

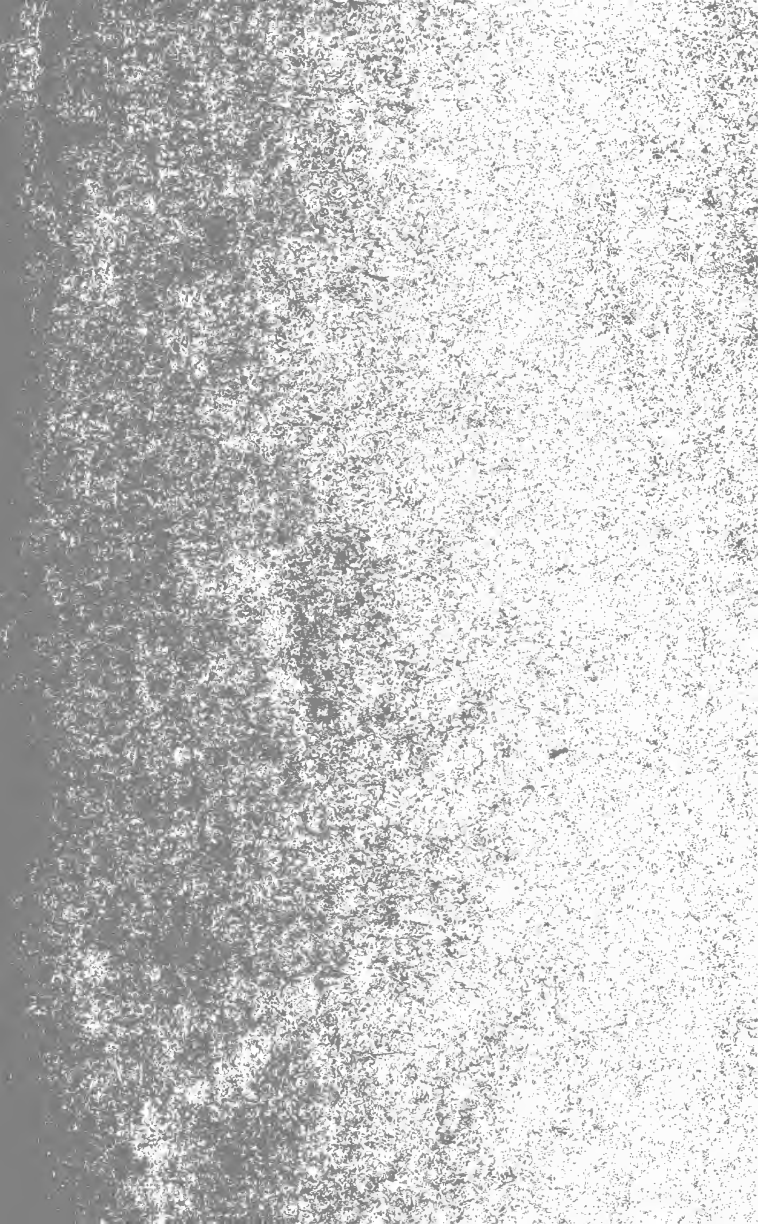
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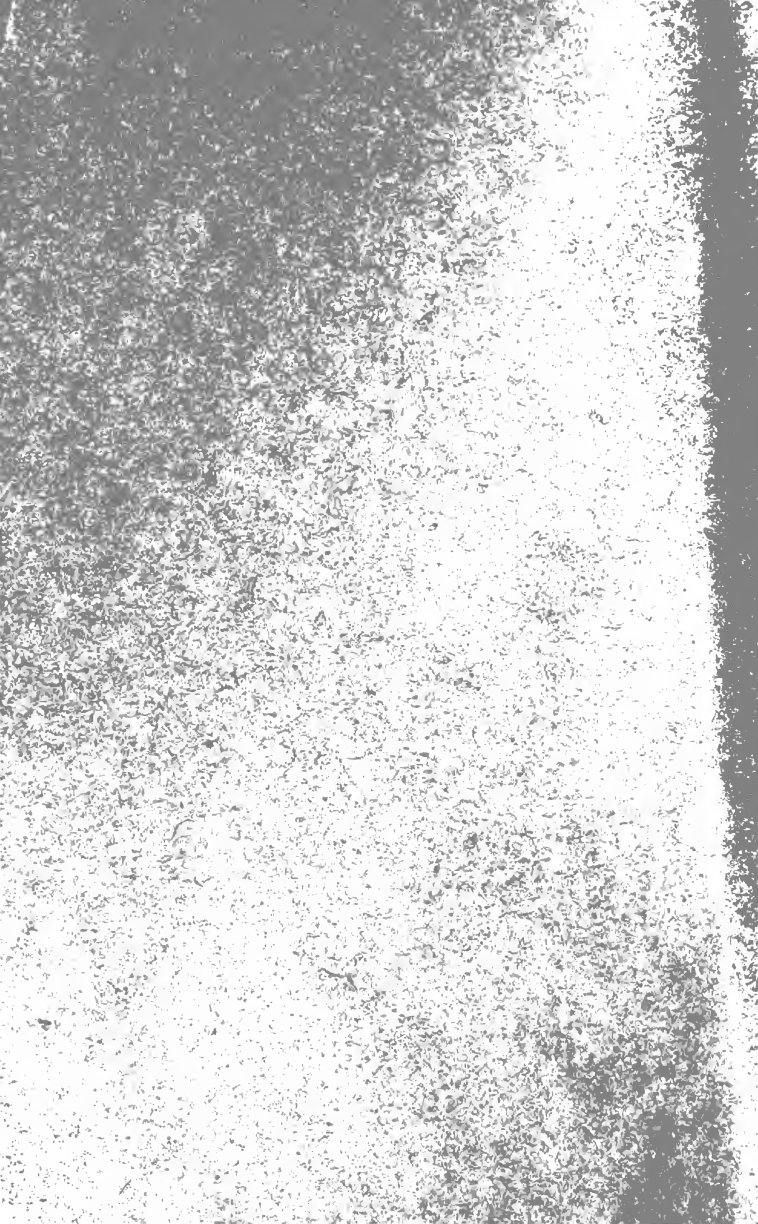
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# A GLOSSARY

OF THE

## Cotswold (Gloucestershire) Dialect,

ILLUSTRATED BY EXAMPLES FROM ANCIENT AUTHORS,

BY THE LATE

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THIS being a posthumous Work of the Author's, great difficulty has been found in editing it correctly ; and the reader will kindly make allowance for any remaining imperfections.



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# REMARKS

ON THE

# COTSWOLD DIALECT.

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DIALECT is one of the best evidences of the origin and descent of the people who use it; and, whenever we can trace it to its roots, we seem to fix also the country which supplied the first inhabitants of the region where it is spoken. Bringing their language with them from the cradle whence they emigrated, every people brings also its customs, laws, and superstitions; so that a knowledge of dialect points also towards a knowledge of feelings, seated (in many cases) very deeply, and of prejudices which sway the mind with much power; and thus we gain an insight into the genius and probable conduct of any particular races among mankind.

Another reason, which at this present time renders dialects more worthy of remembrance, is the universal presence of the village schoolmaster. This personage usually considers that he places himself on the right point of elevation above his pupils, in proportion as he distin-

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guishes his speech by classical or semi-classical expressions ; while the pastor of the parish, trained in the schools still more deeply, is very commonly unable to speak in a language fully "understood of the people," and is a stranger to the vernacular tongue of those over whom he is set ; so that he is daily giving an example which may bring in a latinized slip-slop. In addition to this, our commercial pursuits are continually introducing American solecisms and vulgarisms. Each of these sources of change threaten deterioration. Many homely but powerful and manly words in our mother tongue appear to totter on the verge of oblivion. As long, however, as we can keep sacred our inestimable translation of the Word of God, to which let us add also our Prayer-book, together with that most wonderful production of the mind of man, the works of Shakespeare, we may hope that we possess sheet-anchors, which will keep us from drifting very far into insignificance or vulgarity, and may trust that the strength of the British tongue may not be lost among the nations.

It has, moreover, been well observed that a knowledge of dialects is very necessary to the formation of an exact dictionary of our language. Many words are in common use only among our labouring classes, and accounted therefore vulgar, which are in fact nothing less than ancient terms, usually possessing much roundness, pathos, or power ; and, what is more, found in frequent use with our best writers of the Elizabethan period. The works of Shakespeare abound in examples of the Cotswold dialect, which indeed is to be expected, as his connexions and early life are to be found in the districts where it is entirely spoken ; and if, as has been thought,

## INTRODUCTION.

he spent some part of his younger days in concealment in the neighbourhood of Dursley, he could not have been better placed to mature, in all its richness, any early knowledge which he might have gained of our words and expressions.\* This, however, is certain, that the terms and phrases in common use in the Cotswold dialect are very constantly found in his dialogue; they add much strength and feeling to it; and his obscurities, in many cases, have been only satisfactorily elucidated by the commentators who have been best acquainted with the dialect in question.

The Cotswold dialect is remarkable for a change of letters in many words; for the addition or omission of letters; for frequent and usually harsh contractions and unusual idioms, with a copious use of pure Saxon words now obsolete, or nearly so. If these words were merely vulgar introductions, like the pert and ever-changing slang of the London population, we should look upon them as undeserving of notice; but as they are still almost all to be drawn from undoubted and legitimate roots, as they are found in use in the works of ancient and eminent authors, and as they are in themselves so numerous as to render the dialect hard to be understood by those not acquainted with them, they become worthy of explanation; and then they bring proof of the strength and manliness of the ancient English tongue, and they will generally compel us to acknowledge, that while our modern speech may possibly have gained in elegance and exactness from the Latin or Greek, it has lost, on the other hand, impressiveness and power.

We believe that the roots chiefly discoverable in this

\* See Note at end.

dialect will be the Dutch, Saxon, and Scandinavian ; bearing evidence of the Belgic, Saxon, and Danish invasions, which have visited the Cotswold region. Occasionally, a Welsh or Gaelic root shows itself, and is probably a lingering word of the old aboriginal British inhabitants, who were subsequently displaced by German or Northern irruptions. One or two words seem to be derived from the Sanscrit, which may have been obtained from our German relations ; one word from the Hebrew may have been left among us when the Celtic tribes were driven into Wales.

To these old words, now nearly lost in modern conversation, is to be added a corrupted use of the Saxon grammar ; whence modes of expression are produced which at first sight are obscure, as having never obtained admission in the colloquy of the better informed, and as being in themselves ungrammatical.

We presume that the most ancient work now extant written in the Cotswold dialect is the " Chronicle of Robert of Gloucester," who lived, according to his own statement, at the time of the battle of Evesham, *i. e.*, August 4, 1265. This historian and versifier may be said to use altogether the Cotswold tongue, and his language is that which is still faithfully spoken by all the unlettered ploughboys in the more retired villages of the Gloucestershire hill-country. This dialect extends along the Cotswold, or oolitic, range, till we have passed through Northamptonshire ; and it spreads over Wilts, Dorsetshire, northern Somersetshire, and probably the western parts of Hampshire. In Oxfordshire the University has considerably weakened the language by an infusion of Latinisms ; and in Berkshire it has suffered still more by London slang and Cockneyisms.

In noticing the change of letters observable in the vernacular tongue on the Cotswolds, we will begin at the beginning.

A. This vowel, in the first place, frequently receives reduplication ; we may instance “A-āter,” for “After.” The next change which this letter admits is into the diphthong *Æ*, as in “*Æle*” for “Ale ;” in these cases it is common to have the letter “Y” placed before the diphthong, as “*Yæle* ;” sometimes so rapidly pronounced as to sound like the word “Yell,” an outcry. “*Lærk*” stands for “Lark,” the bird ; with similar instances of alteration, which generally are preservations of the Saxon pronunciation. Next, we find the letter changed into “ai,” as in “*Make—Maike*,” “*Care—Caire* ;” and where the “ai” is the legitimate mode of spelling, there it obtains a great elongation of sound, as “*Fair*” becomes “*Fai-er*,” “*Lair*” (of a beast) “*Lai-er*” ; for this use we have found no authority. Next, the letter “a” frequently becomes “o,” as in “*Hand—Hond*,” “*Land—Lond*,” “*Stand—Stond*,” “*Man—Mon* ;” the whole of which are pure Saxon, and are found in constant use by Robert of Gloucester. Finally, the diphthong “au” frequently becomes “*āā*,” as in “*Daughter—Dāāter*,” which is unadulterated Danish ; “*Draught—Drāāt*,” with many other instances. This is also the case where the letter “a” has properly the sound of this diphthong, as in “*Call—Cāāl*,” “*Fall—Vāāl*,” “*Wall—Wāāl*,” and such like words ; to these we will add “*Law*,” which is pronounced “*Lāā*,” agreeing with the Saxon “*Lah*.”

B is, as we might expect, sometimes interchanged with P, as in the name of the plant “*Privet*,” often called “*Brivet* ;” it is also sometimes, though not frequently, used for W, as “*Beth-wind*,” for “*With-wind*,” “*Edbin*” for “*Edwin* ;” “*Bill*” for “*Will*,” is common everywhere.

C is changed, occasionally, into G, as for "Crab—Grab," "Crisp—Grisp," "Christian—Gristin;" "Guckoo" for "Cuckoo" is universal, but this, like the Scotch "Gowk," arises, possibly, from a misapprehension of the note of the bird. In the word "Yonder," C usurps the place of Y, and the term becomes "Conder;" this, however, may only be a change from G into C, as the Saxon word is "Geonda."

E is frequently changed into the diphthong Æ, as "Beech—Bæch," "Sleep—Slæp," "Feel—Væl," Saxon "Fællan," with many other instances. It also becomes A short, as "Peg—Pag," "Keg—Kag," "Their—Thair." Next, by abbreviation, it becomes I, as "Creep—Crip," Saxon, "Crypan," "Steep—Stipe," Suio-Gothic, "Steypa." When it is in composition with A, it seems to divide the syllable in which it so stands, as "Beat" becomes "Bē-āt," "Death—Dē-āth," "Earth—Yē-ārth," "Tart—Tē-ārt" as applied to the smart of a sore place, or the sharp taste of an acid, as well as when the substantive, a fruit-pie, is intended. "Am" becomes "Ye-am;" but here we may observe, that this may be the Saxon "Eagm," as "Ye-arth" may also come from the Danish "Jord."

F, as is usual in all languages, often interchanges with V; thus "Fig" becomes "Veg," "Feed—Veed," Dutch "Veedan;" "Fill—Vill," Saxon "Villan;" "For—Vor," Dutch "Ver." This appears to have been our use from the earliest periods. Robert of Gloucester gives us "Vut" for "Foot," "Vant" for "Font," "Ver" for "For," "Vall" for "Fall," with innumerable other instances; all faithfully followed on the Cotswold range.

G interchanges with Y. This is a custom drawn immediately from the Saxon, in which language these two letters sometimes appear to be used almost indifferently.

Thus "Angel" is often pronounced "Anyel," "Angelic—Anyelic," or even "Anyely," where the Saxon termination "lic" or "like" sinks, as in other cases, into the modern "ly."

H is chiefly remarkable for its wrong position. It is struck off, or put in, without any authority at the discretion, or rather indiscretion, of the speaker; only custom seems to have arranged unhappily, that it should appear where it ought to be absent, and should be wanting where it ought to be present. "Why 'op ye so, ye 'igh 'ills?" has been heard from "the priest's lip keeping knowledge." "'Ope" stands for "Hope," "'Unt" for "Hunt," "Edge" for "Hedge," "Helm" for "Elm," "Hasp" or "Haspen," for "Asp" or "Aspen," "Hexcellent" for "Excellent," "Hegg" for "Egg," with as many other instances as there may be opportunities for error. This also seems to have been an ancient practice, as Robert of Gloucester is constantly found labouring under this uncertainty; indeed, it would be difficult to understand him at all unless this regularity in mistake on his part is always borne in mind. As an example, we will give his word "Atom." This is more than a dissyllable, it is two words, being "At om," contracted from "At ome," and by supplying the H struck off, we have the sense "At home." But we must not forget that some of these changes are merely the old Saxon preserved in its purity: as in the example above, "'Unt for Hunt," we read "Geuntod of Angel-cynne." See "Saxon Chronicle," Ingram, Appendix, p. 381.

I interchanges with E, as "Drink" becomes "Drenk," "Bring—Brenng," both being the Saxon pronunciation; as also "Sink—Zenk," "String—Streng," "Sting—Steng," "Sing—Zeng;" the instances are indeed perpetual, and may

be generally held to be derived from the Saxon. "Drive" is always "Dreeve." "Thrive," however, never loses the I; but, as nature abhors a vacuum, the word is ordained to step into the space which is vacated by the word "Dreeve," and it usually becomes "Drive."

M becomes N in the word "Empty," which is pronounced "Enty," and is the only change of the kind which we have noticed.

O commonly usurps the place of A, as we have observed under that letter. It is, moreover, often changed into "Au," as "Snow" is pronounced "Snau," "Blow—blau," "Mow—Mau;" these sounds have their origin in the Saxon tongue. Sometimes O is made into *āā*, as in "Croft," which is spoken "Crāāt" very frequently, "Moth—Māāt", Saxon *Matha*. Lastly, in some words this vowel changes into A, as in "North," which is frequently pronounced "Narth."

P, as might be expected, in some cases becomes B, which we have noticed under that letter.

R is very often misplaced, as "Cruds" for "Curds."

S in like manner suffers from dislocations, thus "Hasp" is "Haps," "Clasp—Claps," "Wasp—Waps," with other examples. This letter is also very frequently made Z, in which we agree with the Dutch, as in "Sea," "Zee;" and this practice may be as old as the Belgic invasion of these parts, which is mentioned by Cæsar as having taken place before his age.

T and Th are often changed into D when before the letter R. Thus "Through" becomes "Dru," "Three—Dree," "Trill," and "Thrill—Drill," "Thrush" and "Throstle," "Drush" and "Drostle," "Track" becomes "Drack," "Tree—Dree," "Trash—Drash," "Throw—Drow," which also may generally be held to be Dutch usage. "Th" is



always pronounced as in the word "This," not as in "Thistle," that is, it always has a slight sound of the D before it.

U, sounded hard, takes the place of the double O, as "Brook," which is pronounced "Bruck," Saxon, Broc, "Book—Buck," Saxon, Boc, "Look—Luck," Saxon, Loc, with other instances.

W is often seated so strangely, and sometimes inserted so capriciously into the interior of words, that, if it is held to be the di-gamma, it might tend to justify Dr. Bentley in thrusting it, for the versé sake whenever he wants it, into the middle of Homer's words. We will notice it first as improperly commencing words; thus, "Oats" becomes "Woats," by abbreviation "Wuts," "Oaks — Woaks — Wuks," "Home—Whome—Whum; in the interior of words we have "Go—Gwoa," "Going—Gwain," "Stone Stwon," "Bone—Bwone," "Kindle—Kwindle," "Such—Zwitch," with many other instances. If, however, this letter usurps positions to which it is not entitled, so it loses also in some cases its natural rights, as "Wool—Woollen" is often made "Ool—Oollen," "Worsted—Oosted," "Wolf—Oolf," "Wood—Ood," and thence sometimes "Hood," with such like instances of deposition. This elision seems to have a Danish character. Caprice alone appears to have dictated the erroneous insertions of the letter.

Y claims, and obtains also, a very leading position in the same arbitrary manner. Thus "Ale" is "Ye-ale," "Health—Y-ealth," "Earth—Y-earth," "Am—Ye-am," "Head—Yead." It suffers, however, total defeat in "Yes," which is always either "Iss" or "Eece," according to the leisure of the speaker.

Z, as we have said, is in constant use for S.

We will now notice some of the contractions in speech which are in constant use on the Cotswolds. "At," "At-unt," represent, "Thou art," and "Thou art not." Fielding, as he places Squire Western's residence in the north of Somersetshire, very properly bestows on him a considerable dash of the dialect in question, "I ool ha' zatisfaction o' thee," answered the squire, "soa doff thy cloathes, at-unt half a man," &c. *Hist. of a Foundling*, book VI., ch. 9.

In the same manner "Cat?" and "Cast?" stand for "Canst thou?" and "Cass-nt," for "Canst thou not?"

"D'wye," imploringly, represents, "Do ye;" as "D'wunty," "Do ye not."

"Thee bist," is, "Thou beest," "You are."

"Gee-wult?" "Go, will you?" is a term addressed to horses, when they are to move from the driver; as "K'-mae-thee," "Come hither," is the term to make them draw nearer.

"Oos-nt,-ootst?" is, "You would not, would you?"

"St-dzign?" is the contraction of "Do you design?"—*i.e.*, "intend." "St-gwain?" "Are you going?" "St-hire?" is "Do you hear?" "St-knaw?" "Do you know?" In these and similar instances the "St" is the termination of "Dost" or "Beest," as the case may be, and is barely sounded.

"Hae" is, "Have," "Shat" and "Shat-unt," are, "You shall," and "You shall not." Squire Western promises Blifil, "I tell thee, shat ha' her to-morrow morning." *Hist. of a Foundling*, book VII., ch. 6.

"Te-unt" means, "It is not." "Why-s-'nt?" is contracted from "Why-oos-nt?" "Why will you not?" as "Coos-nt" is, "Could you not?"

"'S-like I shall" is, "It is likely I shall." "Said'st thine?"

“Didst thou say it was thine?” “Nar-on” is, “Never a one”—none. “St-Thenk?” is, “Do you think?” “E’en as ’twur” is, “Even as it were.” “Med” is, “He might”—“Med, med’nt ur?” represents, “He might, might he not?”

“Mizzomar” for “Midsummer” we should not have introduced, had it not been that we find this contraction in Robert of Gloucester, which seems to give a great antiquity to these abbreviations.

Among variations from Mr. Lindley Murray’s English Grammar, we will first remark that the use of the pronoun “He” is nearly universal. The feminine “She” is rarely admitted, and the neuter “It” is equally excluded. “She,” when brought into use, is mostly compelled to submit to an appearance in the accusative case, “Her”—as, by way of example, “Her y-’ent sa’ desperd bad a ’ooman as I’ve a knawed,” would be very good English on the Cotswold range. It is, however, very questionable, when the word “He” is used for “She,” whether we have anything more than the Saxon “Heo,” which is our “She.” The dominion, however, of “He” over “It” is very undoubted, as anything inanimate in itself is always “He”—for instance, a Spade, a Shoe, a Pond, a Gate, a Road, or whatever else presents itself. “He,” coming thus into constant use, suffers from the familiarity when standing before the word “will” as a sign of the future tense; it then sinks into the vowel “U” pronounced hard; “u’ll die,” “u’ll vight,” “u’ll stond,” “u’ll run,” are, in such a case, the usual modes of pronouncing “He will.”

“As,” in this dialect, obtains very commonly the powers of “which;” thus, “The ’ooman as I married,” “The beast as I

zauld," "The ru-oad as I gade," would be proper phrases in village colloquy in this district.

"Which," however, takes the place of "When," or "While" in many cases. As "I bid the wench shou'd hauld awpen the gēāt, which she slammed un to, and laughed in muv veace;" "He took his woath as I layed the dtrap, which I did noa sich a theng."

The plural in "es," so constantly sounded in Chaucer, is still preserved in many words in this part of the Cotswold range. Thus "Ghosts" and "Posts" are constantly "Ghostés" and "Postés;" "Beasts" are "Beastés," and sometimes "Beastesses;" "Guests" and "Feasts" becomes "Guestés," and "Feastés:." Addison's joke upon the songs in the opera,

"When the breezes  
Fan the treeses," &c.,

would not be discovered to be a satire in the villages under consideration. There can be no doubt but this is the adherence to ancient usage; and Kemble was certainly right in considering that Shakespeare intended "Aches" to be pronounced "Aitchés," as a dissyllable, (to which usage that great actor steadily adhered), because the word was so sounded down to the days of King Charles II. See *Hudibras, passim*.

In forming past tenses of verbs we often find words in use, which, if they ever obtained elsewhere, are now generally obsolete. It is impossible to give all the instances, but we will enumerate a few specimens. "Caught" is used instead of "Caught." "Raught" is made the perfect tense of "Reach" — this word will appear in the Glossary, together with Shakespeare's use of it. That

inimitable poet supports his native dialect in the use of the word "Holp," as the past tense of "Help." In "Much Ado about Nothing," act iii., sc. 2., Don John says, "I think he holds you well, and, in dearness of heart, hath holp to effect your marriage." This is an ancient form of the word "Help," and kept alive by our Bible; we find it in Isaiah, xxxi., 3., "He that is holpen shall fall down;" in Daniel, xi., 34., "They shall be holpen with a little help;" in St. Luke, i. 54., "He hath holpen his servant Israel," and in other passages; and let us remember that these archaisms now, accidentally but very happily, increase our reverence for the sacred text.

"Fot," or "Vot," are used as the past tense of "Fetch;" "Give-Gave," makes its past tense in this district "Gived," but by abbreviation "Gīēd;" by a farther contraction spoken "Gid," though, in some cases, the labours of the school-master and the village Incumbent have advanced the more promising pupil as far as "Guv." Instances of irregularity in the formation of the perfect tense are, as we have said, perpetual.

The double negative is very usual, and in this custom Shakespeare frequently upholds his native district. We will adduce as instances, Henry V., act ii., sc. 4.

"*Dauphin.*—Though war—nor no known quarrel were in question."

Next, the Two Gentlemen of Verona, act ii., sc. 4.

"*Valentine.*—Nor to his service no such joy on earth."

Measure for Measure, act ii., sc. 1.

"*Escalus.*—No sir—nor I mean it not."

Merchant of Venice, act iv., sc. 1.

"*Shylock.*—So I can give no reason—nor I will not."

The instances of this irregularity are so frequent with

this poet, that the reader may readily discover more examples.

The double superlative also obtains a place in our dialect. "Most worst," or even "Most worstest," would excite no remark as an unnecessary pleonasm. Shakespeare slips also into this practice: in Henry IV., Part II., act iii., sc. 1, we find—

"*King.*—And in the calmest and most stillest night."

This redundancy gains countenance from the words "Most Highest," as applied to the Creator in the Prayer-book version of the Psalms.

The double comparative is also very common. Not only "more better," but "more betterer," is usual. Shakespeare has this phrase also in The Tempest, act i., sc. 2: Prospero says—

"Nor that I am more better  
Than Prospero."

"More braver" also is used in The Tempest, act i., sc. 2.

We constantly use the term "Worser;" and here again we gain countenance from the same poet. In Hamlet, act iii., sc. 4, this passage occurs—

"*Queen.*—O Hamlet, thou hast cleft my heart in twain.

"*Hamlet.*—Oh, throw away the worser part of it,  
And live the purer with the other half."

Dryden also supports us in this usage; in the *Astræa Redux* we read at the 3rd line—

"And worser far  
Than arms, a sullen interval of war."

In addition to the plurals in *En* still retained in the English language, which are Oxen, Brethren, Children, and Chicken, we have in familiar use in our district the

words "Housen" for Houses, "Peasen" for Peas, and "Wenchen" for Wenches, "Elmen" for Elm Trees, and "Plazen" for Places. To these instances, we presume, we ought to add "Themmen" for Those, "Thairn" for Theirs, "Ourn" for Ours, "Yourn" for Yours, "Thism" for These, together with "His'n," "Shiz'n," "Weez'n," as masculine, feminine, and plural of "His," "Hers," and "Ours;" with which irregularity we will close our notice of our grammatical varieties.

Some of the phrases in frequent use in dialogue on the Cotswolds, which will appear unusual to a stranger, are as follows:—

"A copy of your countenance," means, "you are deceiving," "It is not yourself." Fielding, in his *Life of Jonathan Wild*, at the end of chap. 14 of Book iii, uses this expression. "But this he afterwards confessed at Tyburn was only 'a copy of his countenance.'"

"All manner," is a phrase used in an evil sense to describe all manner of annoyance; and is chiefly introduced to describe the carriage of any person who intrudes himself and acts as rudely as he pleases; thus, "He came and did all manner," would mean, "all manner of insolence or injury." Though this idiomatic expression is occasionally used by persons of better condition, we still do not remember to have seen it in use in any writings of a light or comic nature.

"All's one for that," means, "notwithstanding your objection, the case remains the same."

"Drap it, drap it!" that is, "Drop it." This is an angry request that any course of annoying remarks or practices may cease; and it may be safely concluded, when a genuine

son of the Cotswolds uses this phrase, that his patience is just worn out.

“Gallows bad,” “Gallows drunk,” “a Gallows cheat”—always pronounced “Gallus”—means, “bad enough for the gallows.” It is possible that this may be a term of great antiquity, and may draw its frequent use from the gallows-tree of the feudal lord.

“Hand over head” is a metaphor taken from the conduct of a mob in a battle or in aggressive confusion, and is used to express anything done in haste, ill-order, and self-impeding perturbation. This phrase occurs in Farquhar’s comedy, where Pindress, the maid-servant, urging the Page to marry her on the spot, exclaims, “No consideration! This business must be done hand over head.” Whereas, to do anything “with a high hand” always implies that it was some attempt triumphantly carried through.

“I cannot away with,” is an ancient phrase, constantly found in the Bible, and still therefore in frequent use in this simple district, meaning, “I cannot cast away the recollection of it,” “I cannot endure it.” It is used when speaking of some misfortune or bad conduct. See Isaiah, i., 13.

“I’ll tell you what,” is as much as to say, “I will give you an unanswerable argument;” sometimes it means, “I will give you my fixed resolution.” Shakespeare perpetually uses this phrase; as an instance we may turn to Henry IV., Part I., act iii., sc. 1.

“*Hotspur*.—I’ll tell you what,—

He held me, but last night, at least nine hours.”

“It’ll come right āāter a bit,” means, “the difficulty in any business is passing away.”



“I can’t be off it,” means, “an irresistible impulse compels me to it,” “I must do it.”

“Let alone,” is a statement that some necessary characteristic in any circumstance need not be taken into present calculation, as “A broken leg is zitch a hindrance, let alone the anguish of un !”

“May be” is continually used for “Perhaps”—it is the French “Peut-être.”

“Month’s mind,” means, a mind unsettled on any particular plan,—a weak resolution. It is a term derived from a custom observed in the obsequies of remarkable persons previous to the Reformation. At the end of the month after the funeral there was a minor ceremony performed in recollection of the deceased, and which was intended to keep him in mind. A less procession, a less dole, and a less religious service took place; and, as these observances were all weaker in effect, and were necessarily of a very evanescent character, so any poor and wavering feeling came to be compared to “the month’s mind” after a stately funeral. Thomas Wyndesor, Esq., in his will dated August 13, 1479, gives particular directions as to his funeral, which were designed with a view to very considerable state and dignity, and at the end of these is the following: “Item—I will that there be one hundred children, each within the age of sixteen years, at my month’s mind, to say our Lady’s Psalter for my soul in the church of Stanwell, each of them having iiiid. for his labour, and that before my month’s mind the candles burnt before the rood in the said church be renewed and made at my cost; Item—I will that at my month’s mind my executors provide twenty priests, besides the clerks that come to sing Placebo, Dirige, &c., &c.” *Testamenta Vetusta,*

p. 393, in which work this practice is often alluded to. In Machyn's Diary this custom is also frequently noted; we will extract from it the notice of the deaths and month's mind of the two Dukes of Suffolk, who died while children, of the sweating-sickness. "The xxii day of September (1551) was the Monyth's Mind of the ii Dukkes of Suffoke in Chambyrge-shyre, with ii Standards, ii baners-grett of Armes and large, and baners rolls of Dyver Armes, with ii Elmetts, ii (swords), ii Targetts crowned, ii Cotes of Armes, ii Crests, and ten dozen of Scochyons crowned; and yt was grett peté of their dethe, and yt had plesyd God of so nobull a stok they wher, for ther ys no more of them left."

"Next of kin" does not mean relationship in blood, but any similarity. "Fainting" would be "next of kin to death," "A Glove—next of kin to the Hand;" "Fluid white-wash" would be "next of kin to Milk;" it means also any near relationship in place or authority; thus, a "Justice of the Peace" would be "next of kin to a Judge," an "Arch-deacon" to "the Bishop," a "Lord-Lieutenant" to "the Monarch."

"Overseen" and "overlooked" means "bewitched"—led astray by evil influence, as having suffered under the "Evil Eye" of a witch or wizard. Thus, "I was quite overseen in that matter," means, "I had lost my reason by some evil agency."

"Play the bear," or "play the very Buggan with you," is to spoil, to harass; "Buggan" meaning Satan or any evil spirit—"Old Bogey."

"Poke the Fire," is always used instead of "Stir the Fire," and rightly, as having reference to the poker.

"Quite natural," means anything done easily, as a matter

of course, and is spoken of proceedings which are quite artificial—thus a man would be said to fly up in a balloon “quite natural.”

“She is so,” means a female expects to become a mother ; probably this delicate phrase was originally accompanied with a position of the hands and arms in front of the person speaking, indicative of a promising amplitude.

“To and again,” to move backwards and forwards, to go to a certain point and to return again, as on a terrace-walk in a garden. “To and fro” being, in fact, the same idea.

“You are such another,” is a phrase used in derogation. “You are as bad as the preceeding.” We find this phrase in *Much Ado about Nothing*, act. iii. sc. 4.—“*Margaret—Yet Benedict was such another, and now he is become a man.*”

“You’ll meet with it,” is a threat that punishment will unavoidably follow the course which is being pursued by the person addressed ; the pronoun “it” being the abbreviation for chastisement.

“You might as well have killed yourself,” is used to describe an accident which might have produced death, meaning “You have done enough to have killed yourself.”

“You are another guess sort of a man,” means “You differ from the example before us.” Probably the word “Guess” in this phrase was originally “Guise.”

“Whatever” frequently ends a sentence prematurely, the words “may happen,” or “by any means,” being struck off. It is mostly used negatively, as “I would not do it,—whatever.” “He would not help himself,—whatever.” This phrase, in spite of the ludicrous effect which attends it, is sometimes heard in the better walks of life in the Cotswolds.

We hardly know whether we ought to notice slip-slop, or the mistaken use of words introduced by the school-master ; we will, however, remark that the phrase "It don't argufy," "edify," or "magnify," stands, whichever verb is selected, for "it does not signify." And when the honest rustic intends to be very emphatical and dignified at the same time he will frequently use all three errors ; and having thus enriched his vocabulary with so many synonyms for "signify," he casts away the right word as being utterly useless.

The habit, however, of substituting the word "Aunt" for "Grandmother," which is very common in this district, deserves consideration, because we find this use of the word twice in Shakespeare. In *Othello*, act i. sc. 1, Iago alarms Brabantio with the intelligence of the elopement of his daughter with the Moor, whom he styles a "Barbary horse," and adds—"You'll have your nephews neigh to you," meaning grandsons ; so again in *Richard III.*, act iv. sc. 1, we have the stage direction—"*Enter Queen, Duchess of York, and Marquis of Dorset, at one door ; Anne Duchess of Gloucester, leading Lady Margaret Plantagenet, Clarence's youngest daughter, at the other.*" The Duchess of York addresses Lady Margaret with the words—"Who meets us here ? My Niece Plantagenet," whereas she is her granddaughter. The grandmothers sometimes seem to take offence if they are denominated by any more ancient appellation than "Aunt" among their grandchildren.

The tone in which the Cotswold dialect is spoken is usually harsh, and the utterance is rapid, so that the conversations between the natives, marked by continual contractions, hasty delivery, and unusual words, is hardly understood by a stranger.

In presenting the reader with the Glossary which follows, we endeavour to give the derivation of each word from its original root, whenever we think we can suggest it with probability. In addition to this, where we can find the use of any word now nearly or quite lost, we have offered the quotation. These quotations we have, in most cases, verified; where we have not done this, we have adopted them chiefly on the authority of the *Encyclopaedia Londinensis*.

These extracts from ancient writers, all, more or less, of authority, will show that the old Gloucestershire words are not mere vulgarisms, but though now seldom or never used, are as well, if not better founded than those in common parlance; and it will be seen, in not a few instances, that the English language has lost rather than gained by adopting Latinisms in their stead.

We wish farther to remark that some of the words found in the following Glossary are not, strictly speaking, dialectical, but only still in continual use in this district, while they are dying rapidly in other places. As an instance, the word "Wag" appears in the Glossary. Now this word, in spite of the Scriptural use of it, as in the phrase "Wagging their heads," and in other passages, is almost limited to the motion of a dog's tail, while on the Cotswolds its general application is still preserved. A person who was standing in obstruction of any necessary work, would be addressed by the phrase "Why-'s 'nt Wag?" "why do you not move?" Such words are inserted to prolong the memory of terms, in themselves original and powerful, but which appear to be endangered by the use of words, more new but weaker, and drawn from a less efficient vocabulary.

## NOTE.

Nothing will need an apology which may tend to throw a light on any part of the life of Shakespeare. We will therefore without further preface, offer the following matter, kindly supplied to us by a friend residing at Dursley. We may take it for granted that the tradition which states how the young poet fled before the enraged face of Sir Thomas Lucy, on account of some illegal intrusion in the knight's park in Warwickshire, is based on some fact. It is surmised that he sought shelter in Dursley, a small town seated on the edge of a wild woodland tract. Some passages in his writings show an intimate acquaintance with Dursley, and the names of its inhabitants. In the Second Part of Henry IV., act v. sc. 1, "Gloucestershire," *Davy* says to *Justice Shallow*—"I beseech you, Sir, to countenance William Visor of Woncot, against Clement Perkes of the Hill." This Woncot, as Mr. Stevens, the commentator, supposes, in a note to another passage in the same play (act v., sc. 3) is Woodmancot, still pronounced by the common people "Womcot," a township in the parish of Dursley. It is also to be observed that in Shakespeare's time a family named Visor, the ancestors of the present family of Vizard, of Dursley, resided and held property in Woodmancot. This township lies at the foot of Stinchcombe Hill, still emphatically called "The Hill" in that neighbourhood on account of the magnificent view which it commands. On this hill is the site of a house wherein a family named "Purchase," or "Perkis," once lived, which seems to be identical with "Clement Perkes of the Hill." In addition to these coincidences, we must mention the fact that a family named Shakespeare formerly resided in Dursley, as appears by an ancient rate-book, which family still exist, as small freeholders, in the adjoining parish of Bagpath, and claim kindred with the poet. A physician, Dr. Barnett, lately residing in London, and who died at an advanced age, was in youth apprenticed at Dursley, and had a vivid remembrance of the tradition that Shakespeare once dwelt there; he affirmed, that losing his way in a ramble in the extensive woods which adjoin the town, he asked a person whom he met where he had been, and was told that the name of the spot which particularly attracted his attention was called "Shakespeare's walk." In the play "King Richard II., act ii. sc. 3," a description of Berkeley Castle is given, which is so

exact that it is hardly possible to read it without considering it as if seen from Stinchcombe Hill. The scene is "A Wild Prospect in Gloucestershire." *Bolingbroke* and *Northumberland* enter; *Bolingbroke* opens the dialogue:—

"How far is it, my lord, to Berkeley, now ?

*North.*—I am a stranger here in Gloucestershire ;  
These high wild hills and rough uneven ways  
Draw out our miles, and make them wearisome."

"But, I bethink me, what a weary way  
From Ravenspurg to Cotswold will be found  
In Ross and Willoughby wanting your company," &c.

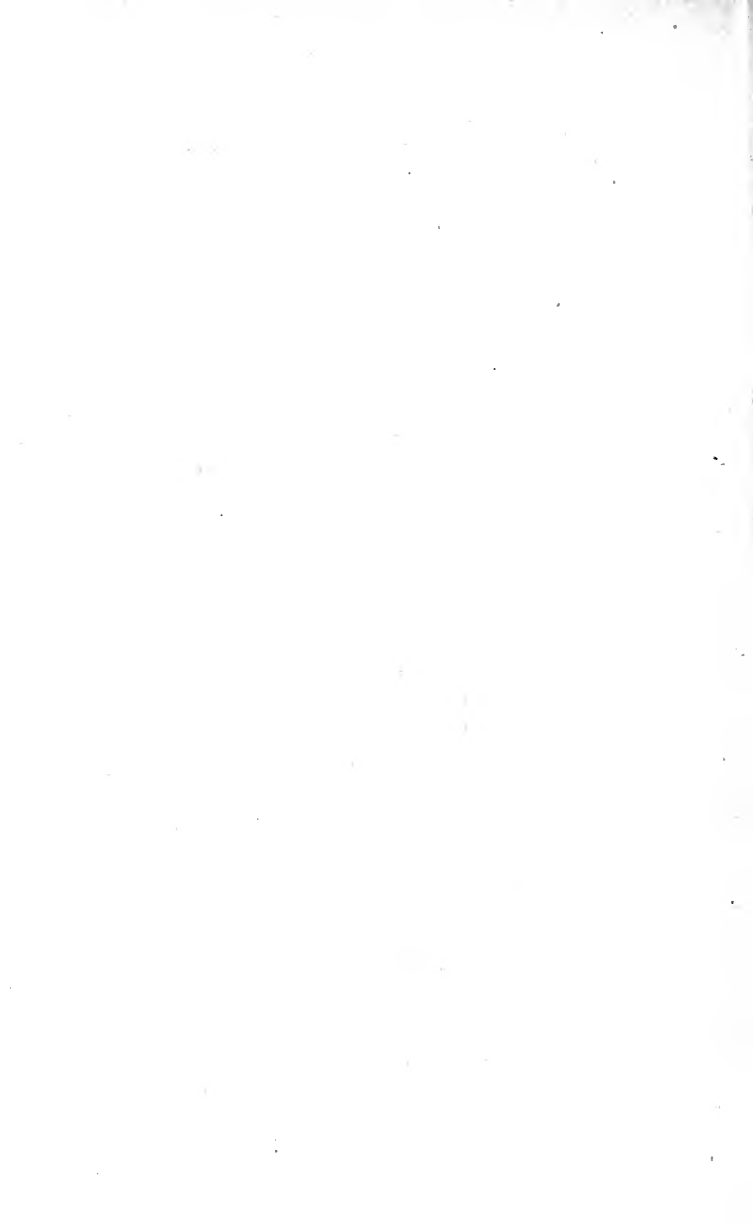
Enter to them *Harry Percy*, whom *Northumberland* addresses:—

"How far is it to Berkeley ? And what stir  
Keeps good old York there, with his men of war ?

*Hotspur.*—There stands the castle by yon tuft of trees."

Now this is the exact picture of the castle as seen from "The Hill;" the castle having been, from time immemorial, shut in on one side, as viewed therefrom, by an ancient cluster of thick lofty trees. Lastly, we would add that down to the reign of Queen Anne the Cotswold range was an open tract of turf and sheep-walk, which extended up into Warwickshire, and was famous as a sporting-ground, particularly for coursing the hare with greyhounds, throughout the whole extent. It was consequently well-known by the gentry of both counties; and this is evidenced by their pedigrees, wherein intermarriages between the houses of each county are frequently found. The portion of Shakespeare's life which has always been involved in obscurity is the interval between his removal from Warwickshire and his arrival in London; and this period, we think, was probably spent in a retreat among his kindred at Dursley, in Gloucestershire.

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## GLOSSARY.

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**Ā-ĀTER.** After, in point of time; *also*, according to, in point of manner: "Āāter this fashion."

**ABIDE.** To endure, to suffer: Abidian, *Saxon*.

"The nations shall not be able to abide his indignation."—Jer. x., 10.

"The day of the LORD is great and very terrible, and who can abide it."—Joel ii., 11.

Used in the same sense by Robert of Gloucester and Peter Langtoft.

**ADRY.** Thirsty: Adrigan, *Saxon*.

**AFEARED.** Frightened: Afæran, *Saxon*.

"Whether he ben a lewdé or lered,  
He n'ot how sone that he may ben affered."

—Chaucer, Doctor's Tale, l. 1221.

See also Spenser's Fairy Queen.

**AFORE, ATVORE.** Before: Atforan, *Saxon*.

**AGEN.** Opposite to, over against. This word is also used to designate any given time for the occurrence of an event, or the performance of a promise: Agen, *contra*, *Saxon*.

"I'll be ready agen Zhip-Zhearin," or "Luk for't agen Mi-ēlmas."

"Even agen France stonds the contre of Chichestre,  
Norwiche agen Denemarke," &c., &c.

—Robert of Gloucester. Hearne's Edition, 1714, Vol. I., p. 6.

**ANEAL.** To mollify, to shape by softening.

"Thus was I, sleeping, by a brother's hand  
Of life, of crown, of queen, at once dispatched;  
Cut off even in the blossoms of my sin,  
Unhouseled, disappointed, unanealed."

—Shakespeare's Hamlet, act i. sc. 4.

See also the receipt for "Anealing your Glass" when "you would paint there."—Peacham's Compleat Gentleman, Vol. II., lib. I., p. 96.

ANEAWST, ANNEARST, ANIGSHT. Near; *also*, metaphorically, resembling: Near, *Saxon*.

"*Host*.—Will you go an-heirs?

*Shallow*.—Have with you, mine host."

—Shakespeare Merry Wives of Windsor, act ii. sc. i.

ANUNST. Over against, opposite to: Nean, *Saxon*.

ARTISHREW. The shrew-mouse, an animal used in magical charms: "Shrew," and "arte" to compel, Sir Walter Scott writes, *Scottice*, "Airt."

"A tiraunt would have artid him by paynes."—Bootius, MS. Soc. Antiq. 134, f. 296.

ATHERT. Athwart, across: Thwur, *Saxon*.

"All athwart there came

A post from Wales, laden with heavy news."

—Shakespeare, King Hen. IV.

ATTERMATH. Grass after mowing: "After" and "Math," from Mathan, *Saxon*, to mow.

AWAY WITH. To bear with, to suffer, to endure.

"*Shallow*.—She never could away with me

*Falstaff*.—Never—never; she would always say, she could not abide Master Shallow."—Shakespeare, Henry IV., Part II., act iii. sc. 2.

"The new moons and sabbaths, the calling of assemblies, I cannot away with."—Isaiah i. 13.

"*Moria*.—Of all the nymphs i' the court, I cannot away with her;—'tis the coarsest thing!"—Ben Jonson, Cynth. Revels, act iv. sc. 5.

AXE. To ask: Axian, *Saxon*.

"Axé not why;—for though thou axé me,

I woll not tellen Godde's privetee."—Chaucer's Miller's Tale, l. 3557.

"What is this to mene, man, maiste thee axe."—Deposition of Ric. ii.

AXEN. Ashes; *also* in the sense, cineres: Axan, *Saxon*.

"Yn'ot whareof men beth so prute,  
Of erthe and axen, felle and bone,—  
Be the soule's enis ute,

A viler carsang n'is there none."—Song temp. Edw. I.

## B.

**BACK-SIDE.** The backfront of a house.

“He led the flock to the backside of the desert.”—Exodus iii. 1.

**BAD.** To beat husks, or skins of walnuts, or other fruits :  
Battre, *French*.

**BAG.** The udder of a cow ; *also* a sack.

**BALD-RIB.** The piece otherwise called the “spare-rib,”  
because moderately furnished with meat.

**BANDORE.** Violoncello or bassoon : Pandura, a similar  
Italian instrument.

**BANGE.** *A gamekeeper's word*, to express the basking  
and dusting themselves by feathered game.

Bang-a-bonk—to lie lazily on a bank.—Halliwell's Dictionary.

**BAN-NUT.** The walnut : Baund, swelling, *Danish* ; Thnut,  
*Saxon*.

**BARKEN, BARTON.** The homestead : Bairton, *Goth.* to  
guard.

“I were never afeared but once, and that ware of grandfar's ghost,—  
for he always hated I,—and a used to walk, poor zoul, in our barken.”—  
Mrs. Centlivre, Chapter of Accidents, act ii. sc. 1.

**BARM.** Yeast : Beorm, *Saxon*.

“And sometimes make the drink to bear no barm.”—Shakespeare,  
Midsum. Night's Dream, act ii. sc. 1.

**BARROW-PIG.** The hog, a gelt Pig : Barren ?

**BASS OR BAST.** Matting used in gardens.

**BASTE.** To beat : Bastre, *old French*.

**BAT-FOWLING OR BAT-BIRDING.** Taking birds by  
night in hand-nets.

“*Sebastian*.—We would so,—and then go bat-fowling.”—Shakespeare,  
Tempest, act ii. sc. 1.

**BAULK.** A bank or ridge : Balc, *Saxon*.

“ And as the plowman, when the land he tills,  
 Throws up the fruitful earth in riggéd hills,  
 Between whose chevron-form he leaves a balke,  
 So 'twixt these hills hath nature framed this walke,  
 —Browne, *Brit. Pastorals*, i. 4.

BEASTS. Horned cattle.

BEHOLDEN. Indebted to.

BELLY. A verb. To swell out.

BELLUCK. Bellow : Bellan, *Saxon*.

“ As loud as belleth winde in hell.”—Chaucer, *House of Fame*, iii. 713.

BENNET, BENT. Dry, standing grass : Biendge, *Teuton*.

“ The dryvers thorowe the woodés went  
 For to rees the deer,—  
 Bowmen bickered upon the bent  
 With their browde arrowes clear.”—Chevy Chase.

BESOM. A word of reproach, applied solely to the fair sex ; as, “ Thee auld besom :” Perhaps derived from the besom on which a witch rides ; but very likely the same word with “ bison,” which, in the northern dialects, means a shame or disgrace ; a woman doing penance was called a “ holy bison.” See Brockett's Glossary.

BETEEM. To indulge with : Tøeman, *Saxon*.

“ So would I, said the Enchanter, glad and fain  
 Beteem to you his sword.”—Spenser.

“ Belike for want of rain, which I could well  
 Beteem them from the tempest of mine eyes.”  
 —Shakespeare, *Midsum. Night's Dream*, act i. sc. 1.

“ That he might not beteem the winds of heaven  
 Visit her face too roughly.”—Shakespeare, *Hamlet*, act i. sc. 2.

BIDE. To stay, to dwell : Bidon, *Saxon*.

“ *Pisano*.—If not at court,  
 Then not in Britain must you bide.”  
 —Shakespeare, *Cymbeline*, act iii. sc. 2.

“ All knees to Thee shall bow of them that bide  
 In heaven, or earth, or under earth in hell.”—Milton.

BIN. Because : contracted from “ It being.”

“ *Leon*.—Being that I flow in grief,  
 The smallest twine may lead me.”  
 —Shakespeare, *Much Ado About Nothing*, act iv. sc. i.

“*La-poope*.—And being you have declined his means, you have increased his malice.”—Beaumont and Fletcher, *Honest Man's Fortune*, act ii.

**BITTLE.** Beetle, a heavy mallet used to ram down pavements, &c. : *Bitl*, *Saxon*.

“*Fatstaff*.—If I do, fillip me with a three-man beetle.”—Shakespeare, *Henry IV.*, Part II., act i. sc. 2.

**BLATHER.** To talk indistinctly, so fast as to form bladders at the mouth.

**BLIND-WORM.** A small snake, the slow-worm.

“Adder's fork and blind-worm's sting.”—Shakespeare, *Macbeth*, act iv. sc. 1.

**BLOWTHE.** Blossom in orchards, bean fields; cinquefoil, &c. : *Blawd*, *Welsh*.

“Ambition and covetousness being but green and newly grown up, the seeds and effects were as yet but potential, and in the blowth and bud.”—Sir Walter Raleigh.

**BODY.** An individual; often spoken of oneself, “A body can,” or “A body can't.”

“Good may be drawn out of evil, and a body's life may be saved without any obligation to the preserver.”—Sir Roger L'Estrange.

**BOOT.** Help, defence : *Bot*, *Saxon*.

“Then list to me, St. Andrew be my boot.—Pinner of Wakefield, iii. 19. See also *Old Ballads*, and Shakespeare, *passim*.”

**BOTTOM.** A valley.

“Dunster Toun stondith in a bottom” —Leland's *Itinerary*.

“*Hot*.—It shall not wind with such a deep indent,  
To rob me of so rich a bottom here.”

—Shakespeare, *Henry IV.*, Part I., act iii. sc. 1.

“Pursued down into a little meadow which lay in a bottom.”—*Autobiography of King James II.*, Vol. I., p. 213.

“On both the shores of that beautiful bottom.”—Addison, *Remarks on Italy*, 5th Ed., p. 152.

**BRAKE.** A small coppice : *Brwg*, *Welsh*.

“*Escalus*.—Some run through brakes of vice.”

—Shakespeare, *Measure for Measure*, act ii. sc. 1.

“'Tis but the fate of place, and the rough brake  
That virtue must go through.”

—*Id.*, *Henry VIII.*, act i. sc. 2.

BRASH. Light, stony soil : Trash ?

BRAVE. Healthy, strong in appearance.

“ ———. A brave vessel,  
Who had, no doubt, some noble creatures in her,  
Dashed all to pieces.”—Shakespeare, *Tempest*, act i. sc. 2.

BRAY. Hay spread abroad to dry in long parallels :  
Brœd, *Saxon*.

BREEDS. The brim of a hat : Brœd. *Sax*, as laid out flat.

BRIM, BREM. Spoken of a sow, as also of a harlot :  
Bremen, *Ardere desiderio*, *Teut*.

Peter Langtoft uses this word in the sense “furious.”

BRIT. Spoken of the shedding of over-ripe corn from  
the ear. Chaucer’s word “bretful” is probably “full  
to bretteing.” It seems the root of “brittle.”

“ His wallet lay before him in his lappe  
Bret-ful of pardon, come from Rome al hote.”  
—Chaucer, *Prologue to the Canterbury Tales*, l. 689.

“ A mantelet upon his shoulders hanging  
Bret-ful of rubies red, as fire sparkling.”  
—*Id.*, *The Knighte’s Tales*, l. 2166.

“ They blew a mort upon the bent,  
They ’sembled on Sydis sheer,  
To the quarry the Percy went,  
To see the brittling of the deer.”—*Chevy Chase*.

“ With a face so fat  
As a full bladere  
Blowen bret-ful of breth.”

—*Creed of Piers Plowman*, l. 443.

BRIZZ, BREEZE. The gad-fly : Briosā, *Saxon*.

“ The herd hath more annoyance from the breeze,  
Than from the tyger.”  
—Shakespeare, *Troilus and Cressida*, act i. sc. 3.

BROOK. To endure, to bend to opposition or evil : Brucan,  
*Saxon*.

“ ——— Heaven, the seat of bliss,  
Brooks not the works of violence or war.”—Milton.

BROW. The abrupt ridge of a hill : Brœw, *Saxon*.

“ ——— And to the brow of heaven  
Pursuing, drave them out from God and bliss.”—Milton.

“And after he had upon the brow of the hill raised breastworks of faggots.”—Lord Clarendon, describing the battle of Lansdown.

**BROW.** Adjective. Brittle, liable to snap off suddenly :  
Brau, *Welsh*.

**BUCKING.** The foul linen of a household collected for washing : Buc, *Saxon* ; Lagena ?

“Throw foul linen upon him, as if it were going to bucking.”—Shakespeare, *Merry Wives of Windsor*, act iii. sc. 3.

**BUDGE.** To move a very short distance : Bagan, *Saxon* ;  
Buj, *Sanscrit*.

**BUFF.** To stammer : derived from the sound.

**BULL-STAG.** A bull castrated when old.

**BURNE, BURDEN.** Spoken of as much hay or straw as a man can carry : Bwrn, *Welsh*, a truss.

**BURR.** Pancreas of a calf, the sweet-bread : Bourre,  
*French*.

**BURROW.** Any shelter, especially from weather : Burh,  
*Saxon*.

**BUTTY.** A comrade in labour : Bot, *Saxon*.

## C.

**CADDLE.** To busy with trifles ; to confuse ; to vex :  
Caddler is, we believe, *Old French*, with the same sense.

**CADDLEMENT.** A trifling occupation ; confusion ; vexation.

**CANDER.** Yonder : Geonda, *Saxon*.

**CANDER-LUCKS.** Look yonder.

**CANDLE-MASS BELLS.** The snowdrop.

**CANDLE-TINNING.** Candle-lighting ; evening : Tinan,  
*Saxon*, and candle.

“Love is to myne harte gone, with one spere so kene,  
Night and day my blood it drynks, mine herte doth me tene.”

—MS. Harl. Miscell.

“The priests with holy hands were seen to tine  
The cloven wood, and pour the ruddy wine.”—Dryden.

“Spiteful Atin, in their stubborn mind,  
Coals of contention and hot vengeance tined.”  
—Spenser’s Fairy Queen.

“Kindle the Christmas brand, and then  
To sunset let it burne;  
Which quencht, then lay it up agen  
Till Christmas next returne.”

“Part must be kept wherewith to teend  
The Christmas log next yeare;  
And where ’tis safely kept, the fiend  
Can do no mischief there.”—Herrick.

CANT. To toss lightly, to cast anything a small distance.

CARK. Care: Carc, *Welsh*.

CESS. A word used in calling dogs to their food. Probably in monastic halls the portions assigned to the brotherhood were originally called cessions, and the word was jocosely transferred afterwards to the knight’s kennel: Cessio, *Latin*.

“The poor jade is wrung in the withers out of all cess.”  
Here the word means “out of all measure.”—Shakespeare, *Hen. IV.*, Part I., act ii. sc. 1.

CHAM. To chew: Cham, *Sanscrit* (?) to eat.

CHAR, or CHIR. A job; hence charwoman: either Jour, *French*, as hired by the day, or Cyrre, *Saxon*, labour.

“And when thou’st done this chare, I’ll give thee leave  
To play till Doomsday.”  
—Shakespeare, *Anthony and Cleopatra*, act v. sc. 2.

CHARM. A noise; a clamour: Cyrm, *Saxon*.

CHATS. The chips of wood when a tree is felled.

CHAUDRON. Entrails of a calf; *metaphorically*, any forced meats or stuffing put in the crops of birds sent to table: Caul, *Welsh* (?)

“Add thereto a tyger’s chawdron.”—Shakespeare: *Macbeth*, act iv. sc. 1.

“Swan with chaudron.”—Relation of the Island of England by an Italian, A.D. 1500, note 79.



**CHAW.** To chew. It may be merely the Cotswold pronunciation of chew: Chaw was formerly written for jaw.

“I will put hookes in thy chawes.”—Ezekiel xxix. 4, and again xxxviii. 4, Breeches Bible.

**CHAWN.** To gape. Spoken of apples chipped in the rind, viz., the chawn-pippin; also the earth opening in dry weather: *χάων*, *Greek*. Probably of Indo-Germanic origin, and a word in use both by the Greeks and the Teutonic tribes.

“O thou all-bearing earth,  
Which men do gape for, till thou cramm'st their mouths,  
And choak'st their throats with dust; O chaune thy breast,  
And let me sink into thee.”

—Ant. and Mell. Anc. Dr. II. 144. See Nares's Glossary.

**CHILVER.** A ewe-lamb: Cilfer, *Saxon*.

**CHISSOM.** To bud forth. Especially applied to the first shoots in newly cut coppice.

**CHOCK-FULL.** Full to choking.

**CHURK.** The udder of a cow: Cirt, *Saxon*, benignitas, largitas, *metaphorically used* (?)

**CLAMMY.** Adhesive, sticky: This may be a metaphor drawn from the Shropshire word “Clem,” to starve; because the skin then adheres closely to the attenuated frame.

**CLAVEY.** Mantle-piece; chimney-piece: Claddé, *Welsh*.

**CLAY-RAG.** A composite stone, found in clay-pits.

**CLEATS.** A small wedge, commonly of wood.

**CLEAVE.** To cling to; *also* to burst hard bodies asunder by wedges: Clifian, *Saxon*.

“The clods cleave fast together.”—Job, xxxviii. 38.

“The men of Judah clave unto their king.”—II. Samuel, xx. 2.

“The thin camelion, fed with air, receives  
The colour of the thing to which he cleaves.”—Dryden.

“Like our strange garments, cleave not to their mould,  
But with the aid of use.”—Shakespeare.

“The priests with holy hands were seen to tine  
The cloven wood.”—Dryden.

CLITES. A plant, cleavers; Galium Aparine: Clate,  
*Saxon*.

“A clote-lefe he had laid under his hode.”

Chaucer.—Chanon's Yeman's Prologue.

CLOUT. A heavy blow; Clud, *Saxon*; metaphorically derived from the clouded and swelled appearance caused by a heavy blow.

CLYP. To embrace: Clippan, *Saxon*.

“That Neptune's arms, who clippeth thee about,  
Would bear thee from the knowledge of thyself.”

—Shakespeare, King John, act v. sc. 2.

COLLY. Subst., Dirt, *also* the blackbird; Adject., black, dark; Verb, to defile: Coal (?) In *Spanish* Hollin is soot.

“Brief as the lightning in the collied night.”—Shakespeare, Midsum. Night's Dream, act i. sc. 1.

“Nor hast thou collied thy face enough, Stinkard!”—Ben Jonson, Poetaster, act iv. sc. 5.

COLT. A landslip.

COMB. A valley with only one inlet: Comb, *Saxon*.

CONCEIT. To think, to believe; Subst., A strong mental impression: Concipio, *Latin*.

“The strong, by conceiting themselves weak,” &c.—Dr. South.

“One of two bad ways you must conceit me,  
Either a coward or a flatterer.”—Shakespeare.

“A blunt country gentleman, who understanding but little of the world, conceited the earth to be fastened to the North and South poles by great and massy cakes of ice.”—Hagiastrologia, J. Butler, B.D. 1680, p. 45.

“The same year Sir Thomas Egerton, the Lord Chancellor, died of conceit, fearing to be displaced.”—Diary of Walter Yonge, Esq., 1619, p. 33.

COO-TER. The wood pigeon's note.

COUNT. To consider; to suppose: Compter, *French*.

“Count not thy hand-maid for a daughter of Belial.”—I. Samuel, i. 16.

“Nor shall I count it heinous to enjoy  
The public marks of honours and rewards.”—Milton.

**COURT-HOUSE.** The manor-place, so called because the lord held his manor-court there.

**CRANK.** A dead branch of a tree: Krank, *Dutch*, sick, weakly.

**CRAZY.** A plant—the *Ranunculus Acriis*.

**CRINCH.** A morsel: Crunch, *Sanscrit*, to lessen, to diminish.

**CROWNED.** A pollard is said by the woodwards to be crowned, when the rind has healed over the wound.

**CUCKOLD.** The seed-pod of the Burdock; as being shaped like the human head, and covered on all sides by little horns (?)

**CULL.** A small fish, the miller's thumb: Callan, *Sanscrit*, a small fish.

## D.

**DĀĀK.** To dig up weeds: Daque, *French*.

**DADDLES.** Said, playfully, of the hands: Tatze, *German*.

**DADDOCKY.** Said of decayed timber: Quasi, dead oak (?)

**DAP.** To sink and rebound: Doppetan, *Saxon*.

**DAP-CHICK.** A bird, the little grebe, one of the divers.

**DAY-WOMAN.** Dairy-maid: Deggia, *Icelandic*, to give suck.

“For this damsel, I must keep her at the park; she is allowed for the day-woman.”—Shakespeare, *Love's Labour Lost*, act i. sc. 2.

**DEADLY.** A word meaning intenseness in a bad sense, as “deadly lame,” “deadly sore,” “deadly stupid,” &c.

**DENT.** An indentation: Dens, *Latin*, a tooth.

**DESIGHT.** A blemish.

DESPERD. Beyond measure, extremely: used in an evil sense: Desperate.

DISANNUL. To annul; a reduplication of the sense: Nullus, *Latin*.

“The Lord of Hosts hath purposed, and who shall disannul it?”—Isaiah, xiv. 27.

“Wilt thou also disannul my judgment!”—Job, xl. 8.

“For there is verily a disannulling of the commandment.”—Hebrews, vii. 18, and in other places in the Bible.

“Pope Pius the Fourth reflecting on the capricious and high answer his mad predecessor had made to her address, sent one Parpalia to her, in the second year of her reign, to invite her to join herself to that See, and he would disannul the sentence against her mother’s marriage.”—Bp. Burnet, *Hist. of the Reformation*, Part II. bk. iii. p. 417, fol. ed. 1681.

“Then I might easily disannul the marriage.

*Scapin*.—Disannul the marriage!”

—Otway, *Cheats of Scapin*, act i. sc. 1.

DISMAL. Any evil in excess—“He do cough dismal!”

DOFF. To take off clothing: Do-off(?)

“He that unbuckles this, till we do please  
To doff’t for our repose, shall bear a storm.”

—Shakespeare, *Anthony and Cleopatra*, act iv. sc. 4.

DOLLOP. A lump; a mass of anything.

“Of barley, the finest and greenest ye find,  
Leave standing in dallops, till time ye do bind.”

—Tusser’s *Husbandry*, August 17.

DON. To clothe; to put on: Do-on?

“Menas, I did not think

This am’rous surfeitor would have donn’d his helm.”

—Shakespeare, *Anthony and Cleop.* act ii. sc. 1.

“Then up he rose and donned his clothes.”—*Hamlet*, act iv. sc. 5.

“Some donned a cuirass, some a corselet bright.”—*Fairfax*, Tasso, i. 72.

DORMOUSE. Applied to the bat, because he sleeps in winter: dormio, *Latin*.

DOUT. To extinguish a light; to put out a candle: Do out (?)

“First, in the intellect it douts the light.”—*Sylvester*, *Tobacco battered*, p. 106.

DOWLE. Down on a feather; the first appearance of hair: Probably, Down, corruptly used.

“ May as well  
Wound the loud winds, or with be-mockt-at stabs  
Kill the still-closing waters, as diminish  
One dowle that's in my plume.”

—Shakespeare, *Tempest*, act iii. sc. 3.

**DRAVE**, the same word as *Thrave*. A truss of straw ; and by metaphor, a flock of animals, a crowd : *Thraf*, *Saxon*.

“ They come in thraves to frolic with him.”—Ben Jonson.

**DRINK**. Used as a term for beer ; and limited to that beverage.

“ And sometimes make the drink to bear no barm.”—Shakespeare, *Midsummer Night's Dream*, act iii. sc. 3.

**DROXY**. Spoken of decayed wood : *Drogenlic*, *Saxon*.

**DRUNGE**. To embarrass, or perplex by numbers : *Throng* (?) mispronounced.

**DTHONG**. Painful pulsation : *Stang* (?) *Icelandic*, same sense.

**DUDDLE**. To stun with noise : *Dyderian*, *Saxon*.

**DUDGEON**. Ill-temper ; *also* the dagger, as the result thereof.

“ When civil dudgeon first grew high,  
And men fell out, they knew not why.”—Hudibras.

**DULKIN, DELKIN**. A small, but dark descent ; a ravine ; *Dell*, or *dale*, with *kin* as a diminutive.

**DUMMLE**. Dull, slow, stupid : *Dom*, *Dutch*.

**DUNCH, DUNNY**. Deaf ; *also* imperfection in any of the faculties.

“ What with the zmoke, and what with the criez,  
I was a'most blind, and dunch in my eyez.”

—MS. Ashmole, 36, f. 112. See Halliwell's Dict.

**DUP**. To exalt ; do up (?) Possibly a metaphor from the portcullis.

**DURGAN**. A name found for a stocky, undersized horse, in all large teams : *Dwerg*, *Saxon*, a dwarf.

DWĀ-ĀL. To ramble in mind : Dwa-elen, *Teuton*.

DWAM. To faint away.

DYNT. The impression made by a heavy blow : Dynt, *Saxon*.

## E.

EIRY. Spoken of a tall, clean-grown timber sapling : Possibly, as tall enough to be chosen by the hawk for her eiry (?)

ELVER. A small eel : El, *Saxon*.

ENTENNY. The main doorway of a house : Always so mispronounced.

ETTLES. Nettles : A common mispronunciation.

EYAS. A young hawk : *A falconer's term*, not yet lost, derived from Eye ; (as next below.) See "Hamlet," act ii. sc. 2.

EYE. A brood of pheasants : Ey, an egg, *German*.

"Sometimes an ey or tway."—Chaucer, *The Nonnes Priest's Tale*, l. 38.

"Unslacked lime, chalk, and gliere of an ey."—Id. *The Chanones Yeman's Tale*, l. 252.

"The eyren that the hue laid."—*Deposition of King Richard II*.

## F

FAGGOT. A word applied in derogation to an old woman, as deserving a faggot for witchcraft or heresy.

FALL—of the year. Autumn : Falewe, *Saxon* ; to grow yellow : the colour fallow.

FEND. To forbid ; to defend : Defendre, *French*.

FILLS—see also TILLS, THILLS, TILLER-HORSE. The shafts of a cart : Thill, *Saxon*.

"If you draw backwards we'll put you in the fills."—Shakespeare, *Troil. and Cres.*, act iii. sc. 2.

**FILTHY, VILTRY.** Filth of any kind ; weeds in cultivated land.

**FLAKES, FLE-AK.** A wattled hurdle.

**FLAT.** A common term for a low, concave surface in a field.

**FLICK.** Verb. To tear off the skin or felt by the smack of a whip, or the hasty snap of a greyhound when he fails to secure the hare ; Subst., the fat between the bowels of a slaughtered animal.

“I'll lend un a vlick.”—Fielding's History of a Foundling, Squire Western *passim*.

**FLOWSE, FLOWSING.** Flowing, flaunting : Fliessen, *German*.

“They flirt, they yerk, they backward fluce, they fling,  
As if the devil in their heels had been.”—Drayton.

**FLUMP.** Applied to a heavy fall—“he came down with a flump :” Plump (?)

**FLUSH, or FLESHY.** Spoken of young birds fledged.

**FORE-RIGHT.** Opposite to : Foran, *Saxon*.

**FOR-WHY.** Because ; on account of : For-hwe, *Saxon*.

“For why ? The Lord our God is good.”—100th Psalm, Old Version.

“For why ? He remembered His holy promise.”—Psalm cv. 42, Prayer-book Version.

**FRITH.** Young white thorn, used for sets in hedges : Ffrith, wood, *Welsh*.

“To lead the goodly routs about the rural lawns,  
As over holt and heath, as thorough frith and fell.”  
—Drayton.

“He hath both hallys and bowrys,  
Frithes, fayr forests, and flowrys.”

—Romance of Emaré.

“When they sing loud in frith or in forest.”—Chaucer.

**FRORE, FROR.** Frozen : Frieren, *German*.

“The parching air

Burns frore, and cold performs the part of fire.”—Milton.

“And some from far-off regions frore.”—Bishop Mant, British Months, January, 708.

FROM-WARD, FROM-MARD. Opposite to Toward.

FRUM, FROOM, FRIM, FREM. Full, abundant, flourishing : From, *Saxon*.

“Through the frim pastures at his leisures.”—Drayton.

## G.

GAITLE. To wander idly : Ge-gada, *Saxon*.

GAITLING, GADLING. An idler ; a loiterer.

“When God was on earth and wandered wide,  
What was the reason why he would not ride?  
Because he would have no groom to go by his side,  
Nor discontented gadling to chatter and chide.”

—Old Song, Wright’s House of Hanover.

GALLOW. To alarm ; to frighten : Agælan, *Saxon*.

“The wrathful skies

Gallow the weary wanderers of the night.”

—Shakespeare, King Lear, act iii. sc. 2.

GALLOWED, or GALLARD. Frightened.

GALORE. An exclamation signifying abundance : Gulori, *Gaelic*.

Frequent in ballads. See Sibbald’s, Ritson’s, and Percy’s Collections.

GAMUT. Sport : Gamen, *Saxon* ; Gaman, *Icelandic*.

“And that never on Eldridge come  
To sport, gamon, or playe.”

—Percy’s Reliques, Sir Cauline. 112.

“All wite ye good men, hu the gamon goth.”—Political Song, Wright, p. 331, l. 180.

“There was a gamon in Engelond that dured zer and other,  
Erliche upon the Munday uch man bishrewed others ;

So long lasted that gamon among lered and lewed,

That n’old they never stinten, or al the world were bishrewed.”

—p. 340, l. 367.

GAULY, GAUL, GALL. Sour marsh-land, metaphor taken from “gall,” a wound ; which sense is also in common use : Gealla, *Saxon*.

GAȲN, and its contradictory, UN-GAȲN. Happily advantageous ; lucky.



- GEAR. Harness; apparel: Gearwa, *Saxon*.  
 "The frauds he learned in his frantic years,  
 Made him uneasy in his lawful gears."—Dryden.
- GICK, GĒ-ĀK, KECK, KEXIES. Dry stalks, more especially of the tall, umbelliferous plants; Geac, *Saxon*.  
 "And nothing teems  
 But hateful docks, rough thistles, kexies, burs."  
 —Shakespeare, *Henry V.*, act v. sc. 2.  
 "If I had never seen, or never tasted  
 The goodness of this kix, I had been a made man."  
 Beaumont and Fletcher, *Coxcomb*, act i. sc. 2.  
 "With wyspes, and kexies, and rysches ther light  
 To fetch hom their husbandes, that wer them trouth-plaint."  
 —Ritson, *Antient Songs*, *Tournament of Tottenham*, p. 93.
- GIMMALS. Hinges: Gemelli, twins, *Latin*.
- GLOWR. To stare moodily, or with an angry aspect; Gluren, *Teuton*.
- GLOUT. To look surly, or sulky: Gloa, *Suio-Gothic*.  
 "Glouting with sullen spight, the fury shook  
 Her clotted locks."—Garth.
- GLUM, GLUMP. Gloomy; displeased: Glum, *Teuton*.  
 "Whiche whilom will on folké smile,  
 And glombe on hem an othir while."  
 —Chaucer, *Romaunt of the Rose*, l. 4356.
- GODE. Past tense of To go, often softened into yode.  
 "As I yod on a Monday  
 Bytwene Wiltinden and Walle."  
 —Ritson, *Ballad on the Scottish War*, l. 1.  
 "In other pace than forth he yode  
 Returned Lord Marmion."  
 —Sir Walter Scott, *Marmion*, canto iii. xxxi.
- GRIP. A drain: Græp, *Saxon*.
- GRIT. Sandy, stony land: Gritta, *Saxon*.  
 "Pierce the obstructive grit and restive mail."—Phillips.
- GROANING. Parturition: *metaphorically used*.  
 "You may as safely tell a story over a groaning-cheese, as to him."—  
 Farquhar, *Love and a Bottle*, act ii.

GROUNDS. Commonly used for fields, and those usually grass-lands.

GROUTS, GRITS. Oatmeal ; also dregs : Grut, *Saxon*.

“King Hardicnute, ’midst Danes and Saxons stout,  
Caroused on nut-brown ale, and dined on grout.”—King.

“Sweet honey some condense, some purge the grout.”—Dryden.

GULCH. A fat glutton : Gulo, *Latin*.

“You’ll see us then, you will, gulch.”—Ben Jonson, *Poetaster*, act iii. sc. 4.

“Thou maddy gulch, darest look me in the face?”—Brewer.

GULLY. A deep, narrow ravine, usually with a rill therein : Gill, *North country dialect*.

GUMPTION. Spirit ; sense ; quick observation : Gaum, *Icelandic*.

“Within two yer thereafter some to Morgan come,  
And, for he of the elder soster was, bed him nyme gome.”

—Robert of Gloucester, p. 38, *Hearne’s Ed.*

“An eh, troth, Meary, I’s as gaumless as a goose.”—Tim Bobbin, p. 52.

GURGINS. The coarser meal of wheat : quasi Purgings (?)

## H.

HACKLE. A *gamekeeper’s word* ; To interlace the hind-legs of game for convenience of carriage, by houghing the one and slitting the film of the other limb.

HAINE. To shut up a meadow for hay : Haye, a hedge, *French*.

HALE, pronounced “Haul.” To draw with violence, or with a team : Hāā-len, *Dutch*.

“Lest he hale thee to the judge.”—St. Luke, xii. 58.

HAMES, plural HAMES-ES. The wooden supports to a horse-collar in teams ; made of metal in coach-harness.

HANDY. Near ; convenient ; when applied to an individual, clever : Gehend, *Saxon*.

**HANK.** A skein of any kind of thread.

**HARBOUR.** To abide ; to frequent : Herebeorgan, *Saxon*.

“This night let’s harbour here in York.”—Shakespeare.

“Let not your gentle breast

Harbour one thought of outrage from the king.”—Rowe.

**HARSLET.** The main entrails of a hog : Hasla, *Icelandic*  
a bundle.

“There was not a hog killed in the three parishes, whereof he had no part of the harslet, or puddings.”—Ozell’s *Rabelais*, iii. 41. See Nares’s *Glossary*.

**HATCH.** A door which only half fills the doorway.

**HAULM.** Dead stalks : Healm, *Saxon*,

“In champion countries a pleasure they take

To mow up their haum, for to brew or to bake.”

“The haum is the straw of the wheat or the rie.”

—Tusser’s *Husbandry*, January 14, 15.

**HAUNCHED.** To be gored by the horns of cattle : from  
Haunch, where the wound would usually be inflicted.

**HAY-SUCK.** Hedge-sparrow : Hege-sugge, *Saxon*.

“Thou murdrir of the heisugge on the braunche

That brought thee forth.”

—Chaucer, *Assemblie of Fowles*, l. 612.

**HAYWARD.** An officer appointed at the court leet, to see  
that cattle do not break the hedges of enclosed lands,  
and to impound them when trespassing. Hegge, *Saxon*.

“The Hayward heteth us harm.”—*Political Songs*, temp. Edward I.,  
p. 149. Wright.

**HAZEN.** To chide ; to check a dog by the voice : Hæsa,  
*Saxon*, mandatum.

“Haze, perterrificio.”—Ainsworth’s *Dictionary*.

**HEATHER.** The top-binding of a hedge : Heder, *Saxon*.

“In lopping and felling save edder and stake,

Thine hedges, as needeth, to mend, or to make.”

—Tusser’s *Husbandry*, January 13.

**HEEL**—of the hand. The part above the wrist, opposite  
the thumb.

**HEFT.** Subst., Weight, burden ; Verb, To weigh : Hœftan,  
*Saxon*.

HELE. To cover: Helan, *Saxon*.

“Pardé, we women connen nothing hele,  
Witness on Midas.”

—Chaucer, *Wife of Bathes Tale*, l. 94.

HELIAR. A thatcher.

HIC-WALL. The green woodpecker: Name derived from his cry.

“The crow is digging at his breast amain,  
The sharp-nebbed hecco stabbing at his brain.”—Drayton.

“And this same herb your hickways, alias woodpeckers, use.”—Ozell's *Rabelais*, iv. 62.

HIGHST. To uplift; to hoist.

HILLARD, HILLWARD. Towards the hill or high country.

HILT, see Yelt.

HINGE. The liver, lungs, and heart of a sheep, hanging to the head by the windpipe: Hangan, *Saxon*.

HIVE. To cherish; to cover as a hen her chickens: Hife, *Saxon*.

“And sesith on her sete, with her softe plumes,  
And hoveth the eyren.”—Deposition of King Rich. II.

HOG. A sheep of either sex, one year old: Owca, a sheep, *Polish* (?) Og, young; *Gaelic* (?)

HOLT. A high wood: Holt, *Saxon*.

“The fawkon and the fessaunt both  
Among the holtes on hee.”

—Battle of Otterbourne, *Percy's Reliques*.

“Makyne went hameward blyth enough  
Out owre the holtis hair.”—Ditto.

“Whan Zephirus eke with his sote brethe  
Enspired hath in every holte and hethe  
The tendre croppes.”

—Chaucer, *Prol. Canterbury Tales*, l. 5.

HOOP. The bullfinch: So called from the white mark on his neck.

HOPE. A hill.

HOUSEN. Plural of houses.

HOX. To cut in an unseemly manner: From the ancient practice of houghing cattle; sometimes, mankind.

HUT, or HOT. Past tense of To hit.

“A viper, smitten or hot with a reed, is astonied.”

—Scott's *Discovery of Witchcraft*, 5, 8.

## I.

INGLE.\* Fondling; favourite; Verb, To fondle, to cherish, to love: Ing, *Saxon*, patronymic; also diminutive, used affectionately.

“Well, Tom, give me thy fist, we are friends, you shall be mine ingle, —I love you.”—Ford, *Witch of Edmonton*, act iii. sc. 2.

“And kissed, and ingled on thy father's knee.”—Donne, *Eleg. iv.*

ININ, or INNION. The onion.

INNARDS, INWARDS. The intestines: Innode, *Saxon*.

INTO. Used frequently for “except,” as “All gone into one”: Even to, contracted to “E'en to.”

## J.

JARL, pronounced “YARL.” The title Earl: Jarl, *Norwegian*.

JETTY. To protrude; to thrust out: Jut.

“O'erhang and jetty.”—Shakespeare, *Hen IV.*, act iii. sc. 1.

JIGGER. To put out of joint; as, “I'll jigger thee neck.”

\* The exact meaning of this word has been misunderstood by Burns, and he has been followed by Sir Walter Scott, in the interpretation given to the word “Ingle-nook.” Both these eminent poets consider “Ingle-nook” to mean the fire-place,—the hearth-stone; it really means that seat which in wide ancient chimneys is frequently found built on either side the fire, and within the arch of the fire-place itself, often called also the “Sluggard's corner.” This, as the warmest seat in the hall, was given to the most delicate and favoured of the children, and hence was called “the Ingle-nook.” See also Nares's *Glossary* on this word, where the meaning, as we have stated it, is clearly maintained, together with an undoubted, but most unhappy, extension of it.

**JOGGET.** A small load of hay.

**JOMETTRY.** Spoken of anything self-supported in an unknown manner: Geometry.

“It hangs by Jometry.”—Common phrase; geometry being considered as magic.

**JOWL.** The jaw-bone: Chaule or chaw, which see.

“Of an ass he caught the chaule-bone.”—Baker, 33.

“Pigs’ chauls are to be had at every pork-shop.” See Nares’s Glossary.

**JUNKETS.** Sweetmeats, dainties.

“You know, there wants no junkets at the feast,”—Shakespeare, *Taming the Shrew*, act iii. end.

## K.

**KALLENGE.** Challenge; so pronounced.

**KECK.** To heave at the stomach: Kecken, *Dutch*.

“Therefore patients must not keck at them at first.”—Bacon’s *Nat. History*.

“The faction—is it not notorious?—

Keck at the memory of the glorious.”—Swift.

**KEECH.** A lump of fat, congealed after melting.

“Thou obscene, greasy tallow keech.”—Shakespeare, *Hen. IV.*, Part I. act ii. sc. 4.

“I wonder,

That such a keech can with his very bulk  
Take up the rays of the beneficial sun.”

—*Hen. VIII.*, act i. sc. 1.

**KEER LUCKS.** Look here; so spoken.

**KERFE.** A cutting from a hayrick: Ceorfau, *Saxon*.

**KINCH.** The young fry of fish: Kunch-ike, a fish,  
*Sanscrit?*

**KIND.** Promising well, prosperous, healthy: Cynne, *Saxon*.

“The asp is kind,” “the tree grows kind,” “the sow looks kind.”—Common phrases.

**KING-CROWN.** The wild guelder rose, *viburnum opulus*:  
The flower formerly used wherewith to crown the king  
of May.

**KITTLE.** Anything requiring nice management : Kitselen,  
*Teut.*

## L.

**LAGGER.** A long strip of land : Laggs, long, *Gothic.*

**LAIKING.** Idling, playing truant : Quasi, lacking service, masterless.

“ And if hym list for to laike,  
Thenne loke we mowen.”—Vis. of Piers Plowman, l. 341.

**LAMB.** To beat : Perhaps the same as “lame,” but it is popularly derived from the murder of Dr. Lamb by the London mob, *temp.* Charles I.

**LANDAM.** To abuse with rancour : Damn through the land.

“ Would I knew the villain,  
I would land-damn him.”  
—Shakespeare, *Winter's Tale*, act ii. sc. i.

**LARROP.** To beat, to flog : Said to be a sea term from “lee” and “rope,” because the culprit goes to leeward to be flogged?

**LATTERMATH.** Grass after mowing : see Atter-math.

**LAYTER.** The full amount of eggs laid by a bird.

**LEE, LEW.** Shelter from wind or rain : Hle, Hlie, *Icelandic.*

**LEECH.** A cow doctor : Lece, *Saxon.*

Used for a physician by old writers, *passim.*

**LEER.** Empty, hungry : Ge-lear, *Saxon.*

“ But at the first encounter down he lay,  
The horse ran leere away without the man.”  
—Harrington's *Ariosto*, xxiv. 64.

**LEESE.** To glean corn : Lesan, *Saxon.*

“ Mai I no longere lyve with my leesinge.”—Song of the Husbandman, *Polit. Songs*, *temp.* Edw. I.

“ She in harvest used to leese,  
But, harvest done, to chare-work did aspire.”—Dryden.

LENNER, LENOW. To soften, to assuage : Lenis, Lenior,  
*Latin* (?)

LIBBET. A shred, a tatter : Perhaps from the old word  
"lib" to emasculate. Shakespeare writes it "glib."

"I'm libbed in the breech already."—Massinger, *Renegado*, act ii. sc. 2.

"They are co-heirs,  
And I had rather glib myself than they  
Should not produce fair issues."

—Shakespeare, *Winter's Tale*, act ii. sc. 1.

LIFF, LIEVER. Rather, more inclined to : Leof, *Saxon*.

LIGHTING-STOCK. Steps to facilitate ascent or descent  
when riding.

LIKE. A frequent pleonasm, as "dead-like," "pretty-like,"  
&c. : Lich, *Saxon*.

LILL. Spoken of the tongue of a dog dropping his saliva.

"And lilled forth his bloody tongue."—Spenser's *Fairy Queen*, i. 32.

LIMBER. Weak, pliant, flagging : Lim, *Saxon*.

"Those waved their limber fans  
For wings."—Milton.

"You put me off with limber vows," Shakespeare, *Winter's Tale*, act  
i. sc. 2.

"Limberham," one of Dryden's comic characters ; a weak person.

LIMP. Flabby, flexible : Lim, *Saxon*.

"The chub eats waterish ; and the flesh of him is not firm, but limp  
and tasteless."—Isaac Walton.

LINCH. A small precipice, usually covered with grass :  
Hline, *Saxon*.

LINNET. Flax dressed, but not twisted into thread : Linet,  
*Saxon*.

LISSOME. Active, nimble : Lightsome.

LITHER. Light, active, sinewy : Lith, *Saxon*.

"Two Talbots, winged through the lither sky,  
In thy despite shall 'scape mortality."

—Shakespeare, *Hen. VI.*, Part I., act iv. sc. 7.

"I'll bring thy lither legs in better frame."—Look about you, 1600,  
Cit. St.



- LIZZEN. A chasm in a rock: Loosen?
- LIZZORY, LEZZORY. The Service tree.
- LOATH. Unwilling; *also* verb, To abhor.  
 "Egypt shall lothe to drink of the river,"—Exodus, vii. 18.  
 "Ye shall lothe yourselves for your iniquities."—Ezekiel, xxx. 3,  
*and passim.*
- LOP. To cut growing wood: Lup, *Sanscrit* ?  
 "Behold, the Lord shall lop the bough."—Isaiah, x. 33.
- LUG. A measure of land, a perch; *also* a long pole.  
 "And eke that ample pit, yet far renowned  
 For the large leap which Debon did compel  
 Coulin to make—being eight lugs of ground."  
 —Spenser's *Fairy Queen*, ii. x. 11.
- LUSH. Abundant, flourishing.  
 "How lush and lusty the grass looks."—Shakespeare, *Tempest*, act  
 ii. sc. 1.
- LUSTY. Strong, in full health: Lust, *Saxon*.  
 "Where barley ye sow, after rye, or else wheat,  
 If the land be un-lusty the crop is not great."  
 —Tusser's *Husbandry*, October, 24.

## M.

- MAIN, AMAIN, MAINLY. In an excessive degree:  
 Magn, *Icelandic*.
- MAKE. Mate, companion, lover: Maca, *Saxon*.  
 "There's no goose so grey in the lake,  
 That cannot find a gander for her make."  
 —Lyly's *Mother Bombie*, iii. 4.  
 "This is no season  
 To seek new makes in."  
 —Ben Jonson, *Tale of a Tub*, act i. sc. 1.  
 "The maids and their makes,  
 At dances and wakes."—Owls.
- MAMMOCK. Subst., A shred, a tatter; verb, To tear in  
 pieces.  
 "He did so set his teeth, and tear it; O, I warrant, how he mammockt  
 it."—Shakespeare, *Coriolanus*, act i. sc. 3.

**MAUNDER.** To ramble in mind, to speak uncertainly, to mutter, to grumble: *Maudire, French.*

“My neighbour justice maunders at me.”—Beaumont and Fletcher, *Rule a Wife*, act iii. sc. 1.

“He made me many visits, maundering, as if I had done him an injury, in having such an opening.”—*Wiseman’s Surgery.*

**MAZZARDS.** Wild cherries: Perhaps from their resemblance in shape to the skull; in which latter sense the word is used by Shakespeare and Butler.

“And knockt about the mazzard with a sexton’s spade.”—Shakespeare, *Hamlet*, act v. sc. 1.

“Where thou might’st stickle, without hazard  
Of outrage to thy hide or mazzard.”—*Hudibras.*

**MERE.** A strip of grass left as a boundary in open fields: *Mear, Saxon.*

“And Hygate made the meare thereof by west.”—Spenser’s *Fairy Queen*, iii. ii. 46.

“What mound, or steady mere, is offered to my sight?”

“The furious Team, that, on the Cambrian side,  
Doth Shropshire, as a mear, from Hereford divide.”

—*Drayton’s Polyolbion*, i., pp. 656 and 807.

**MICHE, MYCHE, MOOCHE.** To idle, to play truant; to pilfer.

“This is miching mallecho,—it means mischief.”—Shakespeare, *Hamlet*, act. iii. sc. ii.

“Shall the blessed sun of heaven prove a micher, and eat blackberries?”—*Hen. IV.*, Part I., act ii. sc. 4.

“Sure she has some meaching rascal in her house.”—Beaumont and Fletcher.

**MILT.** The spleen: From its resemblance to the spawn of fish (?).

**MIND.** To remember: *Munan, Saxon.*

**MIRE.** To wonder; to admire; the first syllable cut off: *Admiror, Latin.*

**MIRKSHET.** Twilight: *Mirce, Saxon.*

“Ere twice, in merk and occidental damp,  
Moist Hesperus hath quencht his sleepy lamp.”

—Shakespeare, *All’s Well*, &c., act ii. sc. 1.

**MOIL, MYLE.** To labour, to toil, to defile by labour.

The well known anagram on the name of Sir William Noy, Att. Gen. to King Charles I., is an example of this word, "I moyl in law."

"In th' earth we moile with hunger, care, and pain."—*Mirr. for Magist.*, p. 75, ed. 1610.

**MOOR.** A marsh: Moor, *Teuton.*

"No, Cæsar;—they be pathless, moorish minds,  
That being once made rotten with the dung  
Of damned riches, ever after sink."—Ben Jonson.

"Along the moorish fens  
Sighs the sad genius of the coming storm."—Thomson.

**MOOR-HEN.** The water-hen, the gallinull.

**MORE.** The roots of a plant: Moran, *Saxon.*

"Ten thousand mores of 'sundry scent and hew."—Spenser.

**MORING-AXE.** A pick-axe.

**MORT.** A vast quantity: Mors, death, *Latin*; as enough to kill one; or Morgt, *Icelandic.*

"Here's a mort of merry making, eh?"—Sheridan, *The Rivals*, act i. sc. 1.

"Nobody knows what a mort of fine things he used to say to me."—Mrs. Cowley, *Belle's Stratagem*, act iii. sc. 1.

**MORTAL.** Excessively, extremely.

**MOTHERING-SUNDAY.** Midlent Sunday: when cakes were presented to children or friends.

"I'll to thee a sinnell bring  
'Gainst thou goest a mothering."—Herrick.

**MOUND.** A fence, a boundary: Mund, *Saxon.*

"No cold shall hinder me, with horns and hounds'  
To thrid the thicketts, or to leap the mounds."—Dryden.

**MUN.** An affirmative interjection, probably Man: Mon, *Saxon.*

"*Jacob.*—But the best fun is to come, mun!

*Vane.*—Now to the point (*aside*)—Is your lady married?

*Jacob.*—Noa; but she's as good; and what's think, mun? To a lord's zun!"—Mrs. Centlivre, *Chapter of Accidents*, act ii. sc. 2.

"Is it not pure? 'Tis better than lavender, mun!"—Congreve, *Love for Love*, act ii. sc. 10.

**MUST.** The crushed apples or pears, when the juice is pressed out for cyder or perry: *Mustum*, *Latin*.

## N.

**NAGGLE, NIGGLE.** To tease, to fret; to nibble with the teeth: *Nægel*, a nail, *Saxon*.

**NALE.** An ale-house: *Æle*, *Saxon*.

**NARON.** None: Never, ne'er a one.

**NATION.** Very.

“Nation vine weyther.”—Common phrase.

**NEIVE.** The hand: *Naeve*, *Danish*.

“I wu'not, my good twopenny rascal, reach me thy neuf.”—Ben Jonson, *Poetaster*, act iii. sc. 4.

“Give me thy neefe, Monsieur Mustard-seed.”—Shakespeare, *Midsun. Night's Dream*, act iv. sc. 1.

**NESH.** Weak, tender: *Nesc*, *Saxon*.

“Oure nesch and hard heifore, and did the Welsh-men daie.”—Pet. Langtoft, p. 242. Hearne's ed.

“For love his harte is tendre and nesche.”—Chaucer, *Court of Love*.

“The darker fir, light ash, and the nesh tops of the young hazel join.”—Crowe, *Lewesden Hill*, v. 31.

**NOT, NOTTED.** Applied to cattle without horns: because in such cases the brow is thickly knotted with hair.

**NUNCHEON.** Vulgarly, luncheon: Noon-chine. Some derive it from “noon-shun,” as if to refresh while avoiding the heat of midday.

“With cheese and butter-cakes enow,

On sheaves of corn were at their nunshons close.”

—Brown, *Brit. Pastorals*, p. 2, v. 8.

“Laying by their swords and truncheons,

They took their breakfasts and their nuncheons.”—*Hudibras*.

## O.

ODDS. Any difference between two specimens or statements.

ON. The sign of the genitive case.

“One on 'em,” (one of them).—Common phrase.

OODLE, HOODLE, WOOD-WAIL. The nightingale : Wald and Wala, *Saxon*.

“The wood-wail sung and would not cease,  
Sitting upon a spray,  
Soe loud she wakened Robin Hood  
In the greene wood where he lay.”

—Percy's Ballads, viii. 86.

OONT OR WOONT. The mole : Wand-nurre, *Saxon*.

“She hath the ears of a want,—a mole.”—Lyly's Midas, act v. sc. 2.

OR. Before : Ere.

“At last he drew  
His sword ar he were y-wer.”—Robert of Gloucester.

“Or ever your pots be made hot with thorns.”—Ps. lviii. 8. Prayer-book version.

“Or ever they came at the bottom of the den.”—Daniel vi., 24.

“And we, or ever he come near, are ready to kill him.”—Acts of Apost. xxiii. 15.

ORTS. Chaff, any worthless matter : Nought ; the first letter struck off (?)

## P.

PACE. To raise with a lever : Pesser, *French*.

PARGITER. A plasterer.

PAUNCH. Verb, *a sporting word*, To disembowel game.

“The vi. day of August was bered in Powle's Cherch-yerd on Archer, the wych was slain at Sant James fayre, in the feld by on . . . shamfully, for he was panchyd with ys own sword.”—Machyn's Diary, 1558, p. 170.

PEASEN. The plural of pea : Pois, *French*.

“ With peasen, for pottage in Lent,  
Thou sparest both oatmeal and bread to be spent.”

—Tusser's Husbandry, March, 26.

“ Count peason or brank as a comfort to land.”—Tusser's Husbandry, October, 20.

PECK. To fall forward with the motion of a bird pecking ;  
*also*, to fling away—in the latter sense, see Example.

“ You i' th' camblet, get up o' the rail, I'll peck you o'er the pales  
else.”—Shakespeare, Hen. VIII., act v. sc. 5.

PELT. To throw stones or other missiles. FULL PELT, To  
run with speed and force—*metaphor*, from a shower of  
stones.

PICK. A hay fork : Pike, Puc, *Saxon*. Acicula (?)

PIDDLE. To trifle, to do light work.

“ I am now going to a party of quadrille, only to piddle at a little of  
it at two poor guineas a fish.”—Farquhar, Journey to London, act  
i. sc. 1.

“ From slashing Bentley down to piddling Tibbalds.”—Pope.

“ Piddling at a mushroom, or the haunch of a frog.”—Guardian,  
No. 34.

“ He recommended that we should begin piddling with a quart of  
claret a day.”—Sir Walter Scott, Rob Roy.

PILL. The pool caused by the junction of two streams :  
Pil, *Welsh*.

PIP. Verb. To break the egg in hatching ; *also* the first  
bursting of a flower pod : Peep.

PIRGY. Quarrelsome, cross-grained in temper : Burgh,  
*Saxon*, any place strengthened for opposition.

PITCH. To fall down heavily ; *also* to cast away a burden,  
as “ pitching ” or loading hay into a waggon.

“ And tho he was y-flowe an hey, and ne cowthe not a ligte  
A doun mid so gret eir to the erthe he fel and pigte.”

—Robert of Gloucester, p. 29.

“ Forward he flew, and pitching on his head,  
He quivered with his feet and lay for dead.”—Dryden.

PITH, PETH. The crumb of bread ; the formation in the  
cavity of the elder tree : Pitha, *Saxon*.

PLASH. A small pool : Plasche, *Teuton*.

“ For I have Pisa left,  
And am to Padua come; as he that leaves  
A shallow plash to plunge him in the deep.”

—Shakespeare, *Taming the Shrew*, act i. sc. 1.

**PLEACH.** To lay a hedge; to intertwine the branches of pollards for shading a walk.

**PLIM.** To swell with moisture: Plyme, prunum, *Saxon*? (Metaphorically used to express any swelling containing moisture).

“The bacon plims in the pot.”—Grose.

**PLY.** To bend; Subst. A bending, a turn.

“I think not Prince Charles safe in Jersey. In God’s name let him stay with thee, till it is seen what ply my business will take.”—King Charles I. to his Queen; letter dated Newcastle, May 28, 1646.

**POLLARDS OR POLTS.** A mixed crop of peas and beans: Bol, *Dutch*, a bean, or peul, a chick-pea.

“White pollard or red, that so richly is set,  
For land that is heavy, is best ye can get.”

—Tusser’s *Husbandry*, October, 16.

**POSSY.** A great number: The sheriff’s posse comitatus.

**POTCH.** To poke with the finger, or any blunt instrument.

**POVEY.** An owl: From the appearance of the bird, “puffy.”

**POWER.** Any vast accumulation.

**POZY.** A bunch of flowers, a nosegay: such nosegays were formerly presented to ladies with laudatory poesies.

“Be merry  
And drink sherry—that’s my posie.”

—Ben Jonson, *New Inn*.

**PRIZE.** Verb, To weigh: Priser, *French*, to appraise, to value.

**PRONG.** A large hay-fork: Prion, *Icelandic*.

“Be mindful

With iron teeth of prongs to move  
The crusted earth.”—Dryden’s *Virgil*.

“High o’er the hearth a chine of bacon hung;  
Good old Philemon seized it with a prong.”

—Baucis and Philemon.

- PUCK. A quantity of sheaves stacked together : Poke, pocket.
- PUCK-FOUST A fungus, the puff-ball : Puck, the fairy and fust.
- PUCK-LEDDEN. Deceived, betrayed by false ideas : Led by Puck, the fairy.
- PUE. The udder of a cow : Piw, *Welsh*, a dug.
- PURE. In good health, or with good success.
- PURL. To throw with violence. Quasi, hurl ?

## Q.

- QUAR. A stone quarry : Carriere, *French*.  
 “The stwons that bwilt Gearge Ridler’s oven,  
 And thay did cwome vrom Blakeney’s Quarr.”  
 —Old Song in Gloucestershire. See also Drayton.  
 “Cut from the quar  
 Of Machiavel,—a true cornelian.”  
 —Ben Jonson, *Magnetic Lady*, act i. sc. 7.
- QUARREL. A square pane of glass : Carreau, *French*.  
 “A lozenge is a most beautiful figure—being in his kind a quadrangle  
 reverst, with his point upwards, like a quarrel of glass.”—Puttenham, B.  
 II., ch. 11.
- QUICK, QUICKSET. Young white-thorn for hedges :  
 Derived from rapidity of growth.
- QUILT. To swallow, to gulp, to catch breath by swallowing : derived from the sound.  
 “How now, blown, Jack ? How now, quilt ?”—Shakespeare, *Hen. IV.*,  
 Part I., act iv. sc. 2.  
 “He sat with me while I had quilted two pigeons, very handsome and  
 good meat.”—Pepys’s Diary, Sept. 26, 1668.
- QUIST. A wood-pigeon : Cuseote, *Saxon*.
- QUITCH, SQUITCH. Couch-grass : Cwice, *Saxon*.
- QUOB, QUOP. To tremble, to quail, to beat strongly at the heart.



“ His hearte began to quappe,  
Hearing her come.”—Chaucer.

“ My heart 'gan quop full oft.”—Ordinary II. 2.

“ But, zealous sir, what say you to a touch at praier? How quops the spirit?”—Fletcher's Poems, p. 203.

QUOMP. To subdue: Cwealm, *Saxon*.

## R.

RACK. A path, chiefly applied to paths made by hares: Ralka, *cursitare*, *Swedish*; or racke, a track, *Dutch*.

RAG. To chide, to abuse: Wregan, *Saxon*.

“ I ragged him for it.”—Pegge.

RAMES. Dead stalks; *also* a skeleton.

RAMSHACKLE. To move, with noise, in a loose, disjointed manner: Ram in shackles.

“ He came in ram-shackle fashion.”—Common phrase.

RAMSONS. Broad-leaved garlic, *allium ursinum*.

“ The third sort of garlic, called ramsons, hath mostly two brode blades or leaves.”—Lyte's Dodoeus, p. 734.

RANGLE. To entwine, to embarrass as woodbine: Wrange, to argue, *metaphorically* used.

RASSLE. To run at the roots, and thus to form new plants: Quasi, wrestle.

RATH. Early, quick, rash: Hræth, *Saxon*.

RAUGHT. The past tense of Reach: Rochte, *Saxon*.

“ That with his grene top the heven raught.”—Chaucer, *The Knights' Tale*, l. 2917.

“ The moon was a month old when Adam was no more,  
And raught not to five weeks when he came to five score.”  
—Shakespeare, *Love's Labour's Lost*, act iii. sc. 2.

“ This staff of honour raught,—there let it stand,  
Where best it fits to be,—in Henry's hand.”  
Id.—*Hen. IV.*, Part II., act ii. sc. 3.

“ The English, then supposed to be alone, came in presence of the enimie before that intelligence rought him.”—*Autobiography of K. Jas. II.*, Vol. ii. p. 493, fol. ed.

RAVES. The rails which surround the bed of a waggon.

RAVELMENT. Entanglement.

REED. Counsel: Rœd, *Saxon*.

“He could no better rede.”—Chaucer, *Monk's Tale*.

“Himself the primrose-path of dalliance treads,  
And recks not his own rede.”

—Shakespeare, *Hamlet*, act i. sc. 3.

REEN. A small stream: Rhin, *Welsh*.

REERMOUSE. The bat: Hrerre-mus, *Saxon*.

“Some war with rear-mice for their leathern wings.”—Shakespeare, *Midsum. Night's Dream*, act ii. sc. 3.

“Once a bat, and ever a bat,—a reremouse and bird of twilight.”—Ben Jonson, *New Inn*, act iii. sc. 1.

“Sir, I keep no shades  
Nor shelters, I, for either owls or rere-mice.”

Ibid., act i. sc. 2.

RENEAGE. To renounce, to deny; but chiefly, to decline to follow suit at cards: Renier, *French*.

“His captain's heart,  
Which in the scuffles of great fights hath burst  
The buckles on his breast, reneges all temper.”

—Shakespeare, *Ant. and Cleopatra*, act. i. sc. 1.

RETCH. To strain before sickness: Hroecan, *Saxon*.

RIDE. A rootstock in coppice: Wriden, *Saxon*, germinare.

RIME. Hoar-frost: Rim-frost, *Saxon*.

“In rime-frosts you shall find drops of dew upon the inside of glass windows.”—Bacon.

RINCE, RINCE OUT. To cleanse; applied chiefly to washing drinking glasses: Hrains, *Goth.*, to cleanse.

“This last costly treaty  
Swallowed so much treasure, and, like a glass,  
Did break in the rinsing.”—Shakespeare.

“They cannot boil, nor wash, nor rinse, they say.”—King.

RIVE. To split asunder.

“I was about to tell thee, when my heart,  
As wedged with a sigh, would rive in twain.”

—Shakespeare, *Troil. and Cress.* act i. sc. 1.

ROLLERS. Hay rolled together preparatory to loading.

RONGS. Steps in a ladder: Hrugg, *Goth.* idem.

This word is used for staves in Ritson's Antient Ballads.

ROUND, RUNE. Verb, To whisper: Runian, *Saxon.*

"What rownest thou with our maide? Benedicite!"—Chaucer, *Wife of Bath's Prologue.*

"They're here with me already;—whispering, rounding,  
'Sicilia is a so-forth.'"—Shakespeare, *Winter's Tale*, act i. sc. 1.

ROUNDS. An accustomed circuit.

"Edward, with horror and alarm, beheld the animal making his rounds."—Sir Walter Scott, *Waverley*, ch. xi.

ROVE. The past tense of Rive; *also* to wander.

RUCK. A crease in a garment, any accumulation: Hric, *Saxon.*

RUGGLE. Verb, to struggle; subst. A child's rattle, a bell for sheep: Hrug, *Saxon*, asper.

RUMPLE. To discompose linen, bedding, wearing apparel, &c.

RUSTY, REASTY. Spoken of rancid bacon, or salt meat.

"Through folly too beastly  
Much bacon is reasty."

—Tusser's *Husbandry*, November.

## S.

SCANTLINGS. The slabs or outsides of a tree, when sawn into boards.

SCATHE, SCEĀTH. Damage: Sceathe, *Saxon.*

"But she was some-dele defe, and that was scathe."—Chaucer, *Cant. Tales*, ProL., l. 448.

"Of scathe I will me skere.—Political Songs, *temp.* Ed. I.

"To do offence, or scathe, in Christendom."—Shakespeare, *K. John*, act ii. sc. 1.

SCORT. The foot-marks of horses, cattle, or deer; *also* the drag on a wheel; because it scores the road: Quasi, scored, or scaera, *Suio-Gothic*, incidere.

SCREECH. A bird, the swift : from its cry when on the wing.

SCREECH-DROSSLE. The missel-thrush : Drossel, *German*, and screech, its cry when alarmed.

SCRUB. Shrub : Scrob, *Saxon*.

SCRUSE, SCRUZ. The past tense of Squeeze.

“ And having scruz out of his carrion corse  
The hateful life.”—Spenser, *Fairy Queen*.

SCUBBIN. The fore quarter of a lamb without the shoulder.

SEEDS. A clover lay.

SEG. *A clothier's word*—Urine used in their fabrics : Sege, *Saxon*, Casus ?

SEGS, ZEGS. Sedges, the water plant : Secge, *Saxon*.

“ Segs, and bulrush, and the shepherd's reed.”—Drayton, *Moses*, p. 1582.

“ I've wove a coffin, for his corse of segs,  
That with the wind did wave like bannerets.”  
—Cornelia, *Old Plays* ii. 266. See Nares's Glossary.

SEWENT. Successive, applied to a continuous rain : Sew, to follow, *Cornish* (?) The law word, To sue.

“ And heo of Troy siwede without eny feyntyse.”—Robert of Gloucester, p. 20.

SHARD. A breach in a fence.

“ And often to our comfort we shall find  
The sharded beetle in a safer hold  
Than is the full-winged eagle.”  
—Shakespeare, *Cymb.* act iii. sc. 3.

SHATTERS. Fragments of broken pottery, glass, or other hard but fragile substances.

SHIDE. A small plank, a piece of wood split off from timber : Scide, *Saxon*.

Frequent in Sibbald's Collection of Old Ballads.

SHORE UP. To prop with timber.

“They undermined the wall, and, as they wrought, shored it up with timber.”—Knowles.

SHOT, SHOT OF. To be rid of; Shittan, *Saxon*, to cast down or away.

“I am well shot of it.”—Common phrase.

SHRIM. To shiver, to shrink up with cold or terror. Scrimman, *Saxon*.

SHROUD. To lop a pollard tree. Screadan, *Saxon*.

SIGHT. A vast number.

“A sight of blind volk.”—Cotswold phrase.

“A sight of flambeaux, and a noise of fiddles.”—Shadwell, *The Scowrers*, act, v. sc. 1.

SKAG. A rent; also a branch not pruned close to the tree.

SKALE. A skimming dish: Schale, idem, *Longobardic*.

SKELM. A long pole.

SKID. A drag to a carriage, the shoe under the wheel: Skid, idem. *Icelandic*.

SKIÛL, SKEEL. A shallow tub wherein to cool beer: Quasi, Schale as above?

SKILLING. A cow-shed: Skiul, idem, *Swedish*.

SKRIKE. To shriek: Skrika, idem, *Swedish*.

SKURRY. A flock in confused flight: Skare, *Icelandic*, whence Scare, to alarm.

SKRAWL, SCRAWLING FROST. The slight frost which scrawls the earth in rectangular lines.

SLABS. The outsides of a tree when sawn into boards.

SLAM. To beat; especially to shut the door with violence: Slaemra, *Icelandic*.

SLAMMERKIN. A slut: Schlamm, dirt, *German*.

SLAT. Used for "slit" to split, to separate, to crack.

SLEIGHTS. Down-land, grass kept solely for pasture : Slighted.

SLEEZE. *A clothier's word*, to express the separation of texture in a badly woven cloth.

SLICK. Slippery : Schlicht, *Teuton*.

SLICKUTS. Curds and whey : "Slick" and "eat?"

SLINGE. *A clothier's word*, To steal wool from the pack in small quantities at a time : Slincan, *Saxon*, to slink, to sneak.

SLIVER. A slice of anything ; used by Shakespeare as a verb : Slifan, *Saxon*.

"When frost will not suffer to dike and to hedge,  
Then get thee a heat with thy beetle and wedge :  
Once Hallowmas come, and a fire in the hall,  
Such slivers do well for to lie by the wall."

—Tusser's Husbandry, December, 1.

"Slips of yew  
Slivered in the moon's eclipse."

—Shakespeare, Macbeth, act iv. sc. 1.

"She that herself will sliver and disbranch  
From her maternal sap, perforce must wither."

—King Lear, act iv. sc. 2.

SMACK. A blow with the open hand producing a noise, an audible kiss : Smitan, *Saxon*.

SNEAD, SNED. The handle of a scythe : Snæd, *Saxon*.

"This is fixed on a long snead or straight handle, and doth wonderfully expedite the trimming of hedges."—Evelyn's Silva, xiii. 2.

SNITE. To blow the nose. Snytan, *Saxon*.

"So looks he like a marble towards raine ;  
And wrings, and snites, and weeps, and wipes again."

—Hall's Satires, vi. 1.

SNOUL. A lump, particularly of bread, cheese, or the like : Snidan, *Saxon*, amputare, suars.

SNUGGLE. To lie close together, as children : Snug.

**SOLID.** Steady, continuous progress : Solidus, *Latin*.

“To go solid,” “a solid rain.”—Cotswold phrases.

**SPAR.** A wooden bolt : Sparrian, *Saxon*.

“I’ve heard you offered, sir, to lock up smoke,  
And calk your windows, spar up all your doors.”

Ben Jonson, *Staple of News*, act ii.

“And the gates after them speed.”—Robert of Brunne.

“And rent adown both wall, and sparre, and rafter.”—Chaucer,  
*Knight’s Tale*, l. 132.

**SPAUL.** The broad wound in a timber tree by rending  
off a considerable branch : Spia ell, segmentum, *Icelandic*.

**SPAY-SPEED.** Humour discharged from the eyes :  
“Speed,” as proceeding from, and “spay” to geld, to  
render unfruitful ?

**SPEAR.** Often used to denote a rapier, a sword-stick or  
spit : Ysbur, a spit, *Welsh* ?

**SPEW.** A spungy piece of ground.

**SPIT.** A spade : rapid pronunciation.

**SPRACK.** Lively, vigorous : Spræg, famosus, *Swedish*.

“He is a good sprag memory.”—Shakespeare, *Merry Wives of Wind-  
sor*, act iv. sc. 1. Here Evans uses the g for ck, as in “hig, hæg,  
hog,” which is his Welsh pronunciation for “hic, hæc, hoc.” The  
ancient use of the word “sprack” is seen in the sobriquet given to  
Thorgil, King of Sweden, circa, 960, viz., “Thorgil-sprack-a-leg”—*i.e.*,  
Thorgil the “nimble,” or “with the handsome leg :” probably both  
meanings were applicable.

**SPREATHE.** To have the face or hands roughened by frost.

**SPURTLE.** To sprinkle with any fluid.

**SQUAIL.** To pelt with stones or sticks : סקל, *Hebrew*  
idem.

**SQUASH, SQUICH.** The crushing any moist or tender  
body by a fall or blow.

**SQUISH-QUASH.** The walking through mud or shal-  
low water.

SQUAT. Verb, To sit close, as a hare ; subst., a bruise or indentation.

“ Him they found,  
Squat like a toad close at the ear of Eve.”—Milton.

“ Bruises, squats, and falls, which often kill others, hurt not the temperate.”—Herbert

STAG, STĀĒG. A young ox.

STANK. A pool caused by a dam on a stream ; *also* the dam itself : Stanc, *Welsh*, idem.

“ Thei lighted and abided biside a water-stank.”—Peter Langtoft.

STEER. A heifer : Stire, *Saxon*, vitulus.

STIVE, STIVE UP. To stifle with heat.

STOGGLE. A pollard tree : stock.

STORM-COCK. The missel thrush : because he sings with more power in stormy weather.

STOWL, STOOL. The stump left in coppice-wood after the cutting.

STRAIGHTWAYS. Immediately.

SWAG, SWAGGLE. To sway to and fro : Swegia, *Icelandic*, idem.

“ The motion of the moon swaggles the whole water of the sea, and, as it returns back again westward, brings all the whole sea, with a swaggle, back to landward upon us.”—Hagiastrologia, J. Butler, B.D. 1680, p. 45.

SWALE. To waste away, as a lighted candle in the wind ; *also* to singe : Swelan, *Saxon*.

“ But dashed with rain from eyes, and swailed with sighs, burn dim.”—Congreve.

“ Into his face the brond he forst, his huge beard brent, and swailing made a stink.”—Phaer.

SWELTER. To faint with heat, to sweat : Sweltan, *Saxon*.

“ If the sun's excessive heat  
Makes our bodies swelter.”—Chalk-hill.

SWICH. Such.



“Suich Giffarde’s asoyne, icholde hom ofte come.”—Robert of Gloucester, vol. II., p. 539.

“Suich was the morthre of Eivesham vor bataile it nas non.”—p. 560.

“For unto swiche a worthy man as he  
Accordeth nought.”

—Chaucer, Prol. Cant. Tales, l. 243, 247, 487. *Et passim.*

SWIG. To drink fully, to drain the cup: Swiga, *Icelandic*, idem.

“The lambkins swig the teat,  
And find no moisture.”—Creech.

SWILL. To wash away: Swelan, *Saxon*.

“As fearfully as does the galled rock  
O’erhang and jetty his confounded base,  
Swilled with the wild and wasteful ocean.”

—Shakespeare, Henry V., act iii. sc. 1.

SWOP. To barter, to exchange: Suaip, *Gaelic*, idem.

“I would have swopped youth for old age, and all my life behind, to have been then a momentary man.”—Dryden.

## T.

TABLING. The coping on a wall or gable.

TACK. Grazing for cattle through the summer.

TALLOW. Concrete stalactite found in oolitic rocks: from the appearance.

TALLUT. The hayloft.

“Thayloft—Thalloft—Thallet—Tallut.”—Cotswold contractions.

TED. To spread abroad new-mown grass for hay: Teadan, *Saxon*.

“The smell of grain, or tedded grass, or kine.”—Milton.

“Go, sirs, and away,  
To ted and make hay.”—Tusser, July’s Abstract.

TEEM. To empty; spoken of a tub.

TEG. A lamb, one year old: Tyccen, *Saxon*.

TERRIFY. To annoy, to vex, to harass.

**TESTER.** A sixpence; so named from the royal head on it: *Teste, Old French.*

“Well, said I, Wart, thou art a good scab; hold, there’s a tester for thee.”—Shakespeare, *Henry IV.*, Part II., act iii. sc. 2.

“Who throws away a tester and a mistress, loses a sixpence.”—Farquhar, *Love and a Bottle*, act i. sc. 1.

**THEAVE.** A ewe in the second year.

**THIC, THACH.** This, that.

**THILLER, TILLER.** The shaft-horse in a waggon; *Thill, Saxon.*

“Thou hast got more hair on thy chin, than Dobbin, my thill-horse, has on his tail.”—Shakespeare, *Merchant of Venice*, act ii. sc. 2.

**TICE.** To entice,—a contraction.

**TICKLE.** Uncertain in temper, frail, shy, liable to accidents.

“Heo is tikel of hire tayl; talwys of hire tonge.”—*Piers Ploughman’s Vision*, Pass. iii, l. 126.

**TID.** Playful, sometimes in a bad sense, mischievously frolicsome.

**TIDDLE.** To rear up delicately: *Tydd, Saxon, id.*

**TIDY.** Neat; *also*, as a result of neatness, frugal.

**TILE OPEN.** To set open a gate; properly, to fix it open with a stone: because the stone fittest for the purpose is thin, like a tile.

**TILT, TILT OVER.** To overthrow: a word probably from the tilt-yard.

“Alternately to dash him to the pavement, and tilt him aloft again.”—*Burton’s History of Scotland*, vol. ii. p. 274.

**TINE.** To kindle. See “Candle-tinning.”

**TITTY.** An epithet applied to a wren: *Titje*, any small bird, *Teuton.*

“And of these chanting fowls, the goldfinch not behind,  
That hath so many sorts descending from her kind;  
The titty for her notes as delicate as they.”

—*Drayton, Polyolb. xiii. p. 915.*

- TRIG.** Neat, quick, ready : Tryg, *Danish idem.*  
 " You are a pimp and a trig,  
 An Amadis de Gaul, or a Don Quixote."  
 —Ben Jonson, *Alchemist*, act iv. sc. 1.
- TUD.** An apple dumpling.  
 " As round as a tud, and as slick as a oont." Spoken of a child's cheek.
- TUMP.** Earth thrown up : Twmp, *Welsh idem.*  
 " Tump, a hillock, tumulus."—Ainsworth's Dict.
- TUN.** That part of the chimney which stands above the roof : Tunnel, a contraction.
- TUSSOCK.** A thick tuft of grass : Tusw, *Welsh*, a wisp, a bunch.
- TWAITE.** A fish, of the shad kind.
- TWICHILD.** The childish imbecility of age : Twice and child.
- TWINK.** The chaffinch : Winc, *Welsh* ; Winke, *Austrian*, all derived from the note of the bird.
- TWISSLE.** To turn about rapidly.
- TWITCH.** To touch ; the W intrusive.
- TYNING.** An enclosure from a common field : Tynan, *Saxon*, to lose, because the common field loses it.

## U.

- UNKARD, UNKET.** Unknown, uncouth, lonely : Unceid, *Saxon.*
- UPSHOT.** The amount of a reckoning ; the result of any train of circumstances.

## V.

- VALUE**, (pronounced VALLEY). Used with much the same meaning as Upshot.

" I went the vallie of foive maile."—Cotswold ph rase.

VELLET OR FELLET. The annual fall in coppice : To fell.

VENTERSOME. Heedless ; daring.

VINNEY. Mildewed, mouldy ; especially spoken of bread : Finig, *Saxon*.

“ Many of Chaucer’s words are become, as it were, vinewed, and hoare with over-long lying.”—T. Beaumont. See Nare’s Glossary.

VLAKE, Flake. A wattled hurdle : Vlaeck, *Teuton*, id.

VOSSLE, FOSSLE. To entangle ; to confuse business : Fuss ; fussy (?)

## W.

WAG, WAGGLE. To move ; to vacillate : Wagon, *Saxon*.

“ You may as well forbid the mountain pines  
Wag their high tops.”—Shakespeare.

WAIN-COCK. A waggon-load of hay, cocked in one mass for security against rain : Wain, an old word for waggon.

WALLOP. To beat.

WAMBLE, WABBLE. To move awkwardly, or to and fro : Wemmelen, *Dutch*.

“ When your cold salads, without salt or vinegar,  
Be wambling in your stomachs.”—Beaumont and Fletcher.

WAP. To beat : Wapper, a whip, *Teuton*.

WAPPER. A word expressing unusual size, as being able to beat.

WAPPERED. Fatigued ; beaten.

“ This it is  
That makes the wappered widow wed again.  
—Shakespeare, *Timon of Athens*, act iv. sc. 3.  
“ We come towards the gods,  
Young, and un-wappered, not halting under crimes.”  
—Beaumont and Fletcher, *Two Noble Kinsmen*, act v. sc. 4.

WARND. To assure ; to make certain : Contracted from Warrant.

**WARP.** To cast young prematurely ; to miscarry : Werpen, *Dutch*.

**WEETHY.** Soft ; pliant ; flexible : With, the plant Vitelba.

**WELT.** To strengthen a door or vessel with metallic bands, usually iron.

**WET.** Used, as a substantive, for rain.

“Come in, out of the wet.”—Cotswold phrase.

**WHALE.** A stripe ; the mark left by the lash of a whip : Wala (?) *Saxon*.

“Thy sacred body was stripped of thy garments, and waled with bloody stripes.”—Bishop Hall.

**WHATTLE and DAB.** A building of whattle-work and plaster.

**WHEEDLE.** To coax ; to deceive by flatteries : Adwelian, *Saxon*.

“To learn the unlucky art of wheedling fools.”—Dryden.

“They mixed threats with their wheedles.”

“Some were wheedled, and others terrifyed, to fly in the face of their benefactor.”—Autobiography of King James II. vol. ii. pp. 143 and 145.

**WHELM.** To overthrow : Wilma, *Icelandic*, id. ; Spoken frequently of a waggon.

“They saw them whelmed, and all their confidence  
Under the weight of mountains buried deep.”—Milton.

**WHIFFLE.** To move lightly ; to trifle : Gwibl, *Welsh*, id.

“Every whiffler in a laced coat, who frequents the chocolate houses, shall prate of the constitution.”—Dean Swift.

**WHIMPER.** To cry ; to whine as a dog.

**WICKER.** To neigh : Witchelen, *Dutch*, id.

**WINCH-WELL.** A whirlpool : Wince, *Saxon*, id.

**WINDER, WINDORE.** A window : This seems to be the old derivation of the word, a door to keep out the wind. Formerly glass was a rarity, and foul weather was kept out only by the shutters.

The word spelt windore is so frequent in Butler's *Hudibras*, that it is needless to put in examples.

WILL-GILL. An effeminate person; an hermaphrodite: William and Gillian, the male and female names united.

WITE. Blame; originally, knowledge; then the guilty knowledge of a wrong: Wite, *Saxon*, idem.

“And, but I do, Sirs, let me have the wite.”—Chaucer, Chanon’s Yeoman’s Tale, l. 398.

“My looser lays, I wot, doth sharply wite  
For praising love.”—Spenser, *Fairy Queen*, iv.

WIT-WALL. The large black and white woodpecker, *Picus major*: Perhaps from its cry, quasi, wide-wail (?)

WITH-WIND, or BETH-WIND. A creeping plant, *Clematis vitalba*: With-wind, *Saxon*.

WIZEN. To wither with age or disease: Wisnian, *Saxon*, id.

WOLD. Open forest-land: Wold, *Frisian*.

“St. Withold footed thrice the wold.”—Shakespeare, *King Lear*, act iii. sc. 3.

“With their’s do but compare the country where I lie;  
My hills and ’oulds will say I am the kingdom’s eye.”  
—Drayton’s *Polyolb*. xxvi.

WOMEN-VOLK. Women.

WONDERMENT, ’OONDERMENT. Anything not understood.

“When that my pen would write her titles true,  
It ravished is with fancy’s wonderment.”—Spenser.

“Some strangers, of the wiser sort,  
Made all these idle wonderments their sport.”—Dryden.

WONT, see ’OONT; WONT, or ’OONT-WRIGGLE; The succession of small tumuli thrown up by the mole.

WOOD-SPITE. The green woodpecker, *Picus viridis*: Spect, *Danish*.

WORDLED. The Cotswold pronunciation of World.

WORSEN. To make worse.

“He might see his affairs had not suffered, or worsened there, by his acting hitherto in them.”—Autobiography of King James II., vol. i. p. 680.

## Y.

YAPPERN, Apron ; YEAWS, Ewes ; YARBS, Herbs ;  
 YENT, Is-not, áint ; YOUL, Howl ; are a few of the  
 very numerous instances of the erroneous addition of  
 the letter Y in the Cotswold dialect.

YELT, ILT, HILT, A young sow, quasi, to yield progeny :  
 Eildan, *Saxon*.

YEMATH. Latter-grass after mowing : Ed, *Saxon*, rursus,  
 and math.

YOPPING, YOPPETING. A dog in full cry after game,  
 or baying a stranger : Derived from the sound.

## Z.

ZENNERS. Sinews.

ZOG. To soak.

ZWATHE. Grass when first mowed, and in rows ; the  
 field being, as it were, swathed : Zwad, *Danish*, id.

“With tossing and raking, and setting on cocks,  
 Grass lately in swathes is meat for an ox.”

—Tusser's Husbandry, July, 2.

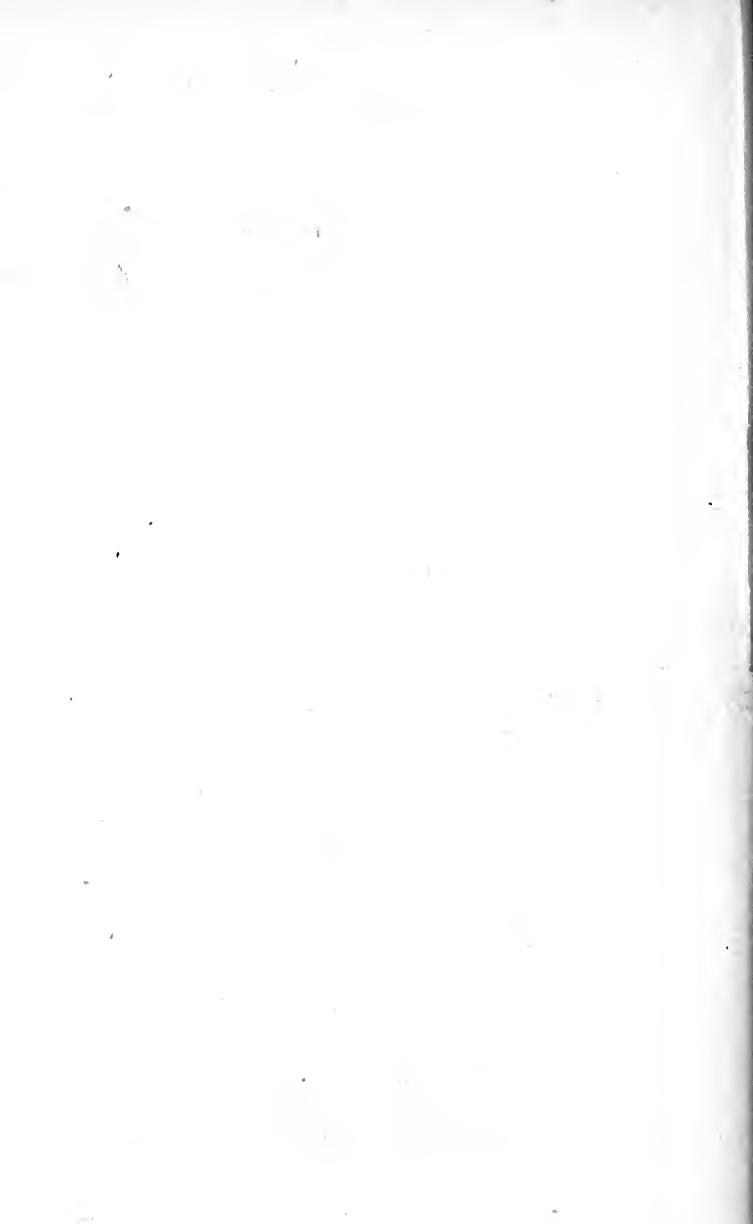
“And there the strawy Greeks, ripe for his edge,  
 Fall down before him, like the mower's swath.”

—Shakespeare, Troil. and Cressida, act v. sc. 5.

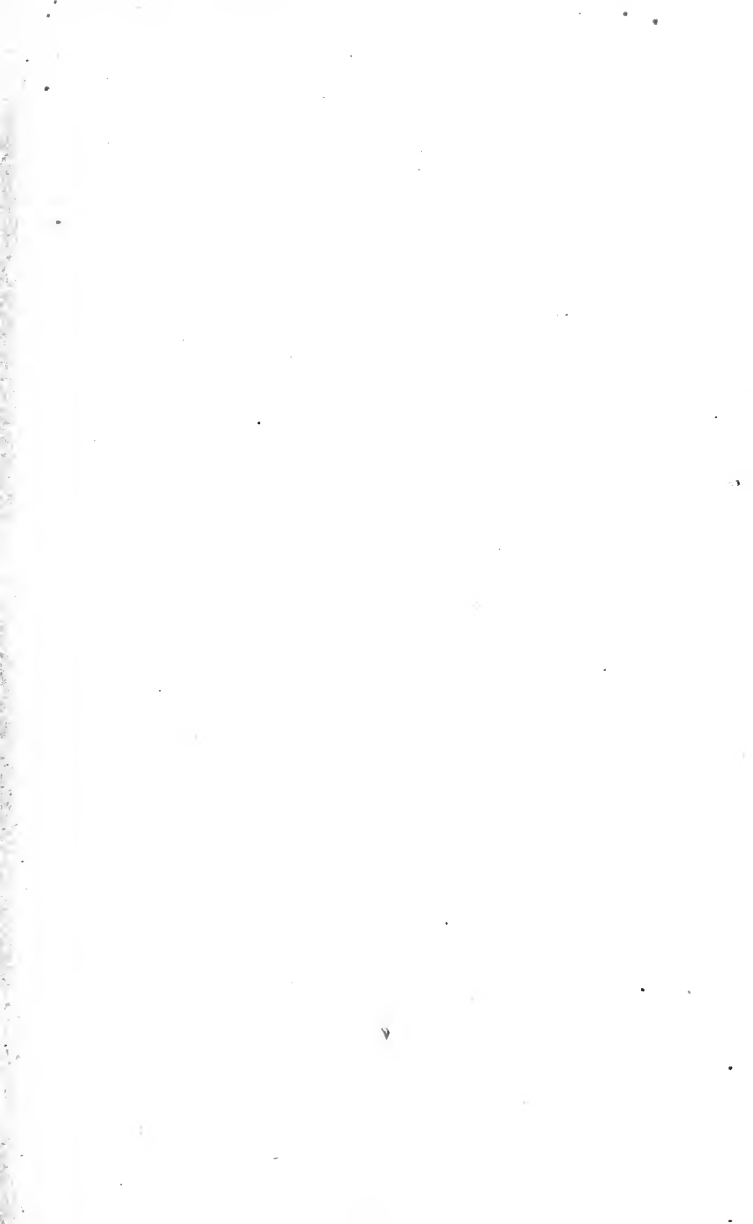
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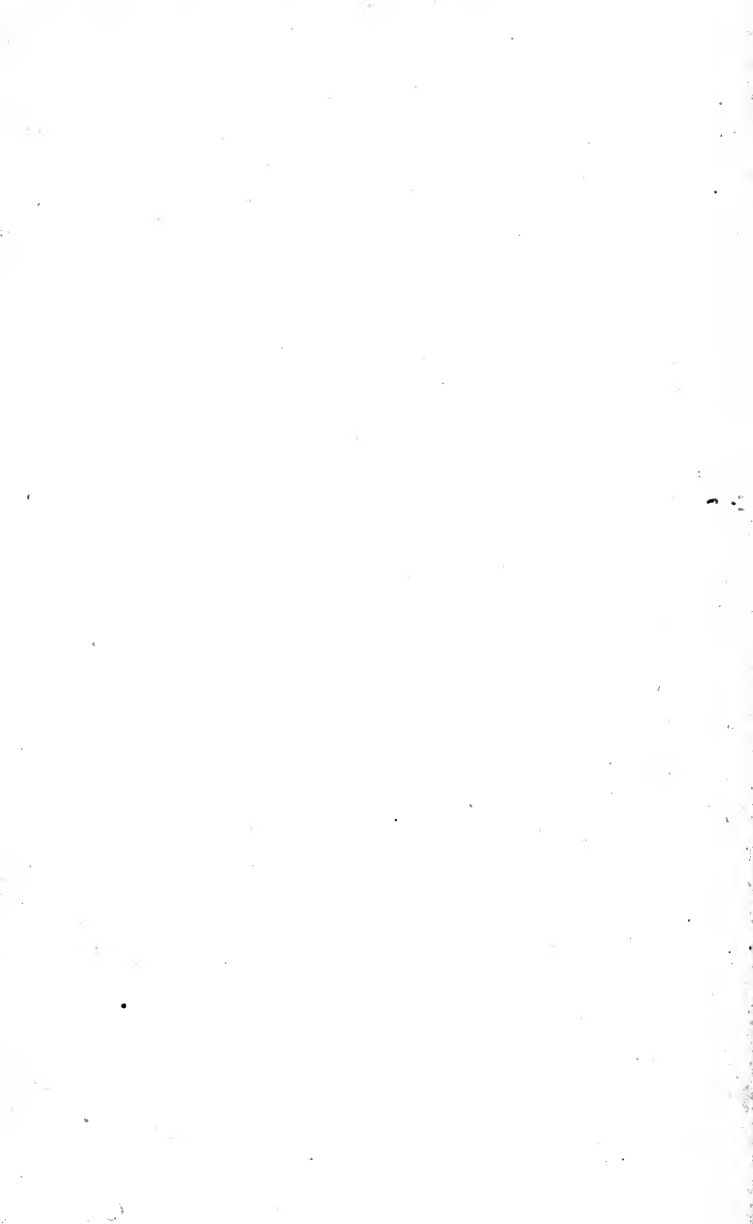
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