by Homer.

*Thrush. Throstle.*

This beautiful songster is named in German *drossel*, which word also signifies the *throat*.\* So that the name originally meant “tuneful throat.”

Other names of the bird are, Gr. *στρουθος*; Lat. *turdus* (for *trudus*); Gaelic, *trúd*.

And other names for the *throat* are, Anglo-Sax. *throte*; Holl. *strot*; Ital. *strozza*; provincial German, *stross*.

Hence the resemblance between the two classes of words is manifest.

N. B. *Στρουθος* also signifies “an *Ostrich*,” Germ. *Strauss*. However different this meaning may appear at first sight, yet it may possibly have originated from the same root. For the Ostrich is remarkable for the *length* of its *throat*, and may therefore have been named “the long-throat,” “or the long neck.” Observe how closely the two Italian words correspond, *strozza*, the throat; and *struzzo*, an ostrich.

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\* Thence the verb *erdrosseln*, to throttle, or strangle.



The *thrush* is also a name for a complaint in the throat. Johnson derives it from the verb to *thrust*; but I have little doubt that *thrush* and *throat* were originally the same word.

### *Rag.*

*Rag* is the Greek *ρακος*.

Its root appears to be the verb *ρησσειν*, Germ. *reissen*, to tear, rive, or rend.

### *Rain.*

Nearly related to the Greek verb *ραινειν*.

Ῥανις, a drop of rain.

Διοσημια 'στιν, και ρανις βεβληκε με.

*Aristoph. Acharn.* 171.

### *Stalk.*

The *stalk* of a plant or flower is the Greek *στελεχος*.

### *Cruse.*

*Cruse* is the Greek *κρωσος*, a pitcher or urn. Fr. *cruche*, Germ. *krug*.

“The *cruse* of oil shall not fail.” (1 Kings, 17. 14.)

### *Grape.*

Ital. *grappolo*. Fr. *grappe*, a cluster.

Related also to G. *rebe*, the vine: and to Ital. *gruppo*, a group or cluster.

I conjecture that *Ribes*, the name which Botanists have given to the *Currant*, is taken from the German *Reben* (grapes). For the fruit resembles a bunch of grapes in miniature, and moreover, the little dried *grapes*, which come to us from the Levant, are actually called "*currants*."

I consider then that Sir James Smith is not correct in his etym. of *Ribes* in Rees's Cyclopædia. He there says:—

"*Ribes*, an Arabian name, properly belonging to an acid-leaved species of *Rheum* (i. e. rhubarb), but which botanists, for about two hundred years past, have, *by mistake*, applied to the *currant* family."

*to Feather.*

To *feather* an oar. Pollux says that the blade of an oar was called the Πτερον or *feather*.

*Cousin.*

A word of rather doubtful etymology. It is nearly related to the Greek *κασις* and *κασιγνητος*, which often signify a cousin.

Another tolerable etym. is *consanguineus*. *Congener* and *consobrinus* are also proposed in *Ménage*. Indeed, it is probable that the preposition *co* or *con* is the first part of the word.

*Con* has become *Cou* in *constare*, *coûter*; *con-*

sutus, *cousu*; and many other words. *Sang* being French for *blood*, the name for "relationship" in old French was probably *con-sang* or *cousang*, answering to the Greek ὀμαιμος. Finally, *cousang* may have been softened into *cousin*.

*Stubborn.*

Related to the Greek Στιβαρος (very strong, firm, fast, hard).

*Warm.*

In Persian, *Garm*. Greek, Θερμος, *Æolicè*, φερμος. Old Latin, *formus*. Which shews how uncertain a sound the initial aspirate had.

*Redoubtable.*

*Redouter*, to fear. To *dout* means to *fear* in old English.

"Doutyng the violence of the pestilence."\*

*Duck.*

Russia duck; a sort of cloth.

Swed. *duk* (cloth). Germ. *tuch*.

*Warfare.*

*Fare* in this word means "an expedition."

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\* Proceedings of Council, III. 262.

To *fare* (Germ. *fahren*) is to journey, go, depart, set off, pass onward.

A way-*faring* man; a sea-*faring* life; a thorough-*fare* (i. e. passage through).

*Warfare* is the Swedish, *hårfärd*; Germ. *heerfahrt*.

The Swedish language rejects the initial W of English words, as

Worm ... orm            Word ... ord

Wonder ... under        Wool ... ull

According to this analogy, *War* would be *Ar*; and we find, in fact, the word *Här*, an army, *Härskri*, a *War-cry*.

The Greek *Αρης*, god of War, seems to have been a personification of War itself. (Har. Ar. Ares.)

### *Specie.*

Circulating money: gold and silver coin.

I do not think this has any thing to do with the Latin *species*, although Johnson refers it to that word without explaining his reasons for so doing.

I rather think it comes from a Latin word of the middle ages, *Pecie* (pieces); meaning gold and silver coined into *Pieces* of regular form and size, and not in the state of bars or ingots.

*Pezzi* (pieces) is the modern name for dollars at Naples. *Pieces of eight* are a coin often mentioned by old authors.

Prior speaks of "eight hundred *pieces*," as given by Louis XIV. to Boileau. But we now say "pieces of money."

To give an example of the word *Pecie*: we find in the Kalendars of the Excequer (1. 137): "Octo *pecie* cuneorum pro moneta facienda, et sex *pecie* ponderum de plumbo."

#### *Odd.*

The word *odd* is sometimes used in rather a peculiar sense; as for instance:

"He owes me twenty pounds, *odd* shillings." Now supposing those shillings are an even number, as two, four, or six; how is the phrase to be accounted for?

Perhaps the following passage taken from the Proceedings of the Council (vol. IV. p. 150), may throw some light upon the subject. It is old English, of the year 1433. It seems that Lord Hungerford had to pay six thousand pieces of money to the Lord of Beaumanoir. He had paid him five thousand, and the document continues thus:

“So that nowe of all thees sommes there resteth not to paye but a thousand..... the seid Lord Beaumanoir, for lak of paiement of this OD thousand withholdeth, &c. &c.”

In this passage it is probable that “this OD thousand” means “this OTHER thousand.”

### *Mustard.*

The common derivation is from *Mustum* (new wine) and *Ardor* (heat).

But although this opinion is supported, according to Ménage, by “*la plupart des Doctes*,” including Scaliger, I cannot think it at all likely or reasonable.\*

In my opinion the word *Mustard* comes from the Spanish *Mastuerzo*, which, when carelessly pronounced, would become *Mastorto*, or *Mastort*.\* Now *Mastuerzo* is corrupted from the Latin *Nasturtium*.

Nasturtium — Masturtium — Mastuerzo. The change of the initial letter N into M is certainly unusual and remarkable; but in the note

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\* For UE in Spanish words answers to o in other languages; as *punte*, *puerco*, *puerta*, corresponding to *ponte*, *porco*, *porta*, in Italian. And Z often answers to T in Latin; as *pobreza*, *paupertas*; *cabeza*, *caput*.

I have given another instance of a similar change.\*

The Mastuerzo or Nasturtium,† is a plant nearly akin to Mustard. They both belong to the *Cruciferous* family, and to the same section of it. Indeed, I rather think that all Cruciferous plants of hot biting qualities were comprehended by the Latins under the general name of *Nasturtium*.

It remains to consider, what is the etymology of the word *Nasturtium* itself.

Varro says it is “quasi Nasi-tortium, *quod nasum torqueat.*” This shews that his *Nasturtium* was either Mustard, or some plant which powerfully affects the nose, as mustard does. And so Pliny: “*Nasturtium nomen accepit à narium tormento.*” And the author of the *Moretum*:

“*Quæque trahunt acri vultus nasturtia morsu.*”

I think Varro is right enough in deriving the first part of the name from *nasus*, the nose; but

\* From Latin *Mespilus* comes Italian *Nespolo*, and French *Néflier*, the *Medlar* tree.

† *Sisymbrium Nasturtium* of Linnæus. The plant now commonly called *Nasturtium* (*Tropæolum* of Linnæus) is very different, and of Peruvian origin. It obtained its present name from the hot, biting taste of its flower being somewhat similar to the *Nasturtium*.

the last part of it is, perhaps, nothing more than the Teutonic or Northern syllable *wort*, signifying *plant*. So that *Nasturtium* may be a word of Northern origin, meaning *Nose-wort*. It must be allowed that mustard could hardly be called by a more descriptive name.\*

\* \* \* \* \*

It will further confirm the above, to inquire what is the origin of the Latin word for mustard, viz. *Sinapi*.

*Sinapi* is in German *Senf*; and a little consideration will shew that it is a word of the same origin with *Snuff*; a vegetable production which resembles it in powerfully stimulating the nose.

*Sinapi* seems to have been originally pronounced *Snapi* or *Snapy* (i. e. *Nose-wort*), from an old word signifying *the nose*. (Vide next article.)

### *Snuff.*

There seems little doubt that *Snef* was a very ancient word for *the nose*; from which there are found a great number of derived terms still existing in modern languages. The following are some of these in English.

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\* It is possible, notwithstanding, that Varro's etymology, *Nas-tort*, may be the true one.



To sniff.

To snuff; *i. e.* to scent or smell.

A moment gazed adown the dale,  
A moment snuffed the tainted gale.

*W. Scott.*

To snub. Germ. schnupfen.

A snaffle bridle.

And in German, *snabel*, the beak. Swed. *snabel*.

*Snuff* is in Germ. schnupf-tabak.

*to Snuff the Candle.*

Many kinds of prominent objects have been likened to the *nose* ;\* among these is the wick of a candle, as will appear from the following comparisons.

Fr. moucher le nez, moucher la chandelle.

Lat. mucus.

Ital. moccòlo, (1) snuff of a candle, (2) tip of the nose. Smoccolare, to snuff the candle.

Germ. Schnupftuch, (mouchoir); schnuppe, snuff of a candle.

Greek, *μῦξα*, (1) wick of a lamp, (2) mucus. Related to *μῦξις*, *nasus*; and to *μυκησ*, *fungus*,

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\* For instance, capes and promontories are so called (Cape Blanc-nez, Gris-nez, Dungeness, Orford-ness, Dun-nose, &c.)

(etiam fungus ellychnii), and to mucedo, mucor, &c.

*Snipe.*

The name of this bird signifies "long nose," or "long bill." The bill of a bird is in Lower Saxon, *snippe*, *snibbe*, or *nibbe*.

In Dutch, *sneb* or *neb*.

In Anglo-Saxon, *neb*; in Icelandic, *nebbi*.

And the old Gauls called it *nebbe*, according to Pliny.\*

*to Nibble.*

To peck at; to eat small morsels of.

From *Nibbe*, the beak or mouth. (Vide the preceding article.)

*Nib.*

*Nib* of a pen, means its prominent part, beak, or nose. Anglo-Sax. *neb*; Dan. *neb*; Swed. *näbb*: mean the nose, the beak.

*to Snap.*

To *Snap*, in the sense of "to bite," "to catch suddenly," may be from an old word *snap*, meaning mouth or beak. Germ. *schnabel*; Swed. *snabel*; Dutch, *sneb*, &c.

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\* Quoted by Bosworth in his Anglo-Saxon Dictionary.

*to Snip.*

To cut with scissors.

Cutting with a knife is not so termed, because there only one blade is used; the opening and shutting of scissors being in action something like the bill of a bird (anciently named *snip* and *snippe*, vide the preceding articles), it seems the verb is thence derived.

To *Nip* seems a nearly related verb.

*Man in the Moon.*

The Lunar disk offers a mottled surface to the naked eye, in which no particular form can be discerned, yet popular tradition has agreed to recognize in it the figure of a *Man*.

But since there is no real resemblance, even in a slight degree, to such a figure, what is the cause of so general an agreement in this tradition?

In my opinion there is a very simple reason for it; it arose, I think, at first from nothing else than the great similarity between the two words which express "*a man*" and "*the moon*," in almost all the northern languages, as will appear very manifest from the following table.

<i>Man.</i>	<i>Moon.</i>
Holl..... man.	Old Germ... man.
Germ. ... mann.	A. Sax..... mona.
Dan..... mand.	Holl. .... maan.
A. Sax.... man, mon.	Dan. .... maane.
Scot..... mon.	Icel..... mani.
In Suabia, ma.	Swed. .... mäne.
	Germ. .... mond.
	Greek ..... <i>μηνη, μανα</i>
	(Dor.)
	In Suabia... mo.
	Persian..... mah.

No correspondence between two words can be closer. Now, this great similarity must have occasionally caused confusion, especially when two persons were conversing who spoke different dialects; and the two ideas of “the *man*” and “the *moon*,” at first accidentally brought together, were afterwards permanently combined in nursery legends and popular superstition.

Among Hebel’s poems\* is a pretty little ballad in the Suabian dialect, on this subject:—

Lueg, Muetterli, was isch im Mo?  
 He, siehschs denn nit, e Ma!  
 Jo wegerli, i sieh ne scho.  
 Er het e Tschöpli a.

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\* Allemannische Gedichte, p. 79.

Was tribt er denn die ganze Nacht,  
 Er rühret ja kei Glied?  
 &c. &c. &c.

### *Lunatic.*

Is there any real foundation for the popular opinion which attributes to the Moon an influence over madness?

If not, then what can be the origin of so remarkable a belief? May it not have had at first some merely verbal, or other quite fanciful origin?

The following suggests itself to me as being at least a *possible* solution.

A *Lunatic* is in Greek *σεληνιακος, σεληνοβλητος*, &c. from *σεληνη*, the moon; and a *Maniac* is *μανικος*, from *μανια*, *mania*, madness. Now the word *Mania* and the verb *μαινεσθαι* have no very certain etymology, and may be considered as primitive. And it appears to me possible that the Greeks may have fancifully connected them in their notions with the word of similar sound *Mana*, the moon, otherwise *Μηνη*.

### *Man.*

Often used in the sense of "servant:" ex. gr. "Like master, like *man*," &c.

And so in Icelandic, *man* signifies a servant,

and what is of more importance, *Μανης* signifies the same in Greek.

The origin of that word has baffled the etymologists:—but it is not at all improbable that the Greeks borrowed it from their northern neighbours.

In Anglo-Saxon we find “His *man* wæs”—*ejus servus erat*. And *homage* is derived from the phrase “*devenit homo suus*,” i. e. *vassallus, servus*.\*

### *Marle.*

From German *märgel*, the syllable *ge* being suppressed, as in *vogel, fowl*; *ziegel, tile*; *hügel, hill*.

*Märgel* is probably the Latin *argilla* with an *M* prefixed, which occurs also in some other words, as *μασχαλη, axilla*.

The French say *marne* for *marle*.

### *Island.*

Now pronounced *Iland*, and probably it was always so pronounced. I doubt if the *S* was ever sounded. It has evidently been placed in the word to make it correspond with *Isle*, which

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\* I cannot help thinking that the Germ. *dienen*, to serve; *diener*, a servant; old Engl. *theyne* is related to the Welsh *dyn*, Breton, *den*, a man. Especially since in old French spoken at Paris, *deen* was a *servant*, which now means a *man* in Breton (dialect of Vannes).

is derived from the Latin *insula*. (Insula, isola, isle.)

An island was called in old German, *Einlant*,\* i. e. solitary land, from *Ein*, one, or alone.

Now in many words we omit the German final N, as in *mein*, my; *dein*, thy, &c.

And, according to the same analogy, *Einlant* should become *Yland*.

The word *eiland* is still used in German. Some derive it from *Ei* (insula). But it is possible that the latter word is only an abbreviation of the former, in which case the etymology falls to the ground.

N. B. The Anglo-Sax. *ealand* may mean "land surrounded by water," from *Ea*, water. It seems a different word from *eiland*, though the meaning is the same.

#### *Income. Rent.*

The *In-Come* is so called in German also, viz. *Einkommen*.

And so *Revenue* from the verb *revenir*: *Reditus* (rent) from *redire*, to return: *προσοδος* (income), &c.

But a very singular confusion exists between

\* *Ex. gr.* from an old German sermon of the 14th century, about St. John:—"Do hiez in der keiser versenden in ein *einlant*, daz hiez Pathmos."

*redire*, to return, i. e. come back; and *reddere*, to return, i. e. give back. *Rent* is derived from both of these verbs, which have long ago coalesced into one meaning.

*Dimity.*

Johnson gives no derivation of this word. It is the same in German, *dimiti*. Passow, however, informs us that it is the Greek *Διμιτος*, a sort of cotton stuff, meaning literally *double thread*, from *Μιτος*, thread, which is an ancient word, and even found in Homer.

*Barons of the Exchequer.*

Perhaps were not called *Barons* in the usual sense of that word.

Is it not the old Gallic and Celtic word *Barnor* or *Barner*, a Judge: *Barn*, judgment; whence the verb *Barnu*, to judge, &c. &c.

*Would that!*

*Would that* it were so! *Would that* these things might happen! Abbreviated from "*would God that!*".....

Johnson says that the expression, "would to God!" came from this phrase ill understood.

But I think that "would to God!" is simply the German "wollte Gott!" and that the final



syllable *te* in that word has been carelessly changed into the English preposition *to*.

*Cider.*

From Ital. *sidro* ; Gr. and Lat. *sicera*, *σικερα*.  
(*Johns.* and others.)

This etymology seems to be correct. In Bretagne the word is *sistr* ; ex. gr. *évo sistr dous*, to drink sweet cider. In Anjou it is called *citre*, according to Ménage, who also quotes the following from Isidore, lib. 20, cap. 3 :

Sicera ..... ex succo frumenti vel *pomorum*  
conficitur.

In St. Luke 1. 15, *οινον και σικερα ου μη πιη*, is translated, “ He shall drink neither wine nor *strong drink*.”

*Brandy.*

From Germ. *Branntwein*, not, I think, in the sense of *burnt wine*, as said by Johnson and others, but of *burning wine*, i. e. burning the mouth and throat. For in Bretagne it has that name, viz. *gwin-ar-tan*, or *wine of fire*. I think the more ancient German name may have been *brandwein*, from *brand*, fire.

*Whisky. Usquebaugh.*

*Usquebaugh* is the Gaelic and Irish *Uisge-beatha*,

a literal translation of *Aqua vitæ*, or *Eau de vie*, from *Uisge*, water, and *Beatha*, life.

*Whisky* is *Uisge*, the first part of the above word, the remainder being omitted for the sake of shortness. Consequently, *whisky* properly means *water*, which is curious enough.

#### *Shrub. Punch.*

*Shrub* is the oriental word *shrab* or *sherab*, a sort of wine or liquor. *Sherbet* is derived from the same root.

“*Punch* is an Indian word expressing *the number of ingredients.*” (Fryer, quoted in Johnson’s Dictionary.) But he omits to mention *what that number is*: it may be as well therefore to remark that *punj* signifies *five*.

#### *Tresses.*

This word may probably be related to the Greek Τριχες, *Hair*. The following remark may render the truth of this etymology more evident.

A *tress*, in Italian *treccia*; whence the adjective *intrecciato*, twisted, tangled, *intricate*; Latin, *intricatus* (used by Plautus).

#### *Intrigue. Plot.*

An *Intrigue*, Italian *intrigo*, means a tangled

plot, something difficult to unravel or discover, and comes from the adjective *intricatus*.\*

Just in the same way, a *plot* (French *complot*) is derived from the verb to *plait* or twist together.

Similar forms of expression are, *dolos nectere, retia nectere, &c.* (*ex. gr.* Undique regi *dolus nectitur*.—Liv.)

πλεκειν λογους, μυθους, μηχανας, &c. δολορραφης, δολοπλοκος, &c. *ex. gr.*

παι Διος δολοπλοκε, λισσομαι σε.

*Sappho to Venus.*

Similarly, *Dolos suere*: δολον ραπτειν: θανατον, μορον, ραπτειν τιμι. *ex. gr.*

Μαργε, τη δε συ Τηλεμαχω θανατον τε μορον τε  
Ραπ̄λεις; ουδ' οση κακα ραπ̄λιν αλληλοισιν.

*Homer.*

*Bean.*

A *Bean* is the Greek Πυανον, pronounced *pyan* or *péan*. This word is supposed to be a dialectic variation of Κυμαος.

*Dart.*

Fr. *Dard*; Anglo-Sax. *Darrath*; Icelandic, *Dörr*, a spear; Gr. Δορυ, or rather Δορατ.

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\* Some have absurdly derived it from *trève*, a truce.

*Canoe.*

Fr. *Canot*; Germ. *Kahn*; meant originally the trunk of a tree hollowed out; the first rude attempt at navigation'. From the same root comes the adj. *Κεϋος*, hollow, and *Canna*, a reed or cane, so named from its hollow stem.

*Canal. Channel.*

These words primitively meant a pipe or tube to conduct water: a conduit or aqueduct. Thence any narrow stream of water, although not inclosed in a tube.

From *Canna*, which in Italian signifies any tube, as a gun-barrel, an organ pipe. *Cannella*, dimin. a waterpipe, whence our word *Channel*. *Cannone*, a cannon: literally, a Great Tube. *Cannocchiale*, a telescope: literally, an eye tube.

*Canon. Canonical.*

From the Greek *Κανων*, a rule.

Most persons would say that the resemblance between the words *Canon* and *Cannon* was wholly fortuitous and accidental; and that they really had no connexion whatever. But they would be mistaken, and it is curious to observe how many various things were first named from simple natural objects. The *Reed*, or *Canna*, is remarkable

for two qualities, *viz.* its straightness and its tubular stem.

By reason of its straightness it was universally adopted for the purpose of measuring distances. Hence the Greek *Κανων*, and the Hebrew *Canah* or *Cana*, meaning both a reed and a measure of length.\* While on account of its tubular stem (see last article) it gave its name to all manner of pipes and tubes, and among the rest, to the *Cannon*, or great tube (*Cannone*) of the Italians.

#### *Ship. Skiff.*

Same with the Greek *σκαφος, σκαφη, σκαφισ, σκαφιον, &c.* All these words are derived from an ancient Latin or Italian verb *scavare*, to hollow out, which comes from the adjective *cavus*, hollow. The first boats were trunks of trees hollowed or scooped out: see the article *Canoe* *suprà*.

#### *Cup.*

This may have had the same name in ancient Greek, *viz.* *Κυπος*, whence we still find the diminutive *Κυπελλον*.

*Κυμβη* has the same meaning (a cup or drink-

\* *Pertica mensoria, vel sex ulnarum mensura.*

Gesen. Hebr. Lex. p. 895.

ing vessel); whereas the Latin *Cymba* is a *boat*, which shews the connexion between the two classes of ideas. And we ourselves use the same word (*vessel*) to express both of them.

Σκυφος, otherwise Κυφος (Lat. *Scyphus*), is the same word as *Cup*. And the verb *to Scoop* is closely related.

To which may be added the verbs *scavare* and σκαπτειν, to excavate.

### *Dyke.*

Related to the Greek Τειχος, a fortification or wall; and Τοιχος, a wall.

The *dykes* of Holland, to resist the encroachments of the sea, may represent to us the ancient Τειχεα. The earliest kind of fortifications were probably mere earthen mounds or ramparts: *aggera* of the Latins, (*ab aggerendo terram*).

### *Axe. Hatchet.*

One of these words is a diminutive of the other.

Αξινη, Lat. *ascia*, Fr. *hache*.

Ital. *accetta*, Fr. *hachette*.

To *hash*, Fr. *hacher*, comes from the above.

### *to Flay.*

To strip off the skin. Related perhaps to the

Greek Φλοιος, bark; and φλοος, φλους, the human skin, and the skin of snakes.

*Roof.*

*Roof* is the Greek Οροφος, Anglo-Sax. *Hrófe*, where the aspirate takes the place of the short vowel in the Greek word.

*Path.*

A *Path* is the Greek Πατος; πατον ανθρωπων αλειωνων (*Hom.*), avoiding the path of men.

*to Climb.*

Germ. *klimmen*. Related to the Greek Κλιμαξ, a ladder, or flight of steps.

*Wool.*

*Wool*, in Swedish, *Ull*, is the Greek Ουλος, as in ουλοκαρηνος, having woolly or curly hair, *Hom. Od. τ. 246.*

*Task.*

*Task*, Fr. *tâche*, formerly *tasche*.

From the Greek Ταξις, a command or ordinance.

*Tax.*

Ital. *tassa*, a tax: *tassazione*, taxation. From

the Greek *Τασσειν, ταξις*. Ἡ ταξις του φορου, the imposition of a tribute.

*Stump.*

A *Stump* is related to the Greek *Στυπος*, which has nearly the same meaning. And also to the German *stumpf*, obtuse; as, *stumpf abgebrochen*, broken short off.

*Crop.*

To *Crop* is to cut off the ends of any thing: to mow: to reap: to lop.—(*Johnson*.)

No more, my goats, shall I behold you climb  
The steepy cliffs, or crop the flow'ry thyme.

*Dryden.*

From the Latin *carpo*; *decerpo*; as *carpere* poma—herbas—decerpere uvas—flores—fructus—folia—pabula—olivas, &c.

The *crop* is the harvest; the corn gathered. (*Johns*.) Also gathered fruits, or other produce of the soil. It is nearly related to the Greek *Καρπος*, fruit. *Καρπος αρουρης*, (*Hom*.) the *crop* of the field: the corn harvest.

*Dish.*

From the Greek *Δισκος*, a round plate. Plates



and dishes appear to have been made of a circular form from the most ancient times.

This is the primitive meaning of  $\Delta\iota\sigma\kappa\omicron\varsigma$ . It afterwards came to mean "any thing flat and circular;" as a quoit, a disc, the disc of the sun. So in Persian the same word (*Kásah*) signifies a round *dish*, cup, saucer, &c. and also the disc of the sun or moon.\*

A very curious derivative from  $\Delta\iota\sigma\kappa\omicron\varsigma$  is the German word *Tisch*, a table. This meaning is connected with the other by the verb *auf-tischen*, Anglicè, to *dish up* dinner or to place it *on the table*.

*Tisch* is properly a dinner-table.

*Zu tisch seyn*, to be at dinner.

The German *Tisch* is *Disc* in Anglo-Saxon, which is identical with  $\Delta\iota\sigma\kappa\omicron\varsigma$ .

We find in Swedish the plural, *diskar*, dishes.

#### *Desk.*

A *Desk* appears to be a slight alteration of the A.-Saxon word *Disc*, a table. Italian *desco*, a table. Danish *disk*, a desk or table.

\* The word *tasht* in the same language possesses the same two meanings.

*Oven.*

*Oven*, Germ. *Ofen*. In Greek *Ιπνος*.

Επι του ιπνον αρτους επιβαλλειν, to put bread in the oven. (*Herodot.*)

*Ιπνος* is also a stove for heating an apartment. But this is also called *Ofen* by the Germans.

*Court.*

In Greek *Χορτος*. This seems a very ancient European word for the enclosed area immediately surrounding a building.

Il. λ. 773. Peleus sacrifices to Jupiter in the Court of his house.

γερων δ' ιππηλατα Πηλεως  
Πιονα μηρι' εκηε βοος Διι τερπικεραυνω  
Αυλης εν χορτω.

Again,

Αυλης εν χορτοισι. Il. ω. 640.

The word answers to *Cohors*, *cohortis* in Latin, as *Aves cohortales*, Poultry domesticated in the court-yard.

*Apple.*

An *Apple* is the Greek *Απιον* (for *Απλον*).

As plumbum It. *piombo* : placet, *riace* : plenus, *pieno* : and many similar words, so *Απλον* became *Απιον*. It is probably a northern word.

*Ram.*

A *Ram* is the Greek Ρην; which is probably related to αρρην, masculus.

*Standard.*

A military banner. Fr. *étendard*, anciently *estendart*. Ital. *stendardo* and *stendale*.

No doubt from *stendere* to unfurl, extend.

*Stingy.*

This word seems related to the Greek Στενος or Στεινος, narrow, confined, straitened.

*Near* (i. e. *narrow*) is an old English expression for avaricious. A *near* man.

Latin; *in angustiis esse*, to be in straits, to be straitened for want of anything. Ital. *stretto*, narrow: covetous, stingy.

*Strait. Straight. Strict.*

The *Straits* of Dover; the *Straits* of Magellan; i. e. narrow channel; from Fr. *estroit* (now *étroit*); Ital. *stretto*.

*Straight* (i. e. *rectus*, *droit*, the contrary of crookedness) may have been a different word originally. But the senses are now confounded and mixed together.

*Strict* comes from the Latin *stringo*. The

leading idea of *stringo* is, to bind tightly with a cord or *string*; to *constrain* or *restrain*. And indeed the Northern word *String* is probably the root whence *Stringo* is derived. At any rate they are words of cognate origin.

Moreover, a *string* becomes *straight* when *stretched* or *strained*.

And *strait* implies narrow, confined, *constrained* from want of room; in short, *restricted*: which shews its analogy to *strict*. For, *strictness* is tightness, constraint, want of freedom.

To a certain extent, therefore, both the words *strait* and *straight* are connected with each other, and with the notion of a cord or string: but the former metaphor is when the string is used to bind and confine a thing; the latter, when it is stretched out into a straight line.

All the European languages abound in terms connected with these, and as it would be impossible to collect them all, I will here set down a few only, and leave them to the consideration of etymologists.

I enjoined him *straightly* = I enjoined him *strictly* = I gave him *stringent* orders (i. e. very binding).

To *Strain* is to tighten by pulling. Thus Bacon says "a bigger string more *strained* and a lesser

string less *strained* may fall into the same tone." Hence apparently a *Strain* came to signify a musical sound, melody, or song. Especially as the word *Tune* is similarly derived from *Τονος* and *τείνειν*, to stretch a string. To tune an instrument, and to strain the strings, was the same, and therefore naturally a *tune* was called a *strain*. In short, *Tune* is the Greek term, *Strain* the English translation of it.

Now since a *string* when *strained* or pulled strongly, becomes *straight*, this is one reason (and perhaps the principal reason) why the ideas of *force* and *straightness* are so intimately combined in most languages. (See a previous article, p. 65.) Indeed *strength* and *strenuus* are derived from the same root as *straight*, and are sometimes used almost indiscriminately. Thus, for instance, we may either say, "He enjoined me *strongly*," or "he enjoined me *straightly*." The latter form is rather antiquated.

To *strain*. To *constrain*: *constraint*. To *restrain*: *restraint*. Ital. *ristretto* (*restricted* or *stinted*). But *ristretto* is also a brief *abstract* (from *trahere*). *In ristretto* signifies "in short."

To *distrain* for rent, *distringere*. Compare *distrahere*, to carry off, carry away. To put in a *distress*: a *distress* warrant.

*Stress* is force, exertion of strength. "To lay much *stress* on a thing."

"The machinery was exposed to a heavy *strain*: was much *strained*: *overstrained*."

Great *distress* of mind: *distraction*. "He was like one *distracted* or *distraught*."

Ital. *Strettezza*\* (distress, want, narrowness). *Stretto* (straits, i. e. narrow place: distress, trouble).

These examples I think sufficiently shew that the Latin words *stringere*, to bind or tighten, and *'strahere* to pull, draw, &c. which is only a form of *trahere*, have been confused. And this remark enables us to give a satisfactory and clear explanation of the contradictory meanings of the Latin adjective *strictus*.

*Gladius strictus*,† a *drawn* sword, from *'strahere*, to draw, pull out.

*Folia stricta* (Cæsar), leaves *pulled off* from trees.

\* Compare *Tristitia* with *Strettezza*, and *Tristis* with *dis-Trest* or *distressed*. The etymology of *tristis* is unknown, but I think it belongs to this family of words.

† In Facciolati the phrase *strictus ensis* is explained *strictâ manu prehensus*, i. e. grasped in the hand. But this no doubt is erroneous; for how does it express that the sword is *drawn* from the scabbard?

*Strictor*, a gatherer of fruit.—(*Cato. R. R.*)

*Strictivus*, gathered by the hand.—(*id.*)

Quernas glandes tum *stringere* tempus.

*Virg.*

..... bovemque

Disjunctum curas, et *strictis* frondibus explēs.

*Hor.*

These are all from the same verb *'strahere*, to pull off. Thus, taking *'strahere* in the sense of *extrahere*, we have *Gladius extractus*, *'stractus*, *strictus*.

Or, taking it in the sense of *distrahere*, we have *Folia distracta*, *'tracta*, *stricta*.

On the other hand, *strictus* signifies *narrow*, and answers to our word *strait* or *straight* in that sense. *ex. gr.*

Artis *strictissima* janua nostræ.—*Ov.*

Breviter *strictimque* dicere.—To say briefly.

*Cic.*

Res gestas populi R. *strictim* perscribere.

*Sall.*

*Strictim* in this sense, is quasi *restrictim*—in a *restricted* way, or briefly.

It may be worth while to inquire how *stringere* and *perstringere* came to mean, to inflict a slight wound, to graze the skin—*ex. gr.* in *Statius*:

Qualis setigeram Lucanâ cuspide frontem  
*Strictus* aper, penitus cui non infossa cerebro  
 Vulnera.

In the first place it may be observed that *strictim* signifies *superficially*, as in the passages above quoted and the following: *Librum strictim attingere*, (*Cic.*) to look at a book cursorily, superficially. *Hunc locum difficillimum cursim atque strictim transgressus est.* (*Gell.*)

Hence *stringere* came to mean nearly the same as *radere*, to shave or scrape or touch superficially; whence the derived word *strigil*, an instrument for scraping the skin.

*Stringere cautes*, is the same as *radere cautes*, to pass close to the rocks—almost to touch them.

Hinc altas cautes projectaque saxa Pachyni

*Radimus*.....

Litus ama, et lævas *stringat* sine palmula cautes.

*Virg.*

### *Strong.*

Related to *stringere*, to *strain*, &c. vide the last article. Also, to the Latin *strenuus*. *Streng* in German signifies rigid, strict, severe.

### *Strap.*

A *strap* or *strop* is the Latin *strupus*. (See *Livy.*)



Vitruvius has refined the word into *Strophus*, as if it came from the Greek *στροφος*. Perhaps he may be right: Homer has

εν δε στροφος ηεν αορτηρ.

And Herodotus, 4. 60. *σπασας την αρχην του στροφου*, pulling the end of the rope.

*to Tow. to Tug.*

From the German *Tau*, a cable; Swed. *tog* or *täg*. This comes from the Gothic *tiuhan* (Anglo-Sax. *teohhian*), to pull, or tug: related to the Latin *duco*.

The modern German *ziehen* would scarcely be supposed related to *ducere*, but is easily proved to be so. *Erziehen* is to *educate*: *zug* is a march: *Herzog*, literally "leader of the expedition or army," is the Latin *Dux*, whence the title of *Duke*, &c.

*Down.*

The Sussex *Downs*, &c. In French, *les dunes*: whence Dunkirk takes its name (the church on the Downs). From Anglo-Sax. *dun*, a hill. In Gaelic also, *dun* means a hill.

*Down. Downwards. Adown.*

I find the following in Armstrong's Gaelic Dictionary:—

“It is most worthy of remark, that in all languages *dun* signifies *height*.”

The little word *down*, however, comes most unluckily to contradict this proposition. The learned editor of Horne Tooke’s work contends (p. xxiii) that *down* and *downwards* really come from the Anglo-Sax. *dun*, a hill. He compares the Anglo-Sax. phrase *of dune* (downward) with the German *berg-ab*.

To feallanne of-dune—to fall down.

Minshew, Junius, and Skinner derive the word from the Greek Δουνειν, to descend: *ex. gr.* δουαι δομον Αϊδος εισω. But this etym. is also exposed to numerous objections.

### *Town.*

Gaelic *Dun*, a hill—a fortified hill—a fortress.

Hence the names of cities, Noviodunum (q. d. Newtown: Newton): Augustodunum, now *Autun*: Lugdunum, *Lyons*: &c. And in England, *London*, *Huntingdon*, *Farringdon*, &c. together with names ending in *ton* innumerable.

But according to this etymology, a *town* must have been originally rather an Ακροπολις than a Πολις.

In Scotland the term *Dun* precedes the name, as *Dun-edin* (or *Edinburgh*), *Dunkeld*, *Dunstaffnage*, *Dunrobin*, *Dumbarton*, *Dumblane*.

Considering that *dun* meant both a fortress and a mountain, it seems not impossible that the German words *burg*, a fortress, and *berg*, a mountain, may have originally been the same, or at least, that there may be some connexion between them.

### *Barrow.*

The downs of Wiltshire are covered with *barrows* (hillocks, tumuli). This word comes from the German *berg*, a hill, just as *borough* or *boro'* does from *burg*, a town. The mountain Ingleborough in Yorkshire ought to be written Inglebarrow. Berkshire may perhaps take its name from the ancient *barrows* or *bergs* on its surface.\*

A *barrow* for carrying or transporting things, comes from the verb to *bear*, and is related to the Italian substantive *bara*. It would have been better perhaps to have spelt it *barra* than *barrow*, as it has nothing to do with the latter word.

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\* The etym. of Berkshire given in Bosworth's Anglo-Sax. Dictionary appears to me rather improbable, viz.—The *bare oak* shire, so called from a polled oak in Windsor Forest where the public meetings were held.

*Methinks.*

This corresponds in form of expression to the Greek *μοι δοκει*. *Δοκειν* properly means “to think” simply; as

*Δωρισθεν δ' ἐξεστι*, *δοκω*, *τοις Δωριεεσσιν*—The Dorians may be allowed to speak Doric, *I think*.—(*Theocrit.*)

*δοκew νικησεμεν Έκτορα διον*—*I think* I shall conquer Hector.—(*Hom.*)

*Flush.*

Two surfaces are said by carpenters to be *flush* when they are on the same level, or in the same plane. It is the German *flach* (flat, plane), whence *fläche*, a flat surface, a plain.

*Plat.\* Plot.*

A grass-*plat*. A small *plot* of ground, &c.

Properly a level surface. French, *plat* (flat), Germ. *platt*. Related also to G. *platz* (place), and to the Gr. *πλατυς*, and Lat. *platea*. I consider Thomson to be quite in error in deducing from hence the Fr. *complot* (conspi-

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\* I will requite thee in this *plat*, saith the Lord.

2 Kings ix. 26.

racy, *plot*), which is related to the Greek verb  
 ΠΛΕΚΕΙΝ.

### *Lawn.*

*Lawn* also signifies a level surface, from Sp. *Llano*, a plain. *Lawn* was formerly written *Laund*, and is the same word as *Land*, which at first meant only a level plain.

### *Lard.*

Lat. *laridum*, *lardum*; which seems an adjective formed from an ancient word *lar*: and this is confirmed by the Greek λαρινος, pinguis.

We cannot admit the etymology of Macrobius, quasi *largè aridum*. It is most probably derived from the Greek λαρος, well-tasted, a dainty, or delicacy: a word frequently employed by Homer.

Beans and bacon are a pretty ancient dish.

“Et pallens faba cum rubente lardo.”

*Martial.*

to *Graze*.

To *graze* the skin, or wound very slightly.

Probably from the Greek γραφειν, which is used in that sense, ex gr.

γραψεν δε οι οσλειον αχρισ

Αιχημη.

επιγραβδην βαλε χειρος.—*Hom.*

Another etym. may however be given of the verb *to graze*, viz. that it is the French *raser*, Lat. *radere*.

*Ready.*

Nearly related to the Greek *ραδιος* (easy, ready). "To hold the pen of a *ready* writer," is *ραδιως γραφειν*, to write *easily*. A *ready* method is an *easy* method.

*Rather.*

Related to the Greek *ραιτερος*, easier, or *readier*, ex gr. "I do so *the rather*," i. e. *the more readily*.

*Label.*

A *Label*: in old French, *lambel*; the same as *lambeau*, a shred, rag, strip cut off, &c. Is not this related to one of Plautus's old words, *lamberare*, to tear in pieces? This etym. is given by Ménage.

*Devonshire.*

The inhabitants were anciently called *Damnonii*, or *Dumnonii*. *Devon* answers to *Demn*, exactly as the Welsh *Avon* (a river) to the Latin *Amnis*.

*St. Crispin.*

*St. Crispin* or *Crépin* is the patron saint of shoemakers. For what reason? For a very

simple one. Because Κρηπις is the Greek for a shoe.\*

Therefore they naturally made choice of *St. Crépin* for their protector.

Such punning allusions were formerly exceedingly in fashion.

### *Spare. to Spare.*

A *spare* diet. Very *sparing* of his money.

Hence the Italian *ri-sparmiare*. Fr. *épargner*, formerly *espargner*. It is also related to the Greek σπαρνος, ex. gr. σπαρνας παρηξεις. Æsch. Ag. 539. And also more remotely to σπανος, σπανιος rare, scarce, poor, &c.

To *spare* is also to pity and save, as, *Spare* our lives! *Spare* us, good Lord! The connexion between this sense and the preceding is best illustrated by the word *to save*. Thus, a *saving* man: he hoards all his *savings*—is one sense. *Save* our lives!—is the other.

### *Penury.*

Lat. *penuria* is the Greek πενια, poverty. This latter word seems closely related to σπανια, want,

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\* In Latin, *crepida*, whence the well-known proverb “ne sutor ultrà crepidam.”

scarcity. *Penuria* seems formed like *luxuria* from *luxus*. It is also related to Πεινῆ, hunger.

*to Scatter.*

Anglo-Sax. *Scateran*. It has been said that this root is not found in other languages, but surely this is a mistake: see the following articles.

*Scarce.*

Ital. *scarso*, and *scarsità*, scarcity.

*Scarce* signifies *few* or *rare*; and *rare* is equivalent to dispersed, scattered; ex. gr. "Apparent *rari* nantes in gurgite vasto."

*Scatter* might easily be pronounced *Scar* in another dialect, on the same principle that *pater* became *père*; *mater*, *mère*; *frater*, *frère*; Germ. *oder*, *or*; &c.

And from such a verb as *to scar*, the adj. *scarso*, i. e. *scattered*, might be derived without difficulty.

Yet another view of the matter may be taken, for *scarso* and *sparso* may be etymologically connected. *Sparsus* = *rarus*.

*to Squirt.*

From the old French *esquarter*, to scatter.

This verb is related to *escarter* and *écarter*, and is perhaps the same with them. For *escarter*



meant *to scatter*, in old French, and indeed may be the same word differently pronounced [escarter, scarter, scatter].

*Spark. Sparkle.*

Perhaps from the old verb *to sparkle*, more properly *to dispartle*, i. e. to disperse or scatter. Because sparks are dispersed and showered in all directions by the blows of the smith's hammer upon the glowing iron.

*to Disperse.*

This verb appears to have two origins. (1) from *sparsus*, *dispersus*, which from *spargere* and *σπειρειν*. (2) from *dispertire* (in *partes dividere*). *Parcel* is the diminutive of *part*, (as *particula* is of *pars*), and is a word much used in old English. To *dispartle* evidently means to *dis-parcel* or scatter about in minute particles: that is, *to disperse*: consequently we are led to refer the latter verb, in some degree at least, to the root *partire*.

*Portion.*

The Latin *portio* is manifestly the same word as *pars*. *Portio* was said for *Partio*, and the change of vowel is important to notice. A similar change is seen in *Ορχαμος ανδρων* from *αρχειν*.

*to Shed.*

“The trees have *shed* their leaves.” To *shed* is the Greek *σκεδαν*, which is related to our verb *to scatter*.

*to Squander.*

There was an old verb *to squatter* used in Q. Elizabeth’s time, synonymous with *to scatter*. Hence perhaps our word. The old German *schwenden* seems related, but more remotely.

The Latin *scaturigo* or *scatebra*, a fountain, from *scatere*, to burst forth or spring out, seems also connected with the Anglo-Sax. *scateran*.

*Spendthrift. to Spend. Expense.*

G. *verschwenden*, to dissipate. Greek *Σπενδειν*, to scatter a liquid, throw it on the ground.

The same metaphor (scattering a liquid) seems the origin of the verb *to squander*, (see the last article). So we say, “*showers* of money,” for “great expense.”

But another and very different word has connected itself with the verb *to spend*; namely, *ex-pendere*, from *pendere* (to pay money), as *pendere tributa*, to pay tribute.—(*Cæs.*)

It would take too long to consider this double origin of the word more at large. But before

terminating this article, I must mention some French verbs which are closely related to the Greek *σπενδειν*. These are,

*Respandre* (now *répandre*) to spill or scatter a liquid.

*Espandre* (now *épandre*) same meaning.

*Espancher* (now *épancher*) the same.

### *Pantry.*

Lat. *penaria*, from *penus* (according to Varro).

*Penus* means any kind of provision.

Est omne quo vescuntur homines, *penus*.—

*Cicero*.

The etym. is unknown, but I think it may be viewed as related to *panis* (bread).

*Pantry* is the Fr. *paneterie*.

### *Sick. to Sicken.*

*Sick* is the Greek *σικχος*.

οἱ σικχοι και νοσωδεις.—Plut.

To *Sicken* is *σικχαινειν*.

σικχαινω παντα τα δημοσια.—Call.

### *Either.*

Anglo-Sax. *Egther*. Related to Greek 'Εκα-  
τερος.

*Speed.*

Related to the Gr.  $\Sigma\pi\epsilon\upsilon\delta\epsilon\iota\nu$ , to make haste.

*to Scoff. to Scout.*

To *Scout* the idea. A *Scoffer*. Related to the Greek  $\Sigma\kappa\omega\pi\tau\epsilon\iota\nu$ .

*Sceptic.*

Gr.  $\Sigma\kappa\epsilon\pi\tau\iota\kappa\omicron\varsigma$ , literally "one who looks, considers, thinks, reflects, ponders," &c. Hence it came to mean "one who hesitates and doubts." Its full meaning does not flow very evidently from the sense of  $\sigma\kappa\epsilon\pi\tau\omicron\mu\alpha\iota$  (*specto*, I look at). Can it have become partially confused with the similar-sounding word  $\sigma\kappa\omega\pi\tau\iota\kappa\omicron\varsigma$ , a scoffer?

*to Hang.*

To *Hang* answers to the Greek  $\text{A}\gamma\chi\epsilon\iota\nu$ , to strangle.

*to Lap.*

To *Lap* as a dog when drinking is the Greek  $\text{L}\alpha\pi\tau\epsilon\iota\nu$ .

*to Leave.*

To *Leave* is the Greek  $\text{L}\epsilon\iota\pi\epsilon\iota\nu$ . Anglo-Sax. *læfan*.

*to Browse.*

To *Browse* is the Greek  $\text{B}\rho\omega\sigma\kappa\epsilon\iota\nu$ . Fr. *brouter*.

*to Gnaw.*

To *Gnaw* is the Greek verb *Χναυειν*. Anglo-Sax. *gnagan*. Germ. *nagen*.

*Sieve. to Sift.*

Anglo-Sax. *siftan*. Germ. *sichten*. Gr. *σθηειν*.

*Cannibal.*

Johnson gives no etymology, nor do I find one mentioned elsewhere. Compare the Hindostani *Khánewála*, an Eater.\*

*to Requite.*

To *Requite* is to reward or punish: to recompense justly—Johnson says “from the French *requiter*,” which word, however, is not found in the Dictionaries. *Racquitter*, formerly *raquiter*, is no doubt a related word, but it means to *redeem*. I do not find that it ever meant “to punish.”

Punishment is *Wite* in Anglo-Sax. *Quite* in old French. “To *quit* ivel,” is “to punish evil” in old English—whence to *requite* meant to punish.

I will requite thee, saith the Lord.—2 Kings ix. 26.

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\* Yates's Introd. p. 65.

*Bauble.*

French, *babioles*, a child's playthings or toys—  
From *baby*; which is a Gallic word, though not  
in modern French.

*Alert.*

Donner une vive *alerte*. Nous avons eu cette  
nuit trois ou quatre *alertes* (i. e. sudden alarms).  
*Alerte! alerte! soldats!* (i. e. *debout! soyez sur*  
*vos gardes! prenez garde à vous!*)\*

“Rising up suddenly” is the original meaning  
of the word.

Ital. stare all'erta	}	to be on the watch.
Sp. estar alerta		
Old Fr. estre à l'erte		

*Erte* in old French was a *watch-tower*, accord-  
ing to Cotgrave, and a steep or rocky height.  
Is it related to *Ara*, *arcis*; or to *arduus*? To  
be *circumspect* is a metaphor taken from one  
who is watching his enemies from a *specula* or  
watch-tower.

*Erta*, in Ital. is a hill rising abruptly.

Johnson fails very much in the etymology of  
this word, when he says that *Alert* is probably  
from *à l'art*, according to art or rule. That is  
not even a French phrase, much less does it con-

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\* Dict. de l'Acad.

vey the meaning of the word. When he observes, however, that the Latin *alacris*, *alacritas*, is related to *alertness*, the remark is probably better founded.

To return to the Italian adjective *Erto*, rising suddenly, steep, abrupt.

Whence is this word derived?

It occurs to me that it is the Greek *Ορθος*, *rectus*, which is etymologically connected with *Ορος*, a mountain, and yet at the same time is applied to the human figure standing upright,\* all which agrees with the employment of *Erto*, a hill rising suddenly; *alerte!* stand up! arise! and is plainly seen in the phrase “a capo *erto*” — *tête levée*—*ορθοκαρηνος*, *ορθοκεφαλος*.

*Ορθος* might become *Erto* by the easy permutation of *OR*, *ER*, and *AR*, which is seen in other words, as *pars*, *portio*, *impertire*. *Αρον*, *οροντιον*. *Αρχειν*, *ορχαμος*.

Perhaps the Latin *arduus* is another derivative from *ορθος*. *Ortus*, a rising, is certainly related.

Although *Ορθος* seems to have become *Erto* in Italian, yet another word of similar meaning appears to be amalgamated with it. This is *Erto*, the participle of *Ergere*, to set up (the Latin

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\* So the French verb *monter*, though derived from *Mons*, a mountain, yet is applied to very small elevations; as, *Monter à cheval*.

*erigere*, the German *errichten*, related to *rectus*, straight). There is here some embarrassment undoubtedly, but we may as well observe, that not all Latin words are genuine that are found in the classics. Some are due to the grammarians, who were busy even then in *polishing* the language, and reducing it to rule and order, by expunging all errors and anomalies, or what seemed to them such. As we are considering words having the meaning of *awakening*, I would ask whether *experrectus* is not the same word as *expergefactus*, and if so, has not the first been somewhat altered, to make it agree in sense with *rectus*, *erectus*, or else the latter, to make it suit with *factus*?

#### *Inert.*

The Latin *iners*, whence *inertia*, sloth, sluggishness.

Usually derived from *Ars*, art. But this derivation is most unsatisfactory.

Thomson says that *inert* is the contrary of *alert*. This is a bold etymology, and very probably the true one. *Alert* properly means watchful, vigilant, wide awake; hence active, lively, nimble.

*Inert* is just the contrary; sleepy, sluggish, indolent.

*Erto* signifies upright. A capo erto (tête



levée). *Inerto* might therefore easily signify the contrary, viz. prostrate, recumbent.

(See the last article.)

### *Gregory.*

*Gregorius* means *watchful, vigilant*: an excellent name for a Saint or other holy man. From *εγρηγορειν*, to watch, to wake.

As I am not satisfied with the account which grammarians give of the origin of this verb, I will take this opportunity of saying a few words respecting it. They say, it is a *perfect* used in the sense of a *present*, which is surely telling us nothing satisfactory.

It is evident that *εγρεο!* anciently signified *Up! Arise!*\* *Awake!* A person therefore awakening another hastily, naturally repeated the word *twice*, and exclaimed, *Εγρ' εγρεο! Up! Up!* or *Rise! Rise!* which became melted into one word *εγρηγορεω*. So Milton's Satan repeats the command twice in one breath, *Awake! Arise!* or be for ever fallen!

And so in Horace :

*Surge!* (quæ dixit juveni marito)  
*Surge!* ne longus tibi somnus, unde  
 Non times, detur.

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\* Πριν γ' Οδυσση' εγρεσθαι.—*Hom.* Before Ulysses awoke. *Εγρετο δ'εξ ύπνου.* He awoke. *Εγρεο Νεστοριδη!* Awake, son of Nestor!—*Hom. Od. ο. 46.*

*Biscuit.*

It must be admitted that this word *now* signifies *twice baked*; but yet I think *bisket*, or *basket*, may have anciently meant *bread* simply, from a verb *bask*, meaning *to bake*: since we have apparently retained from the same root the phrase “*to bask oneself* in the sun’s rays,” q. d. to bake oneself—a *Basket*, i. e. bread-holder, just as *pannier* (Fr. *panier*) comes from the Lat. *panis*—a *Baxter*, old word for a *Baker*; and the curious old British word *Bascauda*, preserved by Martial in his line :

Barbara de pictis veni *bascauda* Britannis.

Now, what is the etymology of *Bascauda* thus certified to us as being a Northern word? Surely it is *Basc-holder*, or *Basc-halter* (to use the German verb *halten*, to hold); that is to say, a *Bread-holder*. *Basc*, then, signified *bread* in England, in the time of Martial.\*

Now, if *Bask*, or *Bák*,† signified *bread* among our ancestors, we have here a remarkable and

\* The change of *halter* into *auda* is supported by innumerable instances in the French language, viz. alter, *autre*; altare, *autel*, &c.

Moreover, the final syllable *Er* in English resembles in sound, and is rendered by, the short vowel *ä* of the southern nations. Example: *Dagger*, in English, is *Daga* in Spanish.

† This contraction is very ordinary, ex. gr. task, *tâche*.

singular coincidence with the Phrygian word *Bek*, which signified the same, according to the well-known story told by Herodotus, (II. 2.) concerning Psammitichus, King of Egypt, and his remarkable philological experiment.

*Extant.*

*Extans* in Latin properly means *excellent*; *standing out*; *prominent*. *Ex-stare*, to be apparent; to be seen above others. Thus, Cicero:—

Quò magis *exstare* atque *eminere* videatur.

But when we say, for example, “the works of Virgil are *extant*, but the works of Varius are *not extant*.” is this the same word? and how comes it to have so very different a meaning?

The Latin writers certainly seem to have accounted it the same word, but it may be doubted whether in so doing they took a philosophical view.

A thing no longer *extant*, means no longer *existent*. These two words have almost the same sense, and they may have been the same word originally.

Let the Italian *esistente* be pronounced rapidly, and we have,

Esistente, es'tente, estente; i. e. *estant*, or *extant*. The latter is our word; but as to the former, it is still remaining in the old French language, *estant* (existing, or being), the participle of the verb *estre*, or *être*.

These remarks may be considered as supplementary to what has been said in a former article on the verbs to *Stand* and to *Be*, when viewed in connexion.

#### *Cockboat.*

Welsh, *Cŵch*, a little boat, a wherry. Fr. *Coche*, a passage-boat (now *coche d'eau*, for the sake of distinction). The *cockswain* is properly the officer in command of the boat.

Henry V. employed a great number of *coggeships* in his service in the year 1418, and a list of their names has been preserved.

A ship called a *ketch*; Dan. *kag*, seems hence derived.

#### *Chance-medley.*

No doubt, this phrase originally meant *chance-quarrel*. When a person killed another in a casual fray, and unpremeditated, he was not to be hardly dealt with.

*Medley* is a *quarrel*: a *fray*: (French, *meslée*, *mêlée*). It is related distantly to the Greek words *αμιλλα* and *μωλος* (*μωλον Αρηος*.—*Hom.*)

The other sense of the verb *Mesler*, to *meddle* (or mix), is connected with it, although not very closely. "To *mix* in a fray" is a common expression.

*Apoplexy.*

Αποπληξια of the Greeks.

In considering the *remote* origin of this word a somewhat singular idea has occurred to me, which, if the reader does not partake, it can, at least, do no harm to have mentioned.

The word Αποπληκτος signifies Thunderstruck: struck perfectly senseless and speechless.

Πληκτος is simply "struck." I want to know why Απο adds to it a meaning so singularly intensive? This preposition generally signifies nothing more than "from," or "off." So that, *à priori*, we should have expected that αποπλησσειν would signify "to strike off," or "to knock off," as fruit from a tree, or something of that kind instead of the very remarkable signification which in fact we find it to bear.

Now we read in the Saturnalia of Macrobius (I. cap. 17) a line quoted from the Phaëton of Euripides:—

ω χρυσοφεγγες 'Ηλι', ὡς μ' ἀπωλεσας!

"O Sun! how thou hast destroyed me!"

Upon which Macrobius observes, “that Men attacked with a burning disease are called *Απολλωνοβλητοι* (struck by Apollo), or *Ἡλιοβλητοι* (struck by the Sun). But that Women afflicted with certain diseases are called *Σεληνοβλητοι* (struck by the Moon), or *Αρτεμιδοβλητοι* (struck by Artemis or Diana).

“And,” says he, “for this reason the statues of Apollo have a bow and arrows. The *arrows* mean the force of the Solar Rays.”

Nothing in Archæology is more certain than what Macrobius here asserts, that the arrows of Apollo mean the solar rays; and it may be easily proved in several different languages that the rays of the Sun were called his *arrows*, not in poetry, but in ordinary prose. Every one will remember the fine description with which Homer’s *Iliad* opens, of the Grecian army perishing by the arrows of Apollo. It was in ordinary language a pestilence, *λοιμος*, as the poet himself informs us:—

Νουσον ανα στρατον ωρσε κακην, ολεκοντο  
δε λαοι.

And again:—

Ει δη ὁμου πολεμος τε δαμα και λοιμος  
Αχαιους.

But the arrows of the vengeful deity were the cause:—

Δεινή δε κλαγγή γενετ' αργυρεοιο βιοιο.

A man struck with sudden death was believed to be killed by the arrows of Apollo. We should call it a *Coup de Soleil*, or an *Apoplectic* fit. And now then to return to the etymology of the latter word, concerning which I must hazard a conjecture.

A person, who was stupified or senseless, was called Σεληνοπληκτος,\* and Αποπληκτος; the former word signifies “struck by the moon.” May not the latter signify, “struck by the sun?” *frappé d'un coup de soleil?*

I think that Αποπληκτος is a softer and more easy pronunciation of a most ancient word, viz. Απλοπληκτος, literally “Apollo-struck.” I have cited from Macrobius the same word in a much newer form, Απολλωνοβληκτος.

*Aplu*, or *Aplo*, was the Etruscan, that is, the old Italian name for *Apollo*. The Greeks themselves, at Delphi, called that deity *Apello*, and the common people certainly called him *Applo*, as we read on a vase lately discovered the name

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\* Hesych. v. βεκεσεληνος.

of *Applodorus*, which in classical Greek is *Apolodorus*. But we are not considering here classical Greek, but that spoken in rapid conversation by ordinary persons.

Consequently, there is no doubt but that a rapid speaker, meaning to say that a man was struck by the Sun, would say that he was *Απλοπληκτος*.

*The month of May.*

The Romans called this month *Maius*: perhaps in honour of *Maia*, the Universal Mother, i. e. the Earth.

But in whatever sense they understood it, I am satisfied that the month must have had that name long before.

One reason for doubting the claims of the goddess *Maia* to have given her name to the month, arises from the *Italian* term for it being *Maggio*, and not *Maiò*: which seems to point to some other original.

Now, if we consider the Teutonic or northern names for the months, we find that several of them are named from the rural occupations which distinguish them.

For example, in German we find *Heumonat* (the month of *Hay*), *Herbstmonat* (the month



of *Harvest*), Weinmonat (the month of *Wine*, or of the *Vintage*); and in Danish, Høst-maaned (the month of *Harvest*), Høe-maaned (the month of *Hay*), Vin-maaned (the month of *Wine*).

Now then, my opinion and conjecture is this, viz. that in very ancient times the season of *hay-making* was named the month of *May*, from the verb *Mayen*, to mow grass. This verb, in different dialects, takes the following forms:\*

Holl.	...	... maayen.
Platt-deutsch	...	... maien, meien.
Germ.	...	... mähen.
Swed.	...	... mäja, meja.
Dan.	...	... meje.
Anglo-Sax.	...	... mawan.
Engl.	...	... mow.

To these is to be added the Greek verb *μασιν*, that is, *Maein*. For the initial vowel is nothing but a breathing. Thus it appears that to *Ma*, or to *May*, signified "to cut grass" in a great number of ancient dialects.

I conclude, then, that *May* signified the Hay harvest. If this is correct, it shews that our

\* And from the verb comes the substantive (Old English) *Math*, i. e. the hay-harvest; and the *Aftermath* (Germ. *mahd* and *nach-mahd*. Platt-D. *mad* and *na-mad*).

ancestors *inhabited a more southern climate* at the time when they gave its name to the month of May, than we do at present.

*Maying.*

Zephyr with Aurora playing,  
As he met her once a-maying.

*Milton.*

Johnson says it is "to gather flowers on May morning." This is too restricted. It evidently means to sport about, and enjoy the beauties of May.

So an early German poet sings:—

Bi der gruenen Linden  
Dar ich *meien* was gegan.\*

"By the green linden trees, as I went *a-maying*."

But the real, original meaning of "*going a-maying*" must, I think, have been "going a-hay-making;" that being the primitive sense of the verb *maien*. (See the last article.)

*to Mow. Meadow.*

*To mow*, Anglo-Sax. *mawan*, is related to several words mentioned in page 183.

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\* Zeitschr. für die hist. Theologie, 1841, p. 14, where the reader will find some sweet early German poetry of the Minnesingers in praise of the beauty of May.

From the verb is derived the substantive “the *math* ;” and also a *mead*, a *meadow* ; Germ. *matte*.\*

Again, from this substantive-form are derived the verbs,

Gothic	...	maitan
Old Germ.	...	meiden
Lat....	...	metere

*July. August.*

History informs us that Julius and Augustus Cæsar gave their names to the months previously called *Quintilis* and *Sextilis*. But Domitian failed in his attempt to name September and October *Germanicus* and *Domitianus*. (See Macrobius, I. cap. 12.)

His failure excites no surprise, but it is remarkable that the others should have been successful in so great an innovation.

I wish to point out a circumstance, that may have first *suggested the notion* of thus changing the names of the months in honour of the emperors, and may also have contributed in no inconsiderable degree to the success of the attempt. This is the circumstance, that there was already a

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\* The village of *An-der-matt* (on the meadow) is known to most travellers in Switzerland.

month Iūlus known in some part of the Roman empire, and that the *Harvest* month was called in the north by a name very much resembling August.

It is to be observed that the French have not adopted the spelling, and much less the pronunciation, of the Roman *August*. They wrote formerly *Aoust*, and now *Août*. Although there is a kind of outward conformity with *Augustus*, it appears to me that *Aoust* is nothing else than the old Gallic word *Eaust*, the Harvest, still retained in the language of Bretagne. And if it should be said that this latter word is a corruption of the Latin *Augustus*, I reply that this can hardly be; for *Eaust* is used as an adjective, signifying *ripe*,\* and has all appearance of being a native word, and is, moreover, strongly supported by the Danish *Höst*, the harvest, which comes so near to *Eaust*.

*Höst* is manifestly a native Danish word, and not imported, since we find from it a heap of derivatives, such as, *Höst-mand*, a reaper (harvest-man); *Korn höst*, the corn harvest; *höster*, to reap; *höstning*, the reaping.

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\* Ex. gr. *Aval eaust*, a ripe apple. *Eausti*, to reap corn (in the dialect of Vannes, *Estein*). *Mis-Eaust*, the month of August (*Est* in the *V.* dialect).

I conclude, therefore, that the month of *harvest* was anciently called in the north, the month of *Host* or *Eaust*, and that this may have suggested to the flatterers of Augustus to identify it with his name.

### *Names of Numbers.*

Counting on the fingers was the first Arithmetic. For that reason the ten figures we employ are called the ten *digits*, i. e. fingers.

“Not only the numbers *seven* and *nine*, from considerations abstruse, have been extolled by most, but all or most of other *digits* have been as mystically applauded.”—(Brown’s *Vulgar Errors*, quoted by Johnson.)

To express *Ten* our ancestors said “Hands.”

*Hund* anciently meant *ten*.\*

*Anta* (i. e. hands) meant *ten* in Italian, and *Ante* in French; as *Cinqu-anta*, *Sess-anta*; and *Cinqu-ante*, *Soix-ante*. This is the German *Hände*, the plural of *Hand*.

The Gothic word for *ten* is *taihun*. I am doubtful whether this is to be interpreted *two*

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\* Bosw. Sax. dict. in voce. When used alone it generally meant a hundred; as *hund-feald*, a hundred fold. This was for the sake of brevity; for they also said *hund-teontig-feald* (ten times tenfold) with the same meaning.

*hand*. A *hand* in the singular of course ought to be *five*, and, therefore, *two hand* would be *ten*. This does not militate with what we said before, that *hands* in the plural meant *ten*, and *twice hands*, or *hands twice*, meant *twenty*. The Anglo-Saxons put the numeral in that way, viz. after the word *hund*. Thus *hund-nigontig* is *ninety*. In the parable of the lost sheep, “would not he leave the ninety and nine?” is “hu ne forlæt he tha nigon and *hund-nigontig*.”

Supposing *taihun* (in compound words *taihund*) to mean *two hand*, the same would be the meaning of Old German *ze-hen* (now *zehn*, Anglicè *ten*), also written *ze-han* and *ze-hun* and *ti-an*. Jäkel, quoted by Bosworth, says that he thinks *taihun* meant “*the hands* ;” but I think the article here is inconvenient, and that *tai* means *two*. However, I am well satisfied to observe that he agrees with me upon the principal point, the meaning of *hun*.

#### *Dozen.*

Evidently composed of *Do* and *Zen* : i. e. Two and Ten.

French, *Douzaine*, from *Douze*. But *Douze* has the same origin; *Ze* representing the German *Zehn*, ten.

Germ. *dutzend*. The D is superfluous, as in *mond*, for the *moon*.

*Eleven. Twelve.*

*Eleven* is in Anglo-Sax. *Endlufon*: which literally signifies “*One left*.” A simple mode of expression, but clear enough. The speaker held up both hands, and then added “*One left*.”

*Twelve*, Anglo-Sax. *twelf*. The origin of the word is better seen in the old German dialects.

Zue-lifin; tue-lef; twe-lef; to-lef; zeue-lif.

And in the Gothic, twa-lif; twa-lib.

It means, therefore, “*Two left*.”

*Eight. Nine. Ten.*

*Ten*, (see the remarks in page 187).

*Nine*. This term signifies “*One wanting*,” i. e. wanting to complete the full number of *Ten*.

This will I think appear, on inspecting the following table:—

Nig-on	}	Anglo-Saxon.
Nig-an		
Nig-en		

Neg-en ... ~~Latin~~

Ni-un ... Gothic.

Ne-un ... Germ. but pronounced in one syllable.

The Greek name  $\epsilon\alpha$  requires a deeper investigation. The initial vowel is only a breathing (as in  $\alpha\nu\epsilon\psi\iota\omicron\varsigma$  for *nephew*, *nepos*). Take it away,

and we have  $N\epsilon\alpha$ ,\* for *nine*. Now in ancient Greek, A signified *one*, as it does in modern English, and as *An* did in Anglo-Sax. [ex. gr. *ancenned*, unigenitus; *an-eage*, one-eyed: *an-ecge*, one-edged].

That A signified *one* in ancient Greek can be proved by many examples, as *αλοχος*, *ακοιτις*, &c. *Ακολουθος*, a companion [literally *Una via*]. *Αγαλακτος*, *αταλαντος* [*Unum lac*: *Unum pondus*].

All this has been sadly misunderstood by the grammarians, who supposed A to stand for *άμα*. Others, not knowing what to make of it, called it the Alpha copulativum. But to return.

Since, then, *nine* was named in the German dialects, *ni-un*, *ne-un*, *nig-an*, &c. if we substitute this archaic Greek A (meaning *One*) for the *An* or *Un* of the German, we obtain *Ne-a* or  $N\epsilon\alpha$ .

But there are many who do not like to dive into these recesses of etymology, and for them *Εννεα* will remain a primitive term, like the first seven digits, whose meaning is not easily, if at all, discoverable.

As for *Octo*, it may possibly mean *Of-to*,† that

\* The second N is superfluous, being omitted in *Εννατος*, the ninth.

† *Oc* and *Of* are sometimes permuted, ex. gr. in Welsh, *Ofnu*, to be afraid; Gr. *Οκνω*.



is, in modern orthography, *Two-off* or *Two-away* (*viz.* from the complete number of *ten*). The Anglo-Sax. preposition *Of* signifies *Off*, as *of-aweorpan*, to cast *off*, or cast *away*.

But in searching for the origin of very ancient, universal, and primitive terms, we necessarily involve ourselves in etymological subtleties and difficulties, not to say labyrinths. The etymologist is like a man exploring a dark cavern with the aid of a farthing rushlight; he sees well enough what is near him, but there always remains an unfathomable depth of darkness beyond.

*Meal-mouthed.*

Johnson explains this phrase to mean

“Using soft words: speaking hypocritically.”

Ye hypocrites! ye *meal-mouthed* counterfeits.

*Harman.* A. D. 1587.

This word has created much perplexity to etymologists. Perhaps it is a term of Greek origin, *viz.* *μελιμυθος*\* (a person) of *honied discourse*, or *speech*. Our own poet uses a similar phrase:—“The bait of *honied words*.”

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\* Formed like *πολυμυθος*, talkative; *ακριτομυθος*, &c.

But if it is a word of Northern origin, I would remark that the Icelandic word for adulation is *fagur mæli*, from *fagur* (fair) and *mæli* (speech). And in Danish it is something similar. Therefore it is possible that the Danes may have introduced the terms *fair-mæly*, meaning flattery or hypocrisy, and *fair-mæly-mouthed* (speaking hypocritically), of which our adjective may be an abbreviation.

*Hebrides.*

The Hebrides or Western Islands of Scotland were the Ebudes of the ancients—a name, I believe, hitherto unexplained.

I think that this word signified “the Desert Islands” in the ancient Gallic or Gaelic tongue, because such a meaning of the word Ebudes appears to have been long preserved in Gaul. I find the term mentioned as follows in Roquefort’s glossary of the Romance dialect, p. 421 :

*Ebudes.* Terreins incultes.

*to Twit.*

To *twit* or *twite* a person *with* anything, is to reproach him with it.

From Anglo-Sax. *ætwitan* or *edwitan* (Mæso-Goth. *idweityan*), to reproach: derived from *witan*, which has the same meaning.

*Witan* is retained in the Scotch and Dutch idioms. For example; "Ye need na *wite* me with that," i. e. reproach me. "They have themselves *to wite*" (blame): Holl. "*to wyten*." See Jamieson's Dictionary.

### *Catherine.*

From the Irish *Kathleen*, Flemish *Kateline*, which is a diminutive of *Kate*. *Evelina* is a similar diminutive from *Eve*; and *Emmeline* from *Emma*. *Ugolino* from *Hugo* is a similar form, and the poetic name of *Fridolin* in Schiller. But *Leoline*, which looks like a diminutive, may be shewn to be a softened pronunciation of *Lewelin* or *Llewellyn*.

### *Ireland.*

A pretty good etymology of *Ireland* or *Iërne* is that proposed by Camden, which derives it from the Irish word *iar*, the West. But then we must suppose it to have been so named by a people who dwelt in Albion. It is possible, indeed, that the ancestors of the Irish may have dwelt there. But the Irish traditions point to Spain (or Iberia as the ancients called it) as the land of their ancestors. And certainly it seems probable that *Iberia* and *Ibernia* are the same

name; and if so,  $\text{I}\beta\eta\rho\epsilon\varsigma$  may have passed very easily into *Ières*, *Irish*. For the letter B or V before R is often dropped or suppressed.\*

### *Guitar.*

From the Greek  $\text{Κίθαρα}$ : Lat. *Cithara*.

As the derivation of the word  $\text{Κίθαρα}$  is remarkable, and not so well known as it ought to be, I will add it here from Tod's Rajasthan, p. 538.

“*Chatara*, from *cha*, six, and *tar*, string or wire. Thus, from the six-wired instrument of the Hindoos we have the Greek *Cithara*.”

### *Foxglove.*

In addition to what was said before, it may be remarked† that these flowers are called in Teviotdale “*Witches’ thimbles*,” agreeing partly with the German name (*fingerhut*, thimble), and partly with the Welsh; the witches, however, taking the place of the fairies.

### *Sibyl.*

I have attempted an etymology of this cele-

\* For instance, *libra*, Ital. *lira*: pavor, paura, peur: Mavors, Mars.

† See Jamieson's Dictionary, Supplement.

brated name in my remarks on the Book of Genesis; but I will here present a different conjecture.

The Sibylline books, as every one knows, were a kind of prophecies of a highly enigmatic character, and pretended to be of great antiquity. Now it appears to me possible that the term *Sibylline* or *Sibyllic* may mean *allegorical* or *emblematic*.

Mythology is called in the Danish language *Sindbilled-sprog*,\* from *Sindbillede*, a symbol, emblem, or hieroglyphic, which is the German *Sinnbild*, an Allegory. Thus, for instance, Adelung says in his dictionary, an Anchor is a *Sinnbild* or *Symbol* of Hope.

Now it is easy to see that the word *Sinnbild* is derived from *Sinn* (sense, meaning) and *Bild* (a figure). But, notwithstanding that, I think it probable that it is the same word as *Symbol*—only in a German dress. In short, that one of those words was derived from the other.† But

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\* *Sprog*, Germ. *Sprache*, answers to  $\lambda\omicron\gamma\omicron\varsigma$  in the word  $\text{Μυθολογία}$ .

† The reader may perhaps object that neither of them can be a *borrowed* word, since each *has a meaning* in its own language. But this is no real objection. It only shews, that if the Greek

which was the original one?\*

That seems a rather difficult question. I waive it for the present. I only wish to observe that an *Allegory* is termed in two different languages *symbol* and *sinnbild*; and if these terms had a common origin the intermediate sound *simbyl* may likewise have been in use, for accidental changes of that kind were of constant occurrence, especially among illiterate people, the mass of the community in ancient times. And, if so, then the word *Sibyl* is obtained at once from *Simbyl* by one of the commonest rules of etymology.†

*Ænigmas* were called *Symbola Pythagorica*, and

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was the original, then the spelling was *intentionally* altered in such a way as to produce *a meaning* in German *also*. Or else *vice versâ*. Examples of this proceeding occur so frequently that I will only cite one at present, viz. *Drogman* or *Dragoman*, a Turkish word meaning an *interpreter*. This the Italians have refined into *Turcimanno*, because the word (otherwise of barbarous sound) thus acquired a kind of *meaning* in their own language.

\* The superficial grammarians of former times had no idea that any Greek or Latin word of *a regular form*, was, or could be, corrupted from the Teutonic or Celtic. Yet these languages were of equal antiquity with the Greek and Latin: were spoken at the same time with them, and by nations with whom they had intercourse of peace and war.

† M before B is indifferently added and taken away. Ex. gr. tambour, tabor (a drum).

therefore *enigmatic prophecies* might be very properly called *Symbolic*, or *Sibyllic*.

*Symbol* is not the only word which appears to have become confused with *Sibyl*. The similar-sounding Arabic word *Sumbul* seems to have done the same.

*Sumbul* is an Ear of Corn; and because the constellation *Virgo* holds one in her hand (called *Spica Virginis*, and emblematic of harvest-time, reaping, or mowing), therefore the Arabians called her *Sumbul*. This word being mistaken for *Sibyl* gave rise to the notion that the celestial *Virgo* was a Sibyl. Nay, I would go further, and say, that the application of that name to the constellation *Virgo* may have been the chief, or only reason why the Sibyls were supposed to be virgins.

#### *Witch. Wizard.*

A *Witch*, from Anglo-Sax. *Wicce*.

From the Teutonic root *wissen*, to know, we have *Wizard*, implying a man of very great or supernatural knowledge, and *Witch*, which, if I mistake not, is a feminine form of the same word.

Thus, then, *Witch* signifies a “knowing woman.”

Impostors, called “cunning men” and “cunning women,” are, even now, frequently consulted

by the ignorant and credulous, and “*cunning*” originally meant *kenning* or *knowing*.

The German *weissager*, a prophet, is similarly derived from *weise*, wise.

Magicians, soothsayers, &c. are called in Anglo-Saxon *witegas*, and in India *Vedyas*;\* which words I conceive to be the same, since the former is derived from *witan*, to know, the latter from *veda*, knowledge.

It may be asked why I have not also included here the Latin name for a witch, *sāga*, since it is apparently related to *sāgax* (intelligent), and the French *sage* (wise).

Perhaps it ought to be included; but on the other hand the different *quantity* in the vowel induces a doubt, and leads me to suspect that it comes from the Teutonic root *sagen*, to say: in fact, that the adjective *præsagus* originally signified *saying before*, as, “*cornix præsaga malorum*,” telling beforehand of evils by her ominous croak. It is needless to observe that *prophecy* and *prediction* have that meaning, viz. *saying before* (and not, *knowing before*).

As to the word *Saga* itself, it may be an

\* See Tod's Rajasthan. *Vedya* seems the same word as the middle Latin, *vegius*, a sorcerer.



abbreviation of the Teutonic *Wahr-sager*, a prophet ; a word which we have not in our own language, but instead of it we have its literal translation *Sooth-sayer*.

*Wiseacre.*

This word is a curious and somewhat absurd corruption of the German *Weissager*, a prophet.

*Restive.*

A *restive* horse, &c. From the verb to “*resist*.”

Resistive : res’stive : restive.

In my remarks on the word *Extant* I might have added that the Latin verbs *sto* and *sisto* appear to have been originally the same word.

Thus *Siste!* or *siste gradum!* is the same as *Sta!* (Anglice *Stay!*)

The following examples all concur to shew that a rapid pronunciation reduces the compounds of *sistere* to the compounds of *stare*, without change of meaning. Therefore how can they be otherwise than the same word originally?\*

\* The fact is, that *Sisto* is nothing else than an emphatic or forcible form of *Sto*; as  $\mu\mu\nu\omega$  is an emphatic form of  $\mu\nu\omega$  or  $\mu\epsilon\nu\omega$ .

In the same manner, the verbs  $\pi\rho\alpha\omega$ ,  $\tau\rho\omega$ ,  $\beta\rho\omega$ , &c. have the reduplicate forms  $\pi\pi\rho\alpha\sigma\kappa\omega$ ,  $\tau\tau\rho\omega\sigma\kappa\omega$ ,  $\beta\beta\rho\omega\sigma\kappa\omega$ , &c.

## 1.

Existent : ex'stent : extant.\*

Ital. esistente : es'stent : estant (old French, i.e. *being* or *existing*).

## 2.

Consistent : cons'stent : constant.

*Consistency* of conduct, and *constancy* are very similar.

And when we say "the work *consists* of four volumes" we have the Latin *constat*.

## 3.

To persist : the Latin *perstare*.

## 4.

To *insist*, is to urge strongly and positively. Hence the phrase "he was very *instant* with me," i. e. very urgent.

Insistent : ins'stent : instant.

Instare, to urge, to press upon.

## 5.

*Subsistence* is related to *Substance* in nearly the same way. And since to *subsist*† and to

\* A similar abbreviation is seen in the words—  
Existimare : ex'stimare : estimare (or æstimare): in Italian, simply, *stimare* ; in Greek still more shortened into Τιμαν.

*Existimatio* is our word *Esteem* ; Ital. *Stima* ; Greek, Τιμη.

† Johnson gives "to be" as the primary meaning of "to *subsist*."

*exist* mean nearly the same thing, this remark is not without importance to those who are studying the *ὑποστάσις* in Theology, upon which whole volumes of wordy dispute have been written.

## 6.

*To Assist*.—In French a person is said “*assister à une chose*,” when he is *present* merely, without rendering any help whatever.

*Assistants* of that kind are simply the *adstantes*, which may be rendered in English “the *By-standers*.”

*To Endow : Endue : Indue.*

Three different verbs, according to Johnson.

But they have little claim to be so considered. Usage has so amalgamated them together that they may be almost considered as three different spellings of the same word.

*Induere* and *dotare* are the Latin verbs corresponding. Whether these two verbs are etymologically connected, is a question which I shall postpone to the end of this article. At present let us consider the English usage of the three words.

“Richly *endow'd* by nature.” (Addison.) And the same writer calls talents “great *endowments*.”

..... I at first with two fair gifts  
 Created him *endow'd* : with Happiness,  
 And Immortality. *Milton.*

---

Men *endued* with worthy qualities.—*Shaksp.*

*Endued* with royal virtues as thou art.—*Milt.*

*Endue* them with thy Holy Spirit.—*Common Prayer.*

Whatsoever other things a man may be *endued* withal.—*Tillotson.*

Every Christian is *endued* with a power to resist temptations.—*Tillotson.*

Spenser uses this word most distinctly in the sense of *investing*, in the two following examples:—

Like a faerie knight himself he drest,  
 For every shape on him he could *endew*.

Thou losel base !

Thou hast with borrow'd plumes thyself *endew'd*.

I now come to a remarkable example where the same verb is used most plainly in the sense of *endow'd*.

It is found in the authorized translation of the Bible.—(Gen. 30. 20.)

“And Leah said, God hath *endued* me with a good *dowry*.”

Johnson takes this for an error of the press,

but is properly refuted by his editor Todd, who produces the same phrase, “to *endew* with a *dowry*,” from Spenser.

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It remains for us to consider the third form of the word, viz. to *indue*; of which the following passages are examples:—

Diana's shape and habit then *indued*,  
He said.....

*Sandys.*

God *indued* the waters of Bethesda with supernatural virtue.—*Hooker.*

With dreadful strength *indued*.—*Chapman.*

Solomon's singular *induement* with the Holy Spirit.—*Montague, 1648.*

---

The three verbs then are essentially the same. To *invest* with a garment is the original idea, even in such a phrase as the following: “He *endow'd* the church with rich lands and extensive possessions.” For, in ancient times, the ceremony of *Investiture* was necessary in order to put a person in actual possession of any property. Until then, he was only possessor *de jure* and not *de facto*. To invest a person with a garment is the Latin *Induere*. Hence all the above phrases.

But, it will probably be asked, does not the verb to *endow* come from the Latin *dotare*? And if so, how is this to be reconciled with the sense of *investiture*?

I reply, that the etymology of *dos* and *dotare* is not certainly known; and that it is not impossible they may be originally connected with the verb *duere*, the root of *induere*. In fact, *dotare* may be related to *duere* or  $\delta\upsilon\epsilon\iota\nu$ , as *potare* to  $\pi\epsilon\iota\nu$ , and as *mutare* or *motare* to an ancient verb *muere* (still found in French, *remuer*).

The T in *Dotare* is a participial form. So in many other examples: ex. gr.  $\pi\omega$  or  $\pi\omicron\omega$ ,\* I drink; particip. *potus*, drunk. Thence *potare*.

$M\omicron\omega$ , *moveo*, I move; part. *motus*, moved. Thence *remote*, the same as *removed*: *amotus*, &c. and, the verb *mutare*.

$N\epsilon\upsilon\omega$ , *nuo*, I nod; whence *nutus*, a nod, and the verb *nutare*.

*Tueor*, I defend or save; whence *tutus* safe; *tutor*, a guardian, and the verb *tutari*, &c.

I will take this opportunity to make a remark upon the origin of the Latin *dives*, which has not hitherto, I believe, been satisfactorily explained.

\* Poculum and  $\pi\epsilon\pi\omega\kappa\alpha$  are from this ancient  $\pi\omicron\omega$  or  $\pi\omega$ .

As the verb *mutare* or *motare* comes from *moveo*, and *votum* from *voveo*; so *dotare* points to an ancient form *doveo*, to *dow* or *endow*. This form is obsolete, but we actually find in Italian the adjective *dovizioso* rich, which is from the Latin *divitiæ*. I think then that the Italian has preserved the primary form of the word, which was *doves* and not *dives*.

*Dos*, *dotis*, may be related to the verb *duo*, participle *dutus*, as *Cos*, *cotis*, a whetstone, is to the verb *acuo*, to sharpen; part. *acutus*.

But it will be said perhaps, that as *potare* comes from *potor* a drinker, so *dotare* from *dotor*, a giver, which is found in Greek:

δατορ εαων,  
δατορ απημοσυνης.

I admit this, I only contend that *duere*, to invest, has had some share in determining the meaning of *dos* and *dowry*. And perhaps this last remark (on the Greek word δατωρ) affords the real reason why an actual *investiture* became the symbol of a gift, viz. because the word that meant "a gift" in Greek, meant "a vest" in Teutonic and ancient Latin. But this is a mere conjecture.

to *Induct.*

A clergyman is said to be *inducted* into a living. The phrase is plain enough, but nevertheless I think it is not the original one.

The ceremony evidently answers to the *investiture* of former times (see the preceding article); and I think therefore the ancient phrase was, that the priest was *induit* with his new office; viz. the Latin *indutus*, clothed, *invested*. But as the Latin *inductus* has also become *induit*\* in French,† the word *induit* was ambiguous—being in use in two different senses at the same time. And the monks, in Latinizing the word, made a mistake, rendering it *inductus* instead of *indutus*. This opinion is much confirmed by what Johnson says:—

“*Induction* is the *investiture* of the *temporal* part of the benefice.”

In an old English treatise‡ we read of a priest being *induyd* (instead of *inducted*).

\* Like *conductus*, *conduit*: *reductus*, *reduit*: *productus*, *produit*.

† As “vous m’avez *induit* en erreur;” *induxisti* me in errorem.

‡ Apology for the Lollards, p. 152.



*Vetch.*

Lat. *Vicia*. I observe that Tragus\* very frequently uses the Latin word *viciium* or *vitium* in the sense of a *weed*.† I know not whether he does so upon sufficient authority, but it is evident that there is a great similarity between the *vetches* or *tares* which disfigure and injure the crop, and perhaps destroy it, and the *vices*, blemishes and other evils which deform the moral world: so much so as to have given occasion to a parable in Scripture.

*Melon.*

From Μηλον, pomum; any large round fruit.

*Pumpkin.*

This word, from its form, should be a diminutive, which however is very unsuitable to so large a fruit. I suppose therefore it is a corruption of *pumpion*; Fr. *pompon*; from the Greek πεπων.

The primary meaning of πεπων is sweet or mild: σικυς πεπων or ημερος; opposed to αγριος, or the wild sort.

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\* *Hieron. Tragus*; History of Plants, &c. A.D. 1552.

† For instance, he says of the yellow chrysanthemum (*C. segetum*), "Enascitur duntaxat in arvis inter segetes, peculiare earundem *viciium*."

The corruption mentioned above may possibly have arisen in the following way. *Pumpion* was used as a term of derision (*vide* Shakspeare quoted by Johnson); so was *bumpkin*; and by a mistake between these, some called the fruit a *pumpkin*.

The Greeks also called a very *weak* or *soft-headed* person, a *pumpion*; whence the proverb, Πεπονός μαλακώτερος, softer than a pumpion. And even one of Homer's heroes, incensed at the timidity of his soldiers, exclaims Ω πεπονές!

The Germans call one who is very weak, timid, or cowardly, "a fig" (*feig*) and *feig-herzig*, fig-hearted, i. e. having a heart of fig-wood—the softest of woods. It is the contrary of our phrase "heart of oak."\*

And the Greeks used the same expression, as we see in Theocritus:—

μη παριων τις

Ειπη, συκινοι ανδρες, απωλετο χούτος ό μισθος!

Where *συκινοι*, that is, *made of fig wood*, means lazy and useless, *ignavi*. Compare the line in Horace:—

Olim truncus eram *ficulus*, *inutile lignum*.

---

\* Nothing can be simpler than this explanation of the German word *feig*, and yet Schwenck says of it, "die Ableitung ist unbekannt!"

So also *Cornichon*, cucumber, is a term of derision in French. But *πεπων* in the sense of "sweet!" is often used as a term of endearment, like *γλυκυμηλον*, *sweet apple!*

*Marsh-mallow.*

The *Marsh-mallow* is *Guimauve* in French, a word of remarkable etymology: for *Gui* is the French name for *Viscum* (or birdlime), and accordingly I find in Ménage's Dictionary, that Robert Etienne explains *Guimauve* to mean *Malva-Viscum*, "parceque sa racine sert à faire de la glu."\* Hence the name *Malvaviscus* (see Apuleius de herbis, c. 38), which has been adopted by modern botanists. And since this latter name is used synonymously with *Hibiscus* or *Ιβισκος*, it is probable that *Hibiscus* is to be derived from *Viscum* also.

The *Ιβισκος* is mentioned by Dioscorides (3, 163). Galen and Suidas call it *Εβισκος*. Virgil also speaks of it, but in a very peculiar sense:— "*Hædorumque gregem viridi compellere hibisco,*" i. e. *virgá*—with a *green twig* or *rod*. And again: "*gracili fiscellam textit hibisco*"—weaves a basket with slender *twigs*.

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\* All parts of the plant abound in a glutinous juice.

As I do not see what this has to do with *mallows*, or *marsh-mallows* (nor do the commentators afford any help), I think there must have been some confusion anciently between *fiscus*, a basket (or perhaps it meant a slender and pliant twig proper for basket making), and *viscus* or *biscus*, whence *hibiscus*.\*

Some old botanists call the marsh-mallow the *Bis-malva*. This name has arisen in the following way. Instead of *Malva-viscus* some said *Visco-malva*, which was shortened into *Bis-malva*.

*Yellow. Gold.*

I have placed at the head of this article two words which are more nearly connected together than is generally imagined.

*Yellow.* Anglo-Sax. *gelew*. Ital. *giallo*.† Old Germ. *gelo*, *gel*. Holl. *geel*. Swed. *gul*. Dan. *gul*.

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\* *Verbena* is sometimes used in the sense of *virga*, a rod; the name of *vervain-mallow* may allude to this.

† The Italian *giallo* comes very near to our *yellow*, especially if we remember that the Italian G is often equivalent to HI and to J (which sounds as Y in German) as Geroglifici, Hieroglyphics: Giove, Jove.

*Gold* has the same name (*gold* or *guld*) in most northern languages. It is *gull* in Icelandic.

Hence there can be no doubt that *Gold* meant *the Yellow metal*: or else vice versâ, that *Yellow* meant *Gold-coloured*. In the Scandinavian dialects (*Swed. Dan. and Icel.*) the two words are the same; for the final D in *Guld* may be looked upon as superfluous, it being the custom of those languages to add it at the end of many words terminating in L or N, as *Skind, Kind, Mand,* &c. (for *skin, chin, man*).

#### *Sun and Moon. Yule.*

Several nations seem to have remarked an analogy between the light of the two great Luminaries, and the colour of the two precious metals, gold and silver. This is partly, no doubt, fanciful and poetical, but nevertheless it is remarkable enough that it should exist at all: such a coincidence being entirely casual and fortuitous in its nature.

The *silvery* light of the Moon is quite proverbial. For this reason the moon in India is *Chandra*, from *Chand*, silver. And in Persian poetry she is "the silvery orb," *tasht-i-simin*.\*

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\* If Bacchus and Ariadne are a mythological fable of the Sun

The sun is sometimes called in Persian *Zartushti*, or *tasht-i-zer*, the *golden orb*; (*zer*, gold, *tasht*, a disk).

And in honour of the sun, I conceive, was named the celebrated philosopher *Zerdusht*, whom the Greeks have called *Zoroaster*, retaining the first part of the name, but altering the second into  $\text{Αστῆρον}$ : equivalent in their language to the Persian *tasht*, an orb or disk.

In heraldry *yellow* and *white* receive the names of *or* and *argent*—and this is not purely fanciful—there is a real original connexion between the names and ideas.

*Argentum* is surely related to the Greek word for “white,” viz.  $\text{Αργεῖνος}$ .

And the etymology of *Gold* is pretty certain, viz. that it means the *yellow* metal. (Vide the preceding article.)

In the article *Yule* I have shewn how probable it is that that ancient word signified the *Sun*; and it appears that several archæologists are of the same opinion—viz. that it is identical with

and Moon, as some suppose, the name of the goddess may be from the Celtic *Arian*, silver.

*Lucina*, a name of Diana, may be related to  $\text{λευκη}$ , white. At any rate, *Leucothea* distinctly means “the white goddess”—Homer himself sings of this divinity.

the Breton name of the luminary, *Heol*. For this differs little or nothing from *Iol* or *Yol*, the Northern or Scandinavian name for *Yule*.

But I now wish to observe that the above considerations point out a very simple and satisfactory origin for these Celtic and Northern words (*Heol*, *Iol*, *Yule*, &c.) themselves.

Why should the Sun have those names? I answer:—because they meant, the Golden Orb, or the golden deity or Being.\*

Thus then we are led to the idea that the *Sun*, *Gold*, and the colour *Yellow* had once the same name.†

I will add a few miscellaneous remarks tending to the same conclusion.

Although the Greek *ἥλιος* may have sounded *Helio* (resembling the Breton *Heol*), yet the Homeric form of the word, without the aspirate, *ἠελιος*, must have come very near to the sound of *Yelio* or *Yellio*: a sound much resembling our English *Yellow*.

\* So the Gallic or Celtic sun-god *Belenus* is named from his *yellow hair*, according to Botidoux. *Melen* is yellow, in Celtic, but in that language M and B are easily permutable.

† I was not aware that this idea had previously occurred to any one, until I found it briefly alluded to by that acute philologist Thomson, who expressly says in his work that *yellow* signifies *Sun-coloured*.

The *Orange-tree* is called in Anglo-Sax. the *Sun-tree* (Sun-treow) because its fruit has the colour of the sun.

The Anglo-Saxons seem very anciently to have called the sun *Gyl*, or *Gyld*, or even *Gold*. For we read in a hymn, *gyl sunne*, let the sun *shine*. And *Gyld* or *Gold* meant an *Idol* in Anglo-Sax. (see Bosworth's Dictionary); and what idol so likely as the image of the Sun?\*

The beautiful Grecian fable of King Midas, whose touch turned every thing to gold, has been explained by a learned commentator on Pindar in a manner so simple and satisfactory, and withal so truly in the taste of the earliest mythological poetry, that I cannot hesitate to believe it. The King Midas is the Sun: (whether the same as Mithras or not is dubious, but they resemble much). It is the touch of the *Sun*, which turns every thing to gold.—At first only a bold metaphor, perhaps of the earliest Phrygian poetry, it afterwards was understood literally, and gradually acquired the semblance of an historical fact.

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\* I am not confident of this last remark, seeing that the Anglo-Saxon verb *gyldan*, to worship: *gild*, worship, requires another etym. and may be related to the Latin *cultus*.



*Elysium.*

The Elysian fields are called in Anglo-Sax. the fields of the sun (*Sun-feld*). It is possible therefore that Elysium may be derived from an ancient word *El* or *Ηλ* signifying the sun, and related to *Ἡλιος*.

Here it may be observed that *Ηλ* or *Ιλ* was one of the great deities of the Phœnicians, and was probably no other than the Sun.

*Sun.*

In Latin *Sol*. In Danish, Swedish, and Icelandic it is also *Sol*; and it is of the greatest importance to remark, that there is no reason whatever to suppose the word borrowed from the Latins—for in Anglo-Sax. also, one of the months was *Sol-monath*; and the Sunflower was called *Sol-sæce*, the sun-seeker, or sun-follower.\* Besides *Sol* is masculine in Latin, which I believe is feminine in Swedish.

But in English, German, &c. the luminary is named *Sun*, *Sunne*, *Sonne*, and so forth. And it

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\* Although there is not the slightest *primâ facie* reason for doubting the derivation of *Sunflower* from *flower*, yet it possibly may be contracted from its ancient title of *Sunfollower*—Or, both etymologies may be true ones, as often happens.

is worth inquiry, whether this is the same name as *Sol*, or radically different from it? Surely it is highly improbable *à priori* that they should be *wholly different* words.\*

What is the etymology of *Sol*? The other northern words *Heol*, *Iol*, *Jol*, *Yule*, &c. seem to claim it as one of their family.

These are all related, as I have shewn (page 213), to terms denoting *yellow* or *gold*, as *Gul*, *Gel*, *Giallo*, *Jol*, or *Jaul*.†

Admitting therefore that *Sol* likewise signified the colour *yellow* or the colour of *gold*, I think that *Sun* was derived from it as follows.

*Golden*, *brazen*, *wooden*, &c. acquire a final N when employed as adjectives derived from the primitives *gold*, *brass*, *wood*, &c. And a final NE in German, at least in the feminine gender (which *die Sonne* is), as for instance *goldne*, *silberne*, &c.

*Sol* then signifying *yellow* or *gold*, we may reasonably suppose that the derived form *Solne* (the golden) once existed.

\* As they would be, for instance, if the derivation of the Sun from the verb to *shine*, was true.

† This last word *Jaul* is given, as the presumed root of the old French *jaulne*, now *jaune*.

We have then, *Sol*, *Solne*, and by contraction *Sonne* or *Sun*; nearly as *Jaul*, *Jaulne*, and by contraction *Jaune* in modern French.

Other similar examples of contraction might be adduced, as for instance, the measure called an *Ell* in English, but in Latin and old French as follows:—*Ell*, *Ulna*, *Aulne*, *Aune*.

And so from *Mola*, a mill, we have in French *Meunier*, a miller. (Mol, *meun*; like Sol, *sun*.)

Another word on the etymology of *Sol*. The Latin S often answers to H in Welsh,\* as *Sal*, salt, *Hal*: *Sen*,† old, *Hen*.

Well then, according to this analogy, *Sol* should be *Hol* in Welsh: and we find that it is really named *Haul*. The agreement is satisfactory, and affords almost convincing proof that all these ancient names of the sun (including *Sol*) are but the same word in different dialects.

In the course of this article I have had occasion to suggest that *Sol* very anciently signified *Gold*, either in Latin or in some connected dialect, and this not by way of *metaphor* (as when the alchemists called that metal *Sol*), but that it was the

\* As it does to the *aspirate* in Greek, as *Sylva*, ὕλη: sex, ἕξ; septem, ἑπτα.

† *Sen*, viz. the root of *Senior*, *Senectus*.

actual name by which it was known. There is nothing surprising in this, for the interchange of G and S is not uncommon, so that *Gold* would easily become *Sold* in another dialect. Indeed the old German name *Colt* is intermediate. But here a very curious remark may be made, viz. that if in truth *Sold* signified *Gold*, it affords the easiest and most natural explanation possible why the gold coin of the later empire was called the *Solidus*. For the *Aureus* and the *Solidus* were the same. Afterwards, owing to the depreciation of the currency, the *Solidus* was of silver—like the German *Gulden*, which in despite of its name is a silver coin.

And as *Geld*, money; *vergelten*, to repay, &c. are derived in German from *Gold*; so we have Ital. *saldare*, *soldare*, to pay, from the primitive *Sold*.

#### *Marigold.*

This flower is called in French *Souci*:—a name of which it would be difficult to guess the origin without the aid of Etymology. But in old French it was written *Soulsi*, abridged from its ancient name *Solsequium* (the *sun-follower*). For this was the *Sun-flower* of the ancients, before the present race of sun-flowers were known, which are natives of America.

It was also called in old French, *Herbe du Soleil*, *Or de clitie*, and *goude* (derived from *gold*). Another old name was *Sponsa Solis*. This, and *Or de clitie* both allude to the fable of Clytie beloved by Apollo and changed into a sun-flower. (See Ovid's *Metamorphoses*.)

What was the origin of that fable?

It is remarkable that the name of the *Marygold* answers to *Sponsa Solis*; for, as we have seen in the preceding articles, *Gold* and *Sol* were originally the same name; and *Mariée* means *Sponsa*.

*Page.*

Ital. *Paggio*. From the Greek Παιδιον.

*Di* often becomes *Gi* in Italian, as *diurnum*, *giorno*.

This observation, by the way, serves to illustrate the connexion between the Italian name for the Supreme Being, *Dio*, and *Gio* the first syllable of *Giove*; or *Ju* the first syllable of *Jupiter*, i. e. *pater Ju*.

And also the connexion between *Deus* and *Jeus* or Ζεϋς. For as Ζυγον sounded *jugum* in Latin, Ζεϋς probably sounded *Jeus*.

*to Invest (a fortress).*

Perhaps from the old German *Vest*, a castle or fortress; *Ritter-vest*, a Knight's stronghold.

Most likely it has nothing to do with the verb to *invest*, or clothe with a garment.

### *Dairy.*

Some have endeavoured to shew that *Dai* anciently signified *Milk*. If so, the origin of the word *dairy* would be established. But better proof is wanting. Perhaps a *dairy farm* comes from the French *métairie*, a farm, shortened into *tairie*.\*

### *Entire.*

It is curious that when we speak of “Whit-

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\* Words of too great length are sometimes curtailed, as *ink* for *inchiostro*; *cab* for *cabriolet*.

It would be well if some convenient abbreviations were discovered for such words as *ratiocination*, *eleemosynary*, *parallelopipedon*, *veterinary*, *supererogative*, &c.

Our ancestors would have shortened all these words, a faculty which we have lost, owing to the march of refinement. We venture not to soften the sound, or simplify the orthography of the Greek words we adopt: we do not even do it to the extent we might without subjecting ourselves to the school-master's rod; for instance, instead of *Zoological*, it would have been more elegant, and certainly more convenient, to have said *Zological*, for the Greek primitive is *Zo*, as may be seen in *Ζωγραφος*, a painter from the life; *Ζωγρειν*, to catch alive; *Ζωδιον*, a living creature, whence the *Zodiac*, or circle of figures or forms of living creatures, viz. the twelve constellations: in German *Thier-kreise*. Would you say the *Zoodiac*? If not, then why say *Zoological*?

bread's *Entire*," &c. we use a most classical phrase. It is the *Merum* of the Romans, frequently translated *Wine*; and, indeed, that is what it means.

But *Merum* never meant *Wine* originally, nor anything of the kind. It meant *Entire*: that is, sincere, genuine, unmixed. In the same way the Greeks called *wine*, *Ακρατον*, that is, *unmixed*.

### *Merely.*

This word formerly signified *entirely*, from the Latin *merus*, entire. Thus in Shakspeare's *Tempest*, Act i. Scene 1:—

“ We are *merely* cheated of our lives.”

The modern use of the word (which is very different) arises thus:—*Integer*, whole or entire, is nearly related in meaning to *single* and *simplex*: so that “ I *merely* wished to say ” means “ I *simply* wished to say.” “ I *merely* meant,” is “ I meant *nothing else than*.” So “ *merum vinum*,” means “ nothing else than wine.”

### *Emerald.*

A tolerable etym. might be found in the Welsh language, viz. *Em*, a gem; *Eiriawl*, splendid, or

glowing like fire. But this is a better description of a carbuncle.\*

*Em*, in Welsh, seems the same word with the Latin *Gemma*.

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With more probability, however, the word may be viewed as related to the Greek *αμαρυσσειν*, to shine.

#### *Errand.*

Anglo-Sax. *Ærend*: Swed. *Arende*; an errand or embassy.

This word was often used in a very honourable sense, as for instance, *Ærend-gast*, an Angel, literally “ messenger-spirit.” *Ærend-racan*, the Apostles (*Αποστολοι*, or messengers).

#### *Herald.*

This word may have been anciently *Herand*, since LD is sometimes changed for ND.†

*Herand* may be the same as the ancient word *Ærend*, ambassador or messenger. Norse, *Eirendi*, an embassy.

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\* *Carbuncle*, literally a little glowing coal, dimin. of *carbo*, a coal. The Germans have altered it into *karfunkel*, evidently in order to make it correspond with their own verb *funkeln*, to sparkle, emit flashes of light.

† Ex. gr. *Alter*, Germ. *Ander*. *Tent*, Germ. *Zelt*.



*Harbinger.*

Derived by Johnson and others from *Herberg*, a lodging; as if it meant "a person who provides lodgings."

It is very difficult to believe that this ancient and poetical word could have had such a mean origin. It is sufficiently contradicted by the following examples taken from our greatest poets, in which there is *not a vestige* of any such meaning.

Make all our trumpets speak, give them all breath,  
Those clamorous *harbingers* of blood and death.

*Shakesp.*

..... Misery,  
Death's *harbinger*.

*Milton.*

..... till the evening star,  
Love's *harbinger*, appeared.

*Milton.*

The true origin of the term *Harbinger* is perhaps not difficult to assign, although it has been hitherto overlooked. It comes from the ancient word *Har*, a message: whence *Har-bringer* is one who *brings*\* a message, a herald or avant-courier. In Bosworth's Anglo-Sax. Dictionary we find;—

*Ar*: one going before, a messenger.

\* The omission of the R is common enough, ex. gr. sprechen, to *speak*; piquer, to *prick*; perdriz, F. *perdriz*; προτι, ποτι, &c. *Bing* for *Bring*, is not unlike *Finch* (Germ. *Fink*), from *Fringa* or *Fringilla*.

“*Thes Ar sægeth*”—this messenger sayeth.

Related to the Gothic *Airu*, messengers. The origin of these words (signifying *fore-runner*, *avant-courier*, *precursor*, &c.) may possibly be found in the Anglo-Sax. particle *Ær*, before; in English, *Ere*; Goth. *Air*.

*Ærend*, an errand, is probably another derivative from it. (See the last article.)

### *Constable.*

Usually derived from *Count of the Stable*. I believe this etym. may be shewn to be correct, although at first sight some may think it very questionable. The title is tantamount to *Commander of the Cavalry*.

In France, the *Connétable* was the first military officer of the Crown, who had the general command of the Army. And the Lord High Constable in England had high *military* jurisdiction.

The dignity of *Maréchal de France* appears to have been very similar—and the title of *Maréchal* is undoubtedly derived from the old Gallic word *March*, a horse, and meant “Commander of the Horse,” i. e. Commander of the Army, or military force, since the cavalry constituted the principal and nobler part of the ancient Gallic armies. Brennus attacked Greece with 63,000 horse, according to Pausanias.

Again; what we should call a mounted *Constabulary* force, was, in French, *la Maréchaussée*,\* which (though it comes from *Maréchal*) is nothing else than the Breton word *Marchaussi*, a stable. Here then we have at once a troop of mounted horsemen called “a stable,” so that there is no impropriety in the leader of the band being termed “a *Constable*.”

The constable's *staff* is a relic of his former dignity. So in French, “*le bâton de maréchal*,” or simply “*le bâton*,” indicated the highest rank in the army.

A *Staff* is indeed a very ancient emblem of authority. It is used in that sense in the Egyptian hieroglyphics.—When its length was found too inconvenient, it was shortened to a truncheon, (*tronçon* from *truncare*), emblematic of the same dignity.

A *Staff Officer* is named from hence.

Methought this *staff*, mine office badge in court,

Was broke in twain.

*Shakspeare.*

All his officers broke their staves, but at their return new staves were delivered unto them.

*Hayward.*

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\* *Marshalsea* comes from *Maréchaussée* in another sense which it has, viz. the jurisdiction of a Marshal.

*Martial.*

*Martial*, in the sense of “warlike,” is hardly an ancient word. It is derived from *Mars*, but is not the term which the Romans used. They said *Martius* for “warlike,” or “bellicose.”

*Martialis* meant “belonging to Mars” in a personal sense: as his *priest*, the *Flamen Martialis*.

There was, however, a reason, hitherto unperceived, as far as I know, which induced the moderns to prefer the *latter* term, although not so accurate as the *former*.

And it was this:—that their ears were already accustomed to a word identical in sound to *Martial*, and very similar to it in sense—I mean the word *Marshal*.

Take, for instance, the following sentence:—  
“He was tried by a *court-martial*, and executed by the provost-*marshal*.”

In this phrase it would be contrary indeed to modern usage, but it would be no great violence to the spirit of our language, if we were to transpose the epithets, and say “He was tried by a *court-marshal* (or by the Marshal’s court: for the Marshal had supreme military jurisdiction), and he was executed by the provost-*martial*.”

Is this an *accidental* resemblance of words? Probably not. It is far more likely that the words

*Mars* and *Marshal* may have some original connexion. Let us trace this a little farther.

The god of War was called *Ares* in the East of Europe, *Mars* in the West. I have already\* endeavoured to shew that *Ares* is identical with the German *Heer*, Swed. *Här* (an army, a military expedition), and so it is sometimes used in Greek also; (ex. gr. χιλιοναυν Αρη, a *hostile expedition* of a thousand ships).

Now, the Cavalry were the flower of the Gallic armies; and the words *Marchek* (a Cavalier), *Marshal*, to *March*, &c. all come from the old Gallic word *March*, a horse. The *Marshal* (*Maréchal*) was the Commander in Chief of the Army; does it not follow that "*the March*" signified the *Army*?† and that *Marchal law* was the law that was in force *on the March*, i. e. while the expedition or campaign lasted, and was laid aside as soon as that was over, and the booty distributed? If so, then the Gallic *March* was identical with the German *Heer*, and if the latter gave its name to *Ares*, the name of *Mars* may be connected with the former.

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\* See the article *Warfare*.

† Or rather, perhaps, the predatory expedition, the army *in movement*.

*Hurly-burly.*

When the hurly-burly's done,  
When the battle's lost and won.

*Macbeth.*

No good etym. of this word has been given. But the mention of *battle* in immediate connexion with it, in the passage of Shakspeare, leads me to think that the word originally signified the noise and tumult of war. That *Hurly* meant in Old English "a battle," I think likely, from a comparison of the following words:—

War, in old German is *Urling* or *Urleuge*; in Swed. *Örlig*.

A Battle, in Anglo-Sax. *Orleg*, Platt D. *Orlich*.

In many other words the ending *ig* or *ich* has been softened into *y*—ex. gr. *mannig*, *many*; *pfennig*, *penny*.

*Hurry-scurry.*

The first part of this word presents no difficulty—the meaning of the second part has, however, escaped Johnson and others. It is from the verb to *scour* or *scur*, i. e. to run hither and thither in confusion.

The enemy's drum is heard, and fearful *scouring*

Doth choke the air with dust.

*Shaksp.*

*Peas-cod.*

The seed-vessel or capsule of the pea. From Anglo-Sax. *Cod*, a bag. Resembles the Greek word *Κωδία* or *Κωδεία*, the capsule of a poppy. Theophrastus gives that name to the seed-vessel of the Egyptian Lotus, the Egyptian bean, &c. He says of the latter: *Ἐπι τῷ καυλῷ ἡ κωδία*.

*Glass.*

This word probably comes from the Celtic *Glás*, green or bluish green—for that is the colour of the common sort of glass, especially when seen in considerable thicknesses. What chiefly inclines me to this etymology is the fact that in French *verre* (glass), and *vert* (green) have the same sound. Examining this a little further we see that *vert* comes from *viridis*, and *verre* from *vitrum*; but there is no reason why *vitrum* and *viridis* should not belong to the same root.

Since writing this I have found some evidence of another kind. The herb *Woad*, used for dyeing, was known to the Romans by two names, *Glastum* and *Vitrum*; both of which have a reference to “*glass*.” But *glastum* is undoubtedly from the Celtic *glas* (bluish-green).

*Vitrum* is thus mentioned by Cæsar:

“Omnes verò se Britanni *vitro* inficiunt, quod *cœruleum* efficit colorem.”

Facciolati says: “*Vitrum*; an herb so called because it tinges things of the *colour of glass*, that is, *green*.”\* So that he agrees with me in referring *vitrum* and *viridis* to the same root.

On the other hand, however, *Crystal* is from *Κρυσταλλος* (ice), which is from *Κρυος*, intense cold, frost, &c. And therefore we may perfectly well derive *Glass* from *glacies* (ice). In considerable thicknesses of ice, however, the same bluish-green tint is seen, so that perhaps the two etymologies come to the same thing in the end.

### *Kerchief.*

Properly a covering for the head, from *Ker*, or *Cur*, to cover; *Chief*, or *Chef*, the head.

The same verb is found in *Curfew* (from *Cur*, to cover; *feu*, the fire), and perhaps in *Curtain*.

A *Curch*, short for *Curchef*, is a covering for the head in Scotland.

We have strangely and carelessly corrupted the word *kerchief*, first into *handkerchief*, then into *pocket-handkerchief*.

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\* *Vitrum*; genus herbæ sic dictæ quia tingit colore *vitri*, hoc est *viridi*.



*Curtain.*

*Cortina* in Spanish and Portuguese—and it is nearly certain that *cortina* in Latin meant the same thing. (*Cæli cortina.* Ennius.) The etymology seems to be this:—

*Coverta*, a covering, shortened into *Corta*, *Curta*:—thence the diminutive *Cortina*.

*Prince.*

A *Prince* is called in German *Fürst* (which is our word *first*), because he is first in rank and authority.\* For the same reason there is an analogy between  $\text{Αρχη}$ , a beginning, and  $\text{Αρχων}$ , a Ruler; and between *principium*, a beginning, and *Princeps*, a Prince.

*Chef*, in old French, signifies *the Head*, whence our word a *Chief*. The Latin *Princeps* therefore signifies “first chief” or “supreme head.”† He was the *Princhef* (to adopt the Gallic spelling).

Now, *Princhef* would easily be shortened into *Princh*: (upon the same principle as *kerchief* Scotiè

\* *Fürst* or *first* is the superlative from *für* or *fir*, equivalent to Germ. *vor*: Engl. *fore*. We say “*first* and *foremost*,” although both of these words are in fact synonymous.

† Compare the analogous forms, *biceps*, *triceps*, *præceps*.

*curch* ; vide that article, p. 230). And from *Princh* we have Germ. *Prinz*, Engl. *Prince*, and in the language of Bretagne, *Brens*.

It is this last word I more particularly wish to call attention to. If we admit it to be an ancient word (and there is no reason to doubt its being as old as *Princeps*, which is but the same word in another dialect), then I think that it accounts at once for the singular fact of the Gallic armies having been at different and distant times commanded by *Brennus*. It was the *title* of their leader, not his *name*. He was no doubt addressed by his soldiers as *Brens!* or *Prince!* and this may have misled those who did not understand the Gallic language.\*

While on this subject I may take the opportunity of remarking that on one occasion, in very ancient times, the victorious Gauls were led by *Bellovesus* and *Sigovesus*. Some authors have supposed this to be merely an Allegory, and a play upon the words, *Bellum*, war, and the German *Sieg*,

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\* I am aware that some have proposed the Welsh *brenhin*, a king, as the true etymology. But whence is the word *brenhin* derived? May it not be originally from the same root? And the word which I have suggested is certainly closer in sound to *Brennus*.

victory. It may be objected that these two words belong to different languages, and also, that the latter half of the names, *vesus*, has no meaning in either language. — I would therefore suggest that perhaps the story may only mean, that the tribe of Gauls called the *Bellovaci* were the leaders, or were posted in the van of the army. That tribe inhabited the district now called, from them, *Beauvais*, but of course it does not follow that they were *then* in any way connected with that part of the country, since they may have *subsequently* and *long afterwards* settled there.

### *Bogle.*

*Bogle*, or *Bogill*; a phantom or goblin (Scoticè).

In Breton we find *Bughel-nos*, a phantom; (literally, child of the night). But I doubt whether this is really derived from *Bughel*, a child, although Pelletier says it is. I would rather refer it to the Welsh *búgúl* or *bwgwl*, a terrifying.

The explanation "child" may, however, be defended in one way, viz. by remarking that *Bogill* also means a *mannikin*, i. e. a little figure dressed up as a man to frighten the birds away; a scarecrow.

*Bogill-bo*, in Scotch means a hobgoblin, but in Lincolnshire a scarecrow, according to Skinner.

From thence came the expression *bug-a-boo*, an empty terror.

A *Bugbear* is nearly the same in origin with the last, and is related to Welsh *bûg* or *bwg*, a scarecrow.

*Inert.*

I have already attempted an etym. of this Latin word; but I perceive that the Welsh language offers one which is more direct, and therefore more probable.

*Nerth* is strength, and the contrary of it is *Annerth*, or weakness, which gives us the Latin *Inertia* at once, merely substituting the negative particle *In*, used by the Romans, for *A* or *An* used by the Welsh and Greeks.

*Barrow.*

In the sense of "a pig," is the Anglo-Sax. *beorh* or *bearg*, and the Latin *verres*.

Related to the verb to *farrow*; and the Anglo-Sax. *fearh*, *færh*, a little pig.

*Mealy-mouthed.*

(See the former article on this word.) Another etym. may however be suggested. The French *Miel*, honey, may have been formerly used in English also, so that *meal-mouthed* (such is the

ancient spelling) may have meant *miel-mouthed*, that is *honey-mouthed*. This conjecture is supported by the French expressions *mielleux* and *doucereux* applied to conversation, as, *un ton mielleux*. And also by the Greek *μειλιχογηρως*, *μειλιχοφωνος*, and *προσαυδαν μειλιχιοισι* (subaud. *επεσι*), Il. 4, 256, which are derived from *μελι*, honey. And so in Latin, from *mulsus* or *mulseus* (sweet as honey) we have the verb *mulceo*. Plautus has “*Mea Ampelisca, ut dulcis es! ut mulsa dicta dicis!*” And again, “*Ut mulsa loquitur!*” In the former article on this word I proposed to derive it at once from *μελιμυθος*. I do not know whether that compound is found anywhere; but Homer has *μειλιχιος μυθος*.

#### *Piece-meal.*

By small portions at a time. Torn or broken into little pieces.

From the Anglo-Sax. *Mæl*, a part or portion, ex. gr. *Thused mælum*, in a thousand parts. *Bit-mælum*, adv. *piece-meal*. Instead of which *dæl-mælum* and *stice-mælum* are also used. (*Bosw.*)

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This Saxon word *Mæl*, a portion, gives rise to etymological doubts of no ordinary difficulty.—In the first place it seems evidently to be the Greek

Μελος (a part or member), as, σφαξας αυτον και κατα μελεα διελων; slaying him and dividing the body *piece-meal*, or *limb from limb*. (Herod. I. 119.)

Ἦσι κυσιν μελεῖστί ταμων προυθηκεν Αχιλλευσ  
—cutting him piecemeal. (*Homer.*)

But Μελος has another signification (*viz.* a *song* or *melody*): and ought this to be referred to the same Teutonic radical *Mæl*, a piece, or ought it not?

In modern languages we frequently say, a pretty *piece* of music, *joli morceau*, *bel pezzo*, &c. And no doubt this form of expression is very ancient: so that however different these two senses of Μελος may seem at first, yet they may have been originally the same.

And this opinion is strongly corroborated by the two German words *Glied*, a member or portion, and *Lied*, a song, being so very similar to each other.

*Membrum* and Κωλον (a limb) are said of the parts of a discourse or speech. The same metaphor may have been applied to poetry and song, so that μελεα (pieces of music) may be really the same word as μελεα (morsels).

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The next point of doubt, is whether the Greek term Μηλα, a flock of sheep or goats, ought to be viewed as related to the same Anglo-Saxon word *Mæl*, a piece, or not. If it is *not* so related, it is

certainly a very remarkable casual coincidence that the Germans should say, ein *stück* vieh, that is, a *piece* of cattle, meaning one individual of the flock or herd.

If the word Μηλα meant *sheep* exclusively, this would be more doubtful; but Homer uses it indifferently for *sheep* or *goats*.

Ενθα δε πολλα

Μηλ', οἷες τε και αιγες.

Od. I. 183.

Των αιει σφιν ἕκαστος επ' ηματι μηλον αγινει

Ζατρεφειων αιγων ὅστις φαινηται αριστος.

Od. ξ. 105.

Where it seems plainly to mean, ein *Stück*, one head, as we should say.

And this is still more confirmed by what Phrynichus says:—"The ancients call *all quadrupeds* Μηλα." It was not therefore the generic name of any animal, but a denomination of another kind, such as "*cattle*," or "*head of cattle*," or something of that sort.

The French have exactly the same expression, and say *Pièces de bétail*, as the Germans say *Stück*: as, "Ce fermier a tant de *pièces de bétail*" —pour dire, tant de bœufs—tant de vaches, &c.\*

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\* Dict. de l'Acad.

And this is extended to other animals; as, “ Ces chevaux-là coûtent cent écus *pièce* ;” or “ cent écus *la pièce*.” “ Ce chasseur a tué dix *pièces*.”

### *Once.*

This adverb is an old *genitive absolute*, like the Greek *νυκτος* (in the night-time, or by night): or the Anglo-Saxon, *dæges and nihtes* (by day and night), &c. &c.

Germ. *Ein*, (one), makes the genitive, *eines*, (ones, or *Once*.)

The substantive *Weile*, time, being understood; ex. gr. nom. *one-while*; gen. *once-whiles*.

Germ. *Einst*; Gothic, *Ains*; and Holl. *Eens*, signify *Once*.

### *Nonce.*

“ A house built for the *nonce*.”—*Carew*.

*i. e.* for that *single* occasion:—for that purpose *alone*.

Johnson observes that *Once* is used sometimes almost as a substantive, as we say “ this *once*,” “ that *once*.” It is probable, therefore, that “ *for the nonce*” is a careless corruption of “ *for then once* :” *then* being another form of the Teutonic article *den* (the) in the oblique case, governed by the preposition *for*.



*Kidnapper.*

From Germ. *Kind*, a child, and Swed. *nappa*, to catch. This verb is related to our verb *to snap*, or *snap up*.

*to Bathe.*

To *Bathe*, and a *Bath*. Germ. *Bad*. Related to the Greek Βαπτω, omitting the P, or pronouncing it Βαττω.

*to Cut.*

Related to Fr. *Couteau*\* and the Greek Κοπτω (dropping the letter P). But Κοπις, a sword, or great knife, and the Fr. *Couper*, are from the same verb, omitting the letter T. Quick pronunciation was the cause why one of the consonants was slurred over, and ultimately omitted and forgotten, when people had few written books, which in modern times serve to keep the orthography fixed and constant. Thus in Πτολεμαιοσ, the Italians pronounce only the T and write *Tolomeo*. Πτισανη has become *Tisane* in French: and I have no doubt that the Πτελαα of the Greeks—a beautiful and shady tree—has become the *Tilia* of the Latins.

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\* Lat. *Cultellus*, thence *Cultel*, *Couteau*. But *Cultellus* is a diminutive from *Culter*, a knife (quasi *Cutter*).

*to Sap.*

To *Sap.* A *Sapper* and Miner.

From the Italian *Zappare*, to dig. Related to the Greek  $\Sigma\kappa\alpha\pi\tau\epsilon\iota\nu$ , omitting the T in the last syllable.

The *Shaft* of a mine may perhaps be derived from the same verb.

*to Dip: to Dive.*

The same as the Greek  $\Delta\upsilon\pi\tau\omega$ , which has both those senses. The T in the last syllable is omitted, as in the former examples.

*Raft.*

A *Raft* (perhaps from the Greek  $\Pi\alpha\pi\tau\epsilon\iota\nu$ , to connect together), is the Latin *Ratis*; Fr. *Radeau*, a float hastily constructed in order to pass a river:—

*Pado ratibus trajecto.*—*Livy.*

*Rope.*

Anglo-Sax. *Rap*; Germ. *Reif*.

Related perhaps to the same verb  $\Pi\alpha\pi\tau\epsilon\iota\nu$ , omitting the letter T in the last syllable, as in several of the preceding examples.

*to Ask.*

To *Ask* (vulgò to *Ax*). It is curious that the original pronunciation of this word seems to have been retained among the common people only.

The Anglo-Saxons said both *Axian* and *Ahsan*. The Greeks said Αξῖω (I ask).

*Axiom.*

From the Greek Αξιωμα.

An *Axiom*, in Mathematics, (from Αξιωω, to ask) appears to be a literal translation of *Postulate*, that is, *Demand*, or thing required to be *granted* or *given* before any further reasoning can be proceeded with.

*Flaw.*

A *Flaw*, seems related to the Greek Φλαω, to break.

*Ball. Bowl. Bullet.*

All from the Greek Βαλλειν, to throw.

*Pill. Pellet. to Pelt.*

Lat. *Pila* is a ball, and also a physician's *pill*. *Pellet* is a diminutive from *pila*.

Fr. *Pelote*, a little ball: *pelote de neige*, a snowball. *Peloton*, a snowball; *Peloter*, to throw snowballs. Hence our verb *to Pelt*.

*Platoon.*

The French say, “Quelques *pelotons* d’infanterie;” “Faire feu par *pelotons* ;” meaning, a small body of troops.

*Pelote* is properly a *ball*. Thence metaphorically, a cluster, group, or knot of people. “La *pelote* se grossit,” the crowd is increasing. More fully enunciated the phrase would be, “La troupe se grossit comme une *pelote* de neige.”\*

Thence *peloton*, a ball, a *glomus*, a cluster, a dense and compact body of any kind.

So the Latins say *globus* armatorum, a small body of soldiers; *globus* conjurationis, a *knot* of conspirators.†

*Pile.*

A heap; an accumulation.—*Johnson*.

That is the way to lay the city flat,  
And bury all in heaps and *piles* of ruin.

*Shakspeare.*

\* Dict. de l’Acad.

† As we say to *amass* riches, that is, to *heap* them together; so *pelote* means a fortune, or a good sum of money collected together.

“Elle a fait sa *pelote*,” means “she has made her fortune.” I suppose the resemblance of this word to *πλουτος* may be casual.

What *piles* of wealth hath he accumulated  
 To his own portion! how, i' th' name of thrift,  
 Does he *rake this together*?

*Shakspeare.*

As *glomerare* (to conglomerate, amass, or heap together) is from *glomus* or *globus* (a ball); so a *Pile*, that is, a heap or mass of things, comes originally from the Latin *Pila*, a ball.

*to Compile.*

Johnson derives this verb from the Latin *Compilare*.

But to *compile*, in English, means simply to *collect together* the materials for a literary work.

Ex. gr. "The face of sea and land is the same that it was when those accounts were *compiled*."—*Woodward*.

Originally the verb "to *compile*" only meant "to *pile together*."\*

This being the case, it is evident that the Latin *compilare* is a totally different word; for that verb means to *steal*, and comes from *pilare*, to steal; whence also the words *pillage* and *pilferer*, and the French *pillier*, to plunder.

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\* Johnson admits that *Complement* is "the act of piling together; the act of heaping up."

*to Look.*

To *Look* is related to the Greek *Λευσσειν*, to see, and also to the Latin *Lux*, the eye.

*Lueg!* is *Look!* in the Swabian dialect, which much resembles English in many other words and phrases.

*to Hobble.*

To *Hobble* along, is to walk very unsteadily, lamely, or awkwardly. Johnson and others derive it from *to Hop*. But surely that is rather a verb of activity. Perhaps it is the same as *to Wabble*,\* which Johnson explains, "to move from side to side," and Thomson, "to vacillate or totter."

*Plough-tail.*

The *Plough-handle*.† From the old word, *Stail*, a handle; Germ. *Stiel*; Gr. *Στειλειον* (the handle of an *Axe*).

Στειλειον περικαλλες, ελαινον, ευ εναρηρος.

*Homer.*

The word *Tail* appears to be in some measure related to this. The *Head* of an *Axe* is its cutting part, and by the same metaphor its *Tail* would be the hinder part, by which it is held.

\* Dropping the initial W; as in *Worm*, Swed. *Orm*.

† Germ. *Pflug-sterz* (*Sterz*, the tail).

So also the hole in the iron which admits the handle is called in German its *Ear* (das *Öhr*); the sharp edge is called its *mouth* (στομα. *πελεκυς μονοστομος, διστομος*); and so we say the *teeth* of a saw, the *eye* of a needle, &c. In German *Stiel* signifies both a handle, a tail, and the stalk of a plant or flower. In Danish, *Stiert* is both a tail and a handle. So that the metaphor seems to be one pretty generally acknowledged and adopted.

*The Start Point.*

In Devonshire. From Anglo-Sax. *Steort*, a promontory.

*Red-start.*

The name of a bird. It means *Red-tail* :\* from the Anglo-Sax. *steort*, the tail ; Germ. *sterz* ; Dan. *stiert*.†

*to Steer. The Stern.*

To *Steer* (Lat. *gubernare*) is the Anglo-Sax. *styrán* or *steoran* ; Germ. *steuern* ; Holl. *sturen* ; Dan. *styre*.

\* A bird of the same name (viz. *Phœnicurus*) is mentioned by Pliny.

† Holl. *staart*, the hinder part ; hence, a *starting* for a flogging in nautical language.

The *Stern* of a ship is the Anglo-Sax. *stearn*, or *stear-setl*, &c.

These two words are closely connected. They are derived, I think, from the word *Star*; Germ. *stern*; Anglo-Sax. *steorra*; Goth. *stairno*; Dan. *stierne*; and even in the Celtic languages nearly the same; viz. Breton, *stere*; Gaelic, *steorn*.

This etym. seems probable, because the ancients steered by the stars, and principally by the North Star.

The rudder is in Anglo-Sax. *steor-rother*; a steersman is *steor-man*; and *steora* is a guide, steerer, pilot.

Is this word connected, or not, with the Anglo-Sax. word *Steort*, the hinder part of anything?

#### *A fair wind.*

Germ. *Fahr-wind*,\* from *fahren*, to carry or drive, because it carries or drives the ship rapidly onwards.

There may be *fair weather*, and plenty of wind, and yet the ship may not have a *fair* wind; which evidently shews that *fair* bears another sense, when applied to the wind; and therefore I conclude that we must have unconsciously adopted the German word above mentioned.

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\* Equivalent to *günstiger Wind*; the Greek *ουρος*.



On the other hand it is possible that the English phrase may be the original one, and the German be corrupted from it.

*Figures (in Arithmetic).*

In the course of a former article (p. 187) I observed that "counting on the fingers was the first arithmetic. For that reason the ten *figures* we employ are called the ten *digits*, i. e. *fingers*."

But I omitted to add that there is reason to believe that our ancestors, when speaking of Arithmetic or Numeration, did not say "the ten *figures*,"—but "the ten *fingers*."

Several reasons may be adduced for such a supposition.

(1.) The literal translation in English of "the ten *digits*" would be "*fingers*," and not "*figures*."

(2.) The Latin word *Figura* appears never to have had any such meaning.

(3.) There seems no reason why the ten characters employed *in arithmetic* should be called *figures* (that is, forms or shapes) more than the twenty or thirty others which are employed *in writing*.

(4.) The adding or omitting the letter N before G or C is exceedingly common: ex. gr. to *sting*, from  $\sigma\tau\iota\zeta\epsilon\iota\nu$ , Germ. *stechen*, (to prick or punc-

ture). And so also λαχειν, λαγγανειν; locusta, Sp. *langosta*; λειχω, *lingua*, &c. &c.

So that the word *fingers* would be very easily corrupted into *figures*, when the former term appeared strange, or was grown obsolete.

*to Gallop.*

To *Gallop* is the Greek Καλπαζειν, derived from Καλπη, a gallop.\*

*to Canter.*

Johnson and others derive this word from *Canterbury*, which I think doubtful, to say the least.

Perhaps it comes from *Canterius*, a horse; a word not very often used. But Cicero says concerning Castor and Pollux:

“Eos tu *canteriis* albis obviam Vatiemo venisse existimas.”

And Seneca has: “M. Cato Censorius *canterio* vehebatur.”

In support of this etymology it may be noted that another name for a horse, Καλπη, is apparently the origin of the verb “to gallop.” (See the preceding article.)

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\* Καλπη also means a horse which gallops well.

to *Giggle*.

Agrees perfectly in meaning with the Greek *Κιχλιζειν* ;\* which Passow interprets “light girlish laughter.”

to *Reap*.

Related to the Greek *Δρεπειν* ; whence *Δρεπανον*, a reaping-hook.

*Ripe*.

*Ripe* Corn ; i. e. fit to *reap*. *Ripe* fruits, fit to be *gathered* or *collected* or *reaped* : as in the phrase “to *reap* the *fruits* of one’s own exertions :” for the verb to *reap* may be taken in the general sense of *δρεπειν*, viz. to gather (*decerpo*, *colligo*), *ex. gr.* *ανθεα δρεψαμεναι*, gathering flowers.

to *Tire*.

To *Tire* a person (i. e. weary, or wear out) is related to the Greek *Τειρειν*. *Τειρομενοι* means *tired*, or worn out.

to *Dare*.

To *Dare* is the Greek *Θαρρειν*.

In this word the Old German of the Niebe-

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\* This seems a verb of reduplicate form from *χλευη*, laughter ; or else from *γελω* (see note to page 199).

lungen Lied agrees with English more than modern German does, *ex. gr.*

He dare, N. L. tar, G. darf.  
He durst, N. L. torst, G. durft.

*Luck.*

Related to Greek *Λαχειν*, to receive by lot; and to the German *Glück*, fortune.

*to Lick.*

To *Lick* is the Greek *Λειχειν*.

*Dew. to Bedew.*

From the Greek *Δευειν*.

...οὐτ' ἀνεμοῖσι τινάσσεται, οὐτε ποτ' οὐβρω  
*Δευεται.* *Homer.*

*to Mash.*

To *Mash* is the Greek *Μασσειν*.

*to Lean.*

Germ. *Lehnen*. Anglo-Sax. *Hlinan*. Gr. *Κλι-  
νειν*. Lat. *Cliно* (obs.), whence *Inclino* and  
*Reclino*.

*to Step.*

Related to the Greek *Στειβειν*, to tread. *Æs-*  
*chylus* uses *στιβος* for a *step*.

*to Crave.*

Related to the Greek *Χρηζειν*, to want, or ask for.

*to Call.*

From the Greek *Καλεω*.

*to Bleat.*

To *Bleat* (of sheep) is the Greek *Βληχαν*, and the German *Blöken*.

*to Croak. a Crow.*

To *Croak* is the Greek *Κρωζειν*. Lat. *crocio* or *crocito* (used by Plautus).

*Κρωζειν* is nearly related to *κραζειν*, *κραυγη*, *κοραξ*.

*Proper.*

This word seems to be derived partly from the Latin *Proprius*; and partly from the Greek verb *Πρεπειν*, to be fitting, decorous, or *proper*.

*Πρεπει*, decet, it is *proper*.

*Μορφη πρεπων* means "handsome:" in old English *proper*: *ex. gr.*

A *proper* youth, and tall.—*Old Ballad.*

The *properest* man in Italy.—*Shaksp.*

Moses was a *proper* child.—*Hebr.* xi. 23.

*Parade.*

*Parade* (pomp, ostentation). Partly derived from the Latin *Apparatus*, as,

Persicos odi, puer, *apparatus*.—*Hor.*

But the Italian *Parata* seems to have coalesced in some measure with the Teutonic *Pracht* (pomp, magnificence, parade, luxury, pride).

Thus, what the French call “*lit de parade*,” the Germans call *Pracht-bett*.

The *parade* of a thing always means its *exhibition* or *ostentation*, both in French and English; and never its mere *preparation*. I doubt, therefore, its having any thing to do with the Latin *parare*, to prepare; but it may perhaps be related to the French *parer*, to adorn, or ornament.

*Parade* is, I think, related to *pareo*, the root of *appareo* (to be *apparent*, that is, to strike the eyes, or attract the notice), and not to *paro*, (to make ready).

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N.B.—Since writing the above remarks I find they are confirmed by the opinion of Bosworth,\* that *Pride* is the same word with *Pracht* in Dutch

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\* Anglo-Sax. dictionary, v. *Pryt*.

and German, and with the Danish *Pragt*; Swed. *Prakt* (parade, or pomp), and with the Old German *Parat*, magnificence; which last word is very important, as being almost identical in form with the word *Parade*, and yet surely not derived from the Latin.

The German verb *Prangen* (to be brilliant, to make a parade or show) is also nearly related to the above. It was, perhaps, originally *pragen* (whence *pragt*, *pracht*, &c.); for the letter N is often inserted before G in pronunciation, as I remarked at page 248.

#### *Pride.*

Related to the German *Pracht* (pride, luxury, or magnificence). See the last article.

#### *Pretty.*

Germ. *Prächtigt* (beautiful, splendid). *Pretty* seems to be derived from *pride* in a good sense, as we often say “the *pride* of youth,” “of beauty,” &c., “the *pride* of spring; or summer,” &c.

#### *to Melt. to Smelt.*

Germ. *Schmelzen*. A great many German verbs begin with *Sch*, which is apparently superfluous, since it is dropped in other dialects. May

it not be the old German particle *Ze* (to), which has coalesced with the verb? for instance, *Z'melten* may have meant at first "to melt," and afterwards have been mistaken for a single word, and pronounced *Smelt*.

To *Melt* is almost the same with the Greek verb Μελδειν. Ex. gr.

᾽Ως δε λεβης ζει ενδον επειγομενος πυρι πολλω  
Κνισσγη μελδομενος απαλοτρεφους σιαλοιο.—*Hom.*

The verb αμαλδυνειν is also closely related.

*to Amerce.*

To *Amerce*, or deprive, is the Greek Αμερδειν.  
Ex. gr.

Οφθαλμων μεν αμερσε, διδου δ' ηδειαν αιοδην.  
*Homer.\**

The Teutonic languages, except the English, have lost this word; but the Gaelic and Irish retain *Meirse*, a fine or amercement.

To *Amerce* means to levy a fine; ex. gr.

"They shall amerce him in an hundred shekels of silver.—*Deut.* 22.

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\* Johnson quotes this line.



*Moustache.*

From the French. They took the word from the ancient Greek *Μουσταξ*, of the same meaning.

*to Kiss.*

In Greek *Κυσαι*, ex. gr.

*Κυσον με και την χειρα δος την δεξιαν.*—*Aristoph.*

*Stitch.*

A *Stitch*, in needle-work, meant originally one puncture of the needle, from the Germ. *stechen*, to prick or puncture, which is the Greek *στιζειν*.

A *Stitch* in the side (sharp, pricking pain)—from the same.

Related to this is the German *Sticken*, to embroider, and *Stachel*, a thorn.

Johnson adduces a very unusual sense of the word *Stitches* from Chapman's *Iliad*, viz. furrows or ridges turned up with the plough. Perhaps that author intended to express the Greek word *στιχος*, a row, or straight line, which is used also as a term of agriculture.

His lines run thus :

Many men at plow he made, and drave earth here and there,  
And turn'd up *stitches* orderly \* \* \*

Where "*orderly*" expresses the true meaning of *στιχος*, viz. *ordo*.

Although this sense of the word *stitch* is very uncommon, the composite terms *distich*, *hemistich*, *acrostic*, are familiar to our language.

*to Sting.*

This word also is related to the Greek Στιζειν, to pierce or puncture: whence the Latins also took their verb *Stingo*, or *Stinguo*, meaning *pungo*. For *distinctio* and *punctum* are the same.

*Grist.*

I have already remarked (p. 86) that this appears to be an ancient word for *barley*. It may be added that the Greeks have the word Κριθη, barley, which is probably the same.

*Aye.*

*Always*: ex. gr. "for ever, and for *Aye*."

Very like the Greek Αει or Αιει.

*Far.*

*Far*; Anglo-Sax. *Farre*.

According to Rask this word is derived from the Greek Πορω, which has the same meaning.

*to Box.*

Called by the same name in Greek, viz. Πυξ.

*Door.*

*Door*; Germ. *Thur*, or *Thor*; Greek Θυρα.

Closely related to this word is the German preposition *durch*, Engl. *through*, *thoro'* (as *thoroughfare*, from *durch-fahren*.)

*Goblin.*

Germ. *Kobold*; Gr. Κοβαλος, mischievous, as φουσει κοβαλος.—*Aristoph.* It also means a mischievous spirit.

*Artery.*

From the Greek Αρτηριον, a vein.

But no satisfactory origin for this term has been found in the Greek language. I therefore think it was very anciently borrowed by the Greeks from the Teutonic *Ader*, a vein, in Icelandic *Ædur*.

*Daughter.*

*Daughter*, Germ. *Tochter*, is a very remarkable instance of agreement between our northern languages and the Greek, viz. Θυγατηρ.

The Greek language combines either ΚΤ or ΓΔ (as οκτω, ογδοος); but not ΓΤ. The Teutonic *Tochter* might have become in Greek either Θυκτηρ or Θυγδερ, but not Θυγτηρ. To avoid the cacophony of this sound the Greeks inserted a short vowel, and said Θυγατηρ.

*Meed.*

*Meed*, i. e. guerdon, reward, recompense; ex. gr. "*Meed* of service."

From the German *Miethen*, to hire; which is closely related to the Greek *Μισθος*, hire, reward.

*Borough.*

*Borough*, also written *Burgh*, is the German *Burg*, a fortified town, which is no doubt related to the Greek *Πυργος*, a fortified place or tower. So *Castrum*, *Castellum*, and modern Greek *Καστρο*, originally meant a place of strength, well fortified; but afterwards any City. So also, a *Town* (in Gaelic *Dun*) was originally a *fortified hill*, or an *Acropolis*.

*Beck.*

*Beck* meant a rivulet in old English, and is still found in many names of places, as Troutbeck, and also in Normandy, as Bolbec, Caudebec (i. e. Cold-beck, or Kalt-bach).

It is the Germ. *Bach*, a little stream, whence the names of places, Schwarzbach, Dornbach, Laybach, Eberbach (from *Eber*, *aper*, a boar), &c. &c.

The word *Beck* may not improbably be derived from the Greek *Πηγη*, a rivulet or fountain,

which comes, I think, from the verb *πηδαν*, to spring up, for so we call a fountain “a spring:” and so the Latin poet:

*Dulcis aquæ saliente sitim restinguere rivo.*

*Well.*

A *Well* is the German *Quelle*, a fountain, or source of water.

*Nether.*

*Nether*, Germ. *Nieder*, is related to the Greek *Νειατος*, the lowest; ex. gr.

*ὑπαι ποδα νειατον* *Ιδης*.—*Hom.*

*Grotto.*

From the Italian *Grotta*, which is itself derived from the Greek *Κρυπτη*, a *Crypt*: a cave in the earth, a hiding-place: which is the German *Gruft*.

The Italians change PT into TT; ex. gr. *aptus*, *atto*: thus *κρυπτη* became *grotta*.

*to Engrave.*

To *Grave*, or *Engrave*, Germ. *Graben*, is the Greek *γραφειν* in its primitive sense of inscribing lines with a sharp point upon stone or metal. And as the verb is not found in Latin, the resemblance is interesting.

*Terse.*

Johnson quotes the following passage concerning Amber from Brown's *Vulgar Errors*: "Many stones, although *terse* and smooth, have not this power attractive"—and explains it to mean "*smooth*," adding that such meaning is "not in use." But surely it means "wiped very dry," or "rubbed briskly," for it is well known that it is under such circumstances that amber manifests its "power attractive."

*to Rattle.*

To *Rattle*, Germ. *rasseln*. Connected with the Greek *Αρασσειν*.

τις, εφη, θυρας αρασσει;—*Anacr.*

Hence, also, to *Rustle*. The Germans say: "The wind rustles (*rasselt*) among the leaves."

*to Yawn.*

To *Yawn*, Germ. *Gähnen*; derived from the Greek *Χαίνειν*.

*to Seethe.*

To *Seethe*, or boil, Germ. *Sieden*; Icelandic, *Seyda*. Related to the Greek *Ζειν*, to boil.

Ως δε λεβης ζει ενδον.—*Hom.*

*Full.*

*Full*, in German *Voll*, is closely related to the Greek Πολυς or Πουλυς.

*Ful*, at the end of a word in composition, sometimes answers to the Italian *vole*; as, gradevole, *grateful*, pleasant, agreeable.

*Ace.*

The single point on cards or dice.

A circumstance connected with the history of this word is most singular, if it be not the mere effect of chance, which, however, I think it can hardly be. It appears to have hitherto escaped notice.

In the first place, then, *the Ace* is obviously derived from the French *As*, and German *Ass*, Italian *Asso*, Spanish *As*.

But in what sense was it originally called *the Ass*? In reference to the quadruped of that name? No one would suppose so. Yet, nevertheless, such appears to be the fact. For the ancient Greeks themselves called it Ονος, that is to say, *the Ass*.

Surely there are few things in Etymology more extraordinary than this. How is it to be explained? is it a capricious play of chance?

The Greek name *Ονος* is easily accounted for: it is a corruption of the Latin *Unus*.

They had another very similar name for the *Ace*, namely *Οινη*, and in another work,\* when treating of the curious Homeric phrase *Οινοπα ποντου*, I have gone at some length into the examination of that little known word (but which certainly existed in ancient Greek), the adjective *Οινος*, *One*.

From the above remarks I think the following consequences follow. The ancient Latins must have invented the game of dice, or at least this particular term which expressed the *single point*. They called it *Unus* (the most natural name it could have). The Greeks corrupted this into *Ονος*. Lastly the Teutons learned the game from the Greeks, but translated the term *Ονος* into their own language, *Ass*.

I will add another curious instance of the occurrence of this word—producing a similar, and even greater confusion of meanings.

The Greeks had a nursery tale of a goblin named *Empusa*, who had only one leg, and that a *brazen* one.

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\* *Hermes*, p. 115.



An ancient commentator\* says that *Empusa* in fact signifies *One-foot* (I suppose from *Πους*, a foot, and an old word *Εν*, one, like the Anglo-Saxon *An*). But, whether he is right or not in this etymology, there is no doubt that the Sprite was also called *Ονοσκελις*, and *Ονοκαλη*, literally, “having the leg of an ass,” or “*Ass-leg*.” But why so called? Through an error apparently. For the story was, that she had only *one* foot,† consequently it is plain that *Ονοσκελις* originally meant *One-foot*, from *Ονος*, *One*, and not *Ass-foot*.

But by another singular confusion, after the name *Ass-foot* had been adopted by some people (suppose, some who spoke the old Teutonic, or both that tongue and Greek also, for many of the ancients were compelled to know two languages)‡ its first syllable *Ass* was misunderstood and mistaken for the Latin *As* or *Æs*, which signifies *brass*, and thence the story of the Phantom received this remarkable addition—that her single foot was a *brazen* one.

Such mistakes and *qui pro quo*'s have nothing

\* The Scholiast on Aristophanes (the Frogs, v. 293).

† οἱ μὲν φασιν αὐτὴν μονοποδα εἶναι.—*Scholiast*.

‡ Canusini more *bilinguis*.—*Hor*.

surprising when we consider how often persons belonging to different nations were jumbled together both by war and commerce.

*Fetlock.*

Johnson derives this word from the *lock* (of hair) on the horse's foot.

But perhaps the *fetlock* originally meant the *fetlock-joint*, from an old English word *Lock*, signifying a *joint*, whence Anglo-Sax. *ban-loc*, or *bone-joint*, which occurs in a line of Beowulf:—"burston ban-locan"—the juncture of the bones burst.\*

And, moreover, we say that one thing *locks* into another when it acts like a joint.

*Fetlock* may therefore be derived from *fet* (foot) and *lock* (joint).

*to Lodge.*

To *Lodge*; in French, *loger*; from the Latin *locare*.

Hence to *dislodge*, *déloger*, might be rendered in Latin *dislocare* (but see the next article).

*to Dislocate.*

Johnson derives the verb *to dislocate* from the

\* Wright's Literature of the Anglo-Saxons, p. 10.

Latin *dis*, and *locus*, a place. But *dislocare* is not a Latin word, and even if we suppose the existence of such a verb, the English term corresponding would be *to dislodge* (see the last article). Considering, then, the very peculiar sense of the term *dislocation*, viz. *putting a bone out of joint*, I suspect that it really comes from the Old English word *Loc*, a joint, concerning which I have made some remarks in p. 264.

Compare however also the Latin verb *luxare*, to dislocate.

*Set. Suit. Suite.*

*A set* of tea-things, a *set* of chessmen, &c. &c. are familiar phrases.

Johnson defines a *Set*:—"a number of things *suited* to each other—one of which cannot be conveniently separated from the rest."

And a *Suit* he explains to mean: "a *Set*: a number of things correspondent one to the other."

*Set* is the same word as *Suite*; ex. gr. "une belle *suite* de livres"—a handsome *set* of books.

"To lose one volume spoils the *set*."

*Suite* comes from *suivre*, to follow, as when we say "a *suite*\* of servants in rich liveries."

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\* They came "with fifty in their *suite*."—*Sydney*. It is remarkable that Johnson should mark this sense as "obsolete." It has revived, then, since his time; for it is now very common.

But, a *suit* of clothes and a *suit* of armour come from the verb to *suit*: that is, to *fit*.

Although there may have been a real difference of origin, yet the three words, *Set*, *Suit*, and *Suite* have long been confused together, and used promiscuously. This will appear plainly from a few examples.

“A *set* of verses” is often said for “a *suite*,” or series. Drayton has, “*suits* of rhimes.”

“I shall here lay together a new *set* of remarks.”—*Addison*.

“Partial to some particular *set* of writers.”

*Pope*.

“Corpuscles of the same *set* or kind.”—*Woodward*.

“Another *set* of comrades.”—*Swift*.

“He belongs to a bad *set*.”

### *Sect. Sectarian.*

From the Latin *Secta*, a following; derived from *sequor* or *sector*, I follow.

*Secta* is *Setta* in Italian, the CT being always changed into TT in that language; as *pectus*, *petto*; *pactum*, *patto*; *octo*, *otto*.\*

Again, *Secta*, a following, is *Suite*, in French.

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\* And so in English, *prächtig*, *pretty*.

Now we have seen in the last article that long use has mingled together, and almost identified the three words, *Set*, *Suit*, and *Suite*, and I think from what has been shewn above, that we are entitled to add to these the Italian *Setta*. For is it not the equivalent and the translation of the French *Suite*?

This argument leads us then to the conclusion, that *Secta* and *Set* are words of related origin. "Belonging to the same *Sect*" is a classical phrase:—"belonging to the same *Set*," an English one: but their essential meaning is not very different, as may be seen by the following lines which Johnson has quoted from Watts:

"Perhaps there is no man, nor *Set* of men, upon earth, whose sentiments I entirely follow."

The meaning of this passage remains the same if we change the word *Set* into *Sect*:

"There is no man, nor *Sect* of men, upon earth, whose sentiments I entirely follow."

Again, Pope complains of "critics, who are partial to some *particular Set* of writers, to the prejudice of others."

So one might say of a prejudiced person, "religious writers of one *particular Sect* he reads, the rest he neglects."

*Sept.*

Clan, race, or family.—*Johnson.*

“Many warlike nations or *Septs* of the Irish.”

*Davies.*

“The head of that *Sept*.—*Spenser on Ireland.*

Johnson observes “it is a word used only with regard or allusion to Ireland:” but this is contradicted by a passage which he himself quotes from Boyle:—“The true and ancient Russians—a *Sept* whom he had met with,” &c.

Johnson gives no derivation for the word *Sept*; but I think it comes undoubtedly from the French *Cep*, the stock of a tree or plant (sometimes anciently written *Sep*): for this metaphor is well known, and generally employed: ex. gr. “nations of a kindred *stock*.”

“Say what *stock* he springs of—

The noble house of Marcius.”

*Shaksp. Coriolan.*

“Of the royal *stock*

Of David.”

*Milton.*

“A genealogical *tree*” is a similar metaphor. So also *Propago*, a race, as “clarorum virorum *propagines*:”—meant originally a *stock* or *root*, or according to Ainsworth: “an old vinestock cut down, so that many *imps* may spring from it.”

And *Soboles*, a descendant; ex. gr. “*Cara Deûm soboles*”—meant originally a young shoot.\*

Hence it is not improbable that *Seps*, originally *stocks* of vines and other trees, came to mean races of men, families, or tribes.

But I also think that *Sep*, a stock, or root, is the origin of the Latin word *Pro-sapia*, of which I believe the etymology has not yet been determined.

*Prosapia* is a race or stock; ex. gr. “*Homo veteris prosapiæ*.”—*Sallust*.

Galba nobilissimus, magnâque et vetere *pro-sapiâ*.—*Sueton*.

*to Champ. to Chafe.*

A horse is said to *Champ* the bit, and to *Chafe* the bit. This verb is nearly the same as to *Chaw* or *Chew*.

“The fiend replied not, overcome with rage,  
But, like a proud steed rein’d, went haughty on,  
*Champing* his iron curb.”

*Milton.*

To *Chafe* (warm by rubbing) is the French *Chauffer*: but it very frequently means to rub or fret against something, without any notion of warmth ensuing, as,

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\* *Soboles* is literally “undergrowth,” from *sub*, and *oleo* or *olesco*, to grow.

“The murmuring surge,  
That on th’ unnumbered idle pebbles *chafes*,  
Cannot be heard so high.”

*Shaksp.*

*Chops.*

*Chop*, the *Jaw*; related to the verb to *Chaw*.  
(*Thomson.*)

Hence *chop-fallen*, and *chap-fallen*.

I know not why Johnson omits these words.

*Supercilious.*

From the Latin *Supercilium*, pride, haughtiness,  
ex. gr.

Sed forma, sed ætas

Digna supercilio.

*Juv.*

Si cum magnis virtutibus adfers

Grande supercilium.

*Id.*

The word properly means the *Eyebrow*, in  
Greek *ὄφρυς*, which is used in the same sense;  
for instance, in an epigram of Lucian:

Και σου την οφρυν και τον τυφον καταπαυσει  
—shall humble thy pride.

*to Browbeat.*

To depress with severe brows, and stern or  
lofty looks.—*Johnson.*



“I will not be *browbeaten* by the *supercilious* looks of my adversaries.”—*Arbuthnot and Pope*.

*Saucy.*

This is a word of very difficult etymology. Johnson would derive it from the Latin *salsus*, salted, that is to say, *witty*. But in the older writers it often means contemptuous, insolent, scornful, or arrogant; for example,

“Turn thou the mouth of thy artillery,  
As we will ours, against these *saucy* walls.”

*Shaksp.*

I have a notion that *Saucy* may be a corruption of the French *Sourcil*, in Latin *Supercilium*, an eyebrow, which has exactly this sense.

(See p. 270.) In the line there quoted from Juvenal, the *saucy* domestic, who barely condescends to wait on his master's poor guest, is excused by the Satirist because of his youth and good looks.

“Sed forma, sed ætas

*Digna supercilio.*”

—i. e. excuse his *sauciness*.

Now let us revert once more to the lines of Shakspeare:

“Turn thou the mouth of thy artillery,  
As we will ours, against these *saucy* walls.”

—i. e. *supercilious* walls—frowning defiance.

The French use exactly the same expression in speaking of a lofty object; as for instance, “*montagnes sourcilleuses.*”

So we say also “a *proud* fortress,” “a *haughty* tower,” &c. &c. No metaphor is more common.

I have shewn in another article that the French have shortened *solsequium* into *souci*. Upon the same principle of permutation of letters we may easily derive *saucy* from *sourcil*.

*Maxim. Axiom. Principle.*

“To instil good *principles* into the mind, or good *maxims*”—so called because they are the *principal* or *greatest* points (*maxima*) which ought to be attended to.

“The *principles* of a science” are its *first* points: viz. either first in order (*principia*), or first in importance (*principalia*).

Johnson defines a *Maxim* to mean “an *Axiom*: a general principle, a leading truth:” and (although it may appear a bold conjecture) I should not be surprised if the word *Axiom* or *Axioma* were originally a corruption of *Maxim* or *Maximum*, pronounced *Aximum*. For the ancients sometimes added or omitted the letter M at the

commencement of a word,\* as, for instance, *μασχαλη*, *axilla*; *μουνος*, *unus*; *μια*, *ια*. Or perhaps *μαξιμον* was first adopted as a foreign word, and then was purposely altered into a Hellenic form. Such changes † have always been very common in most languages.

(The meaning of *Αξιωμα*, supposing it to be a purely Greek word, has been considered previously.

*Pert.* ‡

Abbreviated from the old word *Malapert*, the same as *Mal appris* in old French, *viz.* *Ill-taught*, *ill-bred*, *mal élevé*.

So, *Rude* is the Latin *Rudis*, *viz.* *untaught*, *uneducated*.

*Envy.*

This word is closely related to the old French

\* M being cognate to V (especially in all the Celtic dialects), and the V being *often* omitted (in Greek *always* so) caused perhaps a similar omission of the M.

† For instance, *Girasole* (a species of sun-flower, or *Helianthus*) was first adopted into English as a foreign name, and then changed into *Jerusalem*. *Giroflée* became *Gilliflower*, and then *July flower*, in order to make *an apparent sense* in English.

‡ Thomson is far from the truth in this word in supposing it to be the French *prêt*, *ready*: and Johnson is not much more satisfactory.

adverb *Envis*,\* repiningly, grudgingly, unwillingly; ex. gr. the old proverb :

“Toutes fois est fait ce qu'*envis* ont fait.”—*i.e.*  
 “Though 'gainst their wills they did it, yet 'tis done.”

And this other :

“*Envis* meurt qui appris ne l'a :”

“*Unwillingly* he dies, who has not learnt to die.”

This old word *Envis* † is related to the Latin *Inventus*, unwilling, and it enables us to guess at the etymology of that word, *viz.* that it comes from *velle*, and the Teutonic to *will*. To make this a little plainer :—in the phrase “*Quid vis ?*” the whole notion of the *will*, *wish*, or *desire* is contained in the syllable *Vi* ; the final S being only the mark of the second person singular.

In the same manner, then, the word *En-vi*, or *In-vi* expresses the notion of *Un-willingness* or *Ill-will*. And from *Invi* we have the adjective form *Inventus*, as from *Astu*, *Astutus*.

There can be little doubt, then, that *Envy*, meaning ill-will, or malevolence (Fr. malveil-

\* See the word in Cotgrave's Dictionary.

† A *Wish* would be in old Gallic spelling *Vis*. The contrary of this would be *En-vis*, or an ill-wish, unwill, unwillingness, mauvaise volonté.

lance), answers to the ancient Latin form *Invidia*, from *Invidus*. But this term long ago, even in the most ancient times, must have coalesced with the similar-sounding word *Invidia*, by which it has been completely supplanted. And this is owing to the superstition of the *evil eye*, which is alluded to in the term *Invidia*.

Johnson's definition of *Envy* is a long one: "Pain felt and malignity conceived at the sight of excellence or happiness."

On the other hand, some writers have gone so far as to deny the existence of such a passion as *Envy*. But there is certainly such a thing as *Ill-will without reasonable cause*, or, as it is expressed, *pure ill-will*,\* and that seems to be nearly the primitive meaning of the word *Envy*.

#### *Wistful.*

Nearly the same as *Wishful*.

"Lifting up one of the sashes, I cast many a *wistful*, melancholy glance towards the sea."

*Swift.*

*Wistfully* was sometimes written *Wistly* in old English:

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\* Ex. gr. "He did it *out of pure ill-will*,"—without any cause or provocation whatever.

Speaking it, he *wistly* look'd on me,  
As who shall say, I would thou wert the man.

*Shaksp.*

*Wish*, *wist*, and a third form *wisk*,\* are related to the old French *vis*, in the adverb *en-vis*, unwillingly (see the preceding article).

to *Wish*.

Anglo-Sax. *Wiscan*. The other northern languages have *wünschen*, *wunscan*, *wenschen*, *wenssen*, &c.

As to the ultimate origin of these verbs, I think they may possibly come from the Teutonic particle *wenn*'s,† the first syllable by which a *wish* is usually commenced, or which leads the hearer to expect the utterance of a wish; as, "*Wenn's nur möglich wäre*," &c. "Oh! that it were possible!" (literally, "*If it were possible!*")

It is curious that the verb to *Hope*, Germ. *hoffen*, Lat. *optare*, is related in the same way to the old Teutonic particle *Ob* or *Op*, meaning *If*. Should a doubt be felt whether such small particles could become the basis of important words, I would remark that in an old Germanic

\* The root of the Anglo-Sax. *wiscan*, to wish.

† i. e. *if it*.

idiom we find “*without a doubt*,” expressed by the phrase “*without If*.”

### *Grog.*

A word omitted by Johnson. Perhaps from the old French *gogues*, jollity; whence “*estre en ses gogues*,” to be frolicsome, lively, in a vein of mirth, or in a merry mood. *Se goguer*, to be right merry, or make good cheer, “to set cocke-a-hoope.”—*Cotgrave’s Dictionary*.

### *Agog.*

In a state of excitement.

“Only let it chime right to the humour which is at present *agog*.”—*South’s Sermons*.

*i. e.* the present *excited* temper of the populace.

“On which the saints are all *agog*.”—*Hudibras*.

From the same root as the preceding.

### *Jolly.*

The French formerly used *joli* in this sense, and also *jolieté* for *jollity*. To *jollify* answers to the old French *joliver*, and *ajoliver*; which Cotgrave explains “to be merrie, jolly, jocond.”

*Henbane.\**

I learn from Tragus (p. 132) that this plant was called *Διος Κυαμος* as well as *ὄος κυαμος*. It is probable that the French term *jusquiame* has been corrupted from the former word, and not the latter. For so the Spanish word *Diós*, an idol, has become *Jos*.

This plant is a narcotic and deadly poison. The Latins called it *Apollinaris*, evidently from *απολλυναι*, to kill, destroy. This play of words must have amused them, for even Euripides condescended to pun upon the name of *Apollo* in the same way. Others named it *Insana* or *Εμμανες* (producing madness), answering to *tollkraut* in German.

Also in old German it was called *Ross-zan* (horse's tooth).

Pliny says that the Arabians called it *Altercangenon*, a name which is surely corrupted from *Alkekengi*, a well-known plant of the same narcotic family.†

\* Vide p. 14.

† *Physalis somnifera*, and *Ph. Alkekengi*.



*Hen-bit.*

The name of a plant: called in old French *Morgeline*, i. e. *morsus gallinæ*, from *geline*, *gallina*.

It had another name in old French, which is so strange an instance of corruption of language, that it is worth while to take notice of it.

This name was *Mauvais œil*. It is probable that it arose in the following manner. Some person, ignorant of Saxon or German, hearing the plant called *Henbit* or *Henvit*, supposed that it meant *Envid* or *Invid*, that is to say, *Envy*, *Invidia*, the *Evil Eye*, *Mauvais œil*.

*Petunia.*

An ornamental kind of tobacco much cultivated in gardens. A modern name, but derived from *Petum*, or *Petun*, tobacco. This term is already found in Cotgrave's Dictionary (A.D. 1611). Tobacco seems to have been then well known.

*Noisome.*

Formerly written *noysome*. From the old verb to *noy*, Fr. *nuire*, to hurt or harm:—related also to the Ital. *noia*, and to the Lat. *noceo*, *noxa*.

To *annoy* is Ital. *annoiare*.

*Noσος*, *Νουσος*, morbus, is accounted a word of uncertain etymology—I think, however, that it is only the Latin *Noxa*, pronounced *Nossa*.\* For *Noxa* signifies a *plague* of any kind.†

*Prim.*

Precise. Johnson says that it is a contraction of *Primitive*.

But I think it comes from the old French *Prim*, which, according to Cotgrave, meant fine, delicate, or accurate: as,

*Marjolaine prime*, fine, or gentle Marjoram.

Filer *prim*, to run thin, or by little and little.

“Je veux tailler ma plume plus *prime*,” literally, “I will cut my pen to a finer point,” i. e. “I will write with more care, or more *precision*.”

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A word or two concerning some other words of similar meaning.

The adjective *Fine* means thin and delicate, it also means graceful or elegant.

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\* As Ulyxes *Ulysses*: a tax, Ital. *tassa*; buxus, *busso*, &c. &c.

† Thus, for instance, Colum. uses it for *disease* consequent upon a wound.

So *Gracilis* is related to *graceful*\* and the *Graces*: and even *Exiguus* (slender or small) seems related to *exactness* and *perfection*.

### *Cake.*

From the verb to *Cook*; as appears from the German name for a cake (*Λαχεν*) and for omelettes or *pancakes* (*pfann-kuchen*) which I find to be a very old name.

### *Caterpillar.*

The etymologists are terribly at a loss about this word. They are reduced to such straits as to derive it from a *Cat*, together with other guesses not a whit more probable.

The Greek name for a *Caterpillar* is *Καμπη*, so named from *Καμπῶ*, *flecto*, because when it is touched it curls itself up.

I think, then, it is very likely that *Caterpillar* is a corruption of *Καμπηλα*, or little *Καμπη*.

### *Wolfsbane.*

*Aconitum Lycoctonum.* A large plant, with

\* This appears so evident, that I wonder that Valpy in his Dictionary should be at a loss for the etym. of *Gracilis*.

pale yellow flowers, common in the mountains of Switzerland. The genus *Aconitum* is one of the most virulent of poisons. The ancients were almost afraid to touch it. Even the effluvia of the plant in full flower have been known to produce swooning fits and temporary loss of sight.\*

*Lycototum* or *Λυκοκτονον* signifies *Wolf's-bane*, or the destroyer of wolves. But why was it so named? It would destroy wolves, most likely, if they ate it, but so it would any thing else: and I apprehend the wolves are wise enough to abstain from it.

I think I can point out from whence the name arose, and it affords a curious chapter in the history of the mutations of language.

All poisonous herbs were called *Banes* † in the ancient language of Germany.

Some Greeks, who understood a little German, but that little very imperfectly, mistook this word for *Beans*, ‡ and accordingly translated it *Κυαμοι*.

\* Rees's Cyclopædia.

† The Latin *Venenum* appears to be etymologically connected with *Bane*.

‡ *Beans* have nearly the same name in German (*Bohnen*), and even in a dialect of Greek (*Πυανοι*).

Of this we see a very clear and remarkable instance in the poisonous plant called *Henbane*, which the Greeks translated ὕος κυαμος and Διος κυαμος.\* And a similar mistake occurred with regard to the plant which is the subject of the present article, the pale-yellow-flowered Aconite. It was called in its native country the *White Bane*, to distinguish it from another and commoner *Bane*, the Aconite with a deep blue flower.† But this name *White Bane* being mistaken for *White Bean*, was translated Κυαμος λευκος.‡ Others perceiving the absurdity of this appellation, restored the true sense of *Bane*, viz. *poison*, or *destruction*, but fell into another error, by taking λευκος § to mean λυκος, a wolf. Thus, instead of *White Bane* they rendered it *Wolf's Bane*, or *Lycoctonum*, which name it has retained to the present day.

The same confusion between λευκος and λυκος has occurred in other instances. Thus there is

\* The true meaning of the first part of the name appears to be lost or doubtful.

† A. Napellus of modern Botanists.

‡ See the work of Tragus, p. 248, who cites that name.

§ Foreigners, ignorant of the plant, except from hearsay, might not be aware of the *paleness* of the flowers, and might easily misunderstand the epithet λευκος.

a river *Lycus* in Asia Minor, which Mr. Fellowes, who visited it, describes as remarkable for the whiteness of its waters, shewing pretty plainly that its original name was the *White River* (*λευκος*), and not *Wolf* river (*λυκος*).—And such I dare say was the case with many other rivers, which occur on our maps with the designation of *Lycus fluv.* Especially, as the *Black* river (*Melas*) and the *Yellow* river (*Xanthus*) are also not unfrequently found.

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I will add another confirmation, although perhaps needless, to the above remarks.

The two sorts of *Aconite* were naturally called, from the colour of their flowers, the *White* and the *Blue*; in Greek *λευκος* and *κυανος*. And as *λευκος* was mistaken for *λυκος*, a *wolf*, we might expect that *κυανος* would be mistaken for *κυνος*, a *dog*. This has really happened; for we find that one of the names of the blue *Aconite* was *κυνοκτονον*, or the *destroyer of dogs*.\*

*Emulsion. Electuary.*

An *Emulsion* is by some derived from *mulgeo*,

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\* Vide Tragus, p. 248. Steph. Thes. 5487, B.

to milk, though perhaps it may come from the adjective *mulseus*.

*Electuary* seems to come from *Lac, lactis*, for Ménage says it is called at Metz, in France, *Latuaire*, and in modern Greek *λατουαριον*.

The Spurge, a plant which abounds with a milky juice, was formerly called *Lactaria*.\* This name has been corrupted into *Lathyris*.†

#### *Flageolet.*

A French word. Diminutive of *Flageol*. I wonder that Ménage, who treats of this word, should not have perceived that it was the Greek *πλαγιαυλος*.‡

#### *Cowslip.*

The old writers call this plant *herba paralysis*,§ but it would be rash to conclude that it is therefore a good remedy for the palsy; for they were not particularly cautious in their application of names, as we shall see in the present instance.

\* See Tragus, p. 292.

† Euph. *Lathyris*, Linn.

‡ Since writing the above I find I have been anticipated in this etymology (which I consider indubitable) by Æmilius Portus in his *Lex. Dor.*

§ See Tragus, p. 201.

The old German name for it signified “*the keys*,” because the flowers hang in a cluster, something like a bunch of keys. And being also very beautiful and fragrant, it received the more noble appellation of *St. Peter’s Keys*, and *the keys of Heaven*.

This being the case, I think there can be no doubt that the name of *herba paralysis* is nothing else than a corruption of *herba paradisi*.

#### *Steward.*

A *Steward* is the Anglo-Sax. *Stiward*, from *Sti*, a house, or dwelling (in Welsh *Ti*),\* and *Ward*, a guardian, warden, ruler, or regulator.

It answers, therefore, to the Greek *œconomus*, a steward,† from *œcos*, a house; *nomos*, a regulation or law: whence the term *Economy*, meaning literally “the regulation of a household.”

#### *Butler.*

A *Butler* appears to be the Anglo-Sax. *Botl-ward* (pronounced more shortly *Botlerd*), “one

\* Gr. στεγος and τεγος. Lat. *tectum*.

† For instance, in the parable of the Unjust Steward, he is called in Greek the *œconomus*.



who hath the care of a house: a house-steward."\*

*Botl* signifies an abode or mansion; ex. gr. *Cyninges botl*, the King's dwelling. *Pharao eode into his botle*—Pharaoh went into his house.

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An inferior servant, who had charge of the *bottles*, was also called the *butler*, from the French *bouteillier*. These two terms have long ago coalesced into one; with a mixed signification of having the "charge of the household," and the "charge of the cellar."

### *Merry as a grig.*

This proverb has been variously explained.

1. Johnson thinks it means "as merry as a *Greek*;" but this is unsatisfactory. Our ancestors had no intercourse with the Greeks, and the Classic Authors have no such proverb.

2. Others say a grig is a small eel of great vivacity.

3. Or, that the comparison is to the *cricket*, in French *cri-cri*, Belg. *kriekie*. This etym. is plausible.

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\* *Elf. gr.* 9, 28, quoted by Bosw.

Perhaps the original proverb was "as merry as a *glig*." For in Anglo-Sax. a *Glig-man* was a musician, minstrel, *gleeman*, player, buffoon.

*Glig-beam* was a timbrel.

*Glig* was music, joke, sport.

Hence comes our word *Glee*. "Full of glee" is full of mirth or fun.

### *Spinach.*

Generally derived from *Spinæ*, prickles; which seems absurd, the plant not being a prickly one.

I have little doubt it is a corruption of "Spanish:" for it is named in old authors *Olus Hispanicum*.—See Tragus, p. 325.

### *Pedlar.*

I. Contracted from "*petty dealer*."—(*Johnson*.)

II. From the French "*pied aller*," to go on foot (*Thomson*):—(but the French do not say, *pied aller*, but "*aller à pied*.")

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With neither of these two etymologies can I agree: and my opinion is, that the word *Pedlar* is related to the German *Bettler*,\* a stroller or beggar.

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\* Which is from *beten*, to beg or pray; the Latin *petere*.

*Stirrup.*

I have already considered this word at page 47. But perhaps the simplest etymology is from *strap* or *strop* (in Greek *στροφος*, Lat. *strupus*, see p. 158). The first and simplest contrivance seems to have been merely a strap of leather, with a loop to put the foot in.

This then will be the origin of *stropa* and *estribo*. But *stapia* and *estaphe* will belong to another root, that of *staffa*, a step.

*Standard.*

I propose to examine this word a little farther than was done at p. 153.

In the first place it means a *Flag*, a *Banner*; being the French *étendard*, from *étendre*, to *extend* or *display*. And since the verb "to *stand*" is quite wanting in the French language, it is plain that *étendard* cannot be derived from any notion of "*standing*."

Yet, nevertheless, in English, one sense of the adjective *standard* is certainly derived from the verb *to stand*: as when we say, "this fruit-tree is *a standard*."

A *Standard* is that which is firmly established, and *stands fast*. It is something *unchangeable*, and which cannot be removed.

“The works of a *standard* author.” “*Standard* measures.”

“The Court used to be the *standard* of propriety, and correctness of speech.”—(*Swift.*)

“First *follow* Nature, and your judgment frame  
By her just *standard*, which is still the same.”

*Pope.*

Now let us observe that the two senses of the word *standard* have melted together and united into one.

“The Royal *Standard* was *planted* in the midst of the army.”

“*Erect* the *standard* there!”—(*Milton.*)

“A thousand brave soldiers *followed* his *standard*.”

“You must either take Christianity as your *standard* of moral judgment—or you must renounce it, and either *follow* another *standard*, or have no *standard* at all.”—(*Arnold's Life, II., p. 96.*)

It is the custom, even now, to mark out and define the limits of a territory by planting flags. These flags are therefore *standards* in a double sense, or in an united sense, since they are *established*, fixed, *standing* marks, erected by authority.

The *Royal Standard* is what all must *follow* and obey: the *standard measure* is what all must conform to. The two ideas flow into one.

*Dower. Dowry. To Endow.*

Latin *Dos, dotis: dotare.*

*Dower* seems related to the Greek *δωρον*, a gift, from the verb *Do* (I give) both in Greek and Latin.

From *δωτωρ*, a giver, the verb *dotare* is easily formed.

The Italian adjective *dovizioso* (rich) sufficiently proves that the form *doves, dovitis*, was current in Italy formerly, as well as the classic form *dives, divitis*.

Another argument is this, that you can equally say in Latin, "*me hác re dotavit,*" and "*me hác re ditavit.*"

The first we should translate "*he endowed me,*" the second, "*he enriched me*"

The above shews plainly that "*to endow*" conveys the notion of "*gifts*" and of "*wealth.*"

But then comes the etymological puzzle, that the verb "*to endow*" is unquestionably the same with *to endue* or *indue*, which means to clothe or invest (the Latin *induere*), see page 201. The great importance of the subject to philology induces me to go over part of the same ground again.

To *don* and to *doff* a garment are (as every one admits) to *do on* and to *do off*, and so likewise the Germans say *an-thun* (to put on a gar-

ment). So that in different dialects, either now or formerly, people said—

*Ich thu'an*: I do on; I don.

I *Do* having thus acquired a meaning appropriated to *dressing oneself*, it is not at all surprising that it should have got confused with the Latin verb *duo* (the root of *induere*, to put on a dress), and also with the Greek and Latin *Do*, I give. The latter confusion (between *do* and *duo*) could hardly be avoided: since a *gift* of lands and an *investiture* thereof were so closely connected by custom.

to *Indue*.

[*Addition to the article p. 201.*]

*Indued* is evidently the Latin *indutus* (clothed or covered), Greek *ενδυτος*, French *enduit*. But besides this, it is the Persian *andud* (covered); *ex. gr.* *sim-andud*, covered with silver, or silvered.

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The Greek word *εννυτο*, he *put on* (some article of dress), may anciently have been written *ενδυτο* (from the same root as *ενδυω*). For Homer says *εννυτο χιτωνα*, and also, *ενδυνε χιτωνα*.

*Εννυσθαι*, to put on a dress, may have been

originally written *ενδυσθαι*. Compare the Latin *indusium*,\* a garment.

For we find N changed into ND in an infinity of other words, as for instance, *τεινειν*, tendere: *pœnas pendere*: *γεννα*, *γενος*, gender. This view of the relations of the verb *εννυσθαι* is very simple. Now, if we turn to Hederic's Lexicon, we find his conjecture to be, that it comes from the primitive *εω*—which is mere moonshine.

Besides the verbs *ενδυειν* and *ενδυειν*, the Greeks use *εντυειν* and *εντυειν*, and the substantive *εντεα*, all which Buttmann refers to the root *έννυμι*, as I have done.

As we say in English "to *dress* a dinner," meaning to prepare it or make it ready, so in Greek they said *εντυεσθαι δειπνον*, &c. And so for other things: and whatever articles were necessary for  *dressing* any thing were called *εντεα*, as, for instance, *εντεα δαιτος*, *εντεα νηος*, and *εντεα διφρου*.

*to Induct.*

I shall add to the article, p. 206, respecting

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\* Varro seems no great authority in etymology: here, for instance, he derives *indusium* from *intus*, though it clearly comes from *induere*.

the *induction* of a priest into a living, that the word may perhaps *in itself* have meant *investiture*, and not have been so used by mistake, as I supposed.

Because, in German, to put on a dress is *anziehn*, which is exactly the Latin *inducere*, from *ziehen* (ducere). Hence, no doubt, *inducere* was used as synonymous with *induere* in the Latin of the middle ages.

#### *Bloom.*

Germ. *Blume*. From *Blossom*: S being often omitted before M, as *balm* from *balsam*: *carême* from *quaresima*: to *blame*, from old French *blasmer*, &c., &c.

*Dimes* for *decimes* (tithes) is nearly similar. *Dixmes* in old French. And a *spasm* in old French is *pasme*: whence *pasmaison*, a cramp (now *pâmoison* and *se pâmer*).

#### *to Strut.*

A good many of our verbs are metaphors taken from the habits of different animals, for instance, *to quail*, *to havock*, *to caper* (see these articles); and also *to duck*, *to rat*, *to ferret* a thing out, *to dog* a person's footsteps ("I have *dogged* him like his murtherer"—*Shaksp.*) One



of the most curious of these derivatives is the verb to *sneak*, from the habits of the *snake*, which insinuates itself, or *sneaks in and out* through the smallest crevice.\*

In a similar way I think we have taken the verb to *Strut* from the habits of the *ostrich*, called in Latin *struthio*, Greek *struthus*, Ital. *struzzo*, Dutch *struis*, Germ. *strauss*.

It may be objected that the ostrich was a bird hardly known to our Saxon ancestors. But those ancestors came originally from the East, and had traditions and recollections of their earlier dwelling-place. Witness, for instance, their knowledge of the *Camel*, for which they had a very remarkable word in their own language, viz. *Olband*.

That the Ostrich was well known four centuries ago, I need only quote the Paston Letters to shew, where a lover giving a description of his intended bride, says, "She hath ill teeth, and *strides* like an *Estrich*."

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\* Another instance is the Greek  $\beta oaw$  or  $\beta ow$ , to bellow, from the root *Bo* (an Ox or Bull). The same verb is found in Latin *boare*. This simple etymology appears, nevertheless, to have escaped the grammarians altogether.

to *Stride*.

Whether this verb was the same originally with the one discussed in the last article, is doubtful. At any rate its *sound* appears to have been somewhat influenced by the German *schreiten*, to walk.

To *straddle* is a more forcible form of the verb to *stride*.

*Grasshopper*.

So in German *Heu-schrecke*, from *Heu* (hay).\*

The old French *grésillon* agrees in its first syllable with *grasshopper*. It seems an intermediate form: the more modern form is *grillon*, which is the Latin *gryllus*.

\* The meaning of the last part of the word *heu-schrecke* is doubtful. Schwenck thinks it means "to leap." But it is probably an old word for a *cricket* (Holl. *kriek*). In various dialects we might expect to find *cricket*, *crecke*, *screcke*, and the German *schrecke*. These names are connected with the verbs to *creak*, to *screech*, to *shriek*, the French *crier*, and an infinity of others which express 'a shrill cry.' The very shrill singing of the Cicada is well known. The word *Cicada* itself, or *Cicad*, appears to be nothing else than the Teutonic *Cricad*, or *Cricket*. This seems to be proved by what Hesychius has: Κικκος· ὁ νεος τεττιξ.

*Merry as a grig.*

On the whole, it seems best to derive this saying from the mirthful song of the *cricket*.

The Dutch have a proverb; “Zingen als eene *kriek*”—to sing as a cricket; and in Italian they are called *grigli*.

The Greeks delighted in the cricket’s song:

τεττιγος φερτερον αδεις.

*Theocritus.*

*Crucible.*

Diminutive of *Cruse*, a pot, a vessel. Ital. *croso*, a cruse or melting-pot (Florio’s Dictionary).

Middle Latin *crucibulum*: a word formed like *thuribulum*. Perhaps the alchemists imagined it to be derived from χρυσος, gold, and βαλλειν, to project. *Projection* was a great term in Alchemy. Johnson says it was “the moment of transmutation.”

“A little quantity of the medicine in the *projection*, will turn a sea of the baser metal into gold by multiplying.”—(*Bacon.*)

*Almanack.*

Some think this to be an Arabic word; but a Teutonic etymology may be suggested—from *allmanath*, meaning “all the months.” This would

be an appellation similar to "*Calendar*," so named from *Calendæ*, the first day of each month.

The word for "month" in Swedish is *manad*: Goth. *menath*: Anglo-Sax. *monath*. Verstegan and others give a similar etymology of the word *almanack*.

*to Bear.*

To *Bear* is the Greek  $\Phi\epsilon\rho\epsilon\iota\nu$ , Latin *ferre*.

It is remarkable that the Macedonians said  $B\epsilon\rho\epsilon\iota\nu$ , as appears from the proper name *Berenice*,\* meaning "bearing off the victory," or "carrying off the prize." A similar name is that of the very ancient author *Pherecydes*, viz., "bearing off the glory."

*Cock-a-hoop.*

To *set cock-a-hoop* (i. e. to be very much elated), and similar expressions, have somewhat puzzled etymologists to discover their origin. But this is not difficult to explain, when we know that *Hupe* in French means the crest of a cock, and *Houpe* a tuft of silk worn by noblemen in their bonnets, whence the proverb, "*Abattre l'orgueil des plus houpés*."

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\* Berenice has been corrupted into Veronica, whence the legend of St. Veronica and her pictured handkerchief (a tale suggested by a false etymology, from the Latin *verus*, and Greek  $\epsilon\kappa\omega\nu$ ).

*Hoopoe.*

A bird remarkable for the elegance of its crest.  
Lat. *Upupa*, Greek Εποψ.

There can be little doubt that the Latin and Greek names *Upupa*, *Epop*, are derived from the old Northern word *Hupe*, a crest, or tuft of feathers. French *Houpe*, a tuft.

*Lock.*

Related to the Lat. *Floccus*. "Floc de soie" is a lock of silk. *Floccus*\* seems connected with the Greek Πλοκος, a curl: ex. gr. τονδ' εγω τεμνω πλοκον (*Soph.*), "I cut off this curl," or "this lock."

*Margaret.*

From Lat. *Margarita*, a pearl, as is well known. A similar name (*Johar*, a pearl) is found among the modern Jews.†

*Peggy. Bob. Meggie.*

I do not think that *Peggy* has any claims to

\* This very simple derivation of *Floccus* has escaped the grammarians. Ainsworth says, "de etym. alii aliud, sed nihil comperti."

† *Vide* Bible in Spain, vol. iii., p. 377. It ought rather to be translated a *jewel*.

be considered as a diminutive of *Margaret*. It is merely the Danish word for “*girl*,” viz. *Pige*. So also *Madge*, *Maggie*, *Meggie*, or *Meg*, is nothing else than the German *magd*, a *maid*, anciently written *magad*, *magath*, *magete*, *maghet*, &c., and therefore easily confused with *Margaret*.

Similarly, I believe that *Bob* was not originally the diminutive of *Robert*, but merely the Teutonic *Bub* or *Bube*, meaning “*boy*.” I find that Thomson is of the same opinion.

#### *Ounce.*

A kind of panther or leopard. Spanish *Onza*; Italian *Lonza*.

Whoever considers these two words will perceive that they only differ by the accidental prefixing of the article *Le*, which has become incorporated with the word.

The same accident has occurred to many other words, as for instance, *Lutra*, an Otter; *Lingot*, from *Ingot*; *Lierre* from *Ierre* (*ivy*), &c. &c.

But since *Lonza* appears to be the *Lynx* (Λυγξ, λυγκος) of the ancients, an important question arises, viz., whether the northern word *Unce*, or *Unx* has been derived from the Greek *Lunx*, *Lynx*: or whether, on the other hand, that

classical term has been borrowed from the northern idioms?

*Unces grete and leopardes.*—(*King Alisaunder.*)

### *English Surnames.*

The explanation of a few of our English surnames may find a place here.

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*Poindexter.*—This name does not signify “the right hand,” as might easily be imagined, but is an old Norman name, signifying “*Spur the steed,*” and analogous to *Hotspur*. It comes from two old words, which Wace often uses in the *Roman de Rou*; the first meaning “to spur,” from the Latin *pungo*; the second, “a steed or courser,” in French *destrier*, Ital. *destriere*.

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*Clutterbuck.*—This was probably the name of some village or hamlet situated on the banks of a clear and transparent rivulet.

From the Saxon and German *cluttr*, *hluttr*, *luttr*, *lauter*, meaning clear, pure, bright, transparent; and *beck*, *bach*, a little stream.

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*Arrowsmith.*—The name of a trade, which has been confused with another, viz. *Arsmith*, meaning a Brazier in Anglo-Saxon, from *Ar* (brass).

*Griffinhoof*.—One might suppose this to be from the German *Grafen-hof*, implying some one attached to the court of a Count. But this conjecture does not appear to be well founded. *Griffinhoof* is a literal translation of the German family-name *Greifen-klau*, or the *Griffin's Claw*, which I conceive must have taken its origin from some armorial bearings or device assumed by that family.

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Since writing the above, I have met with some further information on this subject. In the curious Latin poem of Ruodlieb, written in the tenth or eleventh century, we find at the beginning a description of the hero sallying forth from his home in quest of adventure, accompanied by a single esquire. At verse 27 we read—

Pendet et à niveo sibimet *gripis ungula* collo,  
 Ungula non tota, medii cubiti modò longa,  
 Quæ post ad latum vel prædecoratur ad artum  
 Obryzo mundo, cervino cinctaque loro,  
 Non ut nix alba, tamen ut translucida gemma ;  
 Quam dùm perflabat, tuba quàm melius reboabat.

It appears that this was a hunting horn, such as knights wore, adorned with polished brass. It was probably made of some unknown foreign material, which was pretended to be a griffin's



claw. It was white and transparent, *ut translucida gemma*. Here we may observe that the Greek for *Ungula* is *Onyx*, which is also the name of a well-known precious stone.

However, any kind of *horn*, or horny substance, might be called *ungula*. The editor Grimm informs us in a note (page 232) that in Wolfram's Willehalm the sharp end of a lance is formed of a griffin's claw (*grifen klâ*), and in other old poems, shields and cups are made of this material. *Onyx* would certainly be an excellent material for *cups* or *vases*.

Nardi parvus *onyx*, elicet cadum.—(*Hor.*)

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*Westmacott* was probably the Anglo-Saxon term for a *Banker* or Money-lender. From *Wæstm*, interest or usury; and *Scot* or *Sceat*, Money. For examples of the compound word, *Wæstm-sceat*, see Bosworth's Dictionary.

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*Fairfax*.—The *Fair-haired*; from *fax* or *fæx*, hair.

Harold *Har-fager* had a name of similar import. The Norman name corresponding is *Le Blond*, which we have changed into *Blount* and *Bland*.

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*Herapath*.—This name signifies in Anglo-Saxon

the Great Road, or the King's Highway (Anglo-Sax. *Herepath*, *Herpath*).

If we take Hera in the sense of Army (*Heer* in German; *Har* in Swedish), the term corresponds to our "Military Road."

If we take Hera to mean Master (*Herr* in German), the phrase then answers exactly to the Italian *strada maestra*, the great road.

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*Dobree*.—The same as *D'Aubry*: from *Alberic* or *Albrecht*, or even *Albert*.

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*Perceval* and *Perceforest* are two fine old chivalrous names: from the old Teutonic verb *pirsen*, to hunt. But I suppose that this verb took its origin from *perçer*, to force one's way.

*to Issue.*

From the old French *Issir*, participle *Issu*.

E cels *issir* e cels entrer.\*—(*Roman de Rou*, p. 299.)

*Issir* is the Latin *Exire*, Italian *Uscire*.

*Usher.*

From the French *Huissier*, a doorkeeper,

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\* "And these to go out, and those to come in."

which comes from the old word *Huis*, a door, Ital. *Uscio*, whence *Usciére*, an Usher.

Since the Italian verb *uscire* is evidently connected with the Latin *exire*, this enables us to perceive the true etymology of the old French word *Huis*, a door; namely, that it is identical with the old Teutonic preposition\* *Hus*, or *Aus*, signifying *Out*, and answering to the Latin *Ex*, Greek *Εξ*, Persian *Ez*.

From the Teutonic *Aus*, written *Os*, come the Latin words *Ostium*, a door, and *Os*, a mouth, for instance the mouth of a river, its *Out-let*. *Usher* corresponds to the Latin *Ostiarus*, a door-keeper, Ital. *Usciére*, and *Ostium* is identical with the Italian *Uscio*, TI and CI being continually permuted.

#### *Hobby.*

“To mount his *hobby*.” From the Danish *Hoppe*, a mare. It is remarkable that the Greek *Hippe*, a mare, only differs by one letter.

#### *Conrad.*

This name may very probably mean “*Bold in*

\* Similarly, the word *Door* (Θυρα, Germ. *Thor* and *Thür*) is identical with the preposition *Thorough*, Germ. *Durch*.

*Counsel*" (Germ. *Kühn-rath*) answering to *Thrasylbulus* in Greek.

*Catkins.*

The pendent flowers of the hazelnut and some other trees are so called.

These flowers are sterile, and produce no fruit.

They are called in French *Chatons*, i. e. *little cats*, of which the English "*catkins*" is a literal translation.

It is, however, not likely that the name can be derived from the *Cat*.

I rather think that the French word *chatons* is a corruption of *châtrons*, from the verb *châtrer*, in Latin *castrare*, implying that this kind of flowers are always sterile and unproductive.

*Wanton.*

Sportive, roving. "*The wanton wind*"—fickle, changeable, capricious.

The true etym. is admitted to be very uncertain. The one proposed by Minshew is singularly absurd (it may be seen in Johnson's Dictionary).

*Wanton* comes, most probably, from the Old German *wantelen*, to change; modern Germ. *wandeln*, to change.

The verb to *wander* is nearly related. So is the German *wenden*, to turn.

*Walnut.*

*Walnut* is a corruption of *Gaul-nut*, the nut of Gaul, or France.

Lhuyd says, it is called in German *Wälschnuss*, that is, the *Italian* nut, and in Belgic *Wall nota*, which means the same. In Wales it is called the *French* nut, and in Bretagne it is called the *Galek* or *Gallic* nut.

It is well known that Gallia and Wallia are the same word, denoting Gaul, and also Northern Italy (Cisalpine Gaul), and that the modern Germans still continue to call Italy "*Welschland*," though the progress of refinement is now beginning to substitute "*Italien*."

*Haggard. a Hag.*

From the Cornish *hagar*, ugly, in Welsh *hagr*.

It seems uncertain whether the German *Hexe*, a Witch, is related to the word *Hag*, or not.

*Hager*, in German, is *thin, meagre, dried up*.

*Wax.*

*Wax*, Anglo-Sax. *Weax*. Bosworth says, in his Anglo-Sax. Dictionary, that Adelung is doubtful whether it is of Slavonic origin, or whether it is derived from the old German *week*, soft.

There ought not to be any doubt that the latter opinion is the correct one. *Wax* is the chosen emblem of all that is soft and *weak*. It is so soft, that it takes every impression, and assumes, without resistance, every shape which the moulder pleases.

Horace, in his character of a young man; says—

*Cereus* in vitium flecti.—He is soft as wax, and easily moulded to mischief.

I have no doubt, therefore, that *Wax* comes from the adj. *weak*; Germ. *weich*; Old Saxon, *wéc, wéki*, mollis, debilis (see Schmeller's Vocabulary, page 127).

*Polecat.*

So called, according to Johnson, because they abound in Poland; but Thomson does not admit this etymology.

Perhaps it meant "*fur cat.*" The skins of the marten, ermine, sable, and other similar animals, are much esteemed. *Pole* may have meant *fur*. Compare the Anglo-Saxon *pylca*, a fur garment, Germ. *pelz*, fur, and *fell*, skin, Lat. *pellis*, and Anglo-Sax. *pæll*, a cloak, which is the Latin *pallium*.

*to Bruise.*

Related to the French *briser*, to break; and

to the Anglo-Sax. *brysan*, to bray in a mortar. A hard substance is often said to be *bruised* in a mortar, when it is pounded or reduced to small fragments.

*Penny.*

In German *pfennig*. Perhaps belonging to the same class of words with the Latin *pendere*, to pay.

I would observe, however, that in Welsh and Breton *pennig* means *a little head* (dimin. of *pen*, the head), and this seems a very simple and natural name for a small coin, with the head of the King stamped upon it. This conjecture is confirmed by the name of another small coin, the *tester*, from old French, *teste*, the head.

That a coin much used in Britain should have a name of Celtic origin is not improbable, since the Britons coined money even before Cæsar's invasion, bearing the legend of their king Segonax.\*

*Jackdaw.*

A *Daw* has nearly the same name in old German, viz. *taha*. The prænomen of *Jack* seems to have been acquired as follows.

The Cornish name is *Chough*, and also *Shawk*,

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\* Hawkins.

which Lhuyd spells *Tshawk*,\* a sound which (written in English letters) comes very near *Jauk* or *Jock*. But *Jock* in an English mouth would very soon become familiarized into *Jack*. In fact, *Jock* is the Scotch way of pronouncing *Jack*.

*Wren.*

The golden-crested *Wren* might be supposed to mean *la reine*, the queen of little birds, since it is called *regulus* in Latin, and bears similar names in other languages. But the Cornish name is *guradnan*† or *Gurannan*, which seems related to *Couronne* (a crown, or golden crest). And *gurannan* in another orthography becomes *Wran-nan*, which is not unlike *Wren*. The change of *Gu* into *W* is a perfectly familiar one.

*Scorn.*

*Scorn*, Ital. *scherno* and *scorno*.

The origin of this word has, I think, escaped all who have written on the English language, and it really deserves explanation.

It is a coarse, but forcible metaphor, such as were common in the infancy of language, and

\* Lhuyd, *Archæol.* p. 34.

† *Ibid.* p. 33.



such as the common people still prefer to use in their rude rhetoric, even at the present day.

*Scorn* is nothing else than the Danish word *Skarn*, meaning dirt, ordure, mud, mire, &c.

Pelting with mud was and is a very natural expression of scorn and contempt. "Fling dirt enough—and some of it will stick," was the advice of Dean Swift to all political writers.

Even the classic Greeks had exactly the same metaphor; *προπηλακίζειν*, to insult, but literally "to fling dirt," from *πηλος*, mud.

If we may trust the accounts of Eastern travellers, no phrase is commoner in the mouth of a Persian than that of "eating dirt;" when we should say, "suffering contumely and scorn."

I think all doubt must be removed of this being the true origin of the word *Scorn*, when we observe that the Danish word *Skarn* (filth or mire) is used in a metaphorical sense as well as in a literal one. For instance, *Skarn-stykke* means a piece of malice or scorn.

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The above suggests the probable etym. of the Greek verb *σκαρβολλειν*, to insult, or treat a person with ignominy. It is *σκαρ βαλλειν*, that is, literally, "to throw dirt." This is much pre-

ferable to the common etymology (from *καρ*, the heart), which, indeed, explains nothing.

### *Disaster.*

The primitive meaning of the word is thus defined by Johnson—"The blast or stroke of an unfavourable planet."

Few opinions are more ancient. We read that "the stars in their courses fought against Sisera."\*

Unfortunate lovers were formerly said to be *star-crost*.

*Crost* by the stars, that is, *thwarted* by the stars.†

"*Crossed* in love" is still a familiar expression; and we say, "an *illstarred* undertaking."

### *Anker.*

Johnson defines this to be "a liquid measure, chiefly used at Amsterdam."

Perhaps it comes from *Amphora*, which was

\* Judges v. 20.

† To *thwart* a person, is to place an obstacle *athwart* or *across* his path. From the Anglo-Sax. *thweor* or *thwer*, crooked, oblique. To *cross* had the same meaning :—It *crosses* my design (Dryden). By fortune *crost* (Addison).

used as a measure by the ancients. Κρητηρα  
 .....ὡς δεκαμφορον (*Eur.*), “a vase or urn  
 holding about ten amphoræ.”

*to Purl.*

Freshet or *purling* brook.—(*Milton.*)

Sounds that procure sleep; as the wind, the  
*purling* of water, and humming of bees.—(*Bacon.*)

The brook that *purls* along  
 The vocal grove.

*Thomson.*

Johnson adds to these examples, that Lye  
 derives the word from the Swedish *porla*, to  
 murmur. It is also, I think, evidently the  
 Spanish *parlería*, “the gentle murmuring of wa-  
 ters.”

In French *parler* is simply *to speak*; but in  
 Spanish *parlar* is *to speak much*, or *fast*: to *chatter*.

Hence *parleria*, which means the singing of  
 birds, the *purling* of brooks, or any kind of  
 garrulity, and loquacity.

*to Contrive.*

Old French *Contreuve*, an invention, a false-  
 hood.

*Controuwer*, to feign, forge, invent, imagine.

*Sultry.*

The same as *Sweltry* (see Johnson's Dictionary), from the verb to *Swelter*.

Perhaps originally derived from *Sol*, the sun, a word found not only in Latin, but likewise in Danish and Swedish. And also sometimes in Anglo-Saxon, as *Sol-monath*, February, and *Sol-sæce*, the Sun-flower.

*Charm.*

*Charm*, in the sense of "magical incantation," is derived from the Latin *Carmen*, a song.

Ducite ab urbe domum, mea carmina, ducite Daphnim.  
*Carmina* vel cœlo possunt deducere Lunam,  
*Carminibus* Circe socios mutavit Ulyssei,  
 Frigidus in pratis *cantando* rumpitur anguis,  
 Ducite ab urbe domum, mea *carmina*, ducite Daphnim.  
*Virgil.*

And Horace also assures us that—

*Carmine* Dii Superi placantur, *carmine* Manes.

But the word "*charming*" is also used in the simple meaning of *beautiful*, without any allusion whatever to magic, or to song and poetry. As when we say, "a charming day:"—"charming weather:"—"the charms of youth and beauty."

In this sense is the word derived from *Carmen*, or not? Johnson says that it is, and he has

been followed by others. But I am disposed to agree with Passow, that *Charm*, in the sense of *grace*, *loveliness*, and *beauty*, is the Greek *χαρμα*, or *Charma*, derived from *χαρις*. *Χαρις* or *Charis* is the well-known term in Greek for grace, favour, gracefulness, beauty, or loveliness. Here are some examples:

Καλλεῖ και χαρισι στιλβων.—(*Homer.*)

Θεσπεσιην δ'αρα τωγε χαριν κατεχευεν Αθηνη.

(*Idem.*)

“Minerva shed o'er him a charm divine,” or  
“a grace divine.”

And the three Graces, the represensatives of female beauty, are named in Greek the *Charites*.

Hence it appears probable that *Charm* is from *χαρμα* and *χαρις*. But, nevertheless, it has long ago united itself in meaning with *Charm* (from *Carmen*), and their union has produced a singularly poetical intermediate idea, that of the *mysterious power* of beauty—beauty which *enchants* the beholder, and *fascinates* the eye.

No words are so expressive, none are so rich and powerful, as those which have *two origins*, and present them to the mind *in union*.

How little has the philosophy of language yet advanced, when we perceive that this great principle has been hitherto almost unobserved!

to *Devise*.

To *Devise* property. To bequeath it by will. To make a *Division* of it. Hence the verb is derived, according to Ménage.

Compare the Greek word for a Will or Testament, *Διαθήκη*, literally, Disposition, Disposal, Distribution, or Division.

*Devise*.

A distinctive emblem or symbol. In French *Dévisé*.

“Knights errant used to *distinguish* themselves by *devices* on their shields.”—(Addison.)

*Dévisé* seems derived from *diviser*, to distinguish or separate.

In the Roman de Rou (p. 305) we read, that William II. was called *Ros* (Rufus in Latin) *por devise*, because his father had the same name of William.

*Por devise* is “for distinction.” And in this instance the *dévisé* was not an emblem, but merely a *distinguishing name*.

Great ingenuity and skill were often employed in framing the *dévisés*, and thence perhaps arose the phrase “a cunning device,” and the use of the word *device* in the sense of *invention* or *contrivance*.

*Hump.*

From the Latin *Umbo*, a Boss. This is confirmed by the French word for Hump-backed: viz. Bossu.

*Malapert.*

Our etymologists have not perceived that *Apert* is an old French word, signifying *taught* (the same as *appris*); and that *Malapert* consequently means *Ill-taught*, or *ill-bred*, or *rude*.

*Charles's Wain.*

The constellation Ursa Major.

A corruption of *Ceorles Wain*, i. e. the Countryman's Waggon.

Derived from *Ceorl*, a Churl; i. e. Countryman or Husbandman.

*Cymbeline.*

Cunobelinus. The first part of the name may be the Anglo-Saxon *Sunu*, a Son;\* the second part may be *Belenus*, the name of the Gaulish Apollo; so that the whole may mean Son of the Sun. Kings frequently assumed that magnificent title: the Egyptian Pharaohs always did, as is well known.

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\* Or *Cyn* (the Latin *Genus*), which means *Kin*, kindred, race, or family. *Sunu* is probably a word of the same origin.

I may take this opportunity to make a remark on the line in Horace:—

Occidit Daci Cotisonis agmen.

The name of this Dacian, *Cotison*, appears to mean *Gottes sohn*, or *Dei filius*. This pompous title he may have assumed in imitation of the Greek names *Diogenes*, *Diognetus*, *Theognis*.

Here G is changed into C; so in the name of the Catti (probably the same originally with the Goti or Gothi), and in the old German word *Colt* for *Gold*.

#### *English Surnames.*

*Griffinhoof (continued)*.—Since writing the former article on this name, I have somewhat unexpectedly lighted upon more facts connected with the fabulous “*griffin's claw*.”

If we turn to Gesenius's Hebrew Lexicon, page 994, and to the end of the thirtieth chapter of Exodus, in the translation of the LXX, we find that *Onvξ* was a certain celebrated perfume. Gesenius explains it: “*Unquis\* odoratus*”

\* There is a somewhat puzzling connection between the words *unguent* and *unquis*—when the latter was odoriferous, as in the text, the resemblance is too striking to be overlooked—yet it is difficult to explain. So Horace has “*nardi parvus onyx*,” where



—sweet claw: and also “operculum seu testa conchylii”—a kind of shell found in India, giving out a perfume when burnt, now called “*The Devil's Claw*” (*Teufels-klaue*), a remarkable name, which Gesenius does not explain.

Now, if we turn to the article preceding this one, in Gesenius, we find that this perfume takes its name (in Hebrew) from a poetical word, generally signifying a Lion, but which in Psalm xci. 13, is\* used to signify a serpent, dragon, basilisk, or griffin. The Devil being compared in Scripture both to a lion and a serpent, these names all agree together; and we see how it happened that the same thing was called onyx, lion's claw, greifen-klaue, and teufels-klaue.

And Schleusner, under the word ονυξ, informs us that Dioscorides calls it *unguis odoratus*, and Pliny, *ostracium*, i. e. *shell*: moreover, that it is found in India in those marshes where *nardi spica* (or spikenard) grows, whence the shell acquires its sweet odour. Here again compare Horace: “*Nardi parvus onyx.*” When the *Nard* was

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some will say, the *vase* was made of onyx-stone. But the perfume called *Onyx* by the Greeks (Exodus xxx.) was not named from the vase inclosing it, but was itself an *unguis odoratus*.

\* See Schleusner, Lex. V. T. under the word ασπις, page 382.

poured out, Horace's *onyx* would smell sweet from it; but that is quite a different matter from a shell *naturally sweet-scented*, and shows that there was some great confusion in the ancient ideas concerning it. (See the next article.)

### *Cloves.*

I have already considered the name of this Indian perfume (at p. 19), but I wish to add a few words here, which must be considered as supplementary to the article which immediately precedes the present one.

The onyx of the ancients was a certain celebrated Indian perfume; in its scent resembling the spikenard. I have treated of it in the last article; but, in fact, its history is involved in almost inextricable confusion. What perfume or spice they intended by that name has, I believe, never been determined.

I shall therefore take the liberty to offer a conjecture, founded on the fact that the German, or rather the Indo-German languages were extensively prevalent in Central Asia in early times, whence the Persian still greatly resembles the German and English in many of its words. I conjecture then that the spice called *Onyx* was really the *Clove*. For, that fragrant pro-

duction of the East must have been extensively employed from the very earliest times, and it was probably the *ουξ* which was one of the chief ingredients in the holy perfume of the Hebrew temple service. (See Exodus, xxx.)

Now the spice called *Clove* is in Spanish *Clavo*, in French *Clou*, or *Clou de Girofle*, from the Latin *Clavus*.

And *Ουξ* means in English, a *Claw*: in Germ. *klaue*: and in Danish *Klov*. Most etymologists concur in saying that *claws* are so called because they are *cloven*.

Comparing the two series of names together, especially the Danish form of the word, which renders *ουξ* by *Klov*, is it not quite manifest that the *claw*, and the *clove* spice, had in the Indo-Germanic languages pretty nearly *the same sound*?

Thus the two names were very easily confounded together; a thing which frequently happened, for the ancients were very careless and credulous in such matters, and seldom understood foreign languages.

But perhaps such a mistake would not have occurred, if it had not been that vases were really manufactured of *shell*, *horn*, *alabaster*, and other semi-transparent substances, resembling the *unguis*, *ungula*, or *ουξ* of certain animals, and

these very vases were afterwards employed to hold precious perfumes, which came from the remote and unknown regions of the East.\*

*Mote.*

*Mote*: a spot, a speck. "Why beholdest thou the *mote* that is in thy brother's eye?"—*Matth.* vii. 3.

Related to the adjective *mottled*, i. e. spotted, speckled.

*Knee-pan.*

Called also in Latin a *pan* (patella): but the resemblance to a pan is so small that I think the name arose from a misapprehension. The Germanic tribes doubtless called it in their language *Knee-ban*, or bone of the knee (Anglo-Saxon, *ban*, a bone), and this appears to have been mistranslated in Latin.

*Names of places in England.*

*Garstang*, Lancashire. At first sight this name

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\* The English word *nail* has two significations; both, however, are *sharp* and *piercing* things, and they seem to have been one word originally. First, a *nail* is οννξ, *unguis*. Secondly, it is the Latin *clavus*. Hence a new connection manifests itself between οννξ and *clavus*, which throws some light upon the subject treated of in the text.

resembles the old English *garstang*, the handle of a spear or pike; but it more probably means a large pond or lake in which gar-fish or pike were kept. French *estang*, *étang*, Lat. *stagnum*.

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*Tickencote*, Rutland. Like *sheep-cote*, *dove-cote*, &c. *Ticcen* is the Anglo-Saxon name for a *Kid*.

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*Gateshead*, Durham. Means the *Goat's head*, as is evident from the Anglo-Saxon name of the town, *Hræge-heafd*.

*Hræge*, a goat, is probably the Greek *Τραγος*.

*Down. Downward.*

Generally derived from the Anglo-Sax. *Dune*, a hill: an opinion which, though ingeniously supported, is encumbered with great difficulties.

In particular, the word "downward" ought to mean "hill-ward," that is, "upward."

I rather believe that *down* is the Breton word *dún* (deep), in Welsh *dwfn*.

*Pains and penalties : to take pains.*

*Pains and penalties* : a *penal* offence : and *punishment*, are evidently derived from *ποινη*, *pœna*, and *punire*.

Anglo-Sax. *Pine*, pain, punishment: *pinan*, to punish, torture; also to suffer pain; to *pine*.

*Pain* is also the French *peine*; as, “he commanded every one *on pain of death* to obey him.”—“Il y a *peine de mort* pour qui désobéira.”

But the phrases “prenez la *peine* de venir ici,” &c., and the English “those who take *pains* will be certain to excel,” &c., are derived from the Greek *πονος*, trouble or labour.

This shews the connexion between *πονος* and *ρæna*, *ποινη*, &c.

*Πονειν* is to work, to labour, to take trouble: but it often means to be greatly troubled or *pained*; to fall sick, &c. &c.

Now *πονος* comes from *πενεσθαι*, to labour, as in Homer: *τι σε χρη ταυτα πενεσθαι*—why should you take that trouble?

Which verb also signifies “to be very poor,” as in Theocritus:—

*Πολλοι τοι πλουτουσι κακοι, αγαθοι δε πενονται.*

So that *πενια* poverty, is evidently related to *πονος* trouble, and to *peine* and *pain*. But to pursue this subject would lead too far.

### *Reed.*

A *Reed* or *Cane* (*Canna*) has always been used as a measure of length, on account of its straight-

ness, and being light and convenient to carry. The following examples will evidently shew that *Reed* is the same word with *Rod* and *Rood*.

He measured the east side with the measuring *reed*, five hundred *reeds*.—(*Ezek. chap. 42.*)

The length shall be the length of 25,000 *reeds*.

A golden *reed* to measure the city.

He measured with the *reed* 12,000 furlongs.

There was given me a *reed* like a *rod*.\*

The *cane* and the *rod* are both instruments of correction; which is another resemblance.

#### *Arrow.*

There may be some connexion between the word *Arrow* and the Latin *Arundo*, a reed; because arrows were frequently made of reeds.

When the Parthian turn'd his steed,  
And from the hostile camp withdrew,  
With cruel skill the backward *reed*  
He sent; and as he fled, he slew.

*Prior.*

Hæret lateri lethalis *arundo*.—(*Virg.*)

#### *Sedge.*

From the Saxon *Sæg*, a little sword (and a

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\* *Revelations* and *Ezekiel*.

plant so named). For this plant is called, from the shape of its leaves, the *Water gladiolus*, which means "little sword." The *Iris Pseudacorus* was, no doubt, one of the plants intended under the generic or collective name of sedge or gladiole, for its leaves are very gladiate or ensiform.

#### *Kettle.*

Thomson proposes the Latin *Catillus*. But that means a little dish; and was sometimes made of wood: *ligneo catillo cœnans* Curius.— (*Valer. Max.*)

*Kettle* is probably the Greek *Χυτρα*, Ionicè *Κυτρα*.

The Greeks had a very expressive proverb: *Ζει χυτρα ζη φιλια*,\* "boil kettle, live friendship." Compare the story of Timon of Athens.

#### *Birch.*

The *Birch* tree; Scot. *Birk*, is apparently derived from *Virga*, a Rod.

*Virgis cœdere*, to beat with rods.

#### *to Fag.*

*Fagged* is the French *fatigué*, worn out.

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\* Gaisf. Parœm. p. 141.



The *fag-end* of a thing means when it is come to an end, or quite worn out, or worn threadbare.

Tableau *fatigué*, a worn-out picture. Couleurs *fatiguées*. Un homme de *fatigue*, a man who *fags* much: a *fag*. “Il *fatigue* trop”—he *fags* too much.—(*Dict. de l'Acad.*)

In Italian *fatica*, but in the Paduan dialect *faiga*, which is our word *fag*: “na gran *faiga*”—“una gran *fatica*.”\*

### *Styptic. to Steep.*

*Styptic*: possessing an astringent quality: from the Greek *στυφειν*, astringere.

To *Steep* a thing in a liquid also comes from *στυφειν*, as *ἡ στυψις των δερματων*, the *steeping*, that is, the *tanning* of skins. Another expression was *βαπτειν δερματα*, to dip skins, or leave them to soak in the tanning liquor.

### *Stiff. to Stiffen.*

To *Stiffen* is the same with *στυφειν*, astringere.

*Stiff* is *στυφος*, *στυφρος*, *στυφλος*, also written *στιφρος*.†

\* Delle rime in lingua rustica Padovana, p. 7. Venice 1620.

† I and U had often the same sound in Greek; for instance, *σηραγξ*, otherwise *συριγξ*, a cavern; and *στυπος*, in Latin *stipes*, a stick or club.

to *Stuff*. *Stuffy*. to *Stifle*.

*Stuffy*: very crowded, stuffed up. French *estouffé*, *étouffé*.

To *Stuff* is the Lat. *stipare*. The Greek *στυφειν* is also related (see the preceding article). *Stified* also answers to the French *estouffé*.

*Examples*: — “*stipatum tribunal*,” a crowded court of justice. “*Vesselx estuffez de gens darmes et archers*”—vessels crowded with troops. —(*Norman French*.)\*

### *Scurrility*.

From the Latin *Scurra*: a word which has various meanings—all of them bad.

It probably comes from *σκωρ* (in Danish *skarn*), mud, filth, &c.: whence *σκερβολλειν* is derived (see p. 311), and also perhaps *σκορακιζειν*, both verbs denoting the use of *scurrilous* language.

to *Sweep*. a *Swoop*.

To *Sweep* is related to the Latin *Scopa*, a broom, exactly as to *swim* is related to *scum*, which rises and swims on the surface of a liquid (see page 84).

From *sweep* is derived a *swoop*.

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\* Proceedings of the Privy Council, II. 81.

At one fell *swoop*.—(Shaksp.)

The Eagle at a *swoop* carried away, &c.—  
(*L'Estrange*.)

Johnson, however, did not perceive the etymology of this word.\*

It is chiefly used of large birds of prey. Shakespeare speaks of “*sweeping* with swift wings.” And so in German: “*der Adler Odins mich umschwebt*.”

#### *Catherine.*

Perhaps originally from the Greek *Καθαρη*, pure, chaste; whence the diminutive *Katharina*.

#### *Héloise.*

*Héloise* is the feminine of *Louis*, and therefore the same with *Loyse*, *Louise*, or *Louisa*.

*Louis* was formerly written *Hlouis*, *Hlovis*, *Clovis*, &c. &c.

#### *Gum Mastic.*

*Gum Mastic* is so named, because it is *masticated*, or chewed. See the account given of it by Mr. Hogg,† who, however, does not notice this curious etymology.

“It is obtained by making incisions in the

\* He says that it is “probably formed *from the sound*.”

† Hooker’s *Journal of Botany*, vol. i. p. 109.

bark, from which it exudes in drops, or tears, and soon concretes by the heat of the sun.

“The Turkish *belles* keep up the ancient custom of chewing it, in order to preserve the gums, clean the teeth, and give an aromatic flavour to the breath. Martial mentions mastic toothpicks. The gum is called by Dioscorides *Μαστιχη*.

“It was used for a dentifrice—*μιγνυται σμηγμασιν οδοντων*. Being chewed, it gives a sweet scent to the breath—*στοματος ευωδιαν ποιει διαμασσωμενη*. The modern Greeks call it *Μαστικα*. In Sicily it is called *Mastice*.”

Here we have a curious instance of a Greek word directly borrowed from the Latin language.

### *Eyas*.

An old name for a Hawk. It was indifferently written *an Eyas*, or *a Nias*.

In the same way, people said indifferently *an adder*, or *a nadder* : *an eft*, or *a newt*.\*

A *Nias*, in old Italian *Niaso*,† is certainly the Latin *Nisus*, a hawk, of which no etym is to be found in Valpy's Dictionary.

\* And so in French, *un nombril* for *un ombil* or *ombil* (umbilicus).

† Florio's Dictionary.

Cotgrave says: "a *nias* falcon, *niard* in French."

*Gruff.*

*Gruff*, rude in manner, is the Holl. *grof*: Germ. *grob*. It is also connected with the word *rough*, and the Latin *rudis*.

*Groove.*

A *Groove* is a very small *channel* which is *graven* or hollowed out on a surface.

From the Holl. *groeve*, a groove; also a ditch (in Germ. *grube*); also a subterranean cavern (in Germ. *gruft*).

*Grub.*

A *Grub* is so named because it *grubs* (that is, digs or burrows) in the earth. Germ. *grube*, a mine: *gruben-arbeit*, the working of a mine.

*Eglantine.*

The *Sweet-briar*: or any other pleasant flower. The etym is doubtful.

*Ayglantine* (from *aigle*) is a French name for the *Aquilegia*, which we call "*Columbine*," not regarding what Horace says:—

"nec imbellem feroces

Progenerant *aquilæ columbam*."

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But perhaps the real Eglantine was the *honey-suckle*.

Theocritus's goats were fond of a certain plant called *Αιγιλον* (from *Αιξ*, a goat), which was perhaps the *Caprifolium*, *Chèvre-feuille*, or Honey-suckle.

ΤΑΙ ΜΕΝ ΕΜΑΙ ΚΥΤΙΣΟΝ ΤΕ ΚΑΙ ΑΙΓΙΛΟΝ ΑΙΓΕΣ ΕΔΟΝΤΙ.

*Theocr.* v. 128.

*Αιγιλον* in English letters would be *Eglon*; and from *Eglon* we easily obtain the diminutive *Eglantine*.

*Tansy. Pansy.*

There appears in autumn a tribe of plants of the composite family, having for the most part yellow flowers, and called in English *everlastings*; in French *immortelles*. The Greek name for the *Everlasting* is *Athanasia*, which has been corrupted into *Tansy*, in the following manner.

The first vowel in *Αθανασία* was dropped through careless pronunciation: then the TH was sounded like a hard T, as in German.\* The word thus became *Tanasy*, and by a still further contraction, *Tansy*.

This etymology is important on another ground:

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\* Thus, for instance, the Greek *Θηρ* is in German *Thier*; but it is pronounced *Tier* (that is, like *tear* or *tier* in English).

because it affords a clear and indisputable proof that the word *Αθάνασία* was *so* accented, and not as *Αθανάσια*.\*

The plant now called *Tansy* is not, accurately speaking, one of the *Everlastings*; it is, however, very closely allied to them.

The genus has been named *Tanacetum* by botanists.

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As we have found that *Tansy* is derived from *Tanasía* or *Tanacéa*, we are led to conjecture that *Pansy* may be derived from *Panacéa*: and the truth of this conjecture is almost certain. For the *Panacéa* of the Greeks was a most celebrated herb: its name *πανακεια* signifying *All-heal, tout-sain, tutsan*, a remedy for all diseases and sorrows: hence the name of Pansy. If any one doubts it, let him consider the other name of the Pansy, which is *Heart's-ease*, implying that it is a *cure for all woes*.†

The French etymology of Pansy (*pensée*, a

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\* It is well known that *Alexandria* was accented on the penultimate, and not *Alexándria*, as we now call it. The female name *Sophía* (wisdom) retains the true accent of that word.

† As this etym of *pansy* from *panacea* was first suggested to me by the analogy of *tansy*, I am glad to find that Johnson has fallen on the same conjecture.

thought) is very beautiful, but it is not the true one.

*Oil.*

*Oil*: in Greek *Elæum*, ελαιον: Anglo-Saxon *Æl*, or *Ele*, whence the verb to *an-ele*, or anoint.

These words are derived, as I think, from the old European term *Il*, meaning *Fire*.

This is still found in the Danish (*Ild*, fire), but slightly disguised by a superfluous D added at the end, according to the fashion of that language.\*

The ancient Asiatics appear to have worshipped the Element of Fire by the name of *Il*, or Ηλ: a worship which other nations transferred to Κρονος, Ηλιος, &c. But I must defer this subject to another occasion.

*Eel. Lamprey.*

*Eel*: in Anglo-Saxon *Æl* and *Ele*; which words also mean *Oil*. It is evident that the *eel* was so named because of its *oily* nature.

*Lamprey*, from λαμπρος, because it is shining, oily, slippery, &c., &c.

Λαμπρος is from λαμπω, to shine: whence

\* So they say *skind* for *skin*; *mand* for *man*. And so *chiel* in Scotch, for *child* in English.



also a *lamp* is derived, which burns by means of *oil*. Thus the names of the two fishes are brought into connexion.

### *Map.*

A *Map*: Ital. *Mappa-monda*, quasi *mappa mundi* in Latin (literally "sheet of the world"): we still say that a map is published in so many *sheets*.

*Mappa* and *Nappa* are the same word, which is a most curious instance of the permutation of M and N.\*

Lat. *Mappa*, a tablecloth. Ital. *Nappa*, a tablecloth, a *Nap* (whence our diminutive *Napkin*). *Nappa-mondo*, a map of the world.

These are the old Italian forms (see Florio's Dictionary).

### *Mat.*

A *Mat*, in French *Natte*, is another curious instance of the permutation of M and N.

### *Towel. Mantle. Nap.*

*Towel* (*toalla* in Spanish) is connected with the French *toile*, a cloth; Lat. *tela*, cloth, whence *man-tele*, a towel (literally, *hand-cloth*).

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\* So *Mespilus*, *Nespolo* : *Nasturtium*, *Mastuerzo* : &c., &c.

...tonsisque ferunt *mantilia* villis.

*Virg.*

.....villis *manetele* solutis.

*Ovid.*

This word is also used in the sense of *mantle* or cloak.

“Nec mendaciis mihi *mantelium* est meis”—I have no cloak for my knavery.—(*Plautus.*)

*Nap*, the fine surface of cloth: perhaps from the Ital. *nappa*, cloth.

to *Cloy*. *Clay*.

Johnson derives this word from the French *enclouer*, to nail up; but this is quite erroneous.

To *Cloy* is related to the following words: to *clog*: Dan. *Klæg*, sticky, slimy: to *cleave* to a thing, or stick to it: *Clay*, or slime, in Anglo-Saxon *clæg*; so called because it *clogs* the feet of the walker, and *cleaves* to them.

*Clogs*.

*Clogs* are probably so called as being *clog-shoes*, or shoes used in walking through the *clog* or *clay* (Anglo-Saxon *clæg*).

to *Cling*.

No doubt *Clægan* was one of the old Teutonic

words for “to cleave, adhere, stick to a thing,” whence Danish *klæg*, sticky. To *Cling* is the same verb, with the usual insertion of N before G, as in *θιγειν*, *θιγγανειν*: locusta, Sp. *langosta*, &c. &c.

*Clover.*

*Clover*, or *Clover-grass*, Germ. *Klee-blatt*, is so called because its leaves are *cloven in three*.

.....a lass

Than primrose sweeter, or the *clover-grass*.

Gay.

*Runagate.*

*Runagate*, a deserter. This word, according to Johnson, is corrupted from *Renegade* (one who deserts his faith).

The two words have indeed been confused together: nevertheless I believe that a *runagate* is a genuine old English word, being the same as a *runaway*. For every one knows that a *way* was formerly called a *gate*: thus East-gate, West-gate (names of streets): *other-gates*, for *other-ways*, or *otherwise*.

“When Hudibras, about to enter  
Upon *another-gates* adventure.....”

In Psalm lxxviii. 6 we read: “He letteth the *runagates* continue in scarceness.”

In this passage, instead of “*runagates*” others translate “rebels,” or “apostates,” or “renegades.”

It is possible, indeed, that the word *renegade* (F. *renégat*) may not be genuine, but may be only the word *runagate* disguised in a Latin dress (which has happened to so many words—an effect of the *half-learning* of the middle ages). For if it be indeed the Latin participle *renegans* (one who denies), why has the passive *renegatus* been substituted? Moreover, I believe the verb *renegare* is not found in any Latin author.

If, however, *renegade* be a genuine word, then we must admit that *two different words*, being alike in sound and also of the same import, have become united into one.

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A remark may here be made, perhaps of some importance to philology. The French say *nier* (in Latin *negare*): and they say *renier*; but the Latins do not say *renegare*. And why not? Because the verb *renuere* (to deny) has supplanted *renegare*. The verbs *renuer* and *renier*, meaning the same thing, were too much alike to be *both* retained in use. The grammarians derive *renuo* from *nuo*, to nod the head, to make a sign of refusal. *Abnuo* and *abnego* were, however, both

retained in use, meaning nearly the same thing: as, "*Abnueram bello Italiam concurrere Teucris,*" and "*Jupiter abnegat imbrem,*" where we should rather have expected *abnuvit*, since the *nod* of Jupiter was so famous.

*Asgal.*

An *Asgal*, in the dialect of Shropshire, means a newt, or small lizard: it is sometimes written *Askel* (Halliwell's Dictionary).

It is truly remarkable that the Greeks had the same name for a lizard, viz. *Ασκαλαβος*.

*Stern.*

Anglo-Sax. *Styrn* (stern or severe). Concerning the relations of this word I find nothing satisfactory mentioned in the dictionaries.

Perhaps the following view of it may be taken.

The Latin word *Austere*, that is, harsh, sour, severe, was written in old English *Austern*. The following examples of it are quoted by Halliwell.

.....but who is yond,

That looketh with sic an *austern* face?

*Percy's Reliques.*

To answer the aliens with *austere* words.

*Morte Arthure.*

*Stern*, therefore, may be an abbreviation of *Austern*.

*Saturnine*.

Johnson explains this word “gloomy, grave, melancholy: supposed to be born under the dominion of Saturn.”

But the name of Saturn sometimes conveys the very opposite ideas (happy, golden, &c. &c.), as Johnson himself says, and quotes the line:

“Augustus, born to bring Saturnian times.”

Here, then, we meet with a contradiction, and find the most opposite characters attributed to the *rule of Saturn*.

But since *Saturnine*, in the sense of “gloomy, grave, severe of temper,” appears not to be an ancient or classical word, it may, perhaps, not unreasonably be deemed the coinage of some *bel esprit* in the middle ages, who fancied that the Anglo-Saxon adjective *Styryn* (English *Stern*) was derived from the name of *Saturn*, and alluded to the morose qualities of that planet: and who therefore altered the word *Styryn*, as he supposed, into the *correcter* form of *Saturnine*. This, however, is mere conjecture. If the word is genuine, we owe it to the alchemists.

*Garret.*

From the French *Garite* (Johns.). This word, now spelt *guérite* (Span. *garita*), signifies a watchman's turret. It is the German *Warte* (whence *Sternwarte*,\* an observatory, literally "star-tower").

The verbs to *ward* and to *guard* are related to this; also *regarder* in French, and *guardare* in Italian, which means to watch, or look out attentively.

In Span. *Guardilla* is a garret, from *guardar*, to watch.

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The French *galeatas*, a garret,† is of doubtful origin; but it is probably a singular noun, formed from the Spanish plural word *garitas*, the watch-turrets, the top of the building.

For just in the same way the French singular noun *un cadenas* is derived from the Spanish plural *cadena*s, fetters.

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\* Tycho Brahe's observatory, which bore the magniloquent name *Uraniborg* (quasi *ουρανου πυργος*) might have been named *Stargard*, with the same meaning in a northern tongue.

† Ménage gives a whimsical derivation for *galeatas*. He fancies it a corruption of *Valetostasium*, i. e. "the station or habitation of valets." But he gives no evidence of this semi-barbarous term having ever been in use.

*Carrick.*

Span. *Carráca*, a large ship of burthén, sailing slow. From the Ital. *caricare*, to load.

*Caricature.*

The etym of this easy word has been absurdly mistaken by Spelman,\* and being omitted by Johnson and others, may as well be given here.

*Caricatura*, Ital. a drawing much *charged*, *overcharged*, or exaggerated. From *caricare*, to charge.

*China.*

The Chinese are the Sinæ of the ancients.

I find the following words in Morrison's Chinese Vocabulary.

*Chung-kwok*, China (literally, the middle kingdom).

*Tong-yun*, a Chinese (literally, man of the Tong dynasty).

*Tong-wa*, the Chinese language.

These words seem to have little or no resemblance with the name "China," by which the country is known to Europeans. But I also find in Morrison, *Teen-chew*, China (literally, Celestial Dynasty), derived from *Teen*, Heaven; and in

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\* *Vide* addenda to Lemon's Dictionary.



another author I find it stated that the Chinese empire is called by the natives *Tien hia*, derived from *Tien*, Heaven.

This being the case, I think it possible that the word *Teen* or *Tien* may have given its name to *China*,\* more especially as the *Sinæ* are called by Arrian the *Thinæ*.

### *Ear of corn.*

It is evident that an *Ear of Corn* was not so named from any resemblance to the *ear*, or organ of hearing, but that it must have had some quite different origin.

Now if we consider the Latin term for it, namely *Spica*, we see its resemblance to *Spiculum*, which means an *arrow*; and if we consider this a little further, we see that it is not at all casual, but that it is an intentional metaphor, and, in truth, a very just and natural one.

For the rising crop is like a field covered with little spears.

\* T before I has nearly the same power as the English *Sh* or French *Ch*, as for instance in the words *action*, *portion*.

In old Latin MSS. *tio* and *cio* are used almost indifferently.

And so we have from *vitium*, *vicious*: *spatium*, *spacious*: *gratia*, *gracious*.

Many passages of the poets allude to this resemblance.\*

So in English we speak of *blades* of corn, from this resemblance to miniature sword-blades (see the article *Blade*, page 123).

From what precedes, I think there can be no doubt that the phrase "an *Ear* of corn" originally meant "an *Arrow* of corn," i. e. a single *Blade*, *Spiculum*, or *Spica*.

But this conjecture becomes more certain, when we recollect the name for an *arrow* in Anglo-Saxon, namely *Earh*; whence comes the derived term *Earh-fere*, a quiver (literally, an *arrow-bearer*).

It is plain, then, that the "*Earh* of Corn" must have been the blade itself, or the single spikelet.

Now as a true etymology usually confirms itself in various ways, so in the present instance we have further confirmation. For, following the same metaphor, our ancestors called a bundle of twenty-four arrows tied together, a *Sheaf* of *arrows*, from its resemblance to a *sheaf* of *Ears*,

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\* .....strictisque seges mucronibus horret  
Ferrea.....

*Virg.*

or spikes of corn. And in the middle Latin it was called *garba*, a sheaf.

“Unam *garbam* sagittarum, scilicet XXIV sagittas.”

Another proof that the metaphor of an *arrow* was really intended, is this: that an *ear* or *spike of corn* is said to be *bearded*: and so also an *arrow* is said to be *barbed*, that is, *bearded*.

*Pasco. Pascal. Noel. Christopher. Toussaint.*

*Paskou* is a Christian name, used in Bretagne for one born on Easter day.

The French name *Basque*, often given to a servant, probably had at first this meaning, and not that of “a native of the Basque provinces.”

*Noel* signifies one born on Christmas day; *Christopher*, one born on Good Friday, that being the day of the Great Sacrifice, the Christ-Opfer (see page 108, where I have treated more at large of this remarkable etymology).

And *Toussaint* signifies one born on All Saints' Day, the first of November.

*a Hold. the Hold of a Ship.*

It will be said that the *Hold of a ship* is so called simply because it *holds* the cargo, and requires no further explanation.

It was, however, originally the same word as the *Hull* of the ship, the final D being added, as in *man*, Danish *mand*; and many other words.

A *Hull* means a shell, an outside covering, hollow in the inside. It is closely connected with the words *hollow* and *hole*, and with the German *hohl* (cavus), *hülle* (an envelope or covering), and the verb *hüllen*, or *einhüllen*, to enclose or conceal.

But, nevertheless, this word has been *influenced* or *affected* by the verb "to *hold*," which has easily and naturally coalesced with it, and it affords a good example of this mutual influence of words.

Another instance may be seen in the expression "the *Hold* of a wild beast" (see Johnson's Dictionary), which is more usually called "the *Hole* of a wild beast," or his den or cave.

The foxes have holes, and the birds of the air have nests.—(*Matth.* viii. 20.)

The Lion filled his holes with prey, and his dens with ravin.—(*Nahum* ii. 12.)

While, on the contrary, we say the *Hold* of a Chieftain, or his *stronghold*.

The Douglas in Tantallon hold.—(*W. Scott.*)

The mighty men of Babylon have forborne to fight: they have remained in their holds.—(*Jeremiah* li. 30.)

The two ideas are sometimes still more strictly united, or perhaps we should say confused.

“David therefore departed thence, and escaped to the *cave* Adullam.

And the prophet Gad said unto David: Abide not in the *hold*; depart, and get ye into the land of Judah.”—(1 *Samuel*, cap. 22.)

In chapter 24 we are told that David took refuge in a *cave*, in the wilderness of Engeddi. Verse 8—David arose, and went out of the cave, and had an interview with Saul. Verse 22—Saul went home, but David and his men “gat them up into the *hold*.”

In the 2nd Book of Samuel, cap. 23, 13:

“They came to David unto the *cave* of Adullam. And David was then in an *hold*.”

Since a prison is often both a *stronghold* and a subterraneous *cavern*, it is evident that it unites both these ideas completely.

A *Hold* means a *prison* in the following passage:—

“The priests and the Sadducees came upon them; and they laid hands on them, and put them in *hold* unto the next day; for it was now eventide.”—(*Acts*, cap. 4.)

*Hell. Hela.\**

Great part of what has been written in the preceding article may be applied to the illustration of this important word. Thus, for instance, there is the closest connexion in German between *Hölle* (Hell) and *Höhle* (a subterranean cavern).

In considering the origin of the word *Hell*, meaning the place of departed Spirits in the invisible world, it will be well to observe how often it is compared to a bottomless pit, or *cavern*, or gulf; and also to a *prison*:

Satan shall be loosed out of his prison.—(*Revelations, cap. 20.*)

He went, and preached to the Spirits in prison.—(1 *Peter* iii.)

And as the Greeks used the term *Hades* (or *αἰδώς*, the *Hidden*, the *Invisible*), so the Teutonic verb *hüllen* means to conceal or hide.

Thou wilt not leave my soul in *hell*, neither wilt thou suffer thy Holy One to see corruption.—(*Ps.* xvi. 10.)

Whom God hath raised up, having loosed the

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\*.....the road

That led to *Hela's* dark abode.

pains of death, because it was not possible that he should be *holden* of it.—(*Acts* ii. 24.)

Here the English translator was thinking of a *prison* and *bonds*.

*the Water of a Jewel.*

We are so accustomed to this expression, that when we hear it, it does not strike us as at all inappropriate; the resemblance being supposed to refer in some way to the *sparkling* of water, or to its *transparency*.

I think, however, that the phrase may owe its origin to a mistake.

Our Saxon ancestors probably were wont to say, “a precious stone of the finest or of the purest *hue*,” using the Saxon word *hiw* (colour), which was pronounced *hue*, as in modern English. But the Anglo-Normans, not well understanding the Saxon tongue, supposed this phrase to mean “a precious stone of the finest *ewe*,” that is, of the finest *water*. For in Norman French and old English water is called *ewe* (whence we still have the derived word *ewer* for a vessel to hold water).

And since the sparkling of a diamond resembles the sparkling of water, though much excelling it in brightness, this expression had a certain degree

of meaning and propriety, enough, at least, to permit its usage to become established.

*Yule.*

In Brand's Popular Antiquities, vol. i. p. 258 of the new edition of Sir H. Ellis, we read: "I have met with no word of which there are so many and such different etymologies as this of *Yule*, of which there seems nothing certain but that it means Christmas."

I will therefore add a few observations to what I have already said on the subject.

It is remarkable that both Midwinter and Midsummer were called *Jule*, *Iule*, or *Yule*, Midsummer, however, being now slightly altered from *Jule* into *July*.

To this it will be said, however, that this month was so named in honour of Julius Cæsar. No doubt it was: but what made Cæsar's friends first think of doing so? The fact of its being so called already in some parts of the Roman empire. For this made it easy to bring the name into general use. And proofs of the *prior use* of the name can be produced. It therefore seems reasonable to inquire what resemblance there is between *Midwinter* and *Midsummer*; which should cause both to receive the same



appellation? The resemblance is, that at each of these periods there is a *solstice*: that is, the *Sun* then *stops* in his course towards the North (or the South) pole, and turns towards the opposite pole. On Midsummer day he has reached his extreme point towards the North, for that reason called the *tropic*, or *turning-point* (from the Greek *τροπεῖν* or *τροπεῖν*, to turn round, or return). Now, in the old Northern languages they employed the word *Wheel* to express this turning point, and since *Wheel* was then written in different dialects *Hiul*, *Hjul*, and so forth, it agrees well enough with the name of *Yule*, otherwise *Iul*, *Iol*, &c. to render it not improbable that such may be the genuine meaning of the term *Yule*.

This etymology is suggested by the words of Beda (de Rat. Temp. cap. 13)—

“December *Guili* vocatur. *Guili à conversione Solis* in auctum diei nomen accipit.”\*

And it agrees with the valuable remarks of Court de Gebelin, quoted in Brand, p. 261.

It may be conjectured that the custom of gathering Mistletoe (French *Gui*) at the season of Yule had its origin in the great resemblance

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\* Brand, p. 260.

of its name *Gui* to that of the month *Guili*; for our ancestors (and all the ancients) delighted in such verbal allusions.

In Brand's work, p. 249, the following is quoted from Borlase's *Antiquities of Cornwall*, p. 91. "When the end of the year approached, "the old Druids marched with great solemnity "to gather the *mistletoe of the oak*, in order to "present it to Jupiter, inviting all to assist at "this ceremony, with these words: 'the new year "is at hand, *gather the mistletoe.*'"

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Another instance of a custom originating in such a verbal allusion, is little known, although exceedingly obvious, and its extreme simplicity may perhaps to some persons be a cause of doubt.

On Christmas day it is an old custom, still remaining in full vigour, to dress the churches with branches of the Holly tree; other ever-greens are now added, but the Holly is the genuine and good old fashion. Now, what is the reason of this? Chiefly because its name "Holly tree" *sounded* like "Holy tree." The two sounds are interchangeable in our language. Witness the word *Holiday*, which we always pronounce

*Holly-day*, and not *Holy-day*, though it means the latter.

In the accounts of St. Laurence's parish, anno 1505, we read,\* "*Item*, payed for the Holy Bush against Christmas, *twopence*." *Ibid.* we find other payments for "Holy and Ivy at Christmas."

At page 26 I suggested a different etymology, viz. that *Yule* was an old name for the Sun himself, being still so called in the Celtic.

Mallet says the same†—"They called it *Yule* from the word *Hiaul* and *Houl*, which even at this day signifies the *Sun* in the languages of Bretagne and Cornwall."

*Orbis* in Latin signifies any thing round; it embraces both the ideas of the Sun's disk (and consequently the Sun himself), and that of a *wheel*. It is therefore not impossible that the different etyms of *Yule* may ultimately be found to flow together into one notion of the *Sun wheeling round*. The Greek *Κυκλος* also unites the ideas of *wheel* and *circular disk*: and both these ideas connect themselves with the *Sun*. Here a curious circumstance may be alluded to,

\* See Brand, p. 286.

† Northern Antiquities, vol. ii. p. 68, quoted in Brand, p. 260.

which connects itself with the tales and allegories of the earliest Hellenic or Pelasgic poetry.

The original *Κυκλωψ* of the ancient Greek mythology was the Sun himself. He was the Giant—the Great Artificer—the Celestial *Ἡφαιστος*—the *Κυκλωψ*, or Round Face—the Single Eye.

*Ἡελιος θ' ὅς παντ' εφορας.*

*Hom. Il. γ.*

The rude portraits of the Sun in very old books (doubtless handed down from a much greater antiquity) explain the matter perfectly. We have only to look at his jolly round face and features, surrounded by the rays which formed his golden hair,\* to understand why the simplicity of early ages called him *Κυκλωψ*, the Round Face.

But now, to return to the remarks of Court de Gebelin, quoted in Brand, p. 258, they are followed by a criticism deserving of attention. It is as follows.

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\* *Φοιβος ακερσικομης*, "Phœbus, whose locks are never shorn." In imitation of whom, the Gaulish and Gothic kings, who pretended to be "Children of the Sun," never cut their hair.

Thus, for instance, *Cymbeline* means *Child of the Sun* (*Cyn*, child: *Belin*, the Sun, or Apollo. *Cunobelinus*).

“ Our author goes on, where I think we  
 “ cannot with safety follow him, to state that  
 “ it is probable ‘that July, *which follows the*  
 “ *summer solstice*, has had its name from hence.’  
 “ This is a striking instance of proving too  
 “ much: for July and August are certainly  
 “ Roman names of months. It is the rather to  
 “ be regretted that our learned foreigner should  
 “ have done this, seeing that he had already  
 “ exhibited such a convincing parade of proof,  
 “ that it must appear like scepticism to doubt  
 “ any longer of the true origin of this very  
 “ remarkable word (*Yule*).”

Now, in answer to this I can only say, that long before I ever met with this quotation from Court de Gebelin, I had from strong independent proof arrived at (or rather had been forced to) the conclusion, that the months of July and August had those names (or at least names of *very similar* sound) before the birth of the Roman Emperors Julius Cæsar and Augustus. Not indeed at Rome, but in other parts of the Roman Empire. And that this was the reason why their courtiers and flatterers first thought of giving these names to the Roman Quintilis and Sextilis (a piece of flattery difficult to imagine without some motive). And that this was the

chief reason also why the change succeeded so well, while a similar change attempted by Domitian failed entirely.

See some remarks in the article "*August*," page 185 of this volume. That article was not only written, but printed off, before I met with C. de Gebelin's observations on this curious point, and even now I am unable to consult the original, and know not what additional evidence he may have brought forward. Assuredly his hypothesis can no longer be disposed of as "a striking instance of proving too much:" it may perhaps turn out, on the contrary, to be "a striking instance" of a successful conjecture. At any rate I am glad of his support in so difficult an argument.

It does not seem ever to have occurred to the objectors, that *both* facts might be historically true, and were by no means contradictory to each other; namely, that the Gauls had *always* called the month of Harvest *Eaust*, *Aust*, or something similar, and that Augustus afterwards gave it the full sonorous pronunciation of his own name in Latin. Why should not this have been the case? Who doubts that the uneducated people in the provinces called their Emperor, in common parlance, *Aust*, *Aost*, and so forth? Witness the

names of cities, *Aosta*, *Autun*, and the name of *St. Austin*. Those who so pronounced, must speedily have remarked that the Emperor and the month had the same name. The decree of the Roman Senate only *adopted this idea*, and legalised the matter.

*Job's tears.*

The name of a well-known plant.

The old author Tragus tells us that Dioscorides\* has named a plant *Juno's tears*.

Hence it is not unlikely that some other plant was named *Jupiter's tears* or *Jove's tears*: which some writer of the middle ages has altered into *Job's tears*.

Many other plants have received their names from the gods and goddesses, as flos Jovis:  $\Delta\iota\omicron\varsigma$   $\alpha\nu\theta\omicron\varsigma$  (*Dianthus*); barba Jovis; speculum Veneris; capillus Veneris;  $\Delta\iota\omicron\varsigma$   $\kappa\nu\alpha\mu\omicron\varsigma$ ; sanguis Mercurii.†

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The two last names are curious instances of the extraordinary changes which the names of

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\* See Tragus, p. 211. I cannot find such a passage, however, in Dioscorides.

† These are the *Agrostemma flos Jovis*; *Anthyllis barba Jovis*; *Campanula speculum*; and *Adiantum capillus Veneris*.

plants have undergone, owing to ignorance and carelessness.  $\Delta\iota\omicron\varsigma$   $\kappa\upsilon\alpha\mu\omicron\varsigma$  has been corrupted into  $\delta\omicron\varsigma$   $\kappa\upsilon\alpha\mu\omicron\varsigma$ , or *Hyos-cyamus*; thus substituting a *hog* for *Jupiter*. Sanguis Mercurii was also called *sanguis mustelæ*, or *weasel's blood* :\* now, the curious reader will inquire, what had *Mercurius* to do with *mustela*? The answer is easy:—both names of the plant are from the Teutonic *Hermin-blut*; the first part of which offers the ambiguous meaning, *Mercury*, or an *ermine* (in old French *hermine*), *mustela*.

*to Droop.*

To *droop* is to *drop* the head. This simple etymology must have escaped the notice of those who have sought to derive the word from the Greek verb  $\rho\epsilon\pi\epsilon\iota\nu$ .

*Asparagus.*

Asparagus, in Greek  $\text{Ασπαραγος}$ , has nothing to do with  $\text{ασφαραγος}$ , the windpipe, though the two words resemble so nearly (and in the Attic dialect are the same).

$\text{Ασπαραγος}$  means not only the plant commonly so called, but also, according to Passow, any

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\* See Tragus, p. 211.



small branches of other plants having the same general appearance.

Branches were used by the ancients for sprinkling liquids in holy lustrations. The Hebrews used *bunches of hyssop* for that purpose, dipped in water or in blood.

In French *Aspergès* is a holy-water-sprinkler, from the Latin *aspergere*, to sprinkle, and there can be little doubt that *Asparagus* is the same word. It was then a Latin and not a Greek word, and it originally meant any branch employed for holy aspersions; for which the *asparagus* in particular is very well suited from the great number of its slender, waving, and delicate branchlets.

*Succory. Scorzonera.*

*Succory* is the Latin *Cichorium*.

.....me pascunt olivæ,

Me *cichorea*, levesque malvæ.

*Hor.*

Hence the diminutive Cichoriola—Schoriola—Scariola; the *Lactuca Scariola* of Linnæus, meaning “*little Succory*.”

Again: from Cichorion (or Schorion) we have

the diminutive Schorionella,\*—since corrupted into *Scorzonella*, or *Scorzonera*.

*Scorzonera* is a culinary herb, with milky juice, having yellow composite flowers, and of a nature very analogous to the succories and lettuces: hence I think the above is its true etymology.

It is generally however derived from *Scorza nera* (black bark). This would be a good name for a tree, but how does it apply to the *Scorzonera*, which is a small green herb grown in kitchen-gardens?

*Viburnum. Vine. Woodbine. Hopbine. Bryony.*

Verùm hæc tantùm alias inter caput extulit urbes,  
Quantùm lenta solent inter *viburna* cupressi.

*Virg.*

Perhaps the same with *Viorna* (a species of *clematis*); for this would give as great a contrast as possible with the erect and towering cypress.

*Viburnum* and *Viorna* have been usually derived from *Via*, a way or journey: hence the *viorna* or *clematis* tribe are popularly named “traveller’s joy:” and hence, also, the *wayfaring* tree (which

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\* As from the Spanish *casca* we have *cascara* and *cascarilla* bark.

is quite of a different nature) has been translated into Latin, *viburnum*.\*

But this etymology of *Viburnum* is erroneous; the word really comes from *viere*, to twine, or bind, or interlace. This is the nature of the *viorna*, and of the *viticella* (another *clematis*: literally, *wild vine*, or *little vine*). *Vitis*, a Vine, is derived also from *viere*; indeed, all plants that trail over hedges, or twist round stakes, are called *Vines* or *Bines*, from the verb *bind* or *wind* (closely connected with the Latin *viere*).

As, for instance, the woodbine (*convulvulus*); the hop-bine (generally called simply *bine* by the farmers), and the English wild vine (*Bryonia† dioica*).

It is stated on good authority (Hooker's Journal of Botany), that in ancient works of art the fruit of the vine is often represented, but never its flowers; because these were too insignificant: but that the flowers of the *Clematis cirrhosa* were substituted for them. This proves that the an-

\* It is the *Viburnum Lantana* of Linnæus.

† *Bryonia* is also found written *Bionias*. "Bionias alligat alnos." Hence, I think it is nothing but the northern word, a *Bine*, corrupted into *bryne* or *bryon*. The Latins, indeed, reckoned it a species of *Vine* (the *vitis alba*).

cients considered the *Clematis* to be a kind of *Vine*.

*Ardour.*

From the Latin *Ardor*.

It is not at all surprising to find that the Latin *ardere*, to burn, and the Italian *ardire*, to dare, have *mutually influenced each other* (at least, in modern usage and writing), since the two ideas are so analogous and suitable to each other, that the mind, in speaking, unconsciously connects them.

“The troops rushed forward with the utmost *ardour*.”

“An *ardent* temper”—“*hot* and *fiery* youth.”

Juvenum manus emicat *ardens*.—(*Virg.*)

“With all the *audacity* of youth”—“*ardimento*.”

“*Burning* courage”—“*ardent* valour,” &c. &c.

But since some may possibly think that *ardire* in Italian is derived from *ardere* in Latin, it may be well to observe that it comes from a different root: for the Italian *ardire* often means cool and deliberate determination (the Latin *audere*), without any notion of hot or fiery courage (the Latin *ardere*). Example: “ebbe l'*ardire* di prendere il veleno”—had the resolution—had the heart—to swallow poison.

*Hard.*

In tracing the affinities of this word through the other European languages, it seems impossible to deny that it is more or less connected with the Latin *Arduus*: thus, “a *hard* matter” is “a *difficult* matter;” and “rebus in *arduus*” are “*difficulties*.” If we say, “the Hebrew language is *hard* to learn,” we also say “it is an *arduous* study.”

I think that the Latins themselves tacitly acknowledge this analogy, for at one time they say: “*rebus in arduis* :” at another—

.....labor omnia vincit

Improbis, et *duris* urgens in *rebus* egestas.

*Audacious.*

Lat. *Audax*, from *Audere*, to dare.

As the learned have not made out the origin of the verb *Audere*, I will observe, that it agrees in a curious manner with the Italian verb *Ardire*, to dare. In fact, it appears to be the same word.

The Italian *ardire* is the old French *hardir*; and similarly *ardito* is *hardi* (bold, courageous); and *ardimento* is *hardiesse* (témérité, audace).

Now, the French *hardi*, *hardiesse*, *s'enhardir*, &c. come from an old European word *Hard* or

*Kard*, meaning the *Heart*, *Καρδία*; and they are analogous to *courage*, *courageux*, *encourager*, &c. (see page 44 of this volume).

In a great number of words, where the Italian and Latin forms slightly differ, the Italian is the original. This only means, however, that the Latin spoken in the provinces was sometimes purer than that spoken at Rome.

### *Syncope.*

*Syncope*, in Medicine, is a Swoon, a fainting fit.

But why this Greek word should have that peculiar meaning is not very evident, and is a subject well worthy the attention of the etymologist.

In the article "*Apoplexy*" (page 179), I have shewn the true meaning of that remarkable word to be *Coup de Soleil*, as it has always been translated in the French language (doubtless from an early tradition of its force and meaning). That article I would wish the Reader to peruse before he reads the present one, else the conjectures I shall have to offer respecting the origin of the term *Syncope* will appear to him, no doubt, somewhat forced and improbable. But supposing him not to dissent from the conclusions of the

former article, I will then proceed to observe that, according to the testimony of medical writers, *Syncope* has often the appearance of Apoplexy, so as to be mistaken for it:—

“When fatal syncope occurs *in the street*, the true nature of the attack is *frequently mistaken*, so alarming an incident being referred to some violent cause, as the rupture of a blood-vessel.”  
—(*Searle on the Tonic System*, p. 127.)

The same author says, that death in such cases is *more sudden* than in apoplexy.

Of course, people in general cannot be expected to distinguish such cases from apoplexy: they will give them the same name. Accordingly our author says: “almost all cases of sudden death are referred to apoplexy:” i. e. by careless observers, or by the mass of mankind.

By what name, then, should we expect such a case of sudden death to be popularly designated? *Coup de Soleil* would be a very likely phrase, in hot weather; but if the weather is cold, and the Sun is evidently not to blame, then it is often called in France, a *Coup de Sang*—“the attack being erroneously viewed as a severe form of determination of blood to the head.”\* Whe-

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\* Searle, p. 121.

ther erroneous or not, our present concern is only with the *popular notions* which may have influenced the choice of the *name*. Now in Old Norman French, or in one of the early Frankish dialects, I take it that *Coup de Sang* would have been written *Sang-coup*, and I beg to ask, whether it is not possible that this word may have been adopted by foreigners, who not having an idea of its meaning or origin, conceived it to be a Greek word, and referred it to the word of that language to which it was *nearest in sound*, namely *συγκοπη*, although *in sense* they were not very similar. I mean, so far as regards the first syllable, the preposition *Συ*; for the second part *Κοπη* (from *κοπτειν*\* to strike) is identical in origin with the French *Coup*, a blow.

Supposing, then, no doubt to exist as to the meaning of the *second* syllable, I would by no means insist that the *first* syllable must have had a reference to *Sang*, or blood: it may have had a different meaning, as we shall see.

But first let me quote another passage from Searle's work (page 120).

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\* *κοπτειν*, to *Strike*, is a very different word from *κοπτειν*, to *Cut*, although grammarians carelessly confuse them.

*κοπτε παι θυραν*—boy, knock at the door!—*Aristoph.*



“Andral, in describing the signs of the *coup de sang*, well describes the symptoms of *syncope* in the following words: ‘The patient suddenly falls to the ground, deprived at once of intelligence, motion, and sensation.’”

Such an occurrence being generally viewed as a case of *apoplexy* (as has been before mentioned), may it not have been called a *Coup de Soleil*? or, in the early Frankish dialects, a *Sun-coup*? There is not the least philological objection to the use of the Teutonic form *Sun* in conjunction with the word *Coup*; for the latter is also from a Teutonic root.\*

Some one will say, that I have proposed *two* conjectures, which therefore neutralize each other, since they cannot be both true. There is, however, no reason why they should not both be admitted. For let us suppose that the ancient form of the word was *Coup de Sonn* (from the German *Sonne*). Soon this word became obsolete in French: the phrase seemed to have no meaning: and, therefore, as generally happened in such cases, got changed into one that *had* a meaning—*Coup de Sang*. Not that we at all deny the existence of the word *συνκοπη*. It is a

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\* *Coup*, Teutonicé a *Cuff*, that is, a blow.

genuine Greek word, but what does it mean? In one of its meanings it is a *term of grammar*, signifying that a word is *shortened* by the omission of a syllable—hence it is a kind of *contraction*. This sense of *συγκοπη* evidently will not help us.\*

Now the Greeks had at their command all the stores of a copious language; they might have found many terms which would have expressed vividly the idea of *fainting* and *sudden death*; why should they *invent* so very unmeaning a term as *Syncope*?

But if they did not *invent* it:—if, in fact, it was a foreign term, which they carelessly adopted, then all is easily and naturally explained; and we may draw the inference that *Sun-coup* must

\* In order to shew how little *natural* connection the verb *συγκοπτειν* has with the notion of *fainting* and *sudden death*, I will annex the meanings which it seems to have in good writers, according to Passow and other Lexicographers. (1.) To cut short. (2.) To knock to pieces, as a storm does the works of men. (3.) To shake violently, as a rough-trotting horse does his rider. (4.) To fatigue greatly. (5.) To ill-use or plague a person. (6.) To cut up. (7.) To wound. All these senses imply *great external violence visibly* inflicted by some one:—none of them are at all suited to express sudden death *without any apparent cause*.

have been the old Teutonic equivalent of the *archaic* Greek *Απλο-πληξίς*.

Moreover, the etyms I have given of Syncope and Apoplexy mutually support each other; since *both* convey the meaning of being *struck down suddenly* by the offended Deity—which, in fact, was the popular belief. They could not account otherwise for such an awful occurrence, than by the personal intervention of the divine power.

### *Cicely.*

*Sweet Cicely.* A kitchen herb: one of the umbelliferous tribe of plants.

Thomson supposes it to be a diminutive of *Cicuta*, hemlock: but surely this is quite erroneous. Johnson does not offer any conjecture.

I wonder they did not see that *Cicely* is the *Σεσελί*, *Seseli* of the Greeks; a well-known name for a genus of *umbelliferæ*.

### *Arrow.*

[*Addition to the article, p. 325.*]

I have said elsewhere that the *Arum* plant (*Αρον* in Greek, *Arod* in Saxon) was probably so named from its *arrow-shaped* leaves. And this idea has been retained in the English term for this and similar plants, viz. *Arrow-root*.

Now, if we suppose that an *arrow* was anciently called *arond*, we obtain, by omitting (as frequently happens) one of the two final consonants, either *aron* or *arod*, the names of the plant in Greek and Saxon.

But if this conjecture is well founded, viz. that *arond* meant an arrow, there can hardly be a doubt that the Latin *arundo* (an arrow) is the same word.

#### *Celts and Goths.*

I think the ancient state of Europe will never be properly understood, until it is admitted that the Celts and Goths were *essentially* the same race. They were divided into many nations, spread over almost the whole of central and northern Europe; and their extreme tribes had not kept up any communication with each other; it is, therefore, not at all surprising that their dialects should have diverged considerably in the lapse of ages, amid the prevalence of much ignorance and barbarism.

The tribes of the Galli inhabited not only Gaul (or modern France) but also North Italy (or Gallia Cisalpina), and great part of Britain, the western part of which is named from them *pays de Galles* (now *Wales*. *Wallia* being the same as *Gallia*).

And the inhabitants of the northern part (the Highlands of Scotland) are still called the *Gael*; and their language the *Gaelic*, or *Gallic*.

On the other hand, the Galli inhabited the central parts of Asia Minor, speaking nearly the same language with their brethren of European Gaul, of which we have many proofs. Their tribes also had the same names, which were very peculiar ones, such as Tectosages and Tolistoboi. They were then evidently fractions of the same people.

That these Asiatics must have differed considerably from the Scotch Highlanders, even in old times, two thousand years ago, and that the *Gaelic* language was spoken very differently in the two localities, who can doubt? What wonder, then, if *now* the chasm is a wide one between the remaining dialects of the Celtic?

The Welsh now call themselves the *Cymry*, whence *Cambria* takes its name. These *Cymry* or *Cimbri* (for it is the same name) had bloody wars with the Romans. At an earlier period, viz. in the year of the City 365, the Gaulish tribes, led by their *Brens* (or *Prince*), took Rome, and destroyed it. They retired from the South, but kept possession of Northern Italy, calling it

*Welsh-land*, which name it has retained to the present day.\*

But long before this time, at the very dawn of history, the Cymry (then called the *Cimmerii*) had attacked and ravaged Asia Minor. Nor did they ever relinquish their conquests entirely, for thenceforth we always find some Gallic nations established in that part of the world. At length it was termed from them *Galatia* or *Gallo-Gracia*.

When to this we add, that the same races peopled the Cimbric Chersonese (or Denmark), we shall have an idea of the vast spread of the Cymry and their Welsh language in ancient times.

Now to say a word about the *Goths*. They were the same as the *Getae*;† and there seems reason to believe that *Catti* was another variation of the name, and perhaps also the *Jutes* of Jutland.

\* The Germans call Italy *Welschland*. It is only in modern times that they have begun to say *Italien*, as being more elegant.

† The change of sound in the vowel is natural enough in German. Whoever will carefully pronounce the name of the poet *Göthe* or *Goethe*, will understand this.

No one denies that *Keltæ* is the same name with *Galatæ*, for they are used by ancient writers indifferently, even in the same passage. And the Galatæ are otherwise called *Galli*.

But what I think has not been observed or brought forward as yet, is the fact, that *Galatæ* and *Goti* may be the same word, according to the usual rules of etymology, and without overstraining them in the least, as may be shewn in the following manner.

Nothing is more frequent in the French language than a change of the syllables *Al* or *El* into *Au* or *Eau* (sounding as O in Italian or English).

*Examples.*—Bel, *beau* : pel, *peau* (pellis) : veal, *veau* : a seal, un *sceau* : Lat. falsus, *faux* : falx, un *faux* : mala, les *maux* : and from sal, *sau-poudrer*, &c. &c.

The examples in which the letter T follows are most to our purpose: *ex. gr.* Altar, *autel* : alter, *autre* : Ital. beltà, *beauté* : altus, *haut*.

This rule is so general in the French language, that it seems to belong to the very nature of their pronunciation.

Now let us treat according to this same analogy the name of the *Keltic* nation.

And since the Italian *beltà* becomes *beauté*,

similarly the *Kelti* become the *Kauti* or *Koti*, that is to say the GOTT.

And the *Galatica* or *Galtica regio* becomes the *Gautica* or *Gotica*, or *Gothica regio*.

### *Gothland.*

The ancients appear to have delighted amazingly in verbal allusions, which to our modern taste seem somewhat insipid; but it must be recollected, that when they were first thought of they had all the charm of novelty.

Gothland is now only part of Sweden, but formerly it included all Denmark.

“Nu er kaullut Danmaurk: en thá var kallat Gotland”\*—“now called Denmark, but then called Gotland.”

*Gotland* signified the land of the *Goths*. But it had another meaning also. A delightful *double entendre* was concealed in it. It meant also “the land of the *Gods*”—and the poets would not fail to profit by the idea when once started.

In Pindar’s days, and earlier, a belief prevailed, that the extreme north of the world was inhabited by a perfectly happy and god-like race of men

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\* See an old story published by Thorlacius in his *Ant. Bor. Specimen quintum*. Copenhagen, 1794, p. 14.



—the *Hyperboreans*. Some considered the real dwelling-place of the gods to be at the North pole—*omne ignotum pro magnifico*.

Nay more, I apprehend that the Goths themselves understood their own name to mean *divine*, that is to say, *divinely-descended*, children of the gods, &c. &c.; a fond imagination, no doubt, yet quite capable of influencing early poetry. And, accordingly, the very chief of the gods, Odin, was held by them to be the first progenitor of the Gothic race: from whom their actual kings were descended.

*Odin* or *Woden* was accounted by the Romans to be their *Mercurius*, whence *Wednesday* or *Woden's day*, is in the Latin *dies Mercurii*, or *Mercredi*. By the Germans he was held to be the greatest of all the gods:—"Deorum maximè Mercurium colunt"—says Tacitus. And so in great part of Asia, at the present day, Buddha is the chief object of worship, and the "day of Buddha" is our "Wednesday."

Those who have degraded Odin to the rank of a mere mortal, appear to have forgotten that one or more of the Gothic kings may very probably have assumed that name, as a great title of honour: just as one of the Ptolemies called

himself Νεος Διονυσος, or *young Bacchus*: and the Roman Cæsar did not scruple to call himself *Divus*, a divinity.

*to Cleave. a Cliff. a Scar.*

The verb *to Cleave* is connected with the old word *Gleyre*, a sword: Fr. *Glaive*: Gaelic *Clay* (in *Clay-more*).

A *Cliff* is from *to cleave*, and only indirectly connected with the Latin *clivus*. So *Saxum* comes from the root *secare*, to cleave or cut; and *rupes* from *rumpere*.

*Scar*, or *Skar* (from the Saxon *sceran*, to shear or cut asunder) is a well-known provincial English word for *a rock*, whence *Scarborough*, *Skerryvore* lighthouse (i. e. *the great rock*), &c. are derived.

The word *Scar*, a rock, is closely connected with *escarpment*, and the French *rocher escarpé*, and the adjective *sharp*, which comes from the old verb to *share* or *shear*, that is, to *cut* (Saxon *sceran*).

The Normans once ruled over Sicily, and a curious instance of the Norse language still remaining in that island, is the name of Cape *Scaranos*, on the South coast; identical with that

of *Scar-nose*, on the coast of Banff in Scotland. The word means "rocky promontory." Even in Russian a Cape is called *Nos*.

*to Share. to Shear. a Shire.*

To *Share* was anciently to *cut*: whence a *plough-share*.\*

When any thing was cut into pieces for distribution, each man took his *share*, that is, his slice or portion.

The following words are also derived from the same root.

A pair of *Shears*.

A *Shire* or County, being the *section* or *division* of the land.

A *Shred* or *Shard*; a *pot-shard* or *pot-sherd*, being a piece cut or broken off.

*Ash tree.*

Connected with the Latin *Hasta*, a spear. Spear handles were made of Ash wood. *Æsc* in Anglo-Sax. means a *spear*† as well as an *ash-tree*:

\* A ploughshare was also called, Teutonicè, a *Cutter*:—whence (*pace virorum doctorum*) the Latin *Culter* and its diminutive *cultellus*, a knife (in French *couteau*) are derived.

† Hence *War* was called *Æsc-plega*, i. e. the play of lances. *Æsc* sometimes meant a *Man* or a *Chief*: for which a mythological

so does *fréne* in old French. “*Brandir le fréne*”—to brandish the spear.\* Hence the old German *franea*, a spear, which the Latins incorrectly spelt *framea*, being probably deceived by the pronunciation of the natives. Tacitus says: “*hastas, vel ipsorum vocabulo frameas, gerunt.*”

### *Ostend.*

At first sight, the name of this city appears to mean the *east end* (*i. e.* of the great canal which goes from thence to Bruges and Ghent).

But since it is evidently the west end, we may suppose *Ost* to represent the French *Ouest*.†

It is certainly inconvenient that *three* points of the compass should have names in the chief European languages so resembling each other, as *Ost*, *Ouest*, and *Aust*.‡ The name of modern *Austria*, for example, might be supposed to refer to the last of the three: but it certainly does not.

reason is given by Bosworth, I think without necessity, since a *Lance* meant a *Knight* in old English also.

\* Roquefort's Dict. of the Romance language.

† *West* has become *Ush* in the name of *Ushant*: Fr. *Ouessant*.

‡ Viz.—*Auster*, the South: whence *adj. Australis*.

*Ost*, in German: *Est* in French: the *East*.

*Ouest*, the *West*.

The opposite ideas of *up* and *down* are expressed in the French language by the very resembling words *dessus* and *dessous*: which is another example of the same kind of defect.

*Names of Places in England.*

*Cold Harbour*.—It has been suggested in the Proceedings of the Philological Society, on the authority of a passage in Pepys, that this name signified a place where *coals* were deposited. It may be conceded that such was the meaning in the instance referred to, and perhaps in some others: but was it the custom to have *dépôts* of coal (that is, *charcoal*) all over the kingdom in ancient times?

*Cold Harbour* means “*shelter from the cold*,” a good name enough for a small inn or public-house in a bleak and solitary situation.

Or, more literally, it meant “the *Cold Inn*.” Not an inviting name, certainly: but in old times people were not so particular, when journeys were always sure to be full of hardships.

Nor are inns always to be judged of by their titles, since one of the best inns in Savoy is named *Mal-taverne*.

But if any one doubts, notwithstanding, our interpretation of “the *Cold Inn*,” we can produce

good proof that such is the meaning. For the name of Cold Harbour is found in Germany as well as in England. The name in German is *Kalten Herberg*; the meaning of which is evidently *Cold Harbour*.\* Such an inn is encountered by the traveller on the road from Basle to Freiburg, &c. &c.

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*The Tuscar Rock*.—The name of this rock has been supposed to prove a visit of the ancient *Tuscans* to our shores. I am sorry to disturb so brilliant an idea; but I must observe that *Scar*, meaning *a rock*, is a well-known British word (see page 376), and that *Tuscar* probably only meant the *Black Rock*, in Celtic *Du-scar*. In this word the adjective precedes the substantive, as in the following examples: *Dub-linn*, the black lake: *Glas-linn*, the blue lake.†

#### *Forgery.*

A smith's *forge*, and the *forging* of useful tools

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\* *Herberg* (French *Auberge*) is the English *Harbour*: whence we say "to *harbour* a person" (receive him: give him lodging, entertainment, &c.)—"to *harbour* a criminal" (shelter him: hide him, &c.)—"to *harbour* a thought" (entertain it).

† *Pont-aber-glas-linn* in North Wales.

or warlike weapons, bears so little resemblance to the crime of *Forgery*, that I cannot believe the one term ever sprung from the other.

Yet, on referring to Johnson, &c. I find no other origin suggested.

The defectiveness of the analogy is indeed manifest. The Articles which the smith *forges* are substantial and genuine: whilst the essential part of *Forgery* is its *falseness*. And yet this notion of *falseness* seems altogether wanting in the original metaphor.

Besides, this figure of speech, as applied to *paper-writings*, is an extremely harsh one: more so than would be allowable even in Pindaric poetry. Can any thing be less like the productions of the smith's forge than bank-notes and bills of exchange? But letting alone this objection, it is sufficient, surely, to consider the two phrases "a man *makes* a Will" and "a man *forges* a Will," to see that they *could not* have arisen from the same *original idea*.

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*Forgery* is derived, as I think, from the old French words *forjurer* and *forjur*,\* which imply

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\* Roquefort's Romance Dictionary.

“falsehood in a court of justice,” or “falsehood in legal matters.”

The man who swore to the truth of a legal deed or instrument, knowing it to be false, was a *forjur*. The step from hence to the modern notion of a *forger* is extremely easy.

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The word *perjury* comes from the same root, which has divided itself into two forms to express two branches of the same original notion, as frequently happened.\*

#### *Purblind.*

To denote the greatness of any quality, the Latin language prefixes *Per*, ex. gr. *per-amplus*, *per-gratus*. The Cornish language prefixes *Pur*, as *pur-wyre*, very true: and this even in words derived from the English. I therefore think that *Pur-blind* may have been one of these Cornish expressions which has been adopted by us.

#### *August.*

In addition to what has been said before, to

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\* Thus, for instance, *Pint* and *Pound* are the same word differently pronounced: the first form of the word being by custom appropriated to *liquids*, the other to *solids*.



shew that *Augst*, *Aust*, and *Host* meant Harvest-time or Reaping-time, *before* the days of Augustus Cæsar, we may quote, not only the Danish and Breton, but also the Dutch language, in which we find *Oegst* or *Oogst*, the harvest: *oogsten*, to reap; *oogster*, a reaper.

Is the time of *Harvest*, then, so decidedly in *August*, that many nations should agree to call “*harvest*” simply “*August*?”

Certainly not: for the German *harvest-month* or *herbst-monat* is *September*. And the Danish *höst-maaned* is *September* likewise. Besides, “*een vroege oogst*” means an early *harvest*. An *early August* could not with propriety be said. And *druiven-oogst* is the *grape-harvest* or *vintage*, and not the *grape-August*; being indeed most usually in October.

### *Round of Beef.*

However appropriate this term may be, it was perhaps at first *suggested* by the circumstance of *Rund* signifying *beef* in the Dutch language. In German *Rind* is an ox or beeve; Holl. *Rund*, whence *rund-vleesch*.

### *to Raze.*

To *Raze* or *Rase* a building, that is, destroy it utterly, is a verb connected with two different origins: viz. first, with the French *raser*, Lat.

*radere*, to erase or obliterate: and secondly, the Spanish *raiz*, a root, bottom, or foundation. “*De raiz*”—from the root—entirely.

“To *raze* a thing” being to *root it out*, destroy it *from the foundations*.

It is curious that “to *raise* a building” has the same *sound* with a *sense* exactly contrary.

### *Ditty.*

*Ditty*; from the Teutonic *dichte*, or *ge-dicht*, a song: *dichter*, a poet: Old French *dit*, a tale, a lay: *ex. gr.* “le *dit* du povre chevalier.”

### *to Endow: Indue.*

Some further remarks may be made on these words. The French *douer* exhibits the verb to *endow* or *indue* in its simplest form: *ex. gr.* “*doué* de toutes les vertus.”

In Latin *Dos* is a *dowry*, but in Holland *Dos* is a *vest* or *garment*, shewing the close analogy between the *gift* and the *investiture* of land or property. The French *endosser*, to put on a dress, and the Ital. *addossare*, are partly derived from *dos* (the back),\* and partly from the old

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\* The notion of *dorsum*, the back, is not essential to the word *addosso*:—*ex. gr.* “non ho danari *addosso* ;”—I have no money *about me*.

word *dossen*, to put on clothes, which verb is still found in the Dutch language.

*Strict.*

Some additional remarks\* may be made on the origin of this word, and of its various meanings in Latin.

The verb *trahere* had a forcible form *strahere*, which has not been properly attended to by philologists. Its participle was *stractus*, meaning “*pulled violently.*” And the participle of *stringere* was *strictus*, meaning “*bound tightly.*”

These participles, *stractus* and *strictus*, being similar in sound (indeed almost identical), and presenting also a great analogy of meaning, soon became confused together, and were used and treated as being *the same word*.

The one meant properly “*pulled forcibly,*” as by a strained or tightened rope.

The other meant “*bound forcibly,*” also by a tightened rope.

These meanings were too near together for the words to continue separate, especially in early times, when languages were for the most part unwritten.

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\* See page 156.

These things being premised, it is perfectly easy to understand now, why a *drawn* sword is called in Latin "*ensis strictus*"—because it was "*è vaginâ stractus*:"—and why leaves *pulled off* from trees were "*folia stricta*"—because they were "*ex arboribus stracta*," or (adding the preposition, though unnecessary) *distracta* ; *abstracta*.

*Strahere*, to draw, is also the root of *Stria*, a line *drawn* upon paper or upon any other surface. In French, une *strie* ; Old German *strik* : Germ. ein *strich* ; Anglicè a *stroke* of the pen.

### *Portrait.*

In a recent lawsuit\* concerning some pictures and portraits bequeathed by a will, the Vice-Chancellor rested his judgment on the true meaning of the word "*Portrait*," as deduced from its etymology. An appeal was made to the Chancellor, and a different etymology brought forward as the true one.

A few observations may therefore be made upon this word.

It is the Old English *pourtrait* : Old French *pourtraict* : Ital. *ritratto*.

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\* *Globe*, November 18, 1844.

The art of *Drawing* is of course from the verb *to draw*.

To *draw* is the Latin *trahere*; Old French *traire*; Ital. *trarre*.

Hence is formed the substantive *tractus*; in French *trait* (formerly *traict*), a *draught*: And hence—

“To *draw a draught*”\* (design a picture), and “a *Draughtsman*” (artist, painter).

To *pourtray* is to delineate (literally, *draw lines*).

The French word *traits* answers to the English *lines* or *lineaments*, Ex. gr.—

“Il a de beaux *traits*.”

Long is it since I saw him,  
But time has nothing blurred those *lines* of favour  
Which he then wore.

*Shaksp.*

Which well appeared in his *lineaments*,  
Being nothing like the noble duke, my father.

*Shaksp.*

When a likeness is drawn extremely resembling, it is said in French to be *trait pour trait* (line for

\* And in several other senses—as horses *drawing* a loaded waggon (a heavy *draught*)—and in monetary affairs—*tirer de l'argent*—*traite sur un banquier* (*draught*).

line). But this does not seem likely to have been the origin of the word *portrait*.

It will be observed that the difficulty of the word is wholly in the first syllable. It is easy to suggest the prepositions *per* or *pro*, in Latin: or *pour* or *par* in French, but neither of them seems very suitable. Let us try a bold conjecture! Perhaps the first syllable is the word *Port*, which means “carriage: air: mien: manner: bearing: external appearance: demeanour.”—*Johnson*.

Their *port* was more than human as they stood,  
I took it for a fairy vision.

*Milton.*

*Portrait* would then mean “delineation of the port”—drawing or painting of the air, mien, demeanour, carriage.

*Alexanders. Tutsan.*

*Tutsan*,\* from the French *Tout-sain*, or *All-heal*. *Panacea* means the same thing in Greek; whence the plant *Panax* takes its name.

*Alexanders*† I suspect to be a corruption of *Alle-sana* (meaning *All-heal* in some Franco-German dialect). *Olus atrum* (its other name),

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\* *Hypericum Androsæmum*, *Linn.*

† *Smyrniolum Olusatrum*, *Linn.*

if we make the very common insertion of N before T, becomes *Olusantrum*, and seems to be only the same word in another dress. A species of *Panax* (the *Opo-panax*) is nearly allied to *Alexanders* in its botanical characters (both are *umbelliferæ*).

#### *Sarsaparilla.*

An herb. We find *Salza-pariglia* in Old Italian (see Florio's Dictionary).

But *salza* is, doubtless, a corruption of *sanza* or *senza*, and the true name was *senza pariglia*, that is to say, *sans-pareil*, or *non-pareil*, or *peerless*.

For, *pariglia* means an equal. The virtues of this herb must therefore have been considerable.

[This etymology appears to be quite new, and yet nothing can be simpler. The word is Italian, but hitherto it has been mistaken for a Spanish word, and derived from *zarza*, a bramble.]

#### *Henbane.*

The natural order of *Solaneæ* contains many plants of poisonous qualities: some of which are said to produce an excitement approaching to madness. Mandrakes, Love-apples, &c., have long been celebrated in histories, both true and fabulous, and the ancients, who did not distinguish plants with any accuracy, have some-

times applied to one kind what belonged to another, of a very different genus, but of qualities somewhat similar.

It appears from what is said by Tragus and others that the Romans called one kind of love-apples by the name of *Mala insana* (literally, *mad-apples*), and that the Germans corrupted the name *mala insana* into *melanzahn*, thus making one word of it. In which corruption I observe, as a casual circumstance, that the last syllable has become *Zahn*, which signifies *a tooth* in German. Now, I have already stated in page 278, that one of the Old German names for *Henbane* was *Rossen-zahn*, literally, *Horses-teeth*. But since the plant has no resemblance in the world to *Horses' teeth*, it remains to inquire what may be the origin of such an appellation? Here a conjecture readily presents itself: namely, that *Rossen-zahn* is a corruption of *Ross-insan*, that is to say, "*equina insania*:" because if this name is literally translated into Greek, we obtain *Hippomanes*: that celebrated, but semi-fabulous poison.

*Hippomanes* quod sæpe malæ legere novercæ  
Miscueruntque herbas, et non innoxia verba.

*Virg.*

Facciolati explains it "*herba quâ comesâ equæ incipiunt furere*"—*the thorn apple*.



Now the *thorn apple* (*Datura* of Linnæus) is a plant of the same botanical order (of *Solanææ*): and it is said to be the plant chiefly used by the poisoners of India to destroy their victims even at the present day!

#### *Causeway.*

*Causeway*: in Old English *Causey*: F. *la Chaussée*. The last syllable of the word, viz. *way*, is perfectly *appropriate*: but is it *genuine*? Perhaps it is only an attempt to *improve the spelling* of the word *causey*. For, the French *chaussée* indicates *causey* to have been the original term in English.

#### *Caltraps.*

Johnson says: “an instrument made with three spikes, &c. &c. . . . . to wound horses’ feet.”

But the notion of its having only *three* spikes appears to have arisen from a misconception of the meaning of the first syllable of the Latin name *Tribulus*.

*Caltraps*, in Old Italian *Calcatrippa*. Lat. *Calcitrappa*.

*Centaurea Calcitrappa*, the well-known *Star-thistle*, armed with formidable spines, is named from its resemblance to this instrument. So also

the plant called Water Caltrops, or *Trapa natans*: and so also is the *Tribulus terrestris* of botanists.

The French name is *Chausse-trape*, which shews the affinity between the Latin *calx*, *calcis*, and the French *chausse*.

As to the etym of *caltrops* or *calcitrapa*, perhaps it is from *calcar* (a spur), on account of the *spines*. Or perhaps it means *foot-trap*, since it is an invention to wound the feet of the enemies' cavalry. Or, since the old Italian name is *Calcatrippa*, perhaps this contains the notion of *tripping up the heels*.

It may be observed that final ER in Northern words often answers to final A in Southern ones: ex. gr. *Dagger*, Span. *Daga*. Upon this principle *calcatrippa* may mean either the *foot-tripper* or the *foot-trapper*.

### *Cockatrice.*

Johnson says: "from *cock* and Anglo-Sax. *atter*, a serpent—meaning a serpent supposed to rise from a cock's egg."

Sir T. Browne also reckons among "*vulgar errors*," the belief "that a basilisk proceeds from a cock's egg hatched under a serpent."\* He

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\* Quoted in Brand, iii. p. 202.

goes on to say: "the Basilisk is generally described with legs, wings, a serpentine and winding tail, and a crest or comb somewhat like a cock."

Thence, perhaps, named the *cockatrice*: unless, indeed, the *name* suggested the *fable* (but the Basilisk of the Greeks had also a crest or royal crown: therefore the fable is, at any rate, very ancient).

I should not be much surprised, if the last part of the name of the cockatrice, viz. *atris*, were a corruption of *acris*.

The *Acris* of the Apocalypse (chapter 9) was a creature altogether symbolical and poetical: agreeably to the genius of Eastern poetry.

These mystic creatures were a sort of *dragons* (since they issued from the bottomless pit). They had *wings*, and *crowns of gold upon their heads*—and their mission was "*to hurt men*."

And was not the poetical *Basilisk* a very similar creation of the fancy?

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It was the *Eye* of the Cockatrice or Basilisk that was so famous and fatal—if he saw you *first*, before you saw him.

Now, in the German language *Ey* signifies an *Egg*: and reversely, in the older English and some of the Anglo-Saxon dialects, *Eg* or *Egg*

signifies an *Eye*. So that the two words must have been liable to great confusion; and thence perhaps arose the superstitious opinion concerning the *egg* from whence the Cockatrice was hatched, and which became *a cock's egg* in the vulgar superstition, because that notion best corresponded with the *name*.

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A cockatrice is the old French *Coquatrix*, Ital. *Calatrice*, which (like the English *Cockatrice*) is used metaphorically in speaking of cruel and wicked persons.

If the Italian *calatrice* is a genuine word (which may be accounted rather doubtful), it seems to be the Latin *calatrix*, a feminine form derived from *calcare* and *calx*, the heel. It may possibly mean a serpent which stings us in the heel—inflicting a painful wound, when trod upon, like the spiked weapon called *Calcitraba* or *Cal-trops* (see the last article). For this kind of serpent was accounted very venomous; see Proverbs, cap. 23 (old translation)—“at last it *stingeth* like a *cockatrice*.”

*to Strip.*

To *Strip*, Germ. *Streifen*.

For instance, *streifen* signifies (1) to strip the

skin off. (2). The same in a slighter degree; to graze the skin, or inflict a wound skin-deep. Here it is worthy of observation, that the participle *streift* and the Latin *strictus* have been very anciently confounded.

“ Qualis setigeram Lucanâ cuspide frontem  
*Strictus* aper.”\*

i. e. grazed: slightly wounded.

(3). *Streifen* means to strip leaves off a tree. Here again we find *stript* and *strictus* anciently confused. “Folia ex arboribus *stricta*.”† The Germans say, Laub, oder Blätter *streifen*.

In the old European languages the syllable *Stri* seems to have denoted *violence* or *rapid motion*, or both combined. Hence these confusions arose. The verbs “to *strike*” and “to *strive*,” and “to beat with *stripes*,” shew other variations of the same primordial root, expressive of violence or injury.

The German verbs *streifen* and *streichen* have also got mingled together: thus, for instance, the phrase “courir ou rôder le pays” is indifferently translated “herum *streifen*” or “herum *streichen*.”

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\* Statius.

† Cæsar.

to *Outstrip*.

The etyms of this word mentioned by Johnson are bad.

To *Outstrip* is the German *Aus-streifen*, to run rapidly, derived from *streifen* (courir le pays) to make a sudden or rapid incursion.

To express the rapid course of animals, the Germans use *streichen* (see the last article) *ex. gr.* die Vögel *streichen* durch die Luft. Der Hirsch *streicht* nach dem Walde.

to *Stretch*.

To *Stretch* is the German *streichen*; as “dies Feld *streicht* bis an den Bach”—this field *stretches* as far as the little stream.

To *stretch away*, or to *stretch forward*, said of stags and other swift animals,\* is also the German *streichen* (see the two examples at the end of the last article).

“To *stretch* one’s speed to the utmost” is a related phrase. But “To *stretch* a string” is rather cognate with Germ. *strick*, cord or string;

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\* Then stretching forward free and far,  
Sought the wild heath of Uam-Var.

and with the Latin *stringere*. It is impossible, however, to draw the line between such phrases.

To *stretch* is also the German *strecken*.

*to Strike a flag.*

To *Strike one's flag*, or simply to *Strike*, comes from the German *Strecken*.

“Das Gewehr *strecken*” is “mettre bas les armes—se rendre au vainqueur.”

*District.*

A *District* answers to the German *Land-strich* or *Land-strecke*, properly a *stretch* of *land*. *Strich Landes* is a country or region: “einen ganzen Strich Landes verwüsten”—to ravage a whole district. *Strich Weges*, a good bit of way.

*Passover.*

The word *Passover* is one of the most important that can become the subject of inquiry: it is likewise a word containing a peculiar difficulty, which I hope to be able to remove. The difficulty is one which must have occurred to many readers of the Book of *Exodus*.

*Exodus* xii. 26—“And it shall come to pass, when your children shall say unto you, What mean ye by this service? That ye shall say, It

is the sacrifice of the Lord's *Passover*, who *passed over* the houses of the children of Israel in Egypt, when he smote the Egyptians."

The reason so plainly stated for the name of the *Passover* is taken from *the English language*. Now, Moses did not write in the English language: consequently, how could he have written such a passage as the above? The difficulty is considerable—the solution not very obvious—and I have known persons of reflection much puzzled with it.

In Hebrew the *Passover* was called *Pascha*. We find in the Hebrew Lexicons, that the *paschal* sacrifice was offered for the sins of the people, in hopes that the Deity would *pass over*, that is, *pardon* them; as he *passed over*, that is, *spared*, or *had mercy upon* the houses of the Israelites in Egypt: the Hebrew word *pascha* meaning *præterire, transire*.

But although the allusion holds good in Hebrew, yet I think no one will contend that the English verb to *pass* is derived in any way from the Hebrew *pascha*; and besides, how happens it that the English word *over* is found at the end of *Passover*? And how are we to explain such a phrase as "to eat the *pass-over*?"

The fact is, that the oldest Teutonic name for



this great sacrifice was not the *Passover*, but the *Passofer* or *Pasch-offer*, that is to say, the *Pascha-sacrifice*. For the old word for a sacrifice or victim was *Offer* or *Opfer*. I have given many examples of it in a former part of this work (see the article *Christopher*, p. 108). For instance, in Exodus and Leviticus we find “one lamb thou shalt *offer*;—it shall be eaten the same day ye *offer* it;—the priest that *offereth* it shall eat it.” And in German *Opfer* is a *victim*.

A lamb for sacrifice was therefore an *opfer* or *offer*; and the paschal lamb was the *pasch-offer*, which has been *modernized* into *passover*. The truth of this is evident when we consider Exodus, chap. 12, “*kill the passover.*” “Ye shall *eat it* with your loins girded.”—2 *Chron.* 35. “They *roasted the passover* with fire, according to the ordinance.”—1 *Corinth.* “Christ, our *passover*, is *sacrificed* for us.” None of which phrases would have the least propriety, unless a *passover* were a living creature: a *victim* sacrificed, or *offered*.

I do not think the English translators of the Bible intended a play upon words, but it came so naturally that they did not avoid it. Indeed, the form *pass-over* is probably very much older than their time.

to *Gasp*.

To *Gasp* is the same as to *Gape*, or open the mouth.

In an old English poem a bird is said "to *gasp*, and catch a wasp."

S is often omitted before P: *ex. gr.* to rasp, Fr. *ráper*; spur, *éperon*; to spy or espy, *épier*; asper, *ápre*.

*Wolf*.

A *Wolf*, in Swedish *Ulf*: probably from the verb to *howl*, *ululare*, &c.

*Wolf* is also connected with the Latin *Vulpes*, although the animals are not the same. This confusion arose from the predatory habits of both animals and careless use of language.

In the same way *raposa*, the name for a *fox* in Spanish, may possibly be the same with *irpus*, the Sabine name for a *wolf*: the first syllable being changed, as in *ἀρπαξ*, *rapax*; hermit, *romito*, Ital.; Orlando, *Rolando*.

*Pier*.

*Pier*: a mole or jetty thrown into the sea. The *piers* of a bridge are supports constructed in the water.

The origin of this word has been greatly mistaken. It has been supposed to be the French

*pierre*, a stone: but to this supposition there are two fatal objections. In the first place, the *piers* of bridges in the north of Europe, in ancient times, were very generally made of *wood*, and not of *stone*. In the second place, even if a pier were constructed of stone, it would not have been called simply “*une pierre*,” a stone. The *stones* of a bridge are one thing: the *piers* of the bridge, quite another. Besides, if that etym were true, what an absurdity it would be to say: “a bridge with *wooden piers* :” and yet such a phrase is usual enough. Bacon desires us to employ *elm* for *piers* that are sometimes wet and sometimes dry.—(*Johnson's Dictionary*.)

But the real origin of the word *Pier* is widely different from this, and has hitherto, I believe, been almost unnoticed.

It meant originally a landing-place on the seashore, or on the banks of a river; and as sailors frequently landed from ships in the night-time, it was necessary to keep a *light* burning, to guide them to the spot. This light was called the *Pyr* or *Pyre*, or beacon. The word is cognate with  $\pi\upsilon\rho$  and *fire*.

In Danish we find *Pyr* and also *Fyr*, “a *pier* or lantern by the shore-side.”

Similarly, in Swedish, *Fyr*, a beacon or light-house.

In England we have “*pier-dues* ;” so in Sweden, *fyr-penningar*.

The *Pier* then was originally the fire or light at the end of the jetty: afterward the whole landing-place was so called; and finally, all solid structures raised or constructed in the water, were called *piers*.

#### *to Roam.*

The Latin *spatiari*, to ramble (Germ. *spazieren*), is related to *spatium*, space. Hence, perhaps, to *Roam* is from the German *Raum*, space. The Germans say “*das Land räumen*”—to quit the country, that is, to *roam* abroad.

Johnson has a curious remark, that the verb comes “from the pretences of vagrants, who always said they were going to *Rome*.” This idea however derives support from the Italian *romeo*, a pilgrim (properly a pilgrim to Rome), and *romeaggio*, a pilgrimage.

#### *Romeo. Juliet.*

*Romeo* means “a pilgrim” in Italian, as I have already observed.

But is it not connected with the Latin comic name of *Dromio*?

*Juliet* is properly the diminutive of *Julia*; but it has apparently united itself with another name *Juliet* or *Joliette*, the diminutive of *jolie*, pretty.

### *Clever.*

Johnson says this word is “of no certain etymology.” Some authors think that “a *clever* man” is the German “ein *kluger* mann.”

This is plausible enough: but *klug* signifies wise; sensible; very prudent; discreet; circumspect. It does not contain the notion of *active* cleverness, as when we say, a *clever* debater; such a lawyer made a *clever* speech; such an author has written a *clever* book; “The man has a *clever* pen, it must be owned.”—(*Addison.*)

Perhaps, therefore, the word *Clever*, when used in this sense, comes from the Danish, and means “a man who can *talk*”—or “a *ready tongue*.”

Danish, *klavre*, to talk much or freely: Scotticè, to *Claver*. Welsh, and the other Celtic tongues, *Llavar*, speech or conversation.

### *Clubs.*

A suit of cards. In French called *trèfle*, i. e.

trefoil or clover: and the cards are marked in that shape.

I therefore agree with Thomson, that the old name was not a *club*, but a *clove*, i. e. a *clover-leaf*. Indeed, in Swedish both names are the same; thus, for instance, the four of *clubs* is called the four of *clover*—*fyra klöfver*.

*Pool of Commerce. Fish.*

Johnson gives no etym of “a *pool*,” when used as a term of cards.

Thomson derives it from the French *poule*, a hen. But more likely it was called the *pool* because it contains the *fish*.

The *Fish*, or counters at cards, are named from the old word *Fisc*, a treasury, a heap of money.

Speaking of the French word *poule*, it is curious to find (see Cotgrave’s Dictionary) that the constellation *Ursa major* was formerly called in French “la *poule* et les *poulsins*”—the hen and chickens. Who does not see that the *ignoramus* of the middle ages have corrupted the *Pole* star into la *poule*?

*Cornice. Coping stone.*

The *Cornice* of a building is the Greek

Κορωνίς,\* pronounced rapidly Κορωνίς or Κορνίς. Vowels which were sounded *long* in poetry, were often *shortened* or *omitted* in common parlance; of which this word affords an instructive example.

*Coronis* or Κορωνίς signified in Greek the last or finishing stone placed upon a building—which, as it were, *crowned* the whole work—το τελευταιον της οικοδομης επιθεμα.—(*Hesych.*) In Latin it was called *coronis* and *corona*. “Usus gypsi in *coronis* gratissimus.”—(*Pliny.*)

“Angusta muri *corona* erat; non pinnæ, &c.”—(*Curt.*)

The *Coping stone* means the *capping* stone, which *caps* the wall.

#### *Stem of a ship.*

Perhaps from the Greek Στεμμα, a garland: because it was the custom of the ancients to deck ships with garlands: “Coronata puppis.”—(*Ovid.*)

The *Stem* of a ship is in Danish *Stævn*, perhaps from the Greek Στεφανος, a garland (which is from the same root as Στεμμα).

And hence I would explain the remarkable epithet which Homer uses so often—εν νηεσσι

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\* Thomson has perceived this etymology: others explain it less clearly.

κορωνισι ποντοποροισι; probably the ships were crowned or ornamented. Κορωνη means a crown, among other things.

*to Stem.*

To *Stem* a torrent: to *stem* the waves, &c. Johnson and others do not explain the origin of this expression. But it is evidently a metaphor from the *Stem of a ship*, which is the first to encounter the waves.

*Lycoperdon. Lycopodium. Euphorbia. Lupine.*

I have before remarked, that in many words the Greeks and others confounded Λυκος, a wolf, with Λευκος, white. Thus *Lycus fluvius*, which occurs often on the maps, does not mean "Wolf river," but "White River:" having really very white waters, as modern travellers testify. In the present article I will give three more instances of the same mistake; which, at the same time, will serve as examples of the monstrous errors that have occurred in the nomenclature of plants.

The white puff-ball, or *Lycoperdon*, is very common in the fields in autumn. It is evident that the Greek name should be *Leuco-perdon*, meaning the *white puff*.

The *Lycopodium* is a large kind of moss



growing on the mountains. It has not the smallest resemblance to the *foot of a wolf*, which the Greek signifies ; but it is very remarkable for producing a great deal of *white powder* (the pulvis lycopodii) which is inflammable, and is used in theatres for producing artificial lightning. I believe that the name really means "*white powder*" or "*white dust*," viz. Λευκο-σποδιον—easily corrupted into *Lycopodium*.

The *Euphorbia* is called in Swedish *Wolf's milk*. But as this plant is remarkable for the abundance of white milk which its stalks and leaves contain, I think that in all probability *Leuco-gala* (white milk) has been corrupted into *Lycogala* (wolf's milk).

These instances mutually support each other ; and to shew how carelessly such names have been given to plants, I may add, that the *Lupine* is called in Swedish the *wolf-bean*,\* clearly shewing that some persons derived the word from *lupus*, as if it meant *faba lupina*.

*Cardoon. Onopordon. Teasel.*

The *Cardoon* is a large plant of the thistle

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\* *Warg-böna.*

family. It is the French *Cardon* (now *Chardon*); from the old word *Car*,\* a thistle, Latin *Carduus*.

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The *Onopordon* is called in French *Chardon d'âne*, (ass's thistle). It was, doubtless, formerly called *âne-chardon* or *âne-cardon*, in Greek the same, viz. *Ονο-κροδον*, most ridiculously corrupted by the ignorant into *Ονοποροδον*.

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To *Card* wool is to comb it with a *Carduus* or *Thistle*.†

The plant called *Teasel* used to be extensively cultivated for this purpose: and *Teasel* is the same word with *Thistle*.

#### *to Cut.*

Several different roots appear to have concurred in the formation of this word; and it will be worth the while of some etymologist to disentangle them.

(1.) To *Cut* is related to the Greek *Κοπτειν*, the letter P being dropped, as in *aptus*, Ital. *atto*; *septem*, *sette*; *ruptus*, *rotto*; and many

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\* Hence dimin. *Carlina*, i. e. little thistle.

† See Thomson's etyms.

other words. "Cut this thing!" would in Greek be Κόπτει, but in another dialect Κούπτει.

(2.) To *Cut* is related to the French *couteau*, in Latin *cultellus*.

(3.) To *Cut* is related to the Latin *curtare* and *curtus* (short), Fr. *court*.

*Curtus* is the participle of the Greek verb Κείπειν, to cut; just as *Short* is the old participle of the verb to *Shear*.

This affinity of the verb to *Cut* is plainly shewn in the following specimen of the Cornish language: "yn *cutt* termyn"—in a short time—"in *curto termino*" (*Lat. barb.*)

### *Race.*

*Race*, i. e. lineage or family, is the Spanish *Raiz*, origin, or root (*Lat. Radix*), French *Race*, in the dialect of Burgundy, *Raice*. I will quote an example from the latter dialect, which shews the affinity of the word: "de lai *raice* Borbonne un deigne borjon"—a worthy scion or offshoot of the Bourbon *race* or *stock*.

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Another etym may, however, be given of the word *Race*. It may be the Mæso-gothic *Raz*, a house. For nothing is commoner than this mode of expression. We say "the house of Hanover"

—“the house of Austria,” &c. &c. And equally familiar are the expressions, “house of Israel” —“house of Jacob,” &c.

Perhaps the etyms are *both* true, and have flowed together into one.

*to Carol.*

Song and dance frequently accompany each other. *To Carol* is derived from the Breton word *Coroll*, to dance, which comes from the Greek *Χορεύειν*, to dance; and *Χορός*, *Chorus*, which means both *song* and *dance*.

*Mote.*

A *Mote*, or atom, may possibly come from the middle Latin *molt* or *molta*, dust: which Bosworth\* derives from *molere*, to grind to dust. The French for *molere* is *moudre*, without the letter L.

I have elsewhere given a different conjecture.

*Mead.*

*Mead*, an intoxicating liquor, the favourite beverage of our Northern ancestors. Anglo-Sax. *Medu*; Greek *Methu*, *Μεθυ*.

*anyther*

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\* See his Dictionary, art. *Mealt*.

The coincidence of the two names is very remarkable, and shews community of origin between the Hellenic and Teutonic races.

The *Μελικρατον* of the Greeks has become *Melogratum* in middle Latin, as if it meant *gratum*, pleasant in flavour.

#### *Walrus.*

Ingram\* explains this to mean the *Russian whale*: but this is incorrect.

It means *whale-horse* (from Germ. *ross*, a horse), since it partakes of the nature of a *whale*. It is often called the *sea-horse*.

#### *Queen bee.*

Although the name of the *Queen Bee* is very appropriate, yet it seems to have been first suggested by the ambiguity of the word *Cwen* or *Gwen*; which in Saxon meant a *Queen*, but in Celtic meant a *Bee*.

#### *Lee.*

The *Lee-side* of a ship is so called because it *lies*, that is, falls over, or is inclined downwards, by the force of the wind.

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\* Inaugural lecture, p. 95, note g.

In Dutch, *de lij-zijde*, the lee-side.\*

*Bran.*

What we call *Brown bread* was called *Bran bread* (*panis furfuraceus*) in the middle ages. It is evident that *Bran* meant the *Brown* or *husky* part of the ground corn.†

So in Latin also, *furfur* (bran) is, I think, plainly derived from *furvus* (brown).

*Grig.*

In addition to what has been said before, it may be observed that a *cricket* was called *Græg* in Saxon (see Bosworth's Dictionary, art. *Græg-hama*). But I think he is quite wrong in explaining it to mean "of a *grey* colour."

*Waybread.*

*Waybread* is an old name for the *plantain*, a weed which grows very commonly by roadsides in England. But what has it to do with *bread*? It affords no nourishment of any kind. The

\* What nonsense Skinner talks, in deriving it from the French *l'eau*, water! Yet Johnson mentions this.

† So the *white* part, or pure flour, was called in Greek *αλφίτα*, from *albus*.

German name for it is *Wege-tritt*, that is, *Way-tread*—a good name, because it is constantly trodden under foot, growing, as it does, on the hardest roads. I therefore conjecture that the word *Way-tread*, being ill written in the manuscripts, was mistaken for *way-bread* by our old herbalists.

*English Surnames.*

*Henderson.*—The same as *Anderson*, or the son of Andrew.

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*Oldmixon*: i. e. the son of *Old Mic* or *Michael*.

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*Nelson.*—Two etyms may be suggested, viz. (1) the son of *Neil* or *Niel*, a well-known Celtic name of old renown. Or (2) the son of *Nell* or *Ellinor*. Some names (as *Anson*, for instance) are derived from the mother.

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*Gresham.*—It is well known that the arms of Gresham are a grasshopper, and figure at this very day over the Royal Exchange. This arises from the circumstance of *Gresham* having meant a *grasshopper* in one of the old English dialects—

Anglo-Sax. *græg-ham*, a grasshopper (pronounced *grej-ham* or *gredge-ham*\*).

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*Drinkwater*.—This name occurs both in French (*Boileau*) and in Italian (*Bevelacqua*).

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*Massinger*.—A *mass-singer*; a priest who sings the mass.

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*Fletcher*.—The name of a trade. It was the business of a *fletcher* to *fledge* arrows, that is, *feather* them. Or from the French *flèche*, an arrow. But this comes to the same: for *flèche* (in old German *flitz*) is derived from the Teutonic *fliegen*, to *fly*.

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*Landseer*.—From the French *Lancier*,† a lancer.

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*Burkinyoung*.—Corrupted from the French *Bourguignon*, viz. a native of Burgundy or Bourgogne.

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*Reynolds*.—The same name as *Reginald* spoken

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\* As brig, *bridge*; rigg, *ridge*; to drag, to *dredge*; Meg, *Madge*; &c. &c.

† Pronounced in the English way: so *Ligonier* and *Le Mesurier*, which in the Rolliad rhymes to “*ear*.”



quickly. The German *Reinhold*\* is an intermediate form.

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*Hudson*, who has given his name to a fine river and magnificent bay on the American Continent, seems the same with *Hodson* or *Hodgson*, from *Hodge*. Is this the same name as *Hugh* or *Hugo*?

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*Garth*: means *yard, garden, court, &c.* Hence *Apple-garth, Hogarth, &c.*

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*Mansel*.—I am glad to be able to explain the name of this noble family. The *Mansels* inhabited *Le Mans* in France, and came over with William the Conqueror. This is said somewhere in the *Roman de Rou.*

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*Oglander*.—Probably from the German *Hochlander*, a highlander; viz. a native of the German highlands, as opposed to the Netherlands or Low countries.

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*Armitage*, or *Armytage*, means the *Hermitage*. The old name for a *hermit* was *armit*.

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\* *J. Reinhold* Forster, a celebrated botanist of the last century.

*Cock of a gun.*

Similarly in German *Hahn* (a cock).

But the Italians call it *Can* (a dog): and from them the French say, "*Chien d'un fusil.*"

It should be observed that *Hahn* differs very little in sound from the Florentine pronunciation of *Can*.

Both these names are unmeaning, and perhaps both of them have arisen from the word *Canna*, a gun-barrel, misunderstood.

The *cock of a vessel*, used for drawing off the liquor, is also called *hahn* in German. And again we find that the French word for it (viz. *cannelle* or *cannette*) is derived from *canna*, a pipe, canal, or channel.

*Gun.*

A word of uncertain etymology. I think, however, that it may be the same as the Anglo-Sax. *Girn* (machina).

*Girn* was also written *Grin*.\* *Gin* seems to be the same word; and thence Thomson derives *Gun*. *Gin* and *Engine* are related words: or, at least, *have influenced each other* in modern language.

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\* So bird, *bryd*; third, *thryd*; afraid, *afraid*; to form, *fremman*, &c.

to *Chop*.

To *Chop* is from the Greek ΚΟΠΤΕΙΝ. C often becomes CH; *ex. gr.* canal, *channel*; cantare, *chanter*; canis, *chien*; cosa, *chose*.

*Porpoise.*

*Porpoise*, or *Porpus*, is corrupted from *porcus*, i. e. *porcus marinus*.

So in Breton it is called *Mor-húc*; from *Mor*, the sea; *húc*, a hog. In French it is *Marsouin*, which is a corruption of *Mer-swine*, or sea-swine. And in German it is *Meer-schwein*.

Isidorus says: “*porci marini qui vulgò vocantur suilli.*”

The monk Aimoin (quoted by Ménage) has: “*Conspiciunt porci-pisces in fluctibus ludere.*”\*

In Greek it is called *Delphin*; and a pig is called *Delphax*: † if this agreement is *accidental*, it is surely a very remarkable *accident*.

A rock partly submerged was called *Χοίρας*, from its resemblance to the back of a porpoise floating on the waves (*Χοίρος* *porcus*). “*Dorsum immane mari summo.*”—*Virg.*

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\* This writer, then, considered the name “*por-poisés*” to mean “*porci-pisces*,” or perhaps the French “*porc-poissons.*”

† Ménage remarks this.

*Phorcus* and *Ceto* were sea-deities. *Ceto* meaning "whale," perhaps *Phorcus* may mean "*porcus*," another monster of the deep.

### *Poniard.*

*Poniard*, French *poignard*, from *poing*, the closed hand: *poignée* (1) whatever is held in the closed hand; (2) the handle of a sword. In Italian it is *pugnale*, from *pugno*, the closed hand or fist. In Greek it is similarly called *εγχειριδιον*,\* meaning a little weapon held in the hand, εν χειρι.

But in Latin it is *pugio*, from *pungere*, to pierce. It is, however, quite evident that the Latins must have here confused the two roots *pungere*, to pierce, and *pugnus*, the closed hand.†

### *Poignant.*

*Poignant*, a word of French origin, is almost

\* Which, by the way, has been confused with *εγχιδιον*, a little sword, the diminutive of *εγχος*.

† The grammarians derive *pugnare*, to fight, from *pugnus*, the fist, because, they say, the first men fought with their fists. But *pugnare* seems always to have meant fighting with swords; and *pugnale* probably always meant a short sword, as it does now in Italian; doubtless connected with the root *pungere*, to strike or wound.

the same as *pungent*; and the only reason why it is so differently spelt, is that its spelling has been *influenced* by the word *poignard*, which many persons conceived to be so called from its *pungency* (not a bad etymology, since it is the Latin *pugio*—see the last article). Hence *pungency* and *poignancy* came to be used indifferently.

### *Bit.*

A *Bit* of any thing meant originally a *Bite* of it. The truth of this etymology appears from the corresponding word *morsel*, French *morceau*, Ital. *morso*,\* from the Latin *morsus*, a bite.

### *Bitter.*

*Bitter* meant originally “having a *biting* taste.” So the Greek *πικρος* is allied to the Spanish *picor*, a pungent taste, and to the verb *piquer*.

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Comparing this article with the last, it is curious to observe that a *bit* (*morsel*, fragment) comes from the same root with the adjective *bitter*, though at first sight they seem to be two ideas having nothing in common.

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\* A *Bit* for a horse is also *morso*.

A similar instance is seen in the words *Canon* and *Cannon* (see a preceding article).

*Interest of money.*

In a former part of this work (p. 74) I hazarded the idea, that our ancestors did not say “the *Interest* of money,” but “the *Incess* or *Increase* of money.”

But I was not then aware that evidence existed, very easily accessible, proving this opinion to be correct.

It is found in the authorized version of Ezekiel xviii. 8. “He that hath not given forth upon *usury*, neither hath taken any *increase*.”

Again, in verse 13; and in verse 17, “he that hath not received *usury* nor *increase*.”

Introducing the modern word, the passage will run thus: “he that hath not received *usury* nor *interest*.”

*Peer of the realm.*

*Peers of the realm.* In middle Latin the phrase was “*pares regni*”—“*pares Angliæ*”—“*pares Franciæ*.” This sufficiently shews, that at that time the word was commonly thought to be derived from the Latin *pares*, equal. And this has continued to be the prevailing opinion. They

were so called, it is affirmed, “*quia pares inter se*”—because they are equal one to another. This opinion, aided by the circumstance, that we really have in our language the words *peer*, *compeer*, *peerless*, &c., derived from the Latin *par*, *compar*, &c. has caused a notion to grow up of a kind of *equality* among the members of the peerage, although considerably differing in titular dignity.

But there are great objections to this etymology. For, the peers were not called at first “*pares inter se*” (this is an *attempt at explanation*, of a later date). They were called “*pares regni*” or “*pares Angliæ*.”

Moreover, although the “*pares inter se*” offers some explanation of the title of “*peers*,” or may be thought to justify it, after its having come into use, yet it seems very unlikely that a monarch about to create a new order of nobility should call them by so poor a title as “*Equals among each other*,” or simply “*Equals*,” when so many other phrases expressive of excellence and dignity might easily have been chosen. For these reasons I hold the usual etymology to be doubtful.

Let us now inquire what is the meaning of the word *Pier* in Norman French?

It has two meanings :

(1.) Father.

(2.) Peer of the realm.

First, it means "*father*:" ex. gr. "Hughe le Dispenser *le pier*, et Hughe le Dispenser *le fitz*."

"Le roy E. *pier* au notre seigneur le roy qui ore est."

Secondly, it means "*peer of the realm*:" ex. gr. "Femmes destate des *piers du roialme* soient jugges come *piers*" (statute 20 Henr. VI. cap. 9).

"Per comen assent des *piers* et du people de roialme."

Such then being the two meanings of the word *Pier*, I think they are not two different words, but one and the same word: and that the Chief Men in the kingdom were called naturally enough the *Patres regni*—in old French, *Piers du roialme*.

For, the appellation of "*father*" was anciently often a mere title of honour: thus a Roman Emperor was generally surnamed "*pater patriæ*," and the senators of Rome were called the "*patres conscripti*."

Now suppose a law to be enacted by the S.P.Q.R. (*senatus populusque Romanus*)—"by the common assent of the *Patres* and the *Populus*"—what a great resemblance this has to



the enactments of our early Anglo-Norman parliaments—"per comen assent des *Piers* et du *People* de roialme."

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Since writing the above I have found that a similar etymology has been previously suggested by Castelvetro\* and by Giovan Villani, who says that Charlemagne called the twelve Paladins "*pares*," being a term in the Frankish tongue equivalent to "*patres*."

Budæus also, and others, partly agree with me; for they derive *peers* from *patricii*.

### *Phiz.*

*Phiz.* From the old French *Vis*, the face. *Vis-à-vis* is *face to face*.

*Vis* is the Italian *viso*, Lat. *visus*, related to the verb *video*, as  $\omega\psi\iota\varsigma$ , the face, is to  $\sigma\pi\tau\epsilon\sigma\theta\alpha\iota$ , to see; and  $\epsilon\iota\delta\omicron\varsigma$ , the face or countenance, to  $\iota\delta\epsilon\iota\nu$ . So in German we have *gesicht* and *ansicht*, the face or appearance; and in English, the *look*, for the countenance, ex. gr. "in good *looks*."

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It may be asked, then, why the word *Phiz* is

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\* *Ménage* II. 272.

spelt with a *Ph* instead of a *V*? This happened, because many persons supposed *phiz* to be short for *physiognomy*, which has the same meaning. Nor is this opinion without importance in a philological point of view, since it suggests to us a remark on the history of the latter word.

The literal import of *physiognomy* is “knowledge of nature” or “acquaintance with nature.” But it is not used in that sense, but in another (which seems at variance with its original meaning) of “critical knowledge of the face and features;” being also often used simply for “the face.” How the word came to have this meaning may be guessed at in the following way.

Those Greeks who dwelt in Italy seem to have coined the phrase. Taking some Italian (or provincial Latin) word which began with *Visio* (the countenance), they adopted it for their own, which could easily be done by changing *visio* into the Greek *physio*, of somewhat similar meaning. Intending only to *correct the spelling*, they thus really changed the word for another.

### *Penny.*

*Penny*, Germ. *pfennig*. I have already said, that I suspect the last syllable *ig* to be a Celtic

diminutive: the chief question is, therefore, the meaning of the first syllable *Pfen*.

Here is another conjecture on the subject. In Bretagne a penny is called *wennek* or *gwennek*, which means "a little white"—it being a small silver coin.

It is stated to have been an ancient Gaulish coin, and the name of the *wennek* may easily have changed into the Saxon *peneg*—their only silver coin.

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In the proverb "*penny* wise and *pound* foolish" the two words are used as a strong contrast. It is curious to observe, that anciently a penny and a pound were nearly the same; the Saxon *peneg* meaning a *pound-weight* (see Bosworth's Dictionary).

It is obvious that the Latin *pondus* and *pendere*, to pay money (also meaning "to weigh"), have connected themselves with the northern *peneg* (also written *pending* or *penning*). But it does not follow that the *original* etym of the latter is to be sought in the Latin *pendere*.

*Battledoor. Shuttlecock.*

*Shuttlecock.* Johnson has well remarked, that

the last syllable should be written *cork*. For it is a cork stuck round with feathers.

But he is sadly out in his etym of *battledoor*, which he derives from *battle* and *door*. Here Thomson steps in to our help, as he often does, and gives us the true derivation from the Spanish *batidor*, a beater, a striker. It may be presumed that the game was introduced to England from the Peninsula.

*Robert. Roger. Edward. Otho. James.*

*Robert*, otherwise *Rupert* or *Ruprecht*, appears to mean *Red-beard*; from the old words *Ro* or *Ru* (red) and *bart* (a beard).

*Roger* is short for *Rudiger*, meaning the *Red spear* or the *Bloody spear*: a good name for a warrior. From *ro* or *rud* (red) and *gar* (a spear). The name *Hroth-gar* is found in Anglo-Saxon.\*

*Edward*: French, *Edouard*: old French, *Audouard*; Ital. *Odoardo*. We may conjecture that *Odo* is an abbreviation of this name. *Otto*† is evidently the same, and so is the name of the Roman emperor *Otho*, whose ancestry may have been of northern origin.

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\* Wright's *Literature of the Anglo-Saxons*, p. 10.

† *Ex. gr.* Otto Guericke a celebrated philosopher of Germany.

*James*, in Scotch *Jamie*, in Spanish *Jayme*. It is remarkable that the Spanish have another name answering to our *James*, viz. *Jacobo*.\*

*Rory. Terry. Theodoric. Theodore. Dorothy.*

The Irish name *Terry* has been supposed by some wisecracs to be short for *Terence*, and has therefore been in sundry instances modernised into that name of classic reputation. Which is a pity, because *Terry* is a fine old Celtic name, written in French *Thierri*. Several kings of the earlier race bore that name. It is short for *Theodoric* exactly in the same way that *Rory* is short for *Roderick*.†

*Theodoric* and *Theodore* are two names which greatly resemble but in reality have nothing to do with each other. *Theodore* is Greek and means "the gift of God." *Theodoric* is Gothic or old

\* *Jacob* is understood to be of Hebrew derivation. Why *James* and *Jacob* should be considered the same name, is not very evident. St. James the Apostle is named *Jacobus* in the original Greek.

† This kind of contraction, viz. the omission of D or T before R, is very frequent: *ex. gr.* pater, père: mater, mère: frater, frère: Germ. *oder*, Eng. *or*. In the same way *Roderick* became *Rurick* and *Rory*.

German, and means "Chief of the people" (*Ric*, chief: *Theodo*, people). The title *Ric* generally is placed at the end of a name, as Vercingeto-*rix*, &c. *Dorothy* (the gift of God) is composed of the same syllables as *Theodore*\* but reversed in order.

### *John.*

*John* is the commonest of our English names. If the reason is asked, it will probably be said that it is owing to the great celebrity of St. John the Apostle, and St. John the Baptist. But though this is the chief reason† why the name is so common, it is not the *only* reason; another cause has casually aided and is worthy of being pointed out.

Let us observe in the first place that when a young person's name is not known, or not

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\* From *Theodore* we have by contraction the celebrated family name of *Tudor*. The same contraction is seen in *enthusiasm*, which is also derived from *θεος*.

† Is not *John* a hundred times commoner name than *Paul*? But does the celebrity of St. John exceed that of St. Paul in that degree? If not, it is probable, as suggested in the text, that some other circumstance has had an influence in spreading the name of *John* so widely.

remembered, he is frequently called *younker!*\* *boy!* *young fellow!* &c. &c. These words, from frequent repetition, have at length in some instances become *proper names*. Thus the German word *Bub* or *Bube* (meaning *Boy*) has become *Bob* or *Bobby*. *Peggy* is nothing else than a trifling alteration of the Danish word for a *girl*. *Madge*, and *Maggie*, and *Margaret* are old German words for a *maid*. *Mághet*, a maid, pronounced broadly and strongly having become *Margaret*.†

So also *daisies* (emblems of the *fair* and *innocent*) were formerly called *Mághets*, that is, *maids*: (*παρθενιον* in Greek) which the French have changed into *Marguerites*.

Now there is reason to believe that in a similar way the Italians often addressed a youth whose name was unknown to them by the simple appellation of *Giovane!* (*Young man*: the Latin *juvenis*) and that the extreme resemblance of this word to the proper name *Giovanni*, as pronounced by some people, gradually caused a confusion between them, and thus *Giovanni* became

\* Germ. *junger* : *ein junger mann*.

† Not really derived from Latin *margarita* a pearl, which is only a casual though beautiful *coincidence*.

one of the commonest of names.\* Moreover *John* is in Russian *Iwan* (or *Iωαν* which is the Greek *Iωαννης*) and in Spanish it is *Juan* (differing only in the vowel U for O or W). This *Juan* is the ancient Latin prænomen *Junius*, if I am not altogether mistaken, the connexion of which with *Junior*, a young man, is evident. *Evan* in Welsh answers to *Ivan* or *Iwan* in Russian. It has become a monosyllable in English *John*, and Dutch *Jan*, and Italian *Gian* (as *Giambattista*, John the Baptist), Venetian dialect *Zan* (as *Zantedeschi*, John the German: *Zampieri*, Jean Pierre: *Zannichelli*, probably Jean Michel, &c. &c.).

### *Lily of the Valley.*

French *muguet*. I suspect that this is a variation of the old northern word *maguet* or *maghet*, a maid (see page 429) the flowers of this plant being fair and sweet; modest and retiring. And this shews why it was especially called the flower of May (*majalis*).† Not because it blooms in

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\* I observe that the Italians sometimes Latinize *Giovanni* by *Jovianus*, so that the emperor Jovianus may have really been an ancient Giovanni, although he probably referred the origin of his name to the worship of *Jove*. This again affords matter for speculation.

† *Convallaria majalis* of Linnæus.



May, for thousands of flowers appear in May, but because a *maiden* was anciently called a *may*, as readers of old English know. And when this was forgotten, the *may* or *maiden-flower* was erroneously Latinized into *flos majalis*.

*May-weed.*

*Anthemis Cotula*, *Linn.* A large kind of daisy, very common in England, but flowering much later in the year than the month of May, which shews it did not take its name from thence. In fact all daisies were anciently called *Mays*, that is, *Maids* (see page 429). Another kind of daisy is the *Parthenium* of botanists, *παρθενιον* in Greek, meaning the maiden's flower. Besides this, two other flowers are frequently called "*May*," viz. *majalis* (the lily of the valley) and the *may* or hawthorn. All three have white flowers, and their names probably mean the same thing, viz. "fair maids." Compare the pretty white flowers called "Fair Maids of France."\*

*Scent.*

The letter C in this word is superfluous; it has evidently been added by some persons who were

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\* *Ranunculus*.

misled by the spelling of such words as *Scepter*, *Scene*, &c. &c. *Scent* was formerly more correctly written *Sent*; being derived from the French *Sentir* to smell, whence *Senteur* a perfume: *pois de senteur*, sweet peas. In the same way an erroneous mode has now become prevalent of spelling the name of our Eastern province of *Scinde*; which should be written *Sind*, from the river *Sind* or *Indus*. Hence the ancients called the light Indian muslin,  $\Sigma\iota\nu\delta\omega\nu$ .

The French formerly fell into a similar error, writing *sçavoir* for *savoir*, although that verb comes from the Latin *sapere*.

*To Cense.\* Censer. Incense.*

*Censer*, short for *Incenser*. Fr. *Encensoir*. From the Latin *incendere* to burn, because perfumes are burnt in religious ceremonies.

Nevertheless (since *a perfumed scent* is the leading idea in this word, and that of *burning* is merely accessory) it seems very probable that the words *to Cense* and *Censer* were originally connected with the French *Senteur* a perfume,

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\* The Salii sing, and *cense* his altar round

With Saban smoke, their heads with poplar bound.

*Dryden.*

Old English a *Sent*, (now written *Scent*); F. *Sentir*, to shed an odour, &c., &c.

*to Gore.*

To *Gore* with a spear or with any sharp pointed weapon: probably from the A. Sax. *Gar*, a spear.

Oh, let no noble eye profane a tear

For me, if I be *gored* with Mowbray's *spear*.

*Shaksp.*

The word *gore* (blood) is of difficult etymology. Perhaps it meant originally a *wound*, and is related to the verb *to gore*.

*Asparagus.*

*Asparagus*, vulgo *Sparrow-grass*. This is in general considered to be a sad corruption of a Greek word, but there is some reason to think that it may be a genuine Northern term. "*Sparrow*," indeed, is wrong, but the real name may have been *Spear-grass*. For the plant comes up like a multitude of little spears—and our ancestors used to take notice of such similitudes: thus they called a species of *leek* the *gar-leek*, that is, the *spear-leek* (whence our *garlick*), because it shoots up with a single stem terminated by a head. Hence also the Latins said *spica allii*, sharp pointed things

being named *spikes*, *pikes*, or *spicula* in many languages.

Whether the *Asparagus* of the Greeks was absolutely the same plant may be doubted. At any rate two different names appear to have coalesced; neither of them derived from the other.

#### *Clove Carnation.*

This flower has an agreeable scent, but it may be doubted whether it resembles that of the Clove Spice of India so nearly as to deserve to have the same name in English, and also in Latin (*Dianthus Caryophyllus*).

Indeed I suspect that this appellation has arisen from a very ancient horticultural error. The petals of some species of pink and carnation (especially *Dianthus superbus*) are so remarkably *cloven* or cut, that I think it was on this account denominated the *Clove* flower. The same thing occurs in the related genus *Lychnis* in the species called *flos cuculi* or *ragged robin*.

#### *Wrack.*

Sea-weeds, cast upon the shore by the waves.

In French, *Varec*.

This word comes from the Breton *vorec* (ma-

rinus) otherwise *morec* ;\* which is from *vor* or *mor* the sea.

*Wrack*, or seaweed, seems related to *Wreck*, as being thrown ashore by the waves ; but if so, it should follow that the latter word is derived from the former and therefore is of Celtic origin. I think this etym of the word *Wreck* has not been clearly pointed out before.

#### *Tailor.*

From the French *tailler*, to cut : so in German *schneider*, from *schneiden*, to cut.

Without disturbing this well-known etymology, we may add, that the word has perhaps united itself with *telarius*, † one who sells *cloth* ; a *Clothier* ; one who *clothes* us.

#### *English proper names.*

*Parkinson*, otherwise *Parkins* and *Perkins*, means the son of *Perkin*, that is *Peterkin* or *little Peter*. The most celebrated of the name was *Perkin Warbeck*.

\* From *ar morec*, the sea shore, comes *Armorica*, the ancient name of the sea coasts of Gaul.

† *Lat. barb.* from *tela*, cloth ; *Fr. toile*.

*Margesson*: the son of *Margy* or *Margaret*: (otherwise *Meg*, *Madge*, *Moggie*, &c.—whence *Moxon*).

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From *Hob* we have *Hobson* and diminutive *Hopkinson* or *Hopkins*.

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*Samson*—a Biblical name. Also, the son of *Sam* or *Samuel*. These two names are different, though spelt the same.

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*Simson* is the German way of spelling the Hebrew name *Samson*. But there is another *Simson* (otherwise *Sims*) meaning the son of *Sim* or *Simon*.

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*Simpkinson*\* or *Simpkins*—diminutive of the last—from *Simon*.

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*Pearson*—the son of *Pierre* or *Peter*.

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\* The letter M has such affinity with P that it frequently *assumes* it without necessity: thus *Samson* is often written *Sampson*, and *Simson* *Simpson*; and *Thomson*, *Thompson*. The French words *tems*, *temps* were originally the same. In Greek words the P is always inserted: *ex. gr.* *Lampsacus*.

*Emerson*, probably from *Aymer* or *Aimer* an old Norman name.

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*Wilkie*, diminutive of *Will* or *William*. So also *Wilkes*, *Wilkins*, and *Wilkinson*. *Willis* is the genitive case of *Will*, the word "son" being understood, as in all similar instances.

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*Sidney* is the English way of spelling *St. Denis*. So we have *Sinclair* for *St. Clair*; *Seymour* for *St. Maur*; and the proper names *St. Leger*, often pronounced *Sillinger*; *St. John* pronounced *Sinjón*, &c.

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*Lambert*, i. e. a *Lombard* or foreign merchant.

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*Palgrave*, i. e. the Count Palatine: Germ. *pfalz-graf*.

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*Go-to-bed*, the name of a botanist mentioned by Ray, is the German *Got-bet* or *Gott-bet*, meaning "pray to God." It is analogous to the Puritanical name of *Praise-God*,\* in German

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\* *Ex. gr.* *Praise-God-Barebones*—Probably an Italian surname. *Barbone* means in Italian *Long-beard* or *Great-beard*, from *barba*.

*Gott-lob.* Something similar to this is the German *Gott-lieb*, meaning *Love-God*, in Italian *Ama-dio*, Lat. *Amadeus*, old French *Amadis*.

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*Godbid*, the name of a printer in Queen Elizabeth's time, is the same with the preceding name, *Gotobed*.

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*Bidgood*, a modern name, is the same. In German it would be *Bete-Gott*, i.e. "Pray to God."

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*Pocock.* Old English for Peacock.

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*Sumner.* A Summoner: an officer of the Courts.

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*Jessop.* From the Italian *Giuseppe*, meaning *Joseph*.

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*Hogg.* The same as *Hodge* (like *brigg*, *bridge*; to drag, to *dredge*). Possibly related to *Hugh*, and *Hugo*.

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*Rainy:* is the French name *René*, in Latin *Renatus*, that is, a regenerate person, "born again."

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*Wilcoxon:* i. e. Will the cockswain.



*Philpotts*.—The same as the French *Phelipeaux*, and the Greek *Philippos*, retaining the final S of that name, and accenting it strongly on the last syllable, *Philippós*.

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*Frobisher*.—The name of a celebrated navigator in Queen Elizabeth's reign. It is the name of a trade, a *furbisher*, that is a *polisher* or *burnisher*.

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*Cramer*.—The name of a trade. Germ. *Krämer*, a Mercer.

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*Brackenbury*: i. e. "the hill covered with fern." *Bracken* is fern: and *bury* is the Germ. *berg*, a hill: *ex. gr.* Silbury, an immense tumulus in Wiltshire.

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*Malthus*: *Loftus*: *Bacchus*.—*Hus*\* is old English for a *house*. *Malthus* signifies the *Malt-house*:

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\* I suspect that *hus* meant originally a *door*. For so, the man who lives in the next *house* is called my next-*door* neighbour. *Pars pro toto*. *Carina* and *puppis* and *πλατη* (an oar) which are only parts of a ship, often signify the whole ship: and so a door, one of the essential parts of a house, came to mean the whole house. A door was in old French *huis* (whence *huissier*, a door-keeper), and in other old dialects it was *hus* or *us* (whence *usher*, Ital. *usciera*), which word *hus* is surely identical with *hus* a house.

*Loftus* the *Loft-house*: *Bacchus* (which some may not know to be an English surname) the *Bakehouse*, formerly written *Bak-hus*.\*

A great number of words, like this *Bacchus*, have been much altered in modern times by an attempt to dress them up, and give them a classical air. Thus the Irish name *Terence* is nothing more than an attempt to improve upon *Terry*, which needed no improvement, being the same as *Thierry*, a famous name of the middle ages. There is reason also to suppose that the Irish name *Æneas* is not genuine, but only the Celtic name *Anyus* (otherwise *Angus*) improved into a classical form.

#### *Grandee.*

We have a class of words in English ending in *ee*, such as *referee*, *trustee*, *committee*, *endorsee*, *legatee*, &c., &c., which have a *passive* signification.

*Jury* is one of these words (French *juré*, sworn).

But *Grandee* is not one of them, although it seems so at first sight, being nothing more than

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\* *Backhouse* is the same name. Similar names are *Woodhouse* and *Stackhouse*.

“un Grande di Spagna.” We have thrown an emphasis on the last syllable, with a view probably of making the word more sonorous and suitable to the dignity of such high personages.

*Levee.*

Our spelling of this word is likewise erroneous, it being derived from “*le lever du roi*,” and not from *la levée*. The latter word has been anglicized into a *levy*, as a *levy* of soldiers, a *levy* of taxes.

*Legatee. Legacy.*

Originally from the Greek *ληγειν*, to leave; hence French *léguer*, to leave; and *legs*, a legacy.

*Stoker.*

Irish *Stoca*, a servant-boy; a helper. The final A of other languages often becomes ER in English: *ex. gr.* Span. *daga*, Engl. *dagger*: Lat. *charta*, Engl. *charter*. And so the Latin word *talpa*, a mole, is nothing else than a Teutonic word disguised, namely, the *delver*, or animal that *burrows*.

One of the most curious instances of this change is seen in the word *Osier*, which is the Greek *Οισυα*, a very ancient word, used by Homer himself.

*to Allow. Furlough. Leave.*

To *Allow*, Germ. *erlauben*, the ER having become a short A in English (see the preceding article).

*Furlough* corresponds to a Teutonic form *verlaub*, from the same radical syllable *laub*, answering to the English *leave*: ex. gr. “*leave of absence*” (or *furlough*): and the German phrase “*erlauben Sie*,” give me *leave*.

Although the German AU sounds like English OU or OW (in *house, power*), yet it often corresponds to the much acuter sound of E or EE, as *laub*, *leave*; *laufen*, to leap; *haufe*, a heap; *taufen*, to dip; *taub*, deaf; and the ancient word *laub*, a leaf.

*Bereft.*

*Bereft* or *Bereaved*: Germ. *beraubt*, is the participle of the old verb to *reave* (Germ. *rauben*). *Rauben* is to *rob*: to *reave* is another form of the same word, substituting the acuter sound of E for the German AU (see the last article).

*Handywork.*

This word is generally erroneously divided *handy-work*, whereas it is composed of *hand* and *ywork*, the old English participial form of *work*. Anglo-Saxon *hand-geweorc*.

*Deep.*

*Deep*, Germ. *tief*, is related to the verbs to *dip* and *dive*, and the Teutonic *taufen* and *täufen*, and the Greek  $\delta\upsilon\pi\tau\epsilon\iota\nu$ .

*Marsh Marygold.*

Supposed to be the *Caltha* of the ancients. This is a very different flower from the common *Marygold*, and therefore, if that name is properly applied to it, I think that it must be in a different sense, and that the first part of the name *Marygold* must in this case mean a *Mere* (in French *Mare*) that is, a watery place, or pool, whence *marais*, a marsh, and *marécage* are derived. *Marygold* would then mean "*Or des marais*," the "*mere-gold*."

I will take this opportunity to observe that from the old Gallic word *Mare*, a pool, came the adjective *Maresc*, swampy, marshy; whence the Latins borrowed the word *Mariscus*, a rush, growing in swampy places.\*

The word *Marsh* seems itself derived from *Mar*, a pool of water: whence the adjective *marsh* or *mar'sh*, watery or swampy.

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\* In Facciolati's Lexicon it is absurdly derived from *mas*, *maris* (masculine).

*Polypody. Scolopendrium.*

Names of ferns, found commonly in England. I think both names had the same meaning at first. For *Polypodeia* (i. e. many feet) is the modern Greek name for the *Scolopendra*, or Centipede, which the leaves of the plant were thought to resemble. But the name *Scolopendrium* is now quite misapplied by Botanists to a plant which bears long, simple undivided leaves; and which was formerly much better named the *Hart's tongue*, or *Lingua Cervina*. The true *Scolopendra leaf* was most probably the *Blechnum boreale*, a kind of fern very frequent in our mountain woods, and the outline of which much resembles some large kinds of *Scolopendra*.

*Bracken.*

*Bracken*, or fern, is the Greek βλαχρον. Pliny says :

“ Pterin Græci vocant, alii Blechnon.”

*Fern.*

*Fer*, in the northern languages, means a *feather*. In Persian, *Per*. Since the Greeks called fern *Pterin*, or *feather*, the word *Fern* may perhaps be derived from *Fer*.

*to Ramble.*

The etym of this word appears to be quite uncertain. I would remark that the public promenade at Barcelona is called the *Rambla*: and therefore the verb may be of Spanish origin.

*Hay.*

*Hay*, Germ. *Heu*: related to the verb *Hauen*, to *hew* or cut—means *cut grass*.

*Jest.*

Originally meant a pleasant story, from the Latin *gesta* (histories, stories, relations), a word much used in the middle ages. Spanish *chiste*, a jest.

*To chafe. Chafing dish. Cockchafer. Lady Cow.*

A *Chafing dish* is the French *chaufferette*, which shews that we once possessed a verb “to *chafe*,” equivalent to the French *chauffer*. This has misled Johnson and others, and caused them to confound it with the wholly different verb of Saxon origin “to *chafe* ;” and I have fallen into the same error myself in a former article. But Thomson, in his etymons, gives us valuable assistance respecting this word, and we cannot do better than follow his guidance.

To *chafe* was originally the same verb as to *chaw* (Germ. *kauen*), and meant to gnaw with the teeth, Fr. *ronger*, Lat. *rodere*: to fret (Germ. *fressen*): to wear away the surface of a thing, properly with the teeth, but also by friction of any kind. Thus it meant any kind of violent rubbing or fretting. And since most things become *very warm* when *violently rubbed*, hence it happened that the two verbs "to chafe," though of quite different origin, have long ago coalesced into one, with the meaning of "warming a thing by friction."

Hence the insect called a *Chafer* or *Beetle* (Germ. *käfer*) was so named because it devoured the crops, just as another kind was named the *vine-fretter*, and another in Greek *Dermestes* (i. e. leather-eater). The meaning of *Cockchafer* is somewhat doubtful. Thomson's idea is probable enough that it should be *Clock Chafer*; since beetles were formerly called *clocks*, and one of them was vulgarly named the *death-watch*.

But *cock* may be the Latin *coccus*, a kind of insect: compare the little scarlet *coleopterous* insect called *coccinella* or *Lady cow*, so common in the spring. "*Lady cow*," Thomson derives from Germ. *kauen*, to chaw or chew; which makes it identical in origin with *chafer* or beetle: and "*Lady cow*" means "*Our Lady's beetle*," so



named from its superior beauty: many beautiful objects being popularly dedicated to the Virgin.

But possibly *cockchafer* may be an error for *cow-chafer*; *cow* being taken in the sense just explained, viz. a kind of beetle.

### *Corvette.*

From the Latin *Corbita*, a large merchant ship, sailing slow.

“Tardiores quam corbitæ sunt in tranquillo mari.”

*Plautus.*

Pronounced probably *Corvita*, B and V having nearly the same sound in Latin.

### *Mummers.*

Maskers: Actors in a play: very common during the middle ages. From the Latin *Mimus*, an actor.

The god *Momus* of the ancients derived his name from hence.\*

French *momerie*, mummery: hypocrisy (i. e. the wearing a mask).

\* And so old Cotgrave seems to have thought, for he says in his dictionary “*Momerie*: momisme, carping, faultfinding:” he therefore identifies it with the Greek *μωμος*, ridicule, vituperation, or lampooning.

*Bugbear.*

The first syllable implies an empty terror, as in *bug-a-boo* and the Scotch *bogle* (a phantom). But the second syllable, *bear*, appears to be a very ancient error for *bird*. A final D is frequently added or taken away at pleasure: it is a mere consequence of careless pronunciation.\* A *bug-bir* was probably a stuffed bird set up to frighten away the others from the farmer's crops: a scare-crow.

*Grimace.*

Since writing the former article on this word, I have found the true etym of it. It comes from an old Saxon term *grima*, a mask; whence *her-grima* a *war-mask*, i. e. the vizor or vizard of a helmet, concealing the warrior's face. The ancient comic masks were so distorted that any ludicrous or distorted expression of the countenance (or *grimace*) was naturally compared to them.

Shakspeare says that persons who are in bodily pain

“make faces like *nummers*.”

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\* As in Man, Danish *mand*: skin, D. *skind*: and moon, Germ. *mond*.

Now, mummers wore *masks*. This shews how naturally a *grimace* is connected with the notion of a *mask*.

*Phiz.*

I have before remarked\* that *Phiz* is only the French *Vis*, the face (from the Latin *visus*). This is confirmed by the word *Visnomy*, used by Spenser for physiognomy.† It shews that  $\phi\upsilon\sigma\iota\varsigma$  (nature) is not the true root of that word, or at least not its *only* root: but that the first half of it, *physio*, has been corrupted from the Latin *visio*, the visage or countenance.

*Dupe.*

The origin of the word *Dupe* is very remarkable. It has nothing to do with *duplicity* (as some say): it is the contrary of that.

The word *dupe* originally meant a *dove* or *pigeon*, the most simple and guileless of creatures.‡

Even at the present day simple, inexperienced

\* Page 423.

† "By his like *visnomy*."

*Spenser.*

‡ The name of another silly bird, a *gull*, is frequently used in the same sense, and has similarly given rise to a verb: to be *gulled*: like, to be *duped*.

persons are frequently called *pigeons*, and said to be *plucked*, &c. Old French, *pigeonner*, "to catch pigeons; also, to cheat or cozen a silly fellow."\*

The French have corrupted *pigeon* (used in this sense of a *dupe*) into *Bejaune* and *Bec jaune*.

"*Bejaune*: a novice: a young beginner: a simple, ignorant, unexperienced Asse: a rude, unfashioned, homebred hoydon: a sot, ninnie, dault, noddie: one thats blankt, and hath nought to say, when hee hath most need to speake."†

*Bec jaune* (yellow beak) is indeed a name quite suitable to a nestling or unfledged bird; yet nevertheless it seems only a variation of the term *bejaune*, and to have been at first *suggested* by that word.

### *Gooseberry.*

Plants of this genus are called in German *Johannis-beeren*, that is, *John's berries*, because they are ripe about the feast of St. John, that is, Midsummer.

Now St. John is called in the low dialects of Germany and in Holland, *St. Jan*, and consequently the fruit named after him is *Jans-beeren*.

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\* Cotgrave's Dictionary, A.D. 1611.

† Ibid.

Now this word has been carelessly and ignorantly corrupted some centuries ago, into *Gans-beeren*, of which our English *Gooseberries* is a quite literal translation: *Gans*, in German, signifying a *Goose*.

*The island of Scio.*

Many countries have been named from their principal or most valuable productions: thus we speak of the Gold coast: the Ivory coast: the Spice islands, &c.

The great country of *Brazil* was so named because it produced the *Brazil wood* of commerce.\*

*Java* is explained to mean the island of *barley*: but I doubt the truth of this. Surely it rather means the island of *nutmegs* (*jaya*).

A district in North Africa is named "the country of the *jerreed*" (*Biled-ul-jerid*).

The island of *Scio* in the Archipelago has always been celebrated for the production of the best *mastic* in the world, which is called in Greek *Scino*:† a name so nearly resembling that of the island itself, that I think it probable they were the same originally.

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\* As early as Edward the First's time *Brasil* is mentioned as an inferior kind of colour used by painters.

† Σχινος.

*Scio*, therefore, (anciently *Xios*) signifies "the Mastic Island." This etym was first suggested by Mr. Hogg, in Hooker's *Journal of Botany*.\* *Γενναται*, says Dioscorides of the *mastic*, *καλλισίη και πλεισίη εν Χιω τη νησω*.

### *German Tactics.*

The name of a game.

The French game of *tric-trac* was formerly called in English by omission of the R, *tic-tac* (see that word in Cotgrave's Dictionary, A.D. 1611).

Some ingenious person has, by transposing the syllables, converted this unmeaning name into a remarkably appropriate one, since a game at chess or tables may be well likened to military *tactics*.

### *Surtout.*

This word was originally *surcout* or *surcoat* (Welsh *swrcot*), meaning an upper or outer coat. The French not understanding *cout*, altered it into *tout*, which also gives a very appropriate meaning, and has been literally rendered into the English "overalls."

### *My Lord.*

The French say "un *milord* Anglais," and they

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\* Vol. i. p. 109.

have often been blamed for their inaccuracy in taking the pronoun "my" to be part of the title. But, curiously enough, this error may be traced to its source. The English phrase "my Lord," has been confused with the Welsh or Breton *Milwr*, a gentleman, a cavalier (pronounced nearly as *Milúr* or *Milór*). It is the Latin *Miles*, a knight, a soldier.

### *Muslin.*

*Muslin* is generally derived from the city of Mosul, or Moussul, in the East. But a very different explanation may be given of the name, which has more probability.

For, modern travellers, who pique themselves upon exactness, inform us that the correct pronunciation of the name which we generally find written *Moslem* (that is to say, Mahometan or Mussulman) is not *Moslem* but *Muslim*. Consequently the usual dress of that people—or the Muslim dress—would be called simply "*Muslim*."

For, so other stuffs are familiarly called, Persian: Cachemire: Indienne: Chintz (i. e. Chinese): brown Holland: &c. from the countries where they are fabricated.

To which list we may add the *Σινδων* of the ancients, i. e. the *Sinde* or *Indian* stuff, which the

Copts called *Shento* (i. e. the dress worn by the *Gentoos*).\*

Hence then there can be little doubt that *Muslin* is a mere alteration of the word *Muslim*.

*Drysalter.*

The name of a trade. "A person dealing in articles for *dyeing*."—Halliwell's Dictionary.

I think the word may be a corruption of *dye-salter* or perhaps of *dye-sorter*, meaning one who sells *all sorts of dyes*, or who keeps an *assortment* of them.

*to Shew, or Show.*

Both spellings are in use: but we pronounce "*show*," and therefore that spelling seems the preferable one.

It is supported by the German verb *schauen*, whence *schau-spiel*, a theatrical *show*. On the other hand the spelling *shew* is supported by the analogy of the verb "to *sew*." But in this latter case a necessity exists for the use of the vowel E, in order to distinguish it from the verb "to *sow*:" whereas there is no reason for

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\* We may likewise mention the word *tippet*, which takes its name from the country of *Thibet*, where valuable furs are produced.



adopting a similar license of orthography in the verb “to *show*.”

*Miniature.*

This is a most deceptive word. It now signifies a *very small* portrait, or a very small copy of any thing, *ex. gr.* “a *miniature* edition of Shakspeare.” It has now *decidedly* acquired this meaning—but only in modern times. For, the original meaning of a *miniature* was quite different. It merely meant a *painting*—whether large or small: derived from Lat. *miniator*, a painter, which is from *minium*, paint.

I was prepared to adduce several proofs of the truth of this etymology, but this is unnecessary at present, since I find that it is sufficiently well known, and mentioned without any doubt by Mr. Wright in his *Archæological Album*, p. 77.

This is a very instructive word: showing how the *sound* of a word can gradually alter the *sense*. For there can be no doubt that people in general supposed *miniature* was related to the Latin word *minor*, *minimus*, *minutus*, *minuere* (to diminish), and the French *mignon*.\* Hence they gave it the sense of “smallness and prettiness.”

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\* *Mignon* offers an ambiguous derivation:—(1) from the Latin root *Min*, small, delicate: (2) from the Teutonic *Minne*, love.

*Puss.*

The name of "puss" is bestowed indifferently upon the *Cat* and the *Hare*.

But since we cannot suppose that two animals so distinct were ever mistaken for each other, we may ask why they should have the same name?

A confusion of nomenclature seems to have arisen somehow or other:—and perhaps in the following manner.

Two languages were fashionable, at the same time, in mediæval Britain—the Latin, and the Norman French. Many people spoke a little of both, and doubtless often made a confusion between them. A *Hare* was called, by those who spoke Latin, *lepus*—which was perfectly correct. But others, who spoke a jumble of languages, introduced the name carelessly into their Norman French. Once established there as a familiar word, it was not long, we may guess, before the first syllable of the name (*Le*) came to be mistaken for the French *article*, and *Lepus* became changed into *le puss*.

In many other words the *article* has given rise to similar mistakes; thus *l'ingot* (an ingot) became *lingot*: *l'ierre* (ivy) became *lierre*: *l'unæ*

(the Ounce, a kind of leopard) became  $\lambda\upsilon\gamma\xi$  or *lynx*: and *l' otr* (the otter) became *lutra*.

Though some may be disposed to consider these Classical terms as the original ones.

*the Sine of an Arc.*

An *Arc* and its *Chord* are so named from their very obvious similarity to a bow with its string. The versed-sine is sometimes called the *sagitta*, which completes the similitude: and it must be allowed to be a very just one.

But I have not met with any tolerable explanation of the term *Sine*. It has generally been supposed to be the Latin *Sinus*, a bosom: but this is most unsatisfactory. A *Sine* is a straight line: while it is the very essence of a *Sinus* to be a *Sinuous* line, that is, wavy or serpentine.

The curve of a bay is called *Sinus* in Latin,  $\text{Κολπος}$  in Greek (whence *Golfo* and *Gulf*), *Meer-busen* (or *sea-bosom*) in German.

But a straight line never could be called a *bay*,\* or a *sinus*, or a *busen*.

What then is the derivation of the mathematical term *Sine* of an Arc? Before replying to this,

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\* It may be remarked that a *Bay* or *Bight* of the sea was originally the same word as a *Bow*, Germ. *Bogen*; and is derived from the verb *beugen*, to *bow*; participle *ge-beugt* or *beugt*, bent.

I must make two observations. First, that the *Sine* of an arc was originally the same thing as its *Chord*, although it now means half the chord of twice the arc. Such mutations of meaning have been frequent in all languages. For instance,  $\sigma\phi\alpha\iota\rho\alpha$  and *spira* were originally the same word, meaning sometimes a *circle*, sometimes a *ball*. Though now they express very different notions (a *sphere* and a *spiral*). Time has given precision to language; and also the necessity of avoiding ambiguity has caused geometers to define and limit the meaning of their words very strictly. But to resume. Many proofs have convinced me, that our Celtic and especially our Teutonic ancestors had attained a far higher degree of intellectual culture than is generally imagined; and that they were no strangers to reading and writing, to grammar, geometry, and arithmetic.— I do not say that they ever advanced very far, but that such studies were known and honoured among them. *Bailly*, as is well known, maintained the hypothesis, that the science of the Greeks came to them by tradition from a very ancient Asiatic nation, skilled in astronomy and many other sciences, of whose history almost all traces have been obliterated. Without going quite so far, many concurring proofs oblige me to admit,

that in *very ancient times indeed* the North was far more civilized than is generally known—and that the happy Hyperboreans, so beloved by Apollo, were not altogether a fable. The Greeks themselves admit that they were not the inventors of *Poetry*: but that it came to them from the *North*—from the Thracian *barbarians*. The Britons used war-chariots and coined money before Cæsar's invasion: signs of an ancient civilization, but sadly declined, and relapsing into barbarism.

We possess an ancient Teutonic treatise, full of abstract scientific terms: true, it is a translation, and not so old as Charlemagne; but on the other hand, the boldness and clearness of the Teutonic terms employed to express these abstract ideas, are such as to convey the impression that the translator used German words long known and taught, and familiarly employed in those meanings: else his translation could hardly have been intelligible to any one, and it would have been better to have used the foreign scientific terms themselves.

Such being the case, it is fair to conjecture that the scientific term which we are now examining, the *Sine* of an Arc, *may be* a term of Germanic origin.

And the possibility of this being admitted, we have no difficulty in fixing upon the word *Sehne*,

the string of a bow: a tendon: a nerve: (in English a Sinew), as being the Germanic equivalent of the Latin *Chorda*, and as falling in most completely with the similitude of the *Bow and Arrow*, which the early geometers adopted in their nomenclature. It is scarcely necessary to observe that the string of a bow (*nervus*) was properly made of the sinews or entrails of some animal.

The Homeric  $\chi\omicron\rho\delta\eta$  is defined to be  $\epsilon\ddot{\upsilon}\sigma\tau\rho\epsilon\phi\epsilon\varsigma$   $\epsilon\nu\tau\epsilon\rho\omicron\nu$   $\omicron\iota\omicron\varsigma$ , the well-twisted entrail of a sheep.

*Cube. Globe. Cylinder. Cone. Hyperbola. Ellipse. Helix, and other geometrical terms.*

Having seen in the preceding article how very simple an idea *may* have given rise to the scientific term the Sine of an Arc, we are naturally led to observe that many other terms in use among geometers at first denoted very common and familiar objects, resembling in form, to a certain extent at least, the bodies which geometry treats of.

*Dice* were the first *Cubes*: they are called  $\text{Κυβοί}$  in Greek.

A *Globe* (*globus* or *glomus*) meant a ball of thread or wool rolled up, or any thing *amassed*, or collected into a heap.

The first *Cylinder* was a Garden-roller (*Κυλινδρος* from *κυλινδειν*, to roll), which must be acknowledged to be a very fair resemblance.

The *Cone* (*Κωνος*) meant a *Fir-cone*, the fruit of the fir-tree, a very familiar object in Greece, used for lighting fires, and the seeds for food—also a sign of deep mythological import.

*Κωνος* also meant a whipping top, such as children play with.

The *Hyperbola* and *Ellipse* signify *Excess* and *Deficiency*, the *Hyperbola* being a metaphor of a vessel filled too full (from *ὑπερβαλλειν*, to overflow).

The *Helix* was a *Vine* twining round a stake.

Καρπῷ ἐλιξ εἴλειται ἀγαλλομενα κροκοενί.

The term *Pyramid* is much too difficult to be analysed here: I believe it, like *Sine*, to be of Teutonic origin.

The later geometers of Greece followed up the same idea of naming geometrical conceptions from fancied resemblances to natural objects. Thus, the *Conchoid* of Nicomedes, from its resemblance to a *shell*. The *Cissoïd* of Diocles (*κισσοῦς*, ivy), from its creeping up against its asymptote, like *ivy* up a wall. The *Lemniscate* seems to mean a bow of ribbon, or something of that kind.

Upon the same principle the French geometers

call a part cut off from a spherical surface, *Calotte*, which means a kind of cap. We have no analogous term in English; but one is wanted. They call a geometrical surface *nappe*, a cloth: English mathematicians a *sheet*.

*English Surnames.*

*Baxter. Webster.* Old names for a *baker* and a *weaver*.

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*Timberlake.* Error for *Timber-leg*. A wounded soldier, with a wooden leg.

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*Armitage.* Name taken from a village of that name (i. e. the *hermitage*) near Lichfield.

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*Howard.* Anciently written *Haward*. Probably the same with *Hayward* and *Hawarden*.

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*Apjohn.* "The son of John," in Welsh.

So *Apreece*, the son of *Reece*, otherwise *Rhys* or *Rice*.

But in these Welsh names, the initial A is generally omitted; thus instead of *Apreece* we have *Price*, the son of *Rice*. And similarly *Pugh*, the son of *Hugh*: *Powell*, the son of *Howell*, or *Hoel*: *Bowen*, the son of *Owen*: *Prichard*, the son of *Richard*: *Probert*, the son of *Robert*: *Parry*, the



son of *Harry*: *Barry*, the same: *Bevan*, the son of *Evan*: *Fluellin*,\* the son of *Lewellyn*.

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*Barnardiston*. The stone, i. e. funeral monument, of *Bernard*. So *Osbaldiston*, and *Ossulston*, the stone of *Oswald*.

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*Halliday*. The holiday or festival.

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*Cunningham*, and *Coningsby*: the King's village. *Normanby* and *Normanton*, the Norman village. *Digby*, the village by the *dyke*.

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*Canning*, the King: or rather, a name taken from the village of *Cannings*, which belonged to the King.

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*Le Despenser*, and *Spenser*.

*Butler* is a noble, and *Stewart* a royal name: analogous to these, *Le Despenser* was the Officer who had charge of the Royal pantry. French *dépense*, a pantry: from the Latin *panis*, bread. This word, however, has been curiously *influenced* by the Latin verb *dispendere*, or *dispensare*, to spend, expend, or dispense. *Une despence* formerly meant a *larder*, or *storehouse*.

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\* One of this name really lived at Stratford-on-Avon in Shakspeare's time.

*Scrymgeour*, i. e. *Skirmisher*.

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*Halfhide*. Possessing half a *hide* of land.

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*Methuen*. Name of a town in Scotland, *Methven*.

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*Romilly*. Name of a town in Savoy near Geneva.

*to Stop.*

To *stop* the ears, is in old French "*estuper les oreilles*," evidently connected with another old word, *estuffer*, to stuff: and with the Latin *stipare*, of similar meaning; as "*stipatum tribunal*," a crammed or crowded court of justice.

So also we say, to *stop* a gap, or crevice: to *stop* a leak, &c. &c.

A *stop* is properly a plug, which fills up a hole completely and tightly, as "the *stopper* of a bottle."

But metaphorically, whatever *bars the way* is called a *stop*, although the condition of closeness and tightness may be entirely absent. And hence, by a farther extension of meaning, whatever *prevents motion*, is called a *stop*.

This word has gradually become one of the commonest in the English language, and the primitive meaning has been lost sight of. It now only implies *repose*; as, "the clock has *stopped*."

*Hammercloth.*

From the Spanish *hammaca*, a cushioned seat, and *cloth*.

*Arithmetic.*

From the Greek *Arithmetica*.

In the middle ages, when Greek was not understood, this word was carelessly pronounced *Arith-metrica*, and since the first part *Arith* (or *Arth*) presented no meaning in Latin, it was supposed to mean *Ars*: and thus the whole word became Latinized into *Ars metrica*.

Although the offspring of chance, this name would be well suited to *Geometry*, or the art of measuring. It would be also appropriate to *Music*, or the science of *Metre* and *Rhythm*.

*Ogre.*

Probably from *Oga*, terror, as I have already suggested.

I find that Mr. Wedgwood has proposed the same etymology (Proceedings of the Philological Society, p. 116).

*Hunchback.*

*Hump* has become *hunch* on the same principle of permutation of letters that  $\pi\epsilon\mu\pi\epsilon$ , Welsh *pump* (five), has become *punch* and *punj* in Hindostan.

So also a protuberance is called a *bump* and a *bunch*.

“They will carry their treasures upon the *bunches* of camels.”

*Isaiah xxx.*

*to Test.*

*to Test* the qualities of a thing: from the same root as *to taste*, and the French *tâter*, formerly *taster*.

*Regard Respect*

Properly mean a *looking backward*; i. e. not *passing by* a thing without looking at it. So in German *Rücksicht* and *Hinsicht*: and in Danish *Henblik*.

*Blind-worm. To worm.*

*Blind-worm*: a kind of snake. Altered from the German *Lind-wurm*. *Worm* anciently meant *snake* or *dragon*.

“*To worm one’s way*” is the same as to insinuate oneself, to *sneak in*. Metaphor from the motion of a *worm* (that is, *snake*) gliding into a crevice. I have already observed that the verb to *sneak* is derived from the *snake*, and this confirms it.

*To Ape* the manners of another person, is a fresh example to be added to those before mentioned, of verbs derived from the habits of various animals.

*Cowl.*

A *Cowl*: Lat. *Cucullus*: Germ. *Kugel*.

“If thou speakest to a king or a lord, thou takest off thy hat or thy cowl (*dine Kugele*) from thy head, and fallest down at his feet.”\*

But the word *Kugel* now means in German a *sphere* or *globe*, because a cowl inflated by the wind assumes that figure. This is another instance of what we remarked a few pages ago,† that various mathematical figures have received their names from the simplest objects of common life.

*English Surnames.*

*Loddiges*. This name occurs, as *Lodiges*, in an old German book, a history of the town of Brunswick (p. 89). I believe it means the son of *Lodig*, or *Ludwig*.

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*Lennard* or *Leonard*: the Lion-Heart.

*Everard*: Germ. *Eberhardt*: having the heart of a wild-boar, in Germ. *eber*, Lat. *aper*.‡

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\* Old German sermons of the 14th Century, p. 45.

† Page 460.

‡ *Reynard* is a name of the same class: (French, *renard*). It is not an original name for the fox, but an epithet meaning “*cunning heart*.”

*Foster.* This is not related to the word *foster-father* or *brother*, but is short for *Forster* or *Forester*.

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*Brewster. Milner.* Old names for a *brewer* and a *miller*.

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*Frankland* and *Lanfranc* are the same name.

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*Mortlock.* *Le mort lac*; like *Mortimer* from *la morte mer*.

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*Martineau.* From the Italian *Martino*. The usual (but useless) change which the French make when they borrow an Italian or Spanish word ending in O.

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*Gilchrist.* The same as *Kilchrist* or *Christ-church*.

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*Akerman* or *Ackerman*: the Anglo-Saxon name for an agriculturist.

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*Petrie*, i. e. *Petri filius*. Similar names are frequent among the Germans, *ex. gr.* *Augusti*, *Rupert*, *Jacobi*, *Ernesti*, *Matthiæ*; all well-known writers.

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*Harris*, the son of *Harry*, like *Willis*, *Hughes*, and many other examples. But there is a class

of names, like *Roberts*, *Richards*, *Edwards*, &c. which are ambiguous: for *Roberts* may mean *the son of Robert*, while on the other hand it may merely be the name of Robert *Latinized* into *Robertus*, and colloquially shortened into *Robert's*.

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*Juxon* for *Jaxon* or *Jackson*, on the same principle as *Dixon* is written for *Dickson*.

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*Judson*: the son of *Jude*. *Judgson* is an ambitious attempt to improve the preceding name into "the son of a judge."

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*Saliva.*

A Latin word. It is absurd to derive it as the grammarians do from *Sal*, its saline taste being hardly perceptible.

Things were named at first from their more *striking* and *conspicuous* properties: thus the water of the sea was very properly named *Salum* by the Latins, its saltness being conspicuous, and surely they would not have given a similar name to another liquid, nearly or quite destitute of that quality.

*Saliva* is a word of the same origin with the northern word *Slaver*: the final short A in the southern languages answering to the termination ER of the English and Germanic idioms, in which the R is only obscurely sounded. We have a

most familiar example of this in the Latin *Charta*, corrupted in English into *Charter*. So also the English word *Dagger* is written in Spanish *Daga*.

The *primitive* Latin word was probably *Sliva*, but in later times they never began a word with SL, and therefore a short vowel A was introduced *euphoniae causâ*.

### *Thing.*

I have already given an etym of this word: but perhaps it is better to take the following view of it.

In Hebrew\* the same word (*dabar*) means (1) a word; (2) a thing; (3) a cause: whence, in composition, it means *because* or *because of*; (4) a cause in a court of law (*causa sensu forensi*).

Three Aramaic and two Arabic words offer the same double signification of a *word* and a *thing*: hence it must be exceedingly natural to the Eastern languages, and we may therefore look for it in the Western too.

And accordingly, it appears that the French *chose*, Ital. *cosa*, a thing, are related *first* to the Latin *causa*; and *secondly* to the French *causer*, Germ. *kosen*, to talk: so that *une chose* meant originally *une parole*.

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\* Gesenius Heb. Lex. p. 232.



The German *sache* (a thing) is from *sagen* to say. It answers to both the French words *chose* and *cause*. (Hence the English *sake*. Causâ meâ, for my *sake*.)

The LXX. use *ρημα* for a *thing*: μετα τα ρηματα ταυτα, after these *things*, his ita gestis. Hence possibly the Latin *res*, a thing, is from the Greek *ρημα*, which would easily become *rem*, the accusative of *res*. See Deuter. xv. 10. δια το ρημα τουτο ευλογησει σε Κυριος. Propter hanc *rem* benedicet tibi Dominus. And 1 Sam. xii. 16. ιδετε το ρημα το μεγα τουτο. Videte *rem* hanc magnam.

For these reasons I think it probable that the word *Thing* (Germ. *Ding*) may have originally meant a *word*: i. e. any thing *we may chance to speak of*, and that it may have been identical with the old Latin *dingua* (for *lingua*) mentioned by some writers. And I find that Adelung has conjectured long ago that the German *Ding* originally meant *speech*.

*to Surrender.*

Corrupted from the French verb *se rendre*, to yield oneself.

*To be at sixes and sevens.*

This phrase has arisen in the following way.

To be at one,\* signified in old English, to be in harmony and union.

To be two, is to quarrel. But to be at sixes and sevens, is the superlative of disunion and division.

### *Duel.*

The Latin *Duellum* signifies a battle between any number of persons : indeed, a general war :

“ Et cadum Marsi memorem duelli.”

*Hor.*

But in modern times the meaning of the word has been entirely misconceived, and now it means a conflict between *two persons only*. It is easy to perceive how this mistake arose, and it is a very instructive lesson to the philologist. The Latin word *duo* (two) was in constant use, and there was likewise a very familiar term of grammar—the *dual* number—which casual resemblance of sound misled the Latin-talkers of the middle ages, and induced a belief, that the *zwey-kampf*, or combat between two warriors, then so common, must be the *duellum* of the Romans : whereas the latter had no notion of such a chivalrous practice.

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\* Hence the verb *to atone* : and *atonement*, signifying reconciliation or a renewal of concord and harmony.

A similar instance of modern mistake has been pointed out in the art. "*miniature*."

*Addition to the article Dowry.*

We remarked that the Italian *dovizioso*, rich, is not derived from the Latin *divitiæ*, but from an older form of the word, *dovitiæ*: and that in many other instances the Italian forms are older than the Latin. An example may be desired. Take the following one. *Farfalla*, Ital. a butterfly: whence the dimin. *farfallina*, a little butterfly, or a moth. But this word being too long for common use, the first syllable was dropped, and it became *Fallina*, a moth: which is therefore the origin of the classical word *phalæna* or *φαλαίνα*.

*Spruce fir.*

Prussia was formerly called *Pruce* by the English. Immense forests of firs are found in that country, and I have been informed by a learned and ingenious friend that *Spruce* fir means the fir brought "*from Pruce*" or "*out of Pruce*."

*Tarragon.*

A kitchen herb. The older botanists called it *draco herba*, and *dracunculus*\* (the little dragon).

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\* *Artemisia dracunculus*.

But why did they give such a name to so inoffensive an herb, of very ordinary appearance? It was simply an error arising from quick speaking. *Tarrágon* sounded like *tragon* and *dragon*. Which shews how very careless they were in their botanical nomenclature.

*Tuberoſe.\**

This very beautiful flower has a deceptive name, and most people are deceived by it. They suppose it to mean the tube-flower. Its flowers really have long tubes, and though not like roses, yet "rose" may be taken in the general sense of "a flower."

But it is a French name, *la tubéreuse*, from its having tuberous roots. It must be admitted that the English version is a great improvement. It is a good example of a word changed so as to produce a new meaning in another language.

*Annona.*

*Annona*, in Botany, the Custard Apple.

Sir J. Smith gives no etym in Rees's Cyclopædia.

From the Persian *nona*, a custard apple.

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It is very usual to prefix a short superfluous vowel to words beginning with N. For instance, *nepos*, *nephew*, is in Greek *ανεψιος*.

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\* *Polyanthes tuberosa*.

I will add a few more examples: the first of which is of importance to philology.

*Αναίνομαι*, I refuse, or deny, means literally “I say NAIN!” or in German “Ich sage NEIN!”

*Όνομα* is the Latin *nomen*: Persian *nam*: English *name*.

*Ανηρ*, a male, is found to take the simpler form *Nar* or *Ner* in the cognate languages, &c. &c. The list might be considerably extended.

### *Peach. Nectarine.*

A *Peach*: in Latin\* and Italian *Persica*: so called because a native of Persia.

Since the *Nectarine* is merely a variety of the *Peach*, it must have come to us from Persia likewise. And accordingly, it bears a *Persian* name—which no one appears hitherto to have suspected.

If asked why this fruit is called a *Nectarine*, most persons would reply, because its juice is so delicious as to resemble the *Nectar* of the gods. Not that it really deserves the name, being excelled by many other fruits, but in matters of this kind a little exaggeration is allowable.

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\* Pliny.

*Nectarine*, however, is really a Persian word, which signifies “*the best*.”

It received this name, no doubt, from its being thought the finest kind of peach, and those who first imported it from the East, retained its native Persian name.\*

*On the Anglo-Saxon name for a Camel.*

Our ancestors had a very remarkable name for the Camel. They called it *Olfend* or *Olvend*. It had nearly the same name in Old German, *Olbent*: and in Mæso-Gothic, *Ulbend*.

Now what was the origin of this peculiar name—so different from the Classical term *Camelus*? No etymology is attempted in Bosworth’s Anglo-Saxon Dictionary, nor in any other work to which I have access at present. I have some reason to suppose, therefore, that the following explanation may be new to philologists, and it is respectfully submitted to their judgment.

*Olbend* or *Ulbend* signifies, the animal which *kneels*—a striking peculiarity of the Camel, who kneels to receive his burden. It may be rendered literally, the animal which bends the UL, that is,

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\* From *nec*, good: superlative, *nectarin*, the best. See Forbes’s Persian Grammar, p. 75, &c. &c.

the first joint of the leg. The reader will immediately recognize the old and very general European word OL, UL, or EL, meaning the fore part of the arm.

Ωλενη and the Latin *Ulna* present the two first of these forms OL and UL.

*Elbow* in English, means the *bow* (or bend) of the EL, that is, the arm. This is confirmed by the German *El-bogen*.

The arm itself being called *Ell*, its length from the elbow to the tip of the fingers was called an *Ell measure*. So in French *aulne* and *aune*, derived from ωλενη, *ulna*. And so the *Cubit* measure (from the Latin *cubitus*, the *elbow*) had the same length as the *Ell*.

From these considerations I think it will be admitted to be very probable that the Anglo-Saxon name of the Camel, *Olfend* or *Ulband*, signifies the beast *which kneels down*. And if so, we may draw a very important conclusion. For, the old Saxons and Germans must have been well acquainted with the Camel and its habits, to have given it such a name. Those who gave it such a name must have lived in Asia—for the Camel has never been found in Europe—and thus we are enabled to add one more presumptive proof to those already known, of the Asiatic origin of our ancestors.

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