SOME CURIOS FROM A WORD-COLLECTOR'S CABINET

" Here's no new luxury or blandishment,
But plenty of old England's mothers words."
Histrio-mastix, 1610, act ii. l. 128.

" Since Man from beast by Words is known,
Words are Man's province, Words we teach alone."
Pope, *The Dunciad*, bk. iv. l. 150.

" Words that have drawn transcendent meanings up
From the best passion of all bygone time,
Steeped through with tears of triumph and remorse,
Sweet with all sainthood, cleansed in martyr-fires,
Can they, so consecrate and so inspired,
By repetition wane to vexing wind ? "
J. R. Lowell, *The Cathedral.*

" For every word we have, there was a man and poet. The coldest word was once a glowing new metaphor, and bold questionable originality."—Carlyle, *Past and Present*, ch. xvii.

" At the core
Of well-known words to reverent thought
There lurks a mine of unknown lore."
Aubrey de Vere.

SOME CURIOS FROM A WORD-COLLECTOR'S CABINET

By

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FOREWORD

THIS may be regarded as a philological scrap-book. No one expects continuity of subject-matter in a scrap-book ; he only looks for a number of successive points of interest. Each scrap ought at least to justify its admission by having some taking characteristic and individual merit of its own.

Or—shifting the metaphor—I may say that the present collection of etymological odds-and-ends, stands in relation to the more formal and scientific works on philology pretty much as the museum of a county town does to the Ashmolean—or as Sir John Soane's miscellaneous omnium-gatherum in Lincoln's Inn Fields stands to the severely ordered galleries of the British Museum. The former pair in this comparison are pleasantly indifferent to precise arrangement and austere discrimination of dates and provenances. A thing is there simply because it is curious, uncommon and deserving of attention. With no exclusive hospitality are there presented the bandaged mummy of an ancient Egyptian cat alongside of a Zulu's assegai—a bit of pre-historic pottery

from a Yorkshire barrow hard by a Buddhist praying-machine—an Assyrian cylinder from the mounds of Babylonia in close proximity to the fire-sticks of a Fiji savage, an ivory filagree-carving from China, a stuffed dodo from the Mauritius, a Persian daric, a South-sea celt, Peruvian quipus, a bottled salamander, a two-headed chicken—they are all there in peaceful companionship.

The scientific precisian no doubt stalks contemptuous through this charming clamjamfry (a Scottish improvement of our gallimaufry) of curios, quaint and varied; but the intelligent visitor of Catholic tastes finds an element of pleasure in the unexpected surprises that await him at every turn. He never knows what he will come upon next, and he has not time to get bored by a long homogeneous series of exhaustive (and exhausting) completeness. If such a one is a lover of word-lore he may find the following miscellany somewhat to his taste.

I. RAG

THE first exhibit from our small private collection which we lay before the reader is one to which we are disposed to attribute perhaps a fancy value from the fact of no specimen of it being shown in the magnificent museum of verbal fossils and national antiquities which we call *The New English Dictionary*, published at Oxford. This is *rag*, an old word for a shower of drizzling rain, which, being now obsolete, has been overlooked or forgotten. Yet it occurs in the works of that excellent poet, Henry Vaughan. In his *Thalia Rediviva*, 1678, he writes—

> All the west like silver shin'd ; not one
> Black cloud, no *rags*, nor spots did stain
> The welkin's beauty ; nothing frown'd like rain.
> *Daphnis*, p. 68.

Probably most readers understand it to mean here some tattered portions torn from the discharging rain-clouds, in the same way that Lord Lytton in his *King Poppy* speaks of—

> The streaming *rags* of the rent thunder-clouds.

Rag still lives as a North Country word for drizzling rain (akin to Danish *rag*, sea-vapour ; N. Eng. *rag*, mist, fog). A Yorkshireman will say, " it rained and *ragg'd* " (*Eng. Dialect Dict.*),

and a Lancastrian that "there's bin mich *raggy* weather upo' th' moors" (E.D.S., *Glossary*, p. 223). It is evidently the same word as the Jutish *rag*, mist (cited by Grimm, *Teut. Myth.*, p. 813), and has wide affinities in the Teutonic languages, not only with A. Sax. *reg-n*, "rain," but Dutch *regen*, Icel. *regn*, Gothic *rign*, rain; Lith. *rokia*, drizzle; Lat. *rigare*, to wet (ir-rig-ate); [? Icel. *hreggr*, rain]; Old Eng. *ryge*, rain; all from a root *vragh*, to wet (Greek *bréch-ō*, Curtius, i. 235). Possibly *rack* (for *wrack*), drifting cloud, is also connected. See Diefenbach, *Gothisch. Sprache*, ii. 172.

II. SKATES.

An interesting specimen of fossilized antiquity is that presented by the word *skate*, the implement in German called a "sliding-shoe" (*schlitt-schuh*), in Lettish a "slider" (*slidas*). The historically correct form of the word would be *a skates* (plural *skateses*), as we borrowed the word and the thing from the Dutch, who called it *schaats* (plu. *schaatsen*), "op *schaatsen* ryden, to slide on skates" (Sewel, *Dutch Dict.* 1708). The Dutch word looked like a plural, and a fictitious singular *skate* (as if *schaat*) was consequently evolved. The practice of skating seems to have been introduced into England by Charles II., who learned it during his stay in the Low Countries (Jesse, *London*, i. 137). Pepys noticed it as a novelty in 1662—"I first in my life, it being a great frost, did see people sliding with their *skates*, which is a very pretty art" (*Diary*, Dec. 1)—and it was not

generally known in Swift's time, as he writes in his *Journal to Stella* (1710–11, Jan. 31), "Rosamond's Pond full of the rabble sliding, and with *skates*, if you know what those are." The word was probably grafted on to the old English *skatches*, stilts, Old Fr. *eschasses*, "stilts or scatches to go" (Cotgrave); "A *scache*, grallus" (Levins, *Manipulus*, 1570, col. 5), words radically connected.[1] The Dutch *schaats* is derived from the Low Ger. *schake*, a shank or leg (near akin to our own *shank*, Ger. *schenk-el*, Prov. Ger. *schunke*, a bone); so *skatches* were the extra long legs which stilts supply. *Schake*, "shank," was etymologically that which one *shakes* or puts in motion, as we still say "to *shake* a loose leg."

The question arises how a word for shank became applicable to a skate. Professor Skeat and Mr. Wedgwood think it was so called as being a contrivance for lengthening one's leg or length of stride. [They might have adduced Ger. *schritt-schuh*, another word for a skate, taken from older Ger. *schritte-schuoch*, "stride-shoe," a league-boot—Kluge.] As a matter of fact, the historical development of the word indicates quite a different account of the word. In early times a rude form of implement for sliding on the ice was constructed out of a shank-bone (*schake*), tied on under the shoe. Saxo mentions that Oller, by his skill, used a bone in place of a vessel wherewith to cross the seas, and could do this as quickly as by rowing. Finn Magnusen says this refers to skates (Thorpe, *Northern Mythology*, i. 180). In Dr. R. Munro's

[1] Hence the Dialect Eng. *skatches* (=skateses) for skates, e.g. in Baring-Gould, *Cheap Jack Zita*, ch. xii.

Prehistoric Problems we see the inhabitants of neolithic Europe gliding over the frozen meres on skates made from the leg-bones or *tibiæ* of the horse;[1] and Mr. Tylor notes that "the split shank-bones fastened under the shoes for going on the ice delighted the London 'prentices for centuries before they were displaced by steel skates" (*Anthropology*, p. 307). We have an early account of this sport given by the monk Fitzstephen (before 1190), and quoted in Stow's *Survey of London*, 1603, as follows: "When the great fenne or moor (which watereth the walls of the citie on the north side) is frozen, many young men play upon the yce. Some, stryding as wide as they may, doe slide swiftly; some *tye bones to their feete and under their heeles*,[2] and shoving themselves by a little picked staffe doe slide as swiftly as a birde flyeth in the air, or an arrow from a crossbow."

Mr. Thoms, in his edition of the *Survey* (p. 35), adds a note that "the tibia of a horse, fashioned for the purpose of being used as a *skait*, the under surface being highly polished, was found in Moorfields some two or three years since" [i.e. about 1840].

A pair of primitive bone skates, such as Fitzstephen describes, preserved in the British Museum, is delineated in Chambers' *Book of Days*, vol. i. p. 138. The earliest existing specimen of a bone-skate dates from about 700 A.D., and is made of the canon-bone of a horse (*The Standard*, 1902,

[1] In *Quarterly Review*, vol. 187, p. 401.

[2] The original is "sub talaribus suis alligantes ossa, tibias scilicet animalium."

Feb. 11). There can be no room for doubt, then, that the skate is etymologically, as it was primitively, a shank-bone. Somewhat similarly, Ger. *schiene*, a plate or strip of metal, is related to *schien-bein*, our "shin."

Mr. J. F. Vicary says that the skates of the old Northmen "were made by pieces of bone being attached to shoes, and were called *ís-leggir*, that is, ice-legs" (*Saga Time*, p. 141), or rather, ice-bones, *leggr* being bone; like Icel. *bein*, meaning leg and bone. *Cf.* Rydberg, *Teut. Mythology*, 628.

The "shoe" to which the skate is attached is another word that preserves traces of a prehistoric antiquity (A. Sax. *sceó*, Dut. *schoen* (Ger. *schuh*), Goth. *skôhs*), having its classical congener in the Greek *sku-tos*, skin, hide. The earliest shoe consisted of a piece of an animal's hide wrapped round the foot and secured by a lace, just as the Sansk. *kôshî*, a shoe, meant originally an envelope, covering, a sheath (Pictet, *Origines Europ.*, ii. 301). This may be the original of our *hose* (A. Sax. *hosa*, O. H. Ger. *hosa*, Corn. *hos*). Similarly, *buskin* (for *burskin*, *bruskin*), Dut. *brozekin*, seems to be a diminutival form of Lat. Greek *byrsa*, a leathern pouch or bag. The ornamental holes in the toe-caps of boots are said to be a survival of actual holes made in the rough leathern shoes of former times to allow egress to the bog-water which they freely admitted.

III. WHEEDLE.

In the Latin version of the Book of Tobit there is a verse, not found in the English Bible, which

states that when Tobias was returning from his travels to his father's house, his dog which had accompanied him "ran forward and as a messenger in advance expressed his joy by the wheedling (or flattery) of his tail"—*blandimento suae caudae gaudebat—Tobit*, xi. 9.

This happy phrase well illustrates the etymological meaning of the verb *to wheedle*, which we seem to have borrowed in the seventeenth century from the German *wedeln*, to wag the tail. It occurs in Butler's *Hudibras*, 1664. The blandishment of the dog's tail appears to be taken as the expressive symbol of flattery and cajolery, caressing with ulterior motives. Beaumont and Fletcher speak of "dog flattering" (*The Mad Lover*), and Thomas Adams takes "the fawning spaniel" as a type of the "flattering sycophant" (*Works*, ii. 119).

The Ger. *wedeln* is from *wedel*, a tail, originally any flapping thing that stirs the air as a fan does, from the same root *we* as *wehen*, to blow.

Bishop Reynolds (*Works*, vi. 32), referring to the "flattery of dogs," instances the recognition of Ulysses by his old dog Argus in the *Odyssey*, xvii. 302, which he renders—

> For wanton joy to see his master near
> He wav'd his *flattering tail* and toss'd his ear.

The original is *οὐρῇ ἔσηνε*, he fawned on him with his tail (*σαίνω*, to wag the tail, Ger. *schwanz*).

The Latin *ad-ûl-are*, to flatter, is thought to have denoted originally the wagging of the tail by a fawning animal (from the root [*v*]*el*, to roll, Curtius, i. 448), and there are many analogies to

render it probable. Ital. *codiare*, to wag the tail (*coda*), is also "to fawn upon or soothe up in anything" (Florio), and the Danish *logre* means both to wag the tail and to fawn on one (Ferrall). M. Müller quotes from Nonius, "*adulatio* is properly the caressing of dogs which is also customarily transferred to men," and compares Fr. *câlin*, a wheedler, said to be derived from Lat. *catellinus*, a puppy (*Science of Thought*, p. 504). Compare Old Fr. *casnard*, a flatterer, which Diez thinks is for *cagnard*, and derived from *canis*, a dog.

Prof. Skeat suggests that *wheedle* (*weadle*) may be from A. Sax. *wædlian*, to beg (*Notes on Eng. Etymology*, 319). But surely that word became obsolete at an early date.

IV. TO DAW.

A SOMEWHAT rare word used by Ben Jonson, meaning to scare, frighten, or daunt (with which word it has no connection).

> You *daw* him too much, in truth, sir.
> *The Devil is an Ass*, iv. 1.

Nares quotes it from Drayton, and gives the following from the old play of *Romeus and Juliet*—

> She thought to *daw* her now as she had done of old.

It is the same word as *adaw* frequently used by Spenser—

> [He] yielded with shame and greefe *adawed*,
> *Shepherd's Kalendar*, Feb. l. 141.
> Like one *adawed* with some dreadfull spright.
> *F. Queene*, V. vii. 20.

This word has not hitherto been satisfactorily explained. Dr. Murray thinks it may be a peculiar use of some phrase like "to put one *adawe*," *i.e. of dawe*, out of day, and so out of life. I think a more probable account than this can be given as follows—

Adaw, to be divided as *ad-aw*, stands for *ed-aw* (an Old Eng. *ed-égian*, like *on-égian*, the prefix *ed-* being = Lat. *re-*, again), Goth.**at-agan*, or **at-ógian*, to inspire with *awe*, Old Eng. *ege*, Goth. *agis*. Compare Irish *ad-agur*, to be afraid. This is well illustrated by Kluge's account of Ger. *zag*, timid, fearful, Old Ger. *zagen*, to be timid, from a Teutonic stem *tag* (exactly our *daw*), which he derives from Goth. **at-agan*, to be afraid.

Thus to *ad-aw* is merely to "over-awe." We find Bishop Montagu, 1621 (with perhaps unconscious insight) bringing the two words together—

> Being *overawed* and *adawed*, as they are.—*Diatribe*, p. 85 (N.E.D.).

This account of the word will seem the more likely when we compare the parallel course run by our verb *twit*, or *twite* as it was formerly spelt, standing for *atwite* and to be analysed as *at-wite*, to lay the blame on a person, to reproach him. Common forms of the word used to be *thwit*, *enthwit*, *edwite*, from A. Sax. *ed-witan*, to impute blame.

> His [wif] gan *edwite* hym.—Langland, *Vision of P. Plowman*, B. v. 368.
>
> Ther may noman *endwyte* me.—Caxton, *Reynard the Fox*, 1481, p. 115, Arber repr.

Not without some kinde of *enthwyting* to them for sitting at home.—*Bp. Andrewes, Sermons*, 1628, p. 556.
They *thwitted* him with that name.—*Id.* p. 442.

An older form still is *at-wite*, Old Eng. *æt-witan*, *at-witan*. To *wite*, pure and simple, still lives in the dialects, sometimes as *to white*, or "to lay the *white* off oneself."

> Alake! that e'er my Muse has reason
> To *wyte* her countrymen wi' treason.
> Burns, *Poems*, p. 8 (Globe ed.).

The common folk sometimes turned *twit* into *twitter*. One of Fielding's characters says, "It doth not become such a one as you to *twitter* me" (*History of a Foundling*, 1750, bk. viii. ch. 7).

Daw for *ad-awe* exactly corresponds to *twit* for *at-wite*.

V. TERMAGANT, TAWDRY, MAUDLIN.

When Milenda, as some have facetiously named the factory belle of the Mile End Road, is brought up before the magistrate after the dissipations of a Bank Holiday, with her characteristic hat and feathers sadly depressed, she may (and possibly has been) described by the descriptive reporter as a "*tawdry termagant* in a *maudlin* condition." Each one of these words, which have now fallen so low, has a long history behind it and a noble pedigree which it will be well worth our while to retrace.

(1) We will take first the descriptive substantive *termagant*, which suggests that Milenda is a virago of a vixenish tongue who was found brawling in the street. The word, however, was not

formerly appropriated solely to the female offender (see Trench, *Select Glossary*, Routledge's ed., *s.v.*). The man also (though, with the ungallantry of Adam, he has now succeeded in fixing the odium on his helpmate) was a "termagant" if he was a boisterous ranter of a fiery and extravagant temper. Indeed, the word was once regarded as so completely appropriated to the male sex that Samuel Butler complains that whereas philosophers

> heretofore did abhor
> That women should pretend to war,

authors in his days did not scruple to

> Make feeble ladies in their works
> To fight like *termagants* and Turks.
> *Hudibras*, part i. canto ii.

Falstaff reviles Harry Hotspur as "a hot *termagant* Scot" (1 *Hen. IV.*, v. 4), and Hamlet would have a ranting actor whipt "for o'erdoing *termagant*," adding that "it out-herods Herod" (iii. 2. 13). This last reference points us to the origin of the term; in the rude mystery plays, which were so popular in medieval England, Termagant was the accepted type of a violent blustering swaggerer, as Herod was of a bloodthirsty tyrant. Spenser and other writers of the Elizabethan Age frequently bring together "*Termagant* and Mahound" as a pair of Mahometan or Saracen deities of outrageous ferocity, Mahound being only a disguise for Mahomet.[1] Thus Bishop

[1] In the Wallon de Mons dialect Mahomet means a derisive caricature, in some parts of Spain a "guy" (Sigart). It is the Elizabethan *mammet*.

Hall in his *Satires* disclaims any desire of frightening the reader:—

> With the pagan vaunt
> Of mighty Mahound and great *Termagaunt*,

and the Percy Folio makes mention of a

> Vile gyaunt
> That believeth in *Termagaunt* (vol. ii. p. 467).

Tervagant (another form of the name) is one of the *dramatis personæ* in Jean Bodel's *Le Jeu de S. Nicolas*, "l'un des Dieux prétendus des Mahométans," where he has a "laide figure" (Le Grand, *Fabliaux ou Contes*, 1781, ii. 131). In the *Chanson de Roland* the Saracens invoke the same two deities—

> Paien recleiment Mahum e Tervagant (l. 2468).

Who this pagan god was and whence he got his name has been a puzzle to investigators. For my own part, I have little doubt that he is identical (through an intervening form *Termeget) with Termegist,[1] which was a by-word for a sort of Fee-fo-fum monster. Thus Florio in his *New World of Words*, 1611, gives Termigisto as an Italian word for "a great boaster, quarreler, killer, tamer or ruler of the universe, the child of the earthquake and of the thunder, the brother of death, etc." This violent ruffler who controls the powers of nature and sets things topsy-turvy is merely a popular misconception of Trismegistus, the great natural philosopher of the Middle Ages, who is reputed to have written a treatise on earthquakes. This Trismegistus, so deeply and dan-

[1] So Grimm, *Teut. Mythology*, p. 150.

gerously versed in the secrets of nature, is only another name of the famous Hermes, the master of alchemy, astronomy, and all other sciences, so frequently referred to in old writers. Suidas says he was "an Egyptian sage who flourished before Pharaoh"; the medieval and Patristic writers who mention him agree in giving him the title of "Thrice great," *ter maximus*, or in Greek, *Trismegistos*.[1] Milton would fain have had

> some high lonely tower
> Where I may oft outwatch the Bear
> With *thrice great Hermes*.—*Penseroso*.

This mysterious sage, "the great, great Hermes," of the Rosetta stone (l. 19), "the inventor of measures, weights, and letters," according to Plato, is known to be merely an identification by the Greeks with their own Hermes (=Mercury), the god of learning, of the Egyptian Thôth, who was also called "the very great." Thôth was a personification of Science, "the father of all knowledge," the inventor of letters, numbers, and geometry. All writings belonged to him. Thôth, "the very great," as a mummy inscription entitles him (*Trans. Soc. Bib. Arch.* v. 124), was originally the moon-god, his true name in Egyptian being Tehuti, *i.e.* "The Measurer," from the root *teh*, to measure or count. The moon, as the heavenly being which measures out weeks and months to man, was naturally regarded as the patron deity of numbers and chronology, or more generally of science and learning.[2] At this remote point,

[1] See J. D. Chambers, *Hermes Trismegistus*, pp. 141–155.

[2] The Babylonians called the Moon-god En-zu, "the lord of knowledge."

extending back some 7,000 years ago, we give over our research into the pedigree of "termagant." It is indeed a "far cry" from the brawling shrew to the placid moon of primeval times, which looked down on the building of the pyramids when

> Evening's virgin queen
> Sat on her fringed throne serene.

We can say, with more reason probably than Longfellow was aware of—

> Trismegistus! three times greatest,
> How thy name sublime
> Has descended to this latest
> Progeny of time!

(2) Turning next to the uncomplimentary epithet of "tawdry" given to Milenda as expressive of the cheap and showy finery in which she loves to bedizen herself, we have here another word of historical interest, albeit of less ancient date. The word was applied formerly to the gaudy dress of the wearer rather than to the wearer herself. It was used specifically for a cheap necklace affected by rustic Blowsibells. Thus Amoret in Fletcher's *Faithful Shepherdess* (iv. 1) wears a

> Primrose chaplet, *tawdry*-lace, and ring.

In the *Winter's Night* (iv. 4) the shepherdess Mopsa wants "a *tawdry* lace and a pair of sweet gloves"; and Hobinoll, in Spenser's *Shepherd's Kalendar* (April, l. 133), urges the maidens to bind their "fillets fast with a *tawdry* lace." But as we find older writers speaking of "Saynt Audres lace" (W. Bulleyn, *Book of Simples*, fol. xxvii.

verso), and "Seynt Audries lace" (Palsgrave, *Lesclarcissement*, 1506), it is plain that there has been a conglutination of vocables and that the phrase was originally *'t Audry's lace*, just as "a Tantony pig" was at first "Saint Antony's pig." As a matter of fact, we know that country wenches used to buy a fairing called "Saint Audry's lace," because such necklaces were commonly sold at Saint Audry's fair, which was held at Ely on Saint Audry's day, October 17. Who then was this Saint Audry, and why was her name popularly associated with a necklace? Audry is a familiar shortening of Aeldrie, Aldreth, Atheldry or Etheldry, standing for Old English *Æthelthrydh*, or *Etheldrida* (derived from A. Sax. *ædhel*, noble, and *thrydh*, strength).[1] The particular saint referred to is the "Etheldreda, Virgin and Queen," commemorated in our Church Calendar on October 17. She was the daughter of a King of East Anglia, and famous for her beauty. After having married two kings in succession, she took the veil and withdrew to a convent in the isle of Ely. There she founded the cathedral, where her shrine is still shown, and there she died in 679. From the story which the Venerable Bede tells, and he died not much more than a century later, it appears that Etheldryth in her youth was inordinately fond of jewelry, with which she decked her beautiful neck. In later life, being attacked in this part with a painful swelling, she deemed that this was a judgment on her from heaven for her vanity. "I know assuredly," she said, "that I deservedly bear the weight of my sickness on my neck, for I

[1] See Skeat, *Notes on Eng. Etymology*, p. 295.

remember when I was very young I bore there the needless weight of jewels. . . . I have now, instead of gold and pearls, a red swelling and burning on my neck" (*Eccles. History*, bk. iv. § 313). An old English legendary tells how an angel was sent to inform her

That this swellyng the whiche is thy nek abouht
For penannce of synne was now y-sende to the[e];
For when thow were a childe of yong age,
Forsothe in thyne hert thou wert somdelle prouht
Bothe of thy bewte and of thy worthy lynage,
And ryall colers of golde thou wereduste thy nek abouht.
Horstmann, *Alteng. Legenden*, p. 293.

In the octagon sculptures of Ely Cathedral she is represented pointing with one hand to the neck which bore the punishment.[1] This story laid strong hold of the popular imagination, and obtained tangible presentment in the necklaces sold at the annual fair of St. Etheldreda. An old Church writer, Harpsfield, says of his own time, "Our English women wear a lace round their neck made of fine silk, which we call *Etheldreda's lace* in remembrance of this" (sec. vii. cap. 24), which Fuller, less correctly, gives as "Ethelred's chain" (*Church Hist.*, bk. ii. sec. ii. 108–112). The history fossilized in the word "tawdry" we see is not less curious than the ancient mythology embedded in "termagant."

(3) Charles Kingsley brings the word into suggestive connection with the next word we have to consider when he writes, "*Tawdry* girls were coaxing *maudlin* youths" (*Yeast*, p. 202, ed. 1877). Indeed, these two words of saintly origin, now

[1] See Dean Stubbs, *The Acts of S. Awdrey*, p. 14 (where an incorrect account is given).

so sadly decadent, have a tendency to keep together. A certain play was lately censured in the *Nineteenth Century* (1902, p. 290) with the words, "Monna Vanna is a *tawdry maudlin* version of Lady Godiva."

Maudlin, now generally used, as here, in the acceptation of "sickly sentimental," properly denotes the lachrymose stage of drunkenness. A person was said to be "maudlin drunk" when his face recalled the swollen features and eyes reddened with weeping with which the penitent Maudlen or Magdalen was commonly represented in pictures. "The fifth [kind] is mawdlen drunk," says Thomas Nash, "when a fellowe will weepe for kindnes in the midst of his ale and kisse you" (*Pierce Penilesse's Supplication to the Devil*, 1592, p. 55, (Shaks. Soc. ed.).[1] "Honest Tymothy is *mawdelin* drunk, and he weepes for kindnesse" (*Jack Drum's Entertainement*, 1616, act iii. l. 5). A person in this state is said "to maudle," or "mardle" in some of the dialects, *maudlin* being mistaken for *maudling* (*The Folk and their Word-lore*, p. 111). It is curious to note that an old French proverb says of one too much given to a glass, "il est comme la Magdeleine, il a toujours la boîte à la main" (De Lincy, *Prov. Français*, i. 49).

Mary of the Gospel History was named Magdalene because she came from Magdala, where she is

[1] Nash's sixth stage of drunkenness, "is *Martin* drunk," which also makes unworthy use of a good Saint's name. It may be explained by an entry in Cotgrave's French Dictionary, "*Martiner*, to quaffe, swill, guzzle—from S. Martin's day, when commonly the French people beginne to drink new wine."

supposed to have led an evil life. According to the Talmud, it was a place notorious for its licentiousness (*Taanith*, 69*a*). Magdala got its name from Hebrew *migdal*, a tower or fortified place, which is from the verb *gâdal*, to be great or high.

Who could have suspected that a "tawdry maudlin termagant" should have her appellations rooted in such venerable antiquity—Old English hagiology, Hebrew topography, and Egyptian mythology!—"noble-strength," "high-tower," "lunar measurement"!

VI. AMBASSADOR. AMBIGUOUS.

From the exigency of their calling, *ambassadors* are often bound to be *ambiguous* in their utterances. The two words are found on analysis to be etymologically related. (1) The *Ambassador* comes through the French *ambassadeur* from the medieval Latin *ambasciator* or *ambactiator*, derived from a M. Lat. *ambactiare*, to go on a service or mission, *ambactia*. The origin of this latter is Lat. *ambactus*, a vassal or servant (said to be also a Gallic word—Festus). *Amb-actus* as a Latin word would mean "one driven (*actus*) about (*ambi*)," sent hither and thither, "from pillar to post," as we say.[1] The Gothic *andbahts*, a servant, seems to be a reshaping of this word, as if to convey the meaning of "one standing *behind* (*and-*, against) his master's *back* (*bak*)." So Mommsen, *Hist. of*

[1] Kluge thinks that even if *amb-actus* was a Keltic word it would have this meaning, as a derivative of *amb-* and *ag* (to go—Lat. *agere*).

Rome, iv. 223. Hence A. Sax. *ambiht*, service, Dut. *ambt*, Ger. *amt*, office. Compare *ambaxi*, which Festus records as an old Latin word for "those who go round" (qui circum eunt). The same Latin verb *amb-igere* (*ambi*+*agere*), which would yield *amb-actus* as well as *amb-igens* (*ambi-agent*), one going about), produced the substantive *amb-ages*, a "going about," a circuitous or winding process, round-about equivocal language, a word which became partly naturalized in English. R. North, 1740, speaks of "polemic tricks, *ambages*, and treacherous counsels" (*Examen*, p. 43). Chaucer uses the word and explains it as double-faced language,

> If Calkas lede us with *ambages*,
> That is to seyn, with double wordes slye,
> Swich as men clepe a "word with two visages."
> *Troilus and Criseyde*, v. 897–899.

(2) The adjectival form of this was Lat. *ambiguus*, driving from one side to another, circuitous, indirect, of doubtful meaning, whence our *ambiguous*. When Vicars, 1632, translating Virgil, says that the "Sibyll sings *ambiguous ambages*" (in Nares, *s.v.*) he is palpably guilty of tautology.

The connection of the two words is well illustrated in a passage from Horace Walpole, 1797, which shows that *ambassadors* have always indulged in *ambiguous* circumlocutions: "He would not enter into all the *ambages* of the *Corps Diplomatique*" (*George the Second*, ed. 1847, II. iv. (N.E.D.).[1]

[1] Curtius and others analyse Lat. *anfractus*, a winding about, as *anfr-actus*, from Old Ital. *amfr-* (=*ambi*) and *actus*, and so the exact counterpart of *amb-actus* (*Greek Etymology*, i. 365).

The ordinary spelling *embassy* for *ambassy* seems to be due to the reflex influences of words compounded with *em-* (=*en-*, *in-*), such as *embark*, *embalm*, *embellish*, etc. On the other hand, *ambush* is a bad spelling of the older word *embush*; "to lie in *ambush*" (or *embush*) was to lie *en busche*, "in bush" or thicket.

VII. DEGRADED CHURCH WORDS

Words which have a strange sound and are only imperfectly understood are sometimes taken up by the common people and turned to their own uses, often very different from their original. Words heard in church, of learned and mysterious sound, have been carried away and turned, perhaps with unconscious irreverence, into slang or cant expressions. This was frequently the case when the service was said in Latin, as it is still in the Roman Catholic Church. Thus—

(1) The wind-up or conclusion of a story was sometimes called its *culorum* (Wright, *Prov. Dict.*), evidently a docked reference to the "in sæcula sæculorum" (for ever and ever) which was a common ending of many prayers.[1]

(2) Similarly, in American slang "to give one a *sockdologer*" used to be, perhaps is still, a phrase for giving him a knock-down blow, to finish him off and bring matters to a summary conclusion. *Sockdologer* was merely a popular turning topsy-turvy of *doxologer*, standing for

[1] Compare *Gula Augusti* (as if throat of August), an old name for the 1st of August said to stand for (*Sti. Petri ad vin*)*cula Augusti*.—A. Tille, *Yule and Christmas*, p. 56.

doxology, the ascription of praise which is the ending of the psalms being used for any ending.

(3) A similar account is to be given of *autem*, an old cant word for a church; it occurs as early as 1567 in Harman's *Caveat for Common Curseters* ("*autem mortes*," women properly married in church). It is merely the Latin word *autem*, "but," which impressed itself on the ear in the formula "Tu *autem*, Domine, miserere nostri" (But do thou, Lord, have mercy upon us), with which the lessons of the Roman breviary conclude. In French argot, however, *tu autem* is used to signify the end of anything (Rabelais) for the same reason. Madame de Sevigné speaks of "le *tu autem* de ces messieurs." In Cotgrave it means the whole of a matter, the sum total (see Fr. Michel, *Études sur l'Argot*, p. 145).

(4) The word *breviary* itself, Latin *breviarium*, with reference perhaps to its derivation from *brevis*, brief, came to be used in French as a by-word for anything nonsensical, trivial, and unimportant, in the shape of *briborion*, now spelt *brimborion*. Prayers hurried over became proverbial for anything of little value. The following extracts from Cotgrave make this plain. "*Briborions*, prayers mumbled up"; "Il dit ses *brimborions* (for Breviaire), he saies over his whole psalter, or he mumbles to himself his fond and superstitious devotions"; "*Breborions*, old dunsicall bookes, also the foolish charms, or superstitious prayers used by old and simple women against the toothache, etc., any such thread bare and musty rags of devotion." He quotes from Rabelais, "C'est matiere de *breviaire*, 'Tis holy

stuffe I tell you (ironically)." Compare "Les *Brimborions* des padres celestins" (*Pantagruel*, ch. vii.). Molière has "Cent *brimborions* dont l'aspect importune" (*Les Femmes Savants*, ii. 7).

(5) Another church word distorted in French by popular misuse is *kyrielle*, a tedious recountal of grievances, a wearisome rigmarole, originally a litany so called from the words *Kyrie elëeison* (Lord, have mercy upon us), which recur in the "lesser litany."

(6) Some would like to include in this class of words *hocus pocus* as an irreverent travesty of the sacred words of consecration in the Latin Mass, "*Hoc est corpus*," which, "degenerated into a mere incantation, became the equivalent of a conjuror's trick" (Stanley, *Christian Institutions*, p. 87).[1] But it is, no doubt, a mere Latinization or quasi-learned form of the vulgar *hokey-pokey* and of gypsy origin; compare Gypsy, *hooke-pen*, a falsehood, deception. *Hokos Pokos* is the name of a mountebank in Ben Jonson's *Staple of News*, 1625. Whether there is any allusion to the sacramental elements in Fr. *baragouin*, gibberish, derived from the Breton *bara*, bread, and *gouin*, wine, is not apparent. See *infra*, p. 51.

(7) An old French expression "for one that's to be whipped extremely or a long time," Cotgrave says was, "Tu auras du *miserere* jusques à *vitulos*," these being respectively the first and last words of the fifty-first Psalm.

(8) *To cormundum*," or "to cry *cormundum*," was an old Scotch phrase for to confess a fault (Jamieson), the allusion being to the same peni-

[1] So also Canon Simmons, *Layfolks' Mass Book*, E.E.T.S.

tential psalm, "create in me a clean heart [*cor mundum*], O God" (Ps. li. 10).

(9) Similarly, as "legem pone" were the first words that fell on the ear in the psalms on quarter day, the 25th of March, when service was said in Latin, they came to be associated with the idea of paying up, and were adopted as a proverbial expression for ready money. Nares gives several quotations for "legem pone" meaning cash down.

> Use "*legem pone*" to paie at thy daie,
> But use not "Oremus" for often delaie.
> Tusser, *Five Hundred Points of Good Husbandrie*, 1580, p. 22 (E.E.T.S.).

The idea of 25th day payment attached to *pone* may lie at the bottom of the sporting term "pony" for twenty-five pounds.

(10) Short periods of duration being defined as a long enough interval wherein to gabble over one of the offices of the church bears further testimony to the sad heedlessness of human nature. In old French a shower was said to last for "a seven-psalms"—"Cette pluie n'a duré qu'unes *sept saumes*"—*i.e.*, while a penitent might recite the seven penitential psalms,[1] probably no long time. The Jesuits were wont to allow their tea to draw while they could say a *miserere*, and their egg to boil while they repeated a *paternoster*. A jiffy with the Spaniards was "*ménos que un credo*, less time than a man might say his beliefe or creed" (Minsheu, 1623). "*En un credo*, in the twinkling of an eie," occurs in *La Vida de Lazaro de Tormes*, 1595, p. 57. Ribeyro

[1] Genin, *Récréations Philologiques*, i. 229.

says that a diver could remain under water for *the space of two creeds, l'espace de deux credo* (lib. i. ch. xxii.).

Thus shewde he his condicions . . . er men shold haue songen a *Credo*—Caxton, *Reynard the Fox*, 1481, p. 92, (ed. Arber).

The Castilians say "en un Jésus." A similar Spanish phrase is "*Venir en un Santiamen*," to come in the twinkling of an eye; from the first and last words of a prayer, omitting all the rest for brevity" (Stevens, *Sp. Dict.*, 1706). With the Roman Catholic populations of the Rhine it is said to be a common custom to measure a short interval of time by repeating some church formulary or prayer.[1] The favourite standard of measurement was the Lord's Prayer. "All thys was done as men say in a *pater noster* wyle" (*Paston Letters*, ed. Fenn, i. 14). "There is nothing sooner said; we may do it in a *Pater-noster*-while" (Farindon, *Sermons*, iv. 241, ed. 1849). "Boyle [an onion] while one may say three *paternosters* (Langham, *Garden of Health*, 1597).[2]

(11) The mere mechanical repetition of the best of all prayers implied by those popular phrases,

[1] *The Globe*, March 25, 1879.

[2] Or one myghte seye his pater noster he was goon more [than] ten myle.—Caxton, *Reynard the Fox*, 1481, p. 85.

Other quaint time-measurements are Augustus's "celerius quam asparagi cocuntur" (Suetonius, *Aug.* 87); the Madagascan "in a rice-cooking" (about half an hour), "in the frying of a locust" (a moment).—J. Sibree, *Madagascar before the Conquest*, 71; and the *dum-mingitur* of our coarse ancestors (*Two Gentlemen of Verona*, iv. 3). Compare in Hebrew a "spittle-swallowing" (*Job* vii. 19); "a swallow" (=a moment), *Num.* iv. 20.

which abound in our older literature, has witness borne to it in our word, *to patter*, which is a stereotyped reproach to man's thoughtless impiety. *Patter* is the technical term for the set form of words or professional harangue with which the juggler, showman or other street-folk entertain their audience; the language of the "street-orators known in these days as '*patterers*,' and formerly termed 'mountebanks'—people who, in the words of Strutt, strive to 'help off their wares by pompous speeches'" (H. Mayhew, *London Labour and London Poor*, i. 227). Thackeray speaks of "the housekeeper *pattering* on before us from chamber to chamber, expatiating upon the magnificence of the pictures" (*The Newcomes*, ch. xi.). The original word was *to pater*, that is, to repeat the *paternoster*, or Lord's prayer, many times over in a hurried perfunctory manner, often in pre-reformation times with the help of a chaplet of beads which also was called a "paternoster." Thus Gawin Douglas says, "Preistis suld be *patteraris*" (*Bukes of Eneados*, viii., *prol.*, 1553), on which the editor (1710) remarks, "in some places of England they yet say in a derisory way *to patter out prayers*, *i.e.* mutter or mumble them." So in Armorican *pateren*, to say the Lord's Prayer, and in Wallon *paterliker*, to say one's prayers. The following quotations illustrate the changes of usage:—

> Thou cowthez neuer god nauther plese ne pray,
> Ne neuer nawther *pater* ne crede.
> *Alliterative Poems*, E.E.T.S. p. 15, l. 485.
>
> [I] *patred* in my *pater-noster* iche poynt after other.
> *Peres the Ploughman's Crede* (1394) l. 6.

[We] stinten never mo
To *patren* while that folk may us see.
Romaunt of the Rose, l. 7194.
Ever he *patred* on theyr names faste.
How the Plowman lerned his Paternoster, l. 159.
How blind are they which thinke prayer to be the *pattering* of many words.—Tyndale, *Works*, p. 232.
[Some] only *patter* over their offices and set-prayers as an external duty.—H. More, *Theolog. Works*, 1708, p. 495.
Forth came an old knight
Pattering ore a crede.
The Boy and the Mantle, l. 82 (*Child's Ballads*, i. 11).
For mass or prayer can I rarely tarry,
Save to *patter* an Ave Mary.
Scott, *Lay of Last Minstrel*, ii. 6.
A tinkler saved his twopence if he could *patter* a *Pater* and Ave.—*Saturday Review*, vol. lxiv. p. 218.
A *pattering* of a few prayers not understood.—Ruskin, *Froudes Agrestes*, p. 166.

Longfellow combines the meaning of *patter*, to *pat* frequently, to fall *pit-a-pat*, in the lines:—

The hooded clouds, like friars,
Tell their beads in drops of rain,
And *patter* their doleful prayers.
Midnight Mass for the Dying Year.

To say "the dyvelys pater noster" was an old phrase for grumbling (*Promptorium Parvulorum, s.v. Gronyñ*).

(12) A silly creature used in former times to be called a *liripoop*, the droll and burlesque sound seeming well adapted to the thing signified, as Nares remarked. In Beaumont and Fletcher a girl is called contemptuously "a young *lirry-poope*" (*Pilgrim*, ii. 1). Abbreviated into *lirry*, the word sometimes was used for foolish talk or nonsense: "This is the common *lirry*" (*Old Country Words*, E.D. Soc., vi. i. 101; [1] and trans-

[1] A *lurry* of virulent reproaches.—J. Owen, *Works*, xiii. 357.

formed into *luripoop*, came to mean something like a game or trick, in the phrase "to play one's *luripups*" (Breton, *Packet of Letters*, p. 34). The curious history of the word shows that *lirry*, a by-word for silliness, is a libellous misuse of *cleri*, the grave and learned clergy. *Liripoop*, or more properly *liripipe*, L. Lat. *liripipium* (Du Cange), was originally the name of the hood or tippet worn by graduates, and so the outer badge of learning; Fr. "*liripipion*, a graduate's hood" (Cotgrave). As an academic and ecclesiastical garment the word readily became significant of learning.

In Lilly's *Mother Bombie* Prisius says of Livia, "There's a girle that knows her *lerripoope*" (act i. sc. 3). Pedantry or useless knowledge, despised by those who had it not, degenerated into a synonym for absurdity and silliness.

Leripippium is a slightly altered form of *clerie-phippium*, the caparison of a clerk or learned man, the latter part of the word being the Greek *ephippion*, the harness or saddle of a horse, that which goes "on a horse" (*eph' hippon*).[1] Urquhart in his translation of Rabelais has, "Master Janotus *liripipionated* with a graduate's hood" (bk. i. ch. xviii.).

(13) With the above we may compare *budge*, portentously solemn and learned-looking, originally applied to one who wore the *budge* or fur which was distinctive of the bachelor's degree at the University. Milton speaks of the "*budge*

[1] See C. Wordsworth, *University Life in the Eighteenth Century*, p. 493.

doctors of the Stoic fur" (*Comus*, l. 707), and Marston, 1599, has:—

> Poore *budge* face . . . let him passe,
> Once furre and beard shall priviledge an asse.
> *Scourge of Villanie*, III. x. 222 (N.E.D.).

Elsewhere he says of "a grave, sober Cato"—

> He's naught but *budge*, old gards, browne fox-fur face.
> *Id. Sat.* (vol. iii. p. 280).

Hence Cowper's "solemn fop, significant and *budge*" (*Conversation*, l. 299).

(14) In a similar way *dotterel*, a dotard, seems to have coalesced by natural affinity with Ital. *dottorello*, a doctorling or "silly clarke" (Florio) (=*dottoruzzo*, "a sillie or dunzicall doctor"—id.).

VIII. WELL-OFF

How little intelligent curiosity we feel as to the provenance and original meaning of expressions which we use every day, as little as the concern we manifest as to the composition of the bronze coins which we help every day to circulate. We may commonly say of a person in comfortable circumstances that he is "well *off*," of an impecunious man that he is "badly *off*," or we satirically ask a dirty fellow "how he is *off* for soap." Dr. O. W. Holmes's father-in-law "was very 'well-off' as the Boston people of his day (1840) would have said" (J. T. Morse, *Life of O. W. H.*, i. 171).

Not one in a thousand ever inquires how *off* comes to be thus used for conditioned, circumstanced, provided. Probably the explanation is that *off* here means at a distance, removed, as we

say " He is ten miles *off*." As a hunted criminal which has obtained a clear lead is " well *off*," i.e. is at a safe distance from his pursuers, or as a coasting vessel, which is in danger of going ashore on the rocks, when it gets out to sea is " well *off*," so the fortunate man who has escaped from the toils of poverty and the shoals of adversity, and is in no danger of financial shipwreck may be described as " well off," because he is in a prosperous and safe condition. On the other hand, he who is " badly off " is one hardly or insufficiently removed from the coasts of penury, and still involved in trouble, " fast bound in misery and iron." Both expressions are found in Smollett's translation of *Gil Blas*, 1749; and we may find both conditions illustrated in a well-known passage from *Julius Caesar*:—

> There is a tide in the affairs of men
> Which, taken at the flood, leads on to fortune [—well off];
> Omitted, all the voyage of their life
> Is bound in shallows and in miseries [—badly off],
> On such a full sea are we now afloat [—well off].
> Act. iv. sc. 3, ll. 219–223;

or in this from Hugh Miller—

> Her voyage through life skirted, for the greater part of the way, the black lee-shore of necessity [i.e., she was " badly off "]; and it cost her not a little skilful steering at times to give the strand a respectable offing [i.e., to be " well off."].—*My Schools and School Masters*, p. 87.

Compare our familiar sayings, " We never know when we are *well off* "; " They were left very *well off*." A person who is " badly off for soap " has not clean escaped from a state of privation and destitution as far as that particular article is con-

cerned. We may compare as somewhat similar the German phrase *fein heraus sein*, to be well out of it; as on the other hand we say of one that has got involved in some trouble or misfortune that "he is *in* for it." But a closer parallel is the Greek *χρημάτων εὖ ἥκειν*, to have come off, or sped, well with respect to money (Hdtus., v. 62), to be well off for money.

IX. BOAST

THIS is a word the etymology of which is still undecided. The radical idea seems to be that of hollow inflated language, which has no substance or reality. In the dialect English of Scotland and N. Ireland *boast* (also spelt *boased, boase, boss*) is empty, hollow, as a "*boast tree*," and Gawin Douglas (*Bukes of Eneados*, 1513) speaks of "*bois* cavis" (E.D.D.). The *New English Dictionary* gives fourteenth century quotations in which *bost* is used for vaunting, talking big, and in which "to blow a *boast*" is an old phrase meaning to brag or vaunt. There is reason to think that the original idea was something blown up or inflated like a bladder. In old Scotch the form *boist* was used, which may probably be connected with the still older word *boist*, a flask, a vessel of thin glass blown out into a bellied or globular form, also a cupping-glass. As a matter of fact *boste* in our oldest word-books, the *Promptorium Parvulorum*, 1440, and the *Catholicon Anglicum*, 1483, is explained by the Latin word *ampulla*, which had the two meanings of flask and bombast, and *to boste* is explained as *ampullari*, which in Latin meant to

utter *ampullae*, to use inflated vaunting language. Thus Horace says that a certain character in a tragedy "projicit *ampullas*" (*Ars Poetica*, l. 97), i.e., spouts bombast, and another "desaevit et *ampullatur*" (*Ep.* i. 3, 14), i.e., raves bombastically. Florio gives in Italian (1611) "*ampolla*, a thin violeglasse," "*ampollosamente*, vaine gloriously like a bubbling glasse," and "*ampollose parole*, bubling, puffing or windie words without substance," uses which Browning imitates in his lines—

> Didst ever touch such *ampollosity*
> As the man's own bubble?
> *The Ring and the Book*, IV. xii. 643.

Compare "*ampullous*, empty as a bottle or such like vessel; also proud, swelling or gorgeous."—Blount, *Glossography*, 1656.

It is probable that our *boast* was modelled on the Latin *ampullari*, to use *ampullae*, the inflated inanity of a flask, and similarly meant to utter *boists* or *bostes*, flasks. The latter word came to us from the old French *boiste*, Low Lat. *bustia*, *buxida* (Greek *pyxida*, a box).

We find the two words brought together in the English Metrical Homilies of the fourteenth century (ed. Small), p. 148 :—

> He saw a fend ga bi the gate,
> And *boystes* on himselfe he bare
> And *ampolies*, als leche ware.

We may compare, for the use of the word, *fiasco*, a vain or abortive attempt, originally a flask, a puffed out thing which easily collapses, and in Italian "*sacco di vento*, a bag of winde, an idle boaster."—Florio; also Giles Fletcher's picture of Panglorie, i.e. Boastfulness,

In her hand she bore
A hollowe globe of glasse, that long before
She full of emptinesse had bladderèd.
Christ's Victorie on Earth, 1610, st. 58.

If it should be thought that "to speak flasks" is too harsh a figure of speech to be likely, it must be remembered that language never shrinks from these bold metaphors. We can parallel our *boast* and *ampullari* with the Greek *lēkuthizein*, to use great swelling words of vanity, from *lēkuthos*, (1) a flask, (2) bombast, and Sir Thomas Overbury's "widemouthed poet that *speakes* nothing but *bladders* and bombast."—*Characters*, p. 98 (*Lib. of Old Authors*). Compare also French *billevesées*, idle talk, from *boule vesée* (=*bulla vesicata*), a bladdered or inflated bubble (Old Eng. *bull*, a jest, from *bulla*, a bubble).

Tous les propos qu'ils tient sont des *billevesées*.
Molière, *Les Femmes Savantes*, ii. 7.

It would be analogous to Shakespeare's "speak *poniards*" (*Much Ado*, ii. 1, 254) and "speak *daggers*" (*Hamlet*, iii. 2, 414);[1] Aristophanes's *kardamizein*, to talk mustard; "to speak in *lute-string*" (*Letters of Junius*, 47), i.e., in silken terms precise, as opposed to "*russet* yeas and honest *kersey* noes" (*Love's L. Lost*, v. 2). Even more curious is the phrase "to speak *trenchmole* (i.e., heedlessly), used by J. Everard, 1657, properly *trenchmore*, the name of an old dance of a rough and boisterous nature (in Beaumont and Fletcher, etc.).

[1] Compare "His words were drawn swords" (Ps. lv. 21). Richter says that Swift "wrote thistles" (*Flower, Fruit and Thorn Pieces*, bk. iv. ch. 19). A superfine speaker "talks fine flour" (παιπάλη, Aristoph., *Nub.* 260). Cf. "mealy-mouthed," It. *Della Crusca*.

He lashes out into his own idle, foolish, frothy talk, he talks anything, he speaks *trenchmole* (as the proverb is), that is, he observes no rules but his own will and fancy, he behaves himself rudely and unmannerly.—*Sermons*, p. 123.

So " to talk *fustian*," i.e. coarse cotton stuff, for to talk turgid nonsense, and in provincial English " to talk *lockram*," cheap linen.

On the other hand, one who uses unctuous flattery was said to " speak *butter*." " A soft *butter-spoken* man uses smooth soft speeches."—T. Brooks, *Apples of Gold*, 1660 (*Works*, i. 228).

In the following from Chaucer *boost* is used for the swollen inflation of a bladder : —

> Every mortal mannes power nis
> But lyk a bladder, ful of wind, ywis,
> For with a nedles poynt, whan it is blowe,
> May al the *boost* of it be leyd ful lowe.
> *The Seconde Nonnes Tale*, ll. 438–441 (ed. Skeat).

X. VITULUS AND ITS CONGENERS

ANY one who has observed the *abandon* of a young animal—be it calf, or kid, or colt—as it leaps about in the meadows at spring-time, flinging up its hind legs and romping hither and thither with a side-long butting in the pure *joie de vivre*, can understand how " to skip like a calf " has become in many languages the natural symbol of sportive exultation and innocent merriment. With the ancient Egyptians a figure of a bounding calf was the ideograph determinative of the verb to rejoice (*ab*), as in German *kälbern* is to frisk about like a calf (*kalb*), to romp or be wanton (Hilprecht), as in

older and dialect English *to colt* is to kick up one's heels like that animal, to frolic (used by Spenser)—

They com'd out o' church *colting* and giggling like two hobby-horses.—Mrs. Palmer, *Devon. Courtship*, p. 16.

So in Greek, *arneuō*, to frisk like a lamb (*arnos*), *ortalizō*, to frolic like a young animal (*ortalis*), and *paizō*, to dance or play the child (*pais*, cf. Fr. *garçonner*).

The Romans had a word similarly coined in the verb *vitulari*, to skip like a calf, Lat. *vitulus*, to make merry; preserved in the Italian *vitellare*, "to skip and leape for joy as a yonge calfe" (Florio). From this came the name of *vitula* (*vidula*) in late Latin for a merry sounding instrument of music (*vitula jocosa—Du Cange*), whence again came in the Romance languages *viola*, a kind of fiddle, Fr. *viole* and *vielle*, and our *viol*. A diminutival form of the latter is *violin* (It. *violino*), a little viol (Diez.).

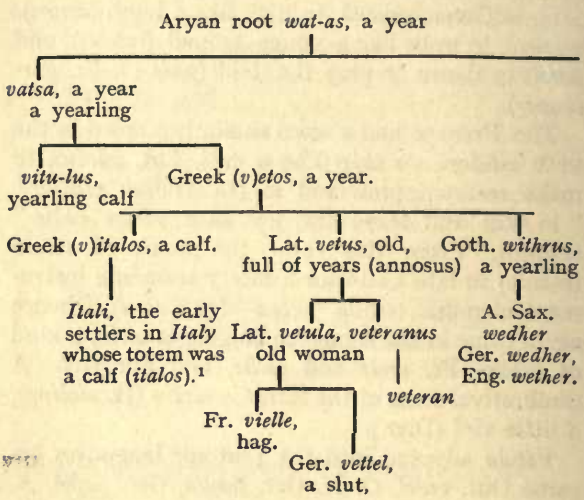
Vitula adopted into the Teutonic languages became Dut. *vedel*, O. H. Ger. *fidula*, Ger. *fiedel*, A. Sax. *fithele*, our *fiddle* (compare *fan* for *van*) with some regard possibly to Lat. *fides*, strings, as if *fidicula*. A transitional form is *vithele* in the Kentish dialect (about 1340)—"That is ase ane inguoinge [prelude] of the *vithele*."—*Ayenbite of Inwyt*, p. 105.

A *fidylle*, vidula, vidella, viella.—*Cath. Anglicum* (1483), p. 129.

Vitellus, a little calf, dim. of *vitulus*, in Old French became *veël* (now *veau*), which gave us our *veal*; and an adjectival form *vitulinus*, calvish, when used specifically of a calf's skin (*vitulina*

pellis) became in Old French *velin*, whence Old Eng. *velim*, our present-day *vellum*.

Going further back to find the origin of Lat. *vitulus*, we find the following developments.



We find therefore that all these words are akin as sprung from the one ancestor—*veal*, *vellum*, *violin*, *fiddle*, *Itali-an*, *in-veter-ate*, *veteran*, *wether*, Fr. *vielle*, viol, and *vielle*, old woman, Ger. *vettel*, a slut.

Not less frolicsome than the calf is the goat, Lat. *caper*. As Thomas Fuller observes, "goats are when young most nimble and frisking, whence our English word *to caper*." If Pictet (i. 368) may be trusted, it gets its name from the root *cap*, to

[1] Mommsen, *Hist. of Rome*, i. 21; Curtius, i. 257.

bound or skip. Boyle has "dancing and *capering* like a *kid*" (*Works*, ii. 282). From the Latin name of the kid, *capreola*, comes Ital. *capriola*, a *capriole* or *caper* in dancing (Florio). Of the same origin is *caprice* (Fr. *caprice*, It. *capriccio*), the freakish and uncertain bounding or starting away of a goat (Horace's "similem ludere *capreae*").

I am here with thee and thy *goats* as the most *capricious* poet, honest Ovid, was among the *Goths*.
As You Like It, iii. 3.

De Quincey likens the Protean style of Jean Paul Richter to "the wild, giddy, fantastic, *capricious*, incalculable, springing, vaulting, tumbling, *caprioling* of the *chamois*" (*Works*, xiii. 121), i.e. Lat. *capreolus*.

Compare Prov. Eng. *gaiting*, frolicsome like a *gait* (goat); Welsh *gafrio*, to caper, from *gafr*, a goat; Prov. Ital. *nuce*, caprice, from *nucia*, a kid, and *ticchio*, a freak or whim, from O. H. Ger. *ziki*, a kid (Diez), A. Sax. *ticcen*.

The *cab* (a form which came into use in the first quarter of the nineteenth century) is only a shortened form of *cabriolet*, the "bounder" in slang phrase (Hotten), which was introduced from France in 1755. Horace Walpole speaks of "la fureur des *cabriolets*, Anglicè one horse chairs, a mode introduced by Mr. Child."—*Letters*, vol. ii. p. 445 (ed. Cunningham). It is from *cabriole*, another form of *capriole*, a goat's leap.

XI. DONKEY.

THIS colloquial and popular name for the ass—a word which it has all but supplanted in every day

use—is essentially a modern importation into literature not having found its way into print (it is supposed) until 1785, when Grose gave it a place in his Dictionary of the Vulgar Tongue; but, no doubt, long before this it was current in the dialects. In 1804 Mrs. Barbauld was in doubt how she ought to spell it, and in 1819 Wolcott considered it to be a synonym for "a Neddy," "in the London phrase" (probably among the costermongers).

A writer in the *Gentleman's Magazine* in 1793 notes that in Essex and Suffolk *donkey* was an ass (see *N.E.D.*). Pegge, in his *Anecdotes of the Eng. Language*, 1803, likewise registers it as an Essex word. I note, however, that Mr. Oliphant found *donkey* used in Smollett's translation of *Gil Blas*, 1749 (p. 342, ed. Routledge; see *The New English*, ii. 167). *Donkey*, originally pronounced *dunkey*, stands for *dun-ick-ie* or *dun-ock-ie*, i.e., *dun* with two diminutival suffixes, "a wee little dun" or dun-coloured animal. *Dunnock*, which is the same word without the final *-ie* or *-y*, is a dialect word for the sparrow, the dun bird,[1] another name for it being *doney*, which is the same word without the central *-ock-* (compare Scot. *donie*, the hare; *dunbird* and *dunair*, the pochard; *dunlin*, the sand piper; and for the form *ruddock*, the little red (bird), the robin.

Don, the old spelling of *dun* (whence the surname Donne pronounced Dunn) was at one time a common name for a horse of that colour, and "to draw *dun* out of the ditch" (or "out of the mire") was

[1] In the same way *Cuddy* is a name both for the ass and hedge-sparrow (Morris, *Yorks. Folk-Talk*, p. 295).

the name of an old game alluded to in *Romeo and Juliet*, i. 4 (see Nares).

> Had you laid this brittle ware
> On *Dun*, the old sure-footed mare . . .
> Sure-footed *Dun* had kept her legs,
> And you, good woman, sav'd your eggs.
> Gay, *The Farmer's Wife and the Raven.*

Donnyng is used as the name of a horse in the Townley Mysteries (*Mactatio Abel*, Surtees Soc.), and *Gryme* (Sooty) for another.

Don or *dun* was the recognized distinctive colour of the ass, as an old riddle given in Leland's *Itinerary* shows :—

> The first letter of our fore-fadyr
> A worker of wax,
> An I and an N ;
> *The colour of an ass ;*
> And what have you then ?

Ans. Abindon.—Halliwell, *Pop. Tales and Nursery Rhymes*, p. 149.

The animal, it may be noted, frequently received a name that referred to its colour. *Burnellus* or *Brunellus* (*i.e.* Brownie) was its medieval nickname (*e.g.* in Nigellus de Wireker, *Speculum Stultorum*, ab. 1200), adopted by Chaucer, who in the Nonnes Priestes Tale mentions " dan *Burnel* the asse " (as a few lines after he does " dan *Russel* (*i.e.* reddish) the fox "). So in the Chester Play of Balaam and his Ass the angry prophet exclaims—

> Goe fourth, *burnell*, goe fourth, goe !
> What the devill ! My asse will not goe !
> *Shaks. Soc. ed.* i. 84.

Perhaps from a fancied connexion with this the ass was called *Bernard* (? as if *Brunard*) in the

Roman de Renart (cf. Le Grand, *Fabliaux*, ii. 353). The Span. *burro*, Portg. *burrico* (It. *bricco*), the ass, is so called from the reddish colour of a certain variety, derived from Lat. *burrus*, red (Greek *purrus*, red), whence also Lat. *burricus*, a nag. For the same reason it was called in Hebrew *chamor*, "the reddish beast," from *chamar*, to be red (Gesenius, p. 286). In French it is *grison*, "the gray one" (from *gris*, gray), which recalls Dr. Syntax's steed *Grizzle* ("*grissel*, a light flesh colour in horses."—Bailey), synonymous with the French *favel*. Compare also Fr. *blanchard*, a white horse, Scot. *blonk;* Icel. *brúnn*, a dark-brown horse. We see then that the horse as well as the ass commonly gets his generic name from the colour of his coat, the most familiar instance being "The Scotch *Greys*."

> Woe worth the chase, woe worth the day
> That cost thy life, my gallant *grey!*
> Scott, *Lady of the Lake*, I. ix.
> "Gae saddle to me the *black*," he cried,
> Gae saddle to me the *gray*."
> *Lord Barnaby*, l. 48 (*Child's Ballads*, ii. 309).

Similarly, a *bay* is a bay-coloured or reddish-brown horse (Fr. *bai*, Lat. *badius*).

> [He] lolls at his ease behind four handsome *bays*.
> Cowper, *Retirement*, l. 392.
> But little wist Marie Hamilton,
> When she rode on the *broun*,
> That she was gaun to Edinburgh.
> *Old Ballad of Marie Hamilton*.

Ball, the name given to a vari-coloured horse, a pie-ball, exactly corresponds to Greek *Balios*, one of Achilles' horses.

No more she said
When poor blind *Ball* with stumbling tread
Fell prone.
Gay, *The Farmer's Wife and the Raven.*

There are many more similar, *e.g.* a *sorrel;* a *morel*, *i.e.* a black horse, from *maurus*, a moor; *liard*, a grey, Fr. *liard* (Welsh *llai*), It. *liardo*, "a *lyard* or dapple-gray" (Florio); *bayard* (It. *baiardo*), a bay, as in the old popular saying, "Who so bold as blind *bayard?*"

They busken vp bilyve *blonkkes* [=*blancs*] to sadel.
Sir Gawayn and the Green Knight.

Compare Icelandic *Bleikr*, a pale or light-coloured horse, and *foal* (A. Sax. *fola*, Goth. *fula*), akin to Lat. *pullus*, Lat. *pôlos*, a young *gray* animal, Maced. *pellē-s*, ashen, Gk. *polios*, Lat. *pall-idus*, "pale," also to Ger. *fahl*, dun, "fallow," whence prov. Ger. *falch*, a fawn-coloured horse (Kluge).

The above instances of the ass and horse getting a name from the colour of its coat makes it probable that the word *ass* itself (A. Sax. *assa*, Icel. *asni*, Lat. *asinus*, Greek *ŏnŏs* for *ŏsnŏs*) may come from the base *as*, ash, ashes (A. Sax. *as-ce*, Icel. *as-ka*), Sanskrit, *āsa*, ashes, dust ("the scattered," from the root *as*, to throw or cast.—M. Williams). Compare the following from the Satapatha-Brâhmana: "From the *ash*-dust (Sansk. *âsâh*) that was left the *donkey* (Sansk. *gardabháh*) arose" (in M. Müller, *Biographies of Words*, p. 112). Thus the *ass* would be the *ashen* or *ash*-coloured animal (compare Yorks. *ass*=ashes), *cinereus*.

Indeed, Geiger thinks that *ash* the tree (O. H. Ger. *asc*), Lat. *ornus* (perhaps for *osnus*), meant originally the *whitish*, from the colour of its bark

(Russ. *yaziny*, ash, from *yasen*, bright)—*Development of the Human Race*, p. 136.

Lye (a poor authority) gives *asse-dun*, "ash-dun." Compare Heb. *'ēpher*, a calf, and *'opher*, a fawn, connected with *âphâr*, dust (Gesenius, 645–6), no doubt from their colour.

However, O. Schrader thinks that *asinus* (**as-no*) Gk. *o(s)no-s*, may have been formed from the Akkadian *anshu*, the oldest recorded name of the animal (*Prehistoric Antiquities*, p. 265). See *Babylonian and Oriental Record*, vi. 201.

Baudet, the French equivalent of donkey, is from old Fr. *baude*, blithe and bold, Ger. *bälde*, nearly allied to Fr. *baudouin* and *Baldwin*, the gallant crusading knight (Kluge).

XII. FINGERING.

Fingering, a kind of fine wool or worsted used for ladies' fancy-work, is assumed, very naturally, to be so called because it is fingered or manipulated by the fingers, in crocheting or knitting. *Fingering* is actually used by Spenser to convey the idea of delicate work :—

> Not anie damzell, which her vaunteth most
> In skilful knitting of soft silken twyne . . .
> Nor anie skil'd in loupes of *fingring* fine.
> *Muiopotmos*, l. 366.

And Johnson gives, "*to finger*, to prepare any work exquisitely with the fingers."

The word is really, however, a folkish re-casting of the Scotch *fingrin*, also spelt *fingrom*. The *N.E.D.* gives a quotation for "*fingram* stockings," 1681.

Fin-grin is merely the French *fin grain*, wool of a *fine grain* or texture; just as stuff of a coarse texture was called *grogram*, derived from Fr. *gros grain*, thick grain. This latter material being worn by Admiral Vernon, about the middle of the eighteenth century, gained him the nickname of "Old Grog" among his sailors, and has been transmitted to our own time as a word for the diluted spirits which he insisted on as their beverage.

XIII. WRETCHED.

WORDS gain much in interest when we discover the definite and often concrete meaning which first animated and gave them existence. In our modern use *wretched* is a colourless synonym for unhappy, miserable, sorrowful, woeful. But there was a time when it denoted that special kind of misery which comes from *nostalgia*, the *heim-weh* or *home-sickness*, the pining which the exile feels for his native land. *Wretched* is literally "exiled," being the past partic. of A. Sax. *wrecan*, to expel or drive out, whence *wræc*, exile, banishment, also the misery endured by an exile (see Skeat, *s.v. wreck*, who compares the Lithuanian *wargas*, affliction, misery).[1]

Exactly similar is the German *elend*, wretched, miserable, for the older *el-lende*, *eli-lenti* (living in) "another land," *i.e.* a foreign country, banished,

[1] Possibly *wretched* arose out of *wretche-dom*, mistaken for *wretched-dom* (like *sulky* out of *sulken-ness*). In the *Castel of Love* we have "the *wrecché* prisoun" (l. 331) and "*wrecchedam*" (l. 408).

an alien. "Im *elend!*—"(Goethe, *Faust*, I. xxii. 1), "in exile," *i.e.* in misery. In A. Saxon *el-lende* is exile; one version of Matt. xxi. 33 has "in *ellende*," in a strange country, (Ettmüller, 19), *el land* in *Beowulf*, 3020, *ele-lende*, strange, *ele-lendisc*, foreign (*el=alius*, other). It is hard to think that this last has not contributed something to the beautiful old English word *elenge*, strange, cheerless, solitary, which we have unfortunately let go. Dr. Murray, however, decides otherwise, alleging its oldest Eng. form *é-lenge*, very long or remote, though the *Prompt. Parvulorum*, 1440, gives "*A-lange* or straunge (*alyande* [=alien]), extraneus."

I counseyle that we goo not in to another foreste where we sholde be strange and *elenge*.—Caxton, *Reynard the Fox*, 1481, p. 49, ed. Arber.

Thy songs be so *clenge*.—Chaucer, *Cuckow and Nightingale*, 114.

Compare an old Icelandic saying, "illt er *aulandi*" (for *al-landi*), which means, "the exile everywhere is unhappy" (Cleasby, p. 34); Prov. *avol*, wretched, originally strange, homeless (? from L. Lat. *advolus*, a newcomer—Diez). The same idea underlies Ital. *disio* and Portg. *saudade*, pining, longing, the former from Lat. *dissidium*, apartness, separation, the latter from *soledade*, soleness, solitariness, both implying the unhappiness that comes from remoteness (Diez).

Also Old Fr. *essil*, ruin, destruction, from Lat. *exilium*, exile (Littré). In Hebrew phrase "to turn the *captivity*" of a person was to deliver him out of his misery, removal from one's native land being regarded as the very emblem of a lamentable

condition; *e.g.*, "Jehovah turned the *captivity* of Job" (Job xlii. 10); Heb. *shebûth*, exile, being generalized to mean any misfortune (Psalm xiv. 7, Delitzsch), exactly as in the German *elend*.

Finally, the word used of the Saviour's agony in the Garden, that "He began to be *very heavy*" (St. Matt. xxvi. 37), is one that etymologically denotes the desolation of one afar from his own, and experiencing the loneliness of exile, "the feeling of remoteness from his people and his father-land, the feeling of abandonment"—(Lange, *Life of Christ*, v. 265). The verb is ἀδημονεῖν (*adēmŏnein*) derived from ἄ-δημος(=ἀπο-δήμος), "away from his people." "I have trodden the winepress alone, and of the people there was none with me" —Isa. lxiii. 3.

> To feel that we are homeless exiles here . . .
> This thought may sometimes make us desolate,
> For this we may shed many a secret tear.
> Trench, *Poems*, p. 38.

XIV. DESIRE.

In connexion with the above, as inspired by a similar feeling, may be considered the word "desire." Just as *consider*, in the last sentence (Lat. *considerare*) meant originally to take the *stars together* (*con* and *sidera*) in their mutual bearings and aspects in order to form an astrological judgment,[1] and *contemplate* (Lat. *contemplari*), was at first with the Romans a technical word for observing closely the *templa* or augural

[1] Compare Philo, *On Creation of the World*, ch. xxxix. *sub init.*

regions of the sky, so in Latin *desiderare* is to lose the stars, *de* expressing loss or absence. When the astronomer in "his high lonely bower" finds that cloud and mist in shutting out the stars have defeated all the carefully made preparations of the observatory, he *desiderates* or feels a sense of loss and realizes the full meaning of *desire*. He who *considers* the heavens the works of God's fingers, the moon and the stars which He hath ordained (Ps. viii. 3), *desiderates* the sight of them when they are eclipsed in darkness. *Desiderium* in Latin denoted the feeling of loss sustained by the death of a dear friend, what Ezekiel felt when "the *desire* of his eyes was taken from him." (Ezek. xxiv. 16), or the Psalmist when "the light of his eyes was gone from him" (Ps. xxxviii. 10); and from this comes Fr. *désir*, our *desire*. Mariners whose eyes have

> grown dim with gazing on the pilot-stars,

when their cynosure is overclouded—storm-tost sailors "when neither sun nor stars for many days appear" and they "wish for the day" (Acts xxvii. 20, 29), know the yearning or longing which is properly expressed by *desire*. The Magi from the East *considered* the mystic star when it first appeared,[1] and *desiderated* it when it ceased to shine. As Bishop Hacket says of them, "*Desiderant speciem* [they desire its appearance], they wish that their eyes may be blessed with the hope of their faith" (*Centurie of Sermons*, 1675, p. 119).

In old writers the Latin sense of loss or regret

[1] Compare *constell*, to forebode or prognosticate, in *Warner's Albions England*, 1592.

often preponderates, *e.g.* "Jehoram departed without being *desired*" (2 Chron. xxi. 20, A.V.), *i.e.*, missed or regretted.

"On the death of the most *desired* Mr. Herrys." (See Davies, *Bible English*, p. 158.) Compare Peacham's Epicedium on Prince Henry, 1613—

> This starre is fallen from our sight
> And lost with all our compasse quite.
> Oh, loss of losses, griefe of griefe
> Beyond compassion or reliefe!

And Ben Jonson's verses on Shakespeare—

> Shine forth, thou star of poets, and with rage
> Or influence chide or cheer the drooping stage,
> Which, since thy flight from hence, hath mourned like night,
> And despairs day, but for thy volume's light.
> *Underwoods*, xii. *sub fin.*

Spenser's *Sonnet*, xxxiv., is a further illustration.

XV. BOUDOIR.

Boudoir, the elegantly furnished room of a modern fine lady, is a word of a somewhat curious history which has many parallels in other languages. Originally it meant in French, "a pouting place," from *bouder*, to pout or sulk, a "sulkery" or "growlery," a closet to which one could withdraw when out of humour and desirous of being alone, a "den," as we also say. Kingsley alludes to this its primitive meaning when he says, "Argemone was busy in her *boudoir* (too often a true *boudoir* to her)" (*Yeast*, p. 20, ed. 1877). Similarly, the Germans have their *schmoll-*

zimmerchen and *schmoll-winkel*, a private closet or corner to sulk in (*schmollen*); as well as *Launen-stübchen* and *Trutz-winkel*, temper-retreats (Scheler). Cotgrave has an Old French *musequin*, a place to muse in. In the time of the first two Georges Leicester House, to which the Prince of Wales withdrew when on bad terms with his father, used to be called the "pouting place of princes." An interesting parallel is afforded by an institution among the Hindoos. "They have in their houses an apartment called '*Krodhagara*,' or 'the chamber of anger,' in which any member of the family who happens to be out of temper, shuts himself up, until solitude has medicined his rage" (*The Hindoos*, 1834, vol. i., p. 322; also in R. Brown, *Races of Mankind*, iv. 114). The custom is an ancient one, as a closet to which one retires to be alone and to nurse one's wrath, in Sanskrit *crodhâgâra* (maison de colère) occurs in the *Harivansa*, vol. ii., p. 5, where the editor, M. Langlois, notes that it corresponds closely to Fr. *boudoir*. Antony Trollope has used *boody*, for to sulk (Fr. *bouder*).

Don't *boody* with me; don't be angry because I speak out some home truths.—*Barchester Towers*, vol. i. ch. 27.

XVI. BARBAROUS.

THIS word, which we have through the Latin *barbarous*, from the Greek *barbaros*, is well known to be of imitative origin expressive of the contempt which the people of all countries feel for those who speak a different language from their own. They

listen with mingled feelings of amusement and irritation to the outlandish jargon of the unintelligible foreigner, no better, as it seems to them, than our continuous *bar-bar-bar*. He who uses such rude stammering speech is a *bar-bar*. So in Arabic *barbara* is to talk unintelligibly; Hindustani *barbarā*, is muttering, raving, *barābarānā*, to babble; Sanskrit *bárbaras*, a stammering fool (Bopp); Mod. Greek *berberos*, stammering; Persian *barbar*, chattering, foolish; Sanskrit *barbar*, to stammer (Fick); Fr. *barbouiller*, to speak unintelligibly; Sp. *barbullar*, the same.

Old Eng. *baw-wawe*, "spoken of one that talketh to no purpose"—Levins, *Manipulus*, 1570, p. 45.

Accordingly in the mouth of a Greek *barbaros* simply meant a foreigner who could not speak his own polished tongue, with a subaudition sometimes that he must be a rude, uncivilized being to be so ignorant. Hence the significance of Giles Fletcher's quip.

> Greece itself is now growne barbarous.
> *Christ's Triumph after Death*, st. 22 (1610).

Justin Martyr, writing in Greek, does not scruple to rank Abraham among the *barbarians* (*Apology*, i. ch. 46). As Puttenham (1589) explains, "The Greekes and Latins, when they were dominatours of the world reckoning no language so sweete and ciuill as their own, and that all nations beside themselues were rude and unciuill, called [them] *barbarous*."—*Arte of Eng. Poesie*, lib. iii. ch. 22). "In the mouth of the Greeks the word *barbarians* included the whole human race not living in Hellas or its colonies."—De Quincey, *Works*, viii.

84. It is interesting to hear that to this day children in the village of Ithaca run out of doors and cry *Várvari!* (= *barbari*, foreigners) after passing strangers, as Mr. W. J. Stillman informs us in his book *On the Track of Ulysses*, p. 47.

Herodotus mentions that "the Egyptians call all who have not the same language as themselves *barbars*" (ii. 158). Perhaps *Ûaûaiû*, "bawlers," "screamers," the name which they gave to the people south of Egypt (Maspero, *Dawn of Civilization*, 394) may be the native word referred to.[1]

St. Paul feared that if he did not understand what was being spoken "I schal be to him to whom I schal speke a *barbar*" (1 Cor. xiv. 11, Wyclif). Ovid, living in exile among the savages of Pontus, complains—

> Here I a *barbar* am, by no man understood,
> These stupid Goths laugh at my Latin words.
> *Tristia*, v. 10–11.

And Plautus accepts the Greek point of view when he says of his Latin version of Greek comedies, "I Plautus turned them into *barbars*' tongue (*barbarè*)—*Trinummus*, *Prol.* l. 19. The translators in their little-read preface to the Authorized Version of the Bible (1611) remark: "Nature taught a natural man to confess that all of us in those tongues which we do not understand are plainly deaf. The Scythian counted the Athenian, whom he did not understand, *barbarous*

[1] A learned linguist, Mr. Malan, suggests that Abraham might be called in Syriac *bar-baro*, "a son of the open country," and so a "barbarian!" (*Philosophy or Truth*, 102).

(even St. Hierome himself calleth the Hebrew tongue *barbarous*, belike because it was strange to so many) . . . so the Jews long before Christ called all other nations *Lognasim*[1] [= stammerers], which is little better than barbarous." So in Sanskrit *mlêccha*, dumb people, was commonly applied to any foreigners; but *Slav*, "speaking," *Deutsch*, "intelligible" (opposed to *Welsch*) are names for the native.[2]

The Assyrians seemed to the Hebrews "a barbarous people, obscure of speech, not to be heard —of a stammering tongue, not to be understood" (Isaiah xxxiii. 19, Cheyne), which the Prophet ridicules as *çav la-çav qav la-qav* (xxviii. 10) something like "bid, bid, bid, always bidding."

A similarly contemptuous appellation is *Miao*, "mewers," which the Chinese give to the central aborigines because their language seems as unmeaning as the mewing of a cat, *miao* (La Couperie, *Philolog. Soc. Trans*, 1886, p. 496). Russian peasants will say of foreigners, whom they call the dumb or speechless, "Look at those people, they are making a noise, and yet they cannot speak!" (Stanley, *The Eastern Church*, p. 338).

Analogous imitative words are the Arabic *balbal*, to stammer or speak confusedly like a parrot, whence *bulbul*, the warbling nightingale; akin to Heb. *bâlal*, to chatter, Assyr. *bu'-li-li*, the chattering swallow (*Trans. Soc. Bib. Arch.*, viii. 72). Aeschylus mentions one "having *barbaric* speech like a swallow" (*Agamemnon*, l. 1018), and Hero-

[1] Heb. *lo'eg*, foreigner, from *lâ'ag*, to stammer.

[2] So Euscara, "the (only) way of speaking," the native name of the Basque (W. Webster, *Basque Legends*, p. 222).

dotus says the Garamantes "squeak like bats" (iv. 183),[1] with which we may compare Milton's use of the word.

> A *barbarous* noise environs me
> Of owls and cuckoos.—*Sonnet*, xii.

Analogous to the above is Lat. *balbus*, stuttering, one who says *bal-bal*, as in the confusion (Heb. *balbâl*) of languages at *Babel* (compare Fr. *babiller*, Ger. *babbeln*, "to babble"), the counterpart of *barbarus*. So in Sanskrit *balbalâ-kar*, "to make the sound *balbalâ*," is to stammer (Fick).

In Assyrian to speak the obsolete language of Akkad is "Gu *burbur-ki* palè, "to speak the tongue of *barbar-land*" (Amiaud, in *Bab. and Oriental Record*, i. 123), an interesting parallel.

The people of North Africa, says Dr. Kenrick, are called *Berbers* on account of the harshness of their tongue as compared with the Arabic (*Phoenicia*, p. 140). He quotes Leo Africanus as saying "The name *Barbar* is derived of the verb *barbara* which in their tongue signifieth to murmur, because the African tongue soundeth in the ears of the Arabians no otherwise than the voice of beasts." [2]

Sir Richard Burton mentions that in Persia the gypsies are called *Berber*, as unintelligible chatterers, like the Barábarah of North-West Africa (*The Jew, The Gypsy, etc.*, 181). Puttenham

[1] In *Philological Museum*, ii. 612 : Pictet, *Origine Indo-Europ.* i. 55–58. In Aristophanes twittering birds are *barbaroi* (*Aves*, 199). *Drissler vol.* p. 231. *Cf.* Job xxx. 7

[2] The Palestinian tribes Zuzim and Zamzummim were so called as people whose unintelligible language was compared to a buzzing sound (Lenormant, *Anct. Hist. of East*, ii. 147); Cf. Zemzem, a bubbling well.

(1589) speaks of "the rude and barking language of the Africans now called *Barbarians*" (*Arte of Eng. Poesie*, lib. iii. ch. 22).

How little of the idea of savagery and cruelty was originally contained in the word is shown by St. Luke's use of it to describe the conduct of the people of Melita towards the shipwrecked mariners: "The *barbarous* people showed us no little kindness" (Acts xxviii. 1). It merely means the "natives," who probably spoke a Phoenician dialect. "Malta at that time," says Coleridge, "was highly civilized, as we may surely infer from Cicero and other writers"—(*Table Talk*, 171, ed. Routledge).

To the Sicilians any foreign language is synonymous with gibberish. They say of a drunkard that he is speaking French, English, German, or Arabic, and use a proverbial phrase that "Wine is the teacher of French" (*Lu Vinu è Mastru di lingua Francisci*)—J. D. Craig, *Miejour*, p. 398; as we say in English of anything unintelligible, "It is all Greek (or Dutch) to me"; or as the Spanish say "Basque" (*Vasuence*, gibberish). The French say *bretonner* (or *parler bret*) to speak as unintelligibly as a Breton, and as two of the words which they heard most frequently in his dialect were those for bread and wine, *bara* and *gwin* (*gouin*), they manufactured out of these *baragouin*, as a word for gibberish. Cotgrave gives "barragouin, pedlar's French, fustian language, any rude gibble gabble or barbarous speech (it is compounded of two British words, *bara*, bread, and *gouin*, wine)." The word crossed the Channel and got adopted in English slang as *barrikin*. When Mayhew read an extract from a newspaper

which contained some French words to a London costermonger about the middle of the last century he remarked, "I can't tumble to that *barrikin* [understand that gibberish], "it's a jaw-breaker" (*London Labour and London Poor*, i. 27). "Cheese your *barrikin*" is old slang for "stop your row." Indeed the word has crossed the ocean, and is said to be the origin of the Australian word *barricking* (or *barracking*), making a tumult or disturbance. No doubt a verb to *barrick* will be, if it has not already been, evolved.

A few illustrative items are thrown together in conclusion. French *charabia*, confused noise, gibberish, meant originally the Arabic language, from Spanish *al-garabia* (*'arabīa*), Arabic (Devic).

Compare with *barbar*, the Wallon *farfeyer*, to mumble or speak like a drunken man (Sigart). Arab. *farfar*, chatterer or stammerer; Fr. *fanfare*, a noisy flourish of trumpets; Span. *fanfarria*, bluster. Also in the sense of bubbling up, Arab. *berber*, Irish and Gael. *burburus*, a gurgling sound; Spanish *borbollar*, to bubble up, Old Eng. *burbul* or *burble*.

XVII. GIBBERISH.

ACCORDING to the dictionaries, *gibberish*, unintelligible speech, is the substantival form of *gibber*, to gabble or chatter, but they do not account for the unusual termination. Evidence, however, can be brought to show that it was often understood to mean *Geberish*, the speech of Gebir (spelt Gibere in Gower, *Conf. Amantis*, iii. 46, ed. Pauli),

that is to say unintelligible jargon used by the alchemists of whom Gebir was the typical representative. The termination *-ish* (*-isc, -sk*) is the suffix significant of race or language as in Swedish (Svensk), Danish (Dansk), Scottish. Compare 'Carlylese' the dialect of Carlyle. Gebir, i.e. Abû Mûsa Jaafar, the founder of the Arabic school of chemistry, and a typical writer on alchemy, flourished about the beginning of the ninth century. His followers, the alchemists, "Geber's cooks" as they were sometimes called, were often ridiculed for their incomprehensible lingo, and the outlandish words they employed became a by-word for unintelligible speech. Abundant proof of the obscurity of this cabalistical language will be found in Ashmole's *Theatrum Chemicum*, "difficult," as the editor observes, "to be thoroughly and perfectly understood." See further instances in Chaucer's *Chanones Yemannes Tale*, and in Ben Jonson's *Alchemist*. In the latter play Surly ridicules the outlandish vocabulary of alchemy.

> Your *lato, azoch, zernich, chibrit, heautarit,*
> And worlds of other strange ingredients
> Would burst a man to name.—Act ii. sc. 1.

In the same scene Subtle asks—

> Is Ars sacra,
> Or chrysopœia, or spagyrica,
> Or the pamphysic or panarchic knowledge
> A heathen language? . . .
> Heathen Greek, I take it.

Hyde in his *Historia Religionis Veterum Persarum*, 1760, states that the language spoken by the Guebres or Fire-worshippers not being under-

stood by the other Persians, was called the Guebric tongue, whence "inarticulate and unintelligible talk is called by us English *Guibrish* or *Gibberish*" (p. 364). It is much more likely that it referred to the jargon of Geber and his school which had become a by-word for unmeaning speech at an early period. Thus Gower, referring to alchemy, says—

> Geber thereof was magnified . . .
> Whose bokes plainly as they stonde
> Upon this craft, few understonde.
> And yet to put hem in assay
> There ben full many now a day
> That knowen little what they mene.
> *Confessio Amantis*, ii. 89 (ed. Pauli).

As for the high conceit he had of his own skill in Chemistry, it appeareth sufficiently in the beginning of his own works, though I confess myself not to understand the *Geberish* of his language.

Fuller, *Worthies of England*, ii. 473 (ed. 1811).

Thalaba, Kehama, *Gebir* and such *gibberish*.—Byron, *Works* (ed. 1859), p. 805.

The *gibberish of Geber* and the alchemists who preceded and followed him, led to the study of chemistry.—J. C. Jeaffreson, *Book about Doctors*, ch. xiv.

So Professor Dr. Morgan, *Budget of Paradoxes*, p. 288, who in another place gives the name of "gibberish" to Dousterswivel's astrological lingo misquoted from Cornelius Agrippa's *De Occulta Philosophia* (p. 34). Scott himself speaks of a Scotch spell, "*Gaspar-Melchior-Balthazar—Max-prax-fax* and similar *gibberish*."—*Waverley*, ch. xxiv.

Camden, who calls alchemy "Gebir's cookery," (*Remaines Concerning Britaine*, p. 19, 1637), says the ancient Saxon would now seem "most strange and harsh Dutch or *Gebrish*, as women call it" (*id.* p. 22).

J. Sylvester says of the builders at Babel—

> Som howl, som halloo, sum do stut and strain. Each hath his *gibberish.*—*Divine Works and Weekes*, 1621, p. 255.
>
> [She] can mutter out two or three words of *gibridg*, as obus, bobus.—*A Declaration of Egregious Popish Impostures*, 1605, p. 136.

Isaac D'Israeli thought that he had discovered the origin of the word in the Italian " i *ghiribizzi* della Metafisica d'Aristotele " (Andres, *Origine d'ogni Letteratura*, xii. 26), which he translates " the scholastic *gibberish.*" (*Amenities of Literature*, ii. 285). But *ghiribizzi* means " fantastical conceits " (Florio).

Sir Walter Scott took the truer view when he makes " the learned Magister Erasmus Holiday," refer to " a brother of the Mystical Order of the Rosy Cross, a disciple of Geber (ex nomine cujus venit verbum vernaculum, *gibberish*) "—*Kenilworth*, ch. ix.

XVIII. KEEN.

When a person is eager and enthusiastic about cricket or some other pursuit he is said to be *keen* about it, and it is generally assumed that this is a metaphorical use of the word as properly applied to a razor or other sharp cutting instrument with a fine edge, just as *eager*, sharp, was originally used in that sense (Lat. *acer*). Chapman speaks of " the *eager* razors edge " (*Iliad*, x. 150); compare " sharp-set," having a keen appetite, and Shakspere's

> To make our appetites more *keene*
> With eager compounds we our pallat urge.
>
> *Sonnet*, cxviii.

As a matter of fact it is the *keenness* of the razor which is metaphorical, as etymologically *keen* is A. Sax. *cêne*, daring; Dut., *koen;* Ger., *kühn;* but the original meaning, as Kluge points out, was wise, shrewd, experienced as in Icelandic *kœnn*, wise, the word being derived from *can, con*, root *kan*, to know, and so to be able, as "knowledge is power," "Whose the mind, his the power" —*Indian Saying*. Thus Skeat also.

The *keen* man therefore is primarily Teut. *kôn-i*, he who knows or *kens*, the *cunning* man, acute (sharp in war); and the razor is *keen*, inasmuch as it, in a material way, shares his acuteness, knows what it has to do, and can do it. The Saxon name *Cênrêd* means *keen* in *rede*, or wise in counsel.

In a similar way Fr. *lourd*, applied now to anything of material heaviness such as lead, formerly denoted mental heaviness, dulness, and stupidity (see Cotgrave, *s.v.*), and earlier still, dirtiness, rottenness, being derived (like It. *lordo*) from Lat. *luridus*, discoloured, livid (compare Ger. *faul, fûl*). The materializing of the word in either case is remarkable.

XIX. TULIP AND TURBAN.

Mr. Robert Curzon, in his visits to the monasteries of the Levant, says: "Nothing can be conceived more striking than a great assemblage of people in the East: the various colours of the dresses and the number of white *turbans* give it a totally different appearance from that of a

black and dingy European crowd ; and it has been well compared by their poets to a garden of *tulips*" (ch. iii. *sub fin.*). For this reason probably the ordered companies in which the hungry multitude sat down on the green grass to be fed are picturesquely described in the Gospels (Mark vi. 40) as looking like the garden-beds (*πρασιαί*) of a parterre, varicoloured as well as symmetrical. When the *turbans* with their bright tints (not always white) suggested to the traveller a collection of gorgeous *tulips* he, perhaps, was not aware that the two words are really identical. We find them brought together again in the following passage from Moore's *Lalla Rookh*—

> What triumph crowds the rich divan to-day,
> With *turban'd* heads, of every hue and race,
> Bowing before that veil'd and awful face,
> Like *tulip*-beds, of different shape and dyes.
> (P. 283, *Works*, ed. Routledge).

Turban was formerly with more correctness spelt *turbant*, or *turband* (*Cymbeline*, iii. 3, 6), Old Fr. *turbant*, It. *turbante*. Spenser, strange to say, seems to have associated it with Lat. *turris*, as if it meant a towering head-dress. At least he represents Cybele as—

> Wearing a diademe embattild wide
> With hundred turrets like a *turribant*.
> *Faerie Queene*, IV. xi. 28.

All these words are from the Turkish *tulbend ;* Pers., *dulband*, which are compounded from Arab. *dul*, to roll, and *band*, a band (Yule), i.e. as Cotgrave explains it, "fine linen wreathed into a rundle" (possibly with an imaginary connexion with *turbinated*, wreathed or twisted).

Women with a *dulbend* on the head and a veil before their faces.—*Travels of Evliya Efendi* (ab. 1650), ii. 62.

Turbants are made like globes of callico.—Sandys, *Travels* (1620), p. 63.

On their heads they wear a blacke *dulipan*.—J. Pory, *Leo's Hist. of Africa* (1600), p. 161 (Stanford Dict.).

But the word ran through a great variety of spellings such as *tolipan*, *tolipant*, *tulipant*, and *tulipan*.

The Turke and Persian weare great *tolibants*.—Puttenham, *Eng. Poesie*, 1589, ed. Arber, p. 291.

The Persian King took off his *tulipant*.—Sir T. Herbert, *Travels* (1665), p. 313.

Cotgrave has *turbant* and *tulbant*, Richardson (1722) has *turband*, and a *World of Wonders*, 1607, explains *turbant* in the margin as a *tolibante* (p. 235), These latter forms approximate to *tulipan*, the old form of *tulipa* or *tulip* (It. *tulipano*), the flower which was so named from the resemblance it bears to the gorgeous Oriental turban. Cotgrave explains *tulipan* as " the delicate flower called a *tulipa* or *tulipie*, or Dalmatian cap " ; and Gerarde (1597) says " the brims of the flower turne backward, like a Dalmatian or a Turk's cap, called *tulipan*, *tolipan*, *turban* or *turfan*, whereof it took its name—*Herball*, p. 117.

Twill-pant which Richardson (*Dict.*) quotes from Chapman, 1625, under the word *twill*, is evidently a corruption of the then new word *tulipant*. Compare the *Turk's cap lily* or Martagon.

XX. DREARY AND DRIZZLE.

We are not surprised to find that the expressive word *dreary* is etymologically akin to the equally

expressive *drizzle* of November, so graphically described by Tennyson—

> The robin piped
> Disconsolate, and thro' the dripping haze
> The dead weight of the dead leaf bore it down :
> Thicker the drizzle grew, deeper the gloom.
> *Enoch Arden*, ll. 678–680.

Longfellow similarly associates it with the saddening influence of persistent rain—

> The day is cold, and dark, and dreary;
> It rains, and the wind is never weary.
> *The Rainy Day.*

The idea common to both words is "dripping." *Drizzle* for *driss-el*, *dris-el*, to keep falling in a small degree, is a frequentative form of old Eng. *dreosen*, to fall; A. Sax., *dreósan*; Goth., *driusan*, to fall, from a verbal root, *drus*, to fall or drop (hence dregs which fall to the bottom were called *dross*, A. Sax. *dros*). From the same root *drus* came A. Sax. *dréorig*, fallen, down-cast, sad, with reference to a fallen countenance (compare Gen. iv. 6) or perhaps falling tears, our modern *dreary* (cognate with Dut. *treurig*, sad, Ger. *traurig*, and *trauer*, mourning; see Kluge, *s.v.*). Marlowe, with poetic insight, makes the mourning Queen Isabella say—

> O that these tears that *drizzle* from mine eyes
> Had power to mollify his stony heart.
> *Edward the Second*, p. 199 (ed. Dyer).

Closely akin is A. Sax. *dréor*, dripping gore (= Ger. *trór*), which gives *dréorig* in the sense of gory. Compare Tennyson's

> Ledges drip with a silent horror of blood.
> *Maud*, I. i. 3.

Dryslic, terribilis.—Wright, *Xth Cent. Vocabulary*, p. 61.

XXI. BEGGAR.

In colloquial language *beggar* is often used as a playful term of disparagement for a little chit, rascal or *gamin*, almost equivalent to "chap" or "customer." A gardener will say of the sparrows, "The little *beggars* play the mischief with my peas." An old Norfolk gunner asked by a tourist "What do you call those birds?" replied, "Well, we calls 'em all sorts o' names, mostly curlews, but sometimes when we's vexed with 'em we just calls 'em *beggars!*"—*Athenaeum*, 1887, p. 387.

The youngster is not mine . . . And what to do with the little *beggar* I don't know.—J. S. Winter, *Bootle's Baby*, 1885, p. 32.

You're uncommon good-hearted little *beggars*.—T. Hughes, *Tom Brown's School Days*, p. 1 (1857).

In the dialects, however, in Ireland and America, the word used in this sense is *bugger*. A mother says to a shop-keeper of her small boy, "Mister, can ye fit this little *bugger* wi' a cap"—Evans, *Leicester Glossary*, 1881 [N.E.D.]. I believe that *beggar* is really the same word slightly altered to avoid the evil connotation which the latter word had acquired.[1] But strictly speaking *bugger* in its earliest acceptation meant a heretic or misbeliever, and came to be applied in a depreciative or contemptuous way, like the French *bougre*, from which it is derived, as a term of disparagement. In the French *argot*, "*Bougre* n'est plus qu'un synonyme de garçon. On dit: un mauvais *bougre*, un bon *bougre*."—L. Larcher, *L'Argot*

[1] For the same reason, apparently, it is omitted in the English Dialect Dictionary.

Parisienne, 1872. Compare in the South of England dialects, "you *unbelieving child*," meaning merely naughty or unruly (E.D.D.), and the intensified acceptation of *miscreant*, once merely an unbeliever, or heretic.

Bougre, a heretic, Fr. *bougre*, old Fr. *boulgre*, is from Latin *Bulgarus*, a Bulgarian (the name meaning "rebels," according to Vambéry from Turkish *bulga-mak*, to revolt), *Bulgari* or *Bougres* was only another name for the Albigenses or Cathari of the Middle Ages, a Manichaean or Dualistic sect which seems to have originated in Bulgaria. Holding that the God of the Old Testament was the Spirit of Evil they were naturally held in detestation, and were called by the Roman Catholic Church *Haeretici*, the heretics *par excellence*. Their evil reputation was brought to England by the Crusaders (see Herzog, *Real Encyclopaedia*, *s.v.* "Cathari"). Dan Michel, a monk of Canterbury, writes in 1340, "He ne belefth that he ssolde, ase deth the *bougre* and the heretike and the apostate" (*Ayenbite of Inwyt*, p. 19); "Huanne me hit zayth be thoghte, ase doth the *bougres* and the mysbyleuinde" (*id.* p. 69), i.e. when people speak it (blasphemy) deliberately as do the *buggers* and the mis-believing.

The pape was heretike . . . and luyed in *bugerie* (heresy).—R. Brunne, *Chron*, 1330, p. 320 (N.E.D.).

When people revile the mischievous sparrow as "a little *beggar*," they have no suspicion of the obscure ecclesiastical history of the Middle Ages which lies at the back of the word. Hardly less strange is the process by which Mahomet, the name

of the false prophet, from being a by-word for an idolater (very unfairly), has become a word of reproof for a peevish child in the dialects, in the form of *mommet* (i.e. *mawmet*), "you little *mommet!*" which is the very term that old Capulet applied to Juliet when he called her "a whining *mammet*" (*Romeo and Juliet*, iii. 5, 185). Selden in his Table-Talk (1689) notes how unjustly people "call'd images *mammets* and the adoration of images *mammetry;* that is *Mahomet* and *Mahometry*: odious names, when all the world knows the Turks are forbidden images by their religion" (p. 88, ed. Arber). "Little puppettes and *mammettes*"—Turner, *Herbal*, pt. ii. 46. Old Eng. *mawmet*, an idol. The Hindu similarly gives the name of the Prophet to a sacred stone (Tylor, *Prim. Cult.* ii. 254).

Another word bequeathed to modern times by the Kathari ("The Pure"), as the Albigenses called themselves, is Dut. *ketter*, Ger. *ketzer*, a heretic or reprobate.

XXII. HÜBSCH.

THE German *hübsch* expressive of elegance, refinement and beauty seems to have little in common with our *hovel*, the mean and sordid cabin of the very poor. But the gulf is bridged over when we remember that *hübsch* (i.e. *hubisc*) stands for *hof-isc*, and originally meant "courtly," such as becomes the court or palace, *hof*, of the king, a word akin to "camp" (Lat. *ca(m)pus*), the school of arms; while our *hov-el* is merely a diminutival form of A. Saxon *hof*, a house. There is as great disparity, however, between Court, a royal residence, and the court of the East End slums.

XXIII. TREACLE.

THE cardinal principle of homœopathy, that like cures like, was well known to the ancients, as the curious history of the word *treacle* reminds us. The modern Arab when he is bitten by a serpent applies a "poultice composed of aromatic herbs and the ashes of venomous serpents—" the latter being applied as "the hair of the dog that bit him." If the very animal which inflicted the wound can be caught it is roasted, being considered the best application that can be possibly made to the bite" (C. Pierotti, *Customs and Traditions of Palestine*, p. 49). This was held to be especially true of the viper. Our own country-folk believe that "viper-ile" or "adder-ile" is a sovereign remedy for adder bites (*Blackwood's Magazine*, 1890, Oct., p. 466).

In Dorset the best remedy that can be used for one bitten by an adder is the fat of the adder that caused the injury; and so in Surrey. Miles Coverdale refers to the fact that "the Phisitian in making of his Triacle occupieth serpents, adders, and such like poison to drive out one poyson with another" (*Precious Pearle*)

Now in Greek *thêrion* (itself a diminutival form of *thêr*, a savage animal), any venomous creature, came to be applied specifically to the viper. It is the word used by St. Luke for the viper which fastened on St. Paul's hand (Acts xxviii. 4). From *thêrion* was formed the adjective *thêriakos* for anything that had to do with venomous creatures, and as a neuter plural *thêriaka* (*pharmaka*) it meant drugs good for the bite of such creatures. A Greek poet Nicander wrote a poem descriptive

of noxious reptiles and the cures for their bites which he named *Theriaca*. This word adopted into Latin was used to denote an antidote for the bite of serpents or other poisonous animals, and on the homœopathic principle it was believed that the most essential ingredient was some portion of the creature which had inflicted the injury; the *theriaca* must contain something of the *therion*. Pliny says "the trosches called *Theriaci* are made of viper's flesh only. After a viper is cleansed take out the fat and seeth it with a sextar of oil untill the one half be consumed: which serveth to drive away all venomous beasts (*Nat. Hist.* xxix. 4; Holland's trans., 1634, vol. ii. 357). Galen noted that the *theriac* got its name from the flesh of the viper entering into its composition, and Andromachus the physician of the Emperor Nero took care that this ingredient formed part of an antidote for which he was famous (J. W. Ogle, *Harveian Oration*, 1880, p. 93).

The people of the Abruzzi still hold that the skin of a serpent is an antidote for its bite if put on the wound, as the Sicilians are convinced that an oil prepared from a scorpion will heal its sting,[1] and our own Devonians find a remedy for the viper's bite in viper's fat (E. S. Hartland, *Legend of Perseus*, ii. 172). Even in North America rattlesnake's flesh is the approved cure for its own bite (*ibid.*).

Our *treacle*, in older English *triacle*, Fr. *triacle*, was formed from *teriaca* or *theriaca*, just as *chronicle* from *chronica* and *syllable* from *syllaba*; or possibly from *theriacal* (sc. remedy). Topsell

[1] See Skeat, *Vision of P. Plowman*, vol. ii. p. 255.

in his History of Serpents (1608) writes: "*Theriace* or Triacle, not only because it cureth the venomous byting of serpents, but also because the serpents themselves are usually mingled in the making thereof, fitly is so named of both significations" (p. 305). Jeremy Taylor in one of his learned sermons remarks "Non solum viperam terimus sed ex ea antidotum conficimus, We kill the viper and make *treacle* of him; that is, not only escape from, but get advantage by, temptations" (*Works*, 1828, vi. 254). St. François de Sales says, "I would give a hundred serpents for one dove, . . . even as in the medicine *Theriaca* one must let the serpent proportion be small" (*spirit* of, p. 250). An old work by M. Charas, 1673, is entitled "New experiments upon vipers with exquisite remedies that may be drawn from them for the cure of their bitings and other maladies." In the West of England the body of a serpent bruised on the wound it has occasioned is still said to be an infallible remedy for its bite (R. Hunt, *Pop. Romances of W. England*, ii. 215).

> The beauteous adder hath a sting,
> Yet bears a balsam too.
>
> *Polwheel's Sketches.*

Mr. Buckle asserts that *treacle* is first mentioned by Foucher de Chartres, who wrote about 1124, and who acquired a knowledge of it in the East during the first crusade, citing the Benedictine *Histoire Littéraire de la France*, tom. ix. p. 196 (*Miscellaneous Works*, ii. 303). Its name in the East is practically the same as our own. An Arab emir asked Mr. C. M. Doughty the traveller, "Thy

medicines are what? hast thou *tiryâk?* " (*Arabia Deserta*, ii. 13). Calderon has

> Hoy contra Circe será
> *Triaca* de sus venenos.
> *El Mayor Encanto Amor.*

(This will be an antidote against Circe for her poisons.) The most famous form of the preparation was the " Venice Trekle," the composition of which out of vipers is described in *Memoirs of the Verney Family* (1652), iii. 45. " A dozen vipers should be put alive into white wine " (Quincy, *Eng. Dispensatory*, 1739). " A friar fills two jars with vipers to make *teriaca* or Venetian treacle, a cure for serpents' bites " (C. G. Leland, *Legends of Florence*, p. 29).

Tiriaca, drenc wydh attre [antidote against poison].—Wright, *Vocabularies*, p. 20.

Venice treacle made with twelve vipers soaked in white wine was formerly a remedy of repute in New England, as Miss A. M. Earle informs us in her *Child Life in Colonial Days*. We cannot wonder that in French a charlatan or quack-doctor should be called a *triacleur*.

Evelyn, Nov. 12, 1659, " went to see the severall drougs for the confection of Treacle " (*Diary, s.a.*). Wayland in Kenilworth compounded " the true orvietan [*note*, or *Venice treacle*], that noble medicine which is so seldom found genuine and effective within these realms of Europe " (ch. xiii.). In the old romance of *Sir Tristrem* (ab. 1250), when a man was slain by a dragon

> His mouth opened thai
> And pelt *treacle* in that man.
> (ii. 37).

Eventually the word came to be used generally for any specific or sovereign remedy, and is a favourite word with our old divines when speaking of the remedial efficacy of the Brazen Serpent or of Christ's redemption.

> Treuthe telleth that loue ys *tryacle* for synne,
> And most souereyne salue for saule and for body.
> *Vision of P. Plowman*, C. ii. 147–8.

> Crist which that is to every harm *triacle*.
> Chaucer, *Man of Lawes Tale*, l. 479.

> Rycher is one boxe of this *tryacle*
> Than ail thy relykes that do no myrakell.
> *The Four P's* (Dodsley, i. 82, ed. 1825).

Triacle is turned into venyn, and this that was foundun to remedie is foundun to deth.—Wycliffe, *Apology for Lollards*, p. 57.

There is no more *Triacle* at Galaad, and there is no Phisician that ca[n] heale the hurte of my people.—Coverdale, *Jeremy*, ch. viii. *sub fin.*

As cunning leaches confect *treakle* out of vipers . . . a serpent was the instrument both of death and life.—Hacket, *Centurie of Sermons*, 1675, p. 531.

> If poison chance t'infest my soul in fight,
> Thou art the *treacle* that must make me sound.
> Quarles, *Emblems*, bk. v. emb. 11.

There is even for the most debauched drunkard that ever was a sovereign medicine, a rich *triacle*, of force enough to cure and recover his disease.—S. Ward, *Sermons*, 1636 (p. 157, ed. 1862).

The apothecary can find *treacle* in this viper . . . the devil would be evil to himself and not to us.—A. Farindon, *Sermons*, iv. 505 (ed. 1839).

Dr. W. Heberden wrote a treatise in 1745 against the absurdity of the viperine *theriacum*, which consisted of sixty other ingredients, and it was expelled from the British Pharmacopœia only in the middle of the eighteenth century. From a resemblance to the thick and sweet character of the composition the syrup which is produced

in the manufacture of sugar came popularly to be known by the same name, and this has now totally superseded its original use. Indeed a modern writer in his *borné* modernity expressed an opinion that it must have had "a funny effect" when the priest in old time read out "Is there no *treacle* in Gilead?" (*Pall Mall Budget*, 1885, Sept. 26)[1]—a remarkable prescience of what posterity was going to make of the word!

XXIV. TO BEETLE.

THE strange and wonderful ways of language are well illustrated by the verb *to beetle*. Anything that projects and overhangs in a threatening manner, especially a rock or cliff, is said *to beetle*.

> Down from the *beetling* crag to which he hung
> Tumbled the tawny rascal.
> Tennyson, *Aylmer's Field*, l. 229.

This use of the word has not been traced up to any writer earlier than Shakspere, who in 1602 speaks of a cliff

> That *beetles* o'er his base into the sea.
> *Hamlet*, i. 4, 71.

Strictly appropriate only to *brows* which stand out and project in a manner humorously compared to the antennae of a beetle, the word really means to play the beetle in the matter of brows. Milton has "low-brow'd rocks" (*L'Allegro*, l. 8), and S. R. Crockett speaks of a person's "cliff-like

[1] See further in Trench, *English Past and Present* (ed. Routledge), p. 187.

brow" (*The Lilac Sunbonnet*, p. 26, 1895), so that the two ideas readily merge into one another. Compare Tennyson's "gaunt old baron with his *beetle brow*" (*Princess*, ii. 222), and see *N.E.D.*, *s.v.*

LICIO. She hath a *beetle brow*,
PET. What, is she *beetle browed*?
LICIO. Thou hast a beetle head! I say the brow of a beetle, a little flie whose brow is as blacke as velvet.
Lilly, *Mydas*, 1592, i. 2.

Beetle-browed is of great antiquity in the language, and was used by Langland, 1362—

He was *bytelbrowed* and baberlupped with two blery eyen.—*Vision of P. Plowman*, C. vii. 198.

His nose is short and flat, his colour wan,
With *beetle brow*.
Sir J. Harington, *Orlando Furioso*, 1591, bk. iii. 59.

High hills lifted up their *beetle-browis*.
Sidney, *Arcadia*, 1622, p. 35.

"*Frowning* rocks" is a phrase employing the same metaphor.

For incongruity of formation this is quite surpassed by Keats's amazing verb to *gordian*, as if to knot. A lady's locks "were simply *gordian'd up* and braided" (*Endymion*, *Poems*, 1869, p. 19), a compression of "tied-up-like-the-Gordian-knot" (which was *Alexandered* [may we say?] or "cut-by-Alexander").

Comparable with *to beetle* is Joshua Sylvester's verb *to lobstarize*, to recoil or leap back like a lobster—

Thou makest rivers the most deafly-deep
To *lobstarize* (back to their source to creep).
Div. Workes and Weekes, 1621, p. 394;

And Rabelais's "*to cardinalise* crabs," *i.e.* to boil

them till they turn red like a cardinal; while, on the other hand, in French argot *écrevisse* is used for a cardinal (Fr. Michel).

XXV. ANKLE, COACH, MOSQUE, ETC.

A CONSIDERABLE number of English words, like tadpoles, have dropped the tail which formerly belonged to them, especially when this happened to be the syllable *-ee*.

(1) It seems strange that our ancestors should have called their *ankle* an *anklee*, as the country folk still often do in Sussex, Warwickshire and Wiltshire. A Wessex woman approves of "a gownd just reachin' to the *ankly* bwuns" (ankle bones)—(*Spectator*, Sept. 3, 1904, p. 319). Chaucer speaks of some that fought in their blood "up to the *anclee*" (*Knights' Tale*, l. 802). In the oldest English the form of the word was *ancleow* (=Dutch *anklaauw*), which reveals its origin as compounded of *ank*+*clee*, *ank* being akin to the Greek *ank-*, bent, crooked (seen in *ankulos*, bent, *ankalis*, a sickle, *ankulē*, the bend of the arm), and *clee*, A. Sax. *cleó*, a "claw." Thus the compound *an(k)-clee*, or *an(k)-cleow*, means the "bend of the claw" or hoof. Another dialectal name of the same part is *ancliff* (=Old Fris. *onklef*), to be analysed as *ank*+*clif* (a claw). This latter would readily yield *ancly*, as *hastif* became *hasty*, *jolif* became *jolly*, and *daintif*, *dainty*.

(2) In a similar way, *coach* is a shortened form of the sixteenth century *cochee*, which was an adaptation of the Hungarian *kocsi*, the vehicle

which came from *Kocs* (pronounced *Kotch*), a place near Buda, whence also its German name *kutsche* (N.E.D.) H. Peacham, 1627, states that "coaches were invented in Hungarie and there called *cotzki* [margin "whence *coach* had the name"]—*The Compleat Gentleman*, p. 73. According to Bishop Percy, "the use of *coaches* is said to have been first introduced into England by Fitz-Allan, Earl of Arundel, A.D. 1580" (*Percy Household Book*, 1770, p. 448, referring to Anderson's *Origin of Commerce*, i. 421). But Stow (s.a. 1615) says that "in the year 1564 Gwylliam Boonen, a dutchman, became the Queene's coachmanne and was the first that brought the use of *coaches* into England." Siegmund Baron Herberstein, in a work dated 1571, speaks of having, in travelling through Hungary, visited "the village of *Cotzi* from which the carriages take their name and are still generally called *cotzi*" (see Beckman, *Hist. of Inventions*, i. 78 note).

Spenser (about 1590) has—

> The Rosy Morne long since left Tithones bed
> All ready to her silvre *coche* to clyme.
> *Epithalamion* (Globe ed. p. 588.)

(3) Another word docked of a most essential appendage is *vamp*, to patch up a foot covering, originally the front or upper leather of a shoe. In old writers it is found spelt *vampey*, *vampay*, *vaumpé*, and *vauntpe*, which are more correct, as the word is merely anglicized from French *avant-pied*, the front of the foot. Palsgrave, 1506, has "*Vampey* of a hose, *Auantpied*; *Vauntpe* of a hose, *Vantpie*." Thus "*vamp*" has been lopped

at either end, pretty much as if "*foref*" were all that was left of *beforefoot*.

A *vampett*, pedana.—*Cath. Anglicum*, 1483.
Hosyn *vampayed* with lether.—*Paston Letters*, i. 477.

(4) *Mosque*, a Mohammedan place of worship, when first introduced into English was a word of two syllables, and is found in the forms of *muskey* (1506), *moschea* (1560), *moschye* (1624), *mosquey* (1662), *mozki* (1670). See *Stanford Dictionary*, *s.v.* Purchas gives it as *moschee* (1625), Sir Thomas Herbert as *moschea* (1634). So the French *mosquée* and Ital. *mosca*. These, in common with Span. *mezquita*, are from the Arabic *mesjid* or *masjid*, a place of prayer, from *sajada*, to prostrate oneself, to worship (Devic), akin to Hebrew *sâgad*, to fall down in worship, a word only applied to idolatrous worship (Delitzsch, *Comm. on Isaiah*, ii. 210). Thus *mosque* is the place of prostration, but *masjid* now, though applicable to any sacred spot, is never applied to the building itself (Besant and Palmer, *Jerusalem*, 1871, p. 85). *Mesgeda*, a place of kneeling down to worship, is found in Nabathæan and Aramaic inscriptions (G. A. Cook, *N. Semitic Inscriptions*, p. 92; Doughty, *Arabia Deserta*, ii. 699).

Heere he found two *Moschees* and one Church.
Purchas his Pilgrimes, Asia, p. 459.

(5) *Epitaph* ought strictly to be *epitaphy* or *epitaphie*, as it once was, being derived through Latin *epitaphium*, from Greek ἐπιτάφιον (*epitaphion*), "upon-a-tomb." "An *epitaphie* is the writyng that is sette on dedde mennes toumbes" (Udall, *Apophthegmes*, 1542, p. 196).

(6) Similarly, *epoch* first appeared in English as *epocha* (Selden, Mede, South, Pearson, etc.), being the Latin *epocha*, from the Greek *epŏchê*.

> In story chasmes in *epoche's* mistakes.
> Dryden, *Astraea Redux*, 1661, l. 108.

(7) *Trove*, in *treasure trove*, is a blunder for *trové*, the past partic. of *trover* (=*trouver*), to find (Skeat, *Principles*, 69).

(8) *Hash* in like manner stands for *hachey* or *hachee*, which Cotgrave uses to translate Fr. *hachis*, "hacked" or minced meat.

(9) On the other hand, *epitome* (Latin and Greek, *epitomē*) now keeps its final syllable, though it did not always do so. Levins in his *Manipulus*, 1570, gives *epitome* as rhyming with "home," "comb," "income," "ransome," etc. (col. 161).

(10) Similarly, when an actor obtains now the *plaudits* of the house, he formerly and more correctly received their *plaudities* (Tourneur) or *plauditês* (Baily, *Dict.*). It is borrowed from the Roman stage, on which the company bade farewell to their audience with the word *plaudite* (plural imperative), "clap your hands," *i.e.* give us your applause. "Beg a *plaudite* for God's sake"—B. Jonson, *Every Man Out of his Humour*, 1599, v. 7. It would be a similar mistake if *jubilat* were used for *jubilate*.

(11) *Drear* is a modern blunder for *dreary*.

XXVI. INTEREST.

It is interesting to observe how the same figurative or even poetical idea has animated or informed

the creation of words for the same thing in languages widely apart. Thus, the increment which money gains by being lent out or invested has presented itself to the word-maker in all lands as the offspring to which it gives birth, or as the fruit or flower which it bears. Ewald remarks that in Hebrew *neshek* is increase of either fruits or of money, and *neked*, birth, progeny, is used for interest; with which he compares the parallel use in Javanese of *hanak dhuviet*, "child of money," and in Dajaken of *matak*, with the same meaning, both signifying interest; also Coptic *mēci*, interest, from *mac*, progeny; and the explanation given in the *Clouds* of Aristophanes, 1269 seq. (*Antiquities of Israel*, p. 181). In Greek, interest is *tŏkŏs*, offspring which capital begets for its owner; for as Aristotle explains, "Just as children are to those who give them birth, so is interest the progeny of money" (*Politics*, i. 10). Similarly, Plato calls capital the "father," *pater*, which begets interest as its child (*tŏkŏs*, *ekgŏnŏs*), (*Republic*, vi. 18; viii. 10). The same metaphor probably underlies our *stock* (and *stocks*, public funds) as the paternal trunk from which spring fruit and branches in the shape of dividends. The ancient Babylonians called capital "the mother of business" (or trade, *harrani*) (Bertin, *Trans. Soc. Bib. Arch.* vi. 86).

Exactly synonymous with *tŏkŏs* is the Lat. *fē-nus*, interest, etymologically "offspring" (of the same family as *fē-tus*, *fē-mina*, *fē-cundus*, *fī-lius* [Curtius, i. 313], and *fenum*, produce, hay Bréal); and very similar Old Eng. *oker*, interest, from A. Sax. *wócor*, growth, produce, like Ger. *wucher*, interest, from *wuchs*, growth, all akin to

wax, Icel. *auka*, Lat. *augeo*, to increase. From the same root is the Icelandic word for interest, *á-vöxtr*, *i.e.* 'on-wax', on-growth, fruit, produce (Cleasby, p. 48), and also A. Saxon *wästm*, interest, originally offspring, produce (Ettmüller, p. 84). Quite parallel to these is the Provençal *renou*, usury, properly sprout or shoot (Span. *renuevo*) from Lat. *renovare*, to make new growth (Diez).[1] These etymologies can be abundantly illustrated by quotations.

It is against nature for money to beget money.—Bacon, *Essays*, 1625, 41.

The Vsurer liues by the lechery of money, and is bawd to his own bags, taking a fee that they may ingender. . . . The Vsurer puts out a hundred pounds to breede, and lets it run in a good pasture . . . till it grow great with foale, and bring forth ten pound more.—T. Decker, *Seven Deadly Sins of London*, 1606, p. 17 (ed. Arber).

Is your gold and silver ewes and rams?
I cannot tell; I make it breed as fast.
Merchant of Venice, i. 3, 84.

At an inn in Bishopsgate Street was formerly a fresco of Thomas Hobson "with a £100 bag under his arm, with this inscription upon the said bag, "The fruitful mother of a hundred more."—*The Spectator*, 1712, No. 509.

Old cattle breed no longer . . . only the usurer's money, the longer it breeds, the lustier, and a hundred pounds put out twenty years since, is a great-great-grandmother of two or three hundred children.—T. Adams, *Works*, i. 485.

When did friendship take
A breed of barren metal of his friend?
Merchant of Venice, i. 3, 122.

Nor could he understand how money breeds,
Thought it a dead thing.
Tennyson, *The Brook*, l. 6.

Your concentrated fox is seldom comparable to your concentrated ass in money-breeding.—Dickens, *Our Mutual Friend*, vol. i. p. 206.

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[1] The Akkadian *gurra*, interest, is said to have first meant growth or return (*Trans. Soc. Bib. Arch.* vi. 492).

Mr. M'Nair in his *Perak and the Malays* says that they call interest "the flower of money," as if the blossom which it bears. "Usury," says Thomas Adams, "is like the Persian tree that at the same time buds, blossoms, and bears fruit. The moneys of interest are evermore, some ripe from the trunk, others drawing to maturity, the rest in the flower approaching, all in the bud of hope."—*Mystical Bedlam* (*Works*, i. 281).

XXVII. HUMBLE, CHEMISE, GROOM, ETC.

It gives us an instructive insight into the divergent and devious paths of language if we bring together into one view some of the widely different words which have grown out of one and the same root. Throw together on the page "humble," "human," "homage," "homi-cide," "groom," "chemise," "germander," "camomile," "chameleon," "(Nova) Zembla"; it would seem that only in the irrational concatenations of a dream could these be affiliated as children of the same parent. And yet they are all of the one family, sprung from the one forbear.

(1) "Humble" comes through Fr. *humble* (standing for *humle*, with a helping *b* inserted) from Lat. *humilis*, lowly, going close to the ground, not high and haughty, derived from *humi*, on the ground, a locative case of *humus*, the ground, from an Aryan common form *ghamâ*, or *chamo*, earth (Fick). Compare Sansk. *gam*, earth, Zend, *zem*.

(2) From *chamo* came Lat. *homo* (=*chamon*),

man, whom the Aryan, like the Hebrew, derived from the earth, *humus* (Plato called him *gēgĕnēs*, earth-born), the name being perhaps meant to distinguish the earthly being from the heavenly deities (Bréal, *Semantics*, 114). Thomas Adams (ab. 1620) quotes a monkish line—

> Unde superbus *homo*, natus, satus, ortus ab hŭmo ?
> Proud man forgets earth was his native womb
> When he was born.
>
> *Mystical Bedlam* (Works, i. 259).

As Lactantius deriveth it, *homo* nuncupatus est quod sit factus ex *humo* ; he is therefore called man with the Latins because the ground under his feet was his foundation.—Bp. J. King, *On Jonah*, 1594, p. 80 (ed. Grosart).

Very similar was the belief of the ancient Babylonians that " the gods mixed the blood of Bel [*i.e.* Marduk] with the earth, and from thence man was formed " (Berosus, *Cory's Anct. Fragments*, p. 59). In Genesis iii. 7, man, *'ādām*, is formed out of *'adāmāh*, the ground.

Festus mentions that Latin country-folks (*durum genus*) were called *petrones*, stony men, with reference perhaps to the stony race (λίθινος γόνος —Pindar) which Deucalion is fabled to have created out of stones (as if λαὸς, people, from λᾶας, stone).[1]

From *homo* come *homi-cide*, man-slaughter, *homage*, professing oneself to be the " man " (Old Fr. *hom*) of his lord, and *human*, Lat. *humanus*, pertaining to man.

(3) The Aryan *chamon*, man, which yielded *homo* in Latin, yielded *guma* in Gothic (O. H. Ger. *gomo*), A. Sax. *guma*, man, Old Eng. *gome*, which,

[1] As if Welsh *pobl*, people, were thought to be connected with Old Eng. *pobble*, pebble.

incorporating an *r*, became *grome*, our modern *groom*, who is merely, as we still say, our "man." Hence Old Fr. *gromme*, a man-servant. Compare also our *bride-groom* beside Dutch *bruide-gom*, Ger. *bräuti-gam*, "the bride's man." "It es bryde and God es *brydegome*" (Hampole, *Pricke of Conscience* [ab. 1340], l. 8,809).

(4) Strictly corresponding to Lat. *humi* is the Greek *chamai* (χαμαί), on the ground, whence came *chamai-mêlon*, "earth-apple," said to be so called from its odour, the plant *chamo-mile* or *camo-mile* (Ger. *kamille*), as well as *chamai-lēon*, "earth-lion," a name given for some fanciful reason to the lizard, which we call *chameleon* (Lat. *chamæleon*). Topsell in his *History of Serpents* (1608), says, "The Greeke word *chamæleon* signifieth a low and humble lyon, because in some parts and members he resembleth that lofty and couragious beast. So do they derive the names of certaine low and short herbs from great and tall trees, as . . . *chamædris* . . . germander" (p. 112). Probably he did not recognize in *chamai-drûs*, "earth-oak," Lat. *chamædrys*, the original of the Fr. *germandrée* (for *gemadre*), our *germander*, which suffers from a twofold intrusion of an *r* and *n*.

(5) From the Greek *chamai* was derived a Latin *cama*, for a low bed, "on the ground," or, as an old Eng. vocabulary gives it, "*Cama*, sceort bed widh eorthan" (Wright, *Vocabularies*, p. 41). From *cama*, this kind of bed, came Lat. *camisia*, a night-dress, "so called," says Isidore (*Origines*) "because we sleep in this on *camae*," or shake-downs; whence Fr. *chemise*, a shirt or smock,

(Cotgrave), and *chemise*, an old word in English, now restricted to the feminine garment. Kluge compares Icel. *hams* (=*hamisa*), a garment, Teut. *hama-*. An A. Sax. vocabulary, XIth Cent., has "*camisa, ham*" (Wright, p. 288); Ger. *hem-d*, a shirt.

(6) Finally, *Zembla*, in Nova Zembla (Novaya Zemblya), "New Land," so called by its Russian discoverers, is the Slavonic *zem-l-ya*, land; *zem*= Sk. *gam*, Gk. *cham-*, Lat. *hum-*, earth.

XXVIII. SHIP-WRECK.

THIS would be better written *ship-reck*, which, if I am not mistaken, stands for an older form *ship-break*, the *b* having got merged in the previous labial *p*, and the *break* being pronounced *breck*, as in *break-fast*. At all events, *ship-break* is the oldest word for the loss of a ship, *shipbreche* in Wycliffe, *shipbrekinge* in the *Cursor Mundi*, l. 20,973, A. Sax. *ship-gebroc*, the breaking of a ship, formed no doubt on the model of Lat. *nau-fragium*. In Old English, as in Latin, the phrase was "to break a ship" (*navem frangere*), which occurs also in our Bible of 1611, "The *shippes* were *broken* at Ezion Geber" (1 Kings xxii. 48; so Jonah i. 4). *Ship*(*b*)*reaked* would not be stranger than *break-fasted*.

Many instances can be adduced of a letter being lost through being similarly absorbed by an adjacent letter of the same sound. Thus *bregirdle*, a waistband in Wycliffe, stands for *brek-girdle*, *breke* or *breche* being *breeches*. Thus *s* is lost in *exert*, *expatiate*, *exude*, *exult*, which should be

ex-sert (sounding *eks-sert*), *ex-spatiate*, *ex-sude*, *ex-sult*. Similarly *extant*, *extinct*, *expect*, *expire*, *execrate*, *extirpate*, for *ex-stant*, *ex-stinct*, *ex-spect*, *ex-spire*, *ex-secrate*, and *ex-stirpate*. I have also noted *ewe-loaf* for *yule-loaf*, *cress-tiles* for *crest-tiles*, *fay-berry* (gooseberry) for *fape-berry*.

XXIX. TO BOUND.

Bound, to spring or leap, is a word that exhibits some curious features in its development. It is of no great antiquity in English, the earliest authority for it being Shakspere's *Venus and Adonis*, 1592, "He neighs, he *bounds*" (l. 265), although the substantive *bound*, a leap, resilience, had been used by Udall, in *Royster Doyster*, forty years earlier. It is derived from the Old Fr. *bondir*, to spring, or rebound, which was only a secondary sense, as in the oldest French it means to resound (A. Darmesteter, *Life of Words*, 145), from the Low Latin *bundare* (**bondare*, **bontare*), and that from *bombitare*, to make a humming or bumming noise (*bombus*, whence a *bomb* and *bumble-bee*). "Dunnyn' in sownde, *bundo*" (*Prompt. Parvulorum*, 1440). Shakspere had a consciousness, apparently, of the primitive meaning when he wrote, "These bals *bound*, ther's noise in it" (*All's Well that Ends Well*" [1601] iii. 314 [N.E.D.]), with which we may compare, "Sound, when it strikes a wall or mountain, *bounds* back again, just as a ball does when it strikes an obstacle" (*The Daily News*, April 9, 1904).

"I rebounde, as the sownde of a horne . . . or

ones voyce dothe, *ie boundys*" (Palsgrave, *Lesclaircissement*, 1530).

To *re-bound*, however, is not, as might naturally be supposed, a native compound formed from *bound*, but a much older word in the language, being found apparently in the fourteenth century *Alliterative Poems*, where it is said of the ark—

> Wheder-warde so the water watte, hit *rebounde*.
> (l. 422, E.E.T.S. p. 49).

The *New English Dictionary* understands this to mean that whithersoever the water carried it, it leaped or bounded back; but we took the word from Old Fr. *re-bondir*, which means to re-sound (Godefroy), and not to leap back. It may be the past tense, as the sense demands, of the old verb to *boun*, to go or betake oneself (still seen in our "*boun(d)* for home"), compounded with *re-*. In this very same poem we find "baronnes *bounet* ay-where" (l. 1,398). Accordingly, the true meaning is that the ark (not *re-bound-ed*) but *re-boun-ed*, or betook itself back, where the waters drove it.

Excluding this doubtful passage, the earliest use of *rebound* is in Trevisa, 1398 (N.E.D.), with the meaning to be reflected as light is, and in Lydgate (ab. 1400) with the meaning of to result or redound. But the *Promptorium Parvulorum* gives the etymological meaning "Rebowndyn," "or soundyn a gene, reboo." (ab. 1440). Compare in Norman French—

> L'eir fait à sun talent *rebundir* e suner.
> *Vie de St. Auban* (ed. Atkinson), l. 1336.

He makes the air at his will re-echo and sound.

Ecco so did halfe his wordes *rebounde*.
Mirrour for Magistrates, 1574, vol. i. A. iii. *verso*.
What is the world, but a vain eccho's sounding
From woods and caves and hollow rocks *rebounding*.
J. Sylvester, *Works*, 1621, p. 1179.
The windings of hils . . . do cut unequally the aire that *reboundeth* them fro; which is the cause of the reciprocall voices called Ecchoes.—P. Holland, *Plinie's Nat. Hist.* 1604, i. 21.
An eccho's but a forc'd *rebound*.
F. Quarles, *Divine Fancies*, 1664, p. 89.
All the woods theyr ecchoes back *rebounded*.
E. Spenser, *Amoretti*, xix.
The echo is best *rebounded* by the water.—T. Fuller, *Wounded Conscience*, 1646 (repr. p. 356).

It is interesting to note that though *bound* no longer preserves the meaning of to echo or reverberate, as in Pope's

Thro' the big dome the doubling thunder *bounds*.
Temple of Fame (xx. 1711), l. 333,

it has been retained by *rebound* till quite recent times.

The whole grove echoes and the hills *rebound*.
Cowper, *Poems* (ed. Wilmott), p. 544.
While vales and woods and echoing hills *rebound*.
Gray, *Poems* (ed. Bell), p. 127.
And seas and rocks and skies *rebound*
To arms, to arms, to arms.
Pope, *Ode on St. Cecilia's Day*, iii.

Professor Connington was evidently not aware of the history of the word when commenting on Vergil's analogous phrase "pulsati colles clamore *resultant*" (*Aen.* v. 150), he wrote "The hills are said to *rebound* [re-echo] because the noise *rebounds* [leaps back] from them, a variety which has found its way into English poetry, being common in Pope's Homer." Strictly speaking, the signification of "leaping back" or resilience

(as of a sound from an echoing surface) has arisen out of the primitive meaning of resounding which belonged to *rebound*. Compare, further, Scott's use of the word—

> O'er Pitt's [grave] the sorrowful requiem sound,
> And Fox's shall the notes *rebound*.
> *Marmion*, i. *introd.*
>
> With sullen sound
> In sheets of whitening foam the waves *rebound*.
> Lockhart, *Life of Scott*, ed. 1842, p. 296.
>
> With far-heard step she [Echo] takes her lingering way
> *Bounding* from rock to rock, and hill to hill!
> Sir S. E. Brydges (*Sonnets of the Century*, p. 33).
>
> The huntsmen and the hound make hill and dale *rebound*.—*God Speed the Plow, Ballads of the Peasantry*, ed. Bell, p. 45.

XXX. PICKLE.

A NAUGHTY child who is perpetually getting into mischief is familiarly described as "a regular pickle," and a novel by Mr. H. W. Nesfield takes that phrase as its title. It had already given a name to the hero of Smollett's *Peregrine Pickle*, 1751, that writer also using it in the sense of a mischievous rascal in his translation of *Gil Blas*, 1749 (p. 38). "Tom Jones was something of *a pickle*, and Peregrine of that ilk yet more so"—*Saturday Review*, vol. lx. p. 364. The New English and Century Dictionaries agree in connecting this with the older word *pickle*, an evil plight or predicament (in Tusser, 1573), as if it denoted one frequently in a "mess" or imbroglio, a metaphor apparently taken from the salting tub. The phrase "impudent and *pickel'd* youths" occurs in 1691 (N.E.D.), as if thoroughly

"corned" or saturated with brine (from Dutch *pekel*, brine), like a "seasoned villain," "an anointed scamp." Probably this connexion is only apparent and an afterthought, and the word is really identical with provincial Eng. *puckle*, an imp or goblin (A. Sax. *pucel*), a diminutive of *puck*, a goblin, and so "a little imp." Compare *pixy*, i.e. *picksy*, a *pucksy*. Professor Skeat further compares the Friesian *pökel*, a stunted creature, used also of a child (Icel. *puki*, an imp)—*Notes on Eng. Etymology*, p. 214. There are other very tempting analogies presented by *pökell*, *pikull*, a familiar name for the devil in Prussian, *pickuls* in old Prussian, Lith. *pyculas*, the devil (otherwise *pikullis* or *pakulls*, Grimm, *Teut. Myth.* 1014, 1538; *Pecollos*, god of the underworld—Tiele, *Hist. of Anct. Religions*, 185). These words are derived from the old Slavonic *pekl*, *peklo*, hell (Sloven. *pekel*, Lith. *péklà*), and these again from Old Ger. *pech*, hell, originally the "pitchy" place, Lat. *piceus*, pitchy; boiling pitch being a prominent factor in the place of torment; or possibly "as black as pitch." Compare Lith. *peklo*, O. H. Ger. *bëh*, Mod. Greek *pissa*, all meaning (1) pitch, (2) hell (Grimm, 805: Rodd, *Customs of Mod. Greece*, 119).[1]

XXXI. SUN AND SON.

It would never occur to any one except a professed philologist that these two words, which were formerly as identical in their spelling as

[1] Ralston compares Russ. *pech*, a stove (also to parch). —*Songs of the Russ. People*, 113.

at present they are in their sound, stand to each other in any conceivable relationship. Yet they are the offspring of a common root. As homophones indeed, when occurring in a context that was not clear, they have sometimes got confused by the printer. In an early issue of the *Speaker's Commentary* "son" was substituted for "sun" in a verse of St. Matthew, and probably passed unchallenged by many. "Then shall the righteous shine forth as the *son* in the Kingdom of their Father" (xiii. 43). The converse substitution is found in one of Mr. Lang's Essays: "Zeus was called by the Greeks the *sun* of Time (Krónos)"—*Custom and Myth*, ed. 1893, p. 57. Those keen-sighted genealogists who trace the pedigrees of words—much more interesting than those of lords and dukes—have discovered that *sun* and *son* are remote descendants of a common ancestor, if we only go far back enough. They ultimately approximate and coalesce in the one root SU.

"Son" is the present day representative of Ang. Saxon *sunu*, Gothic *sunus*, Sanskrit *sûnus*, all meaning the same thing. Outside the direct descent are the related words Lithuanian *sunùs*, Icel. *sunr*, *sonr*, Zend. *hūnu*, Greek *huŏs* and *huios* (ὗος, υἱός)—Curtius, i. 493 (cf. M. Müller, *Science of Thought*, p. 434). All these come from the root SU to beget or bring forth, a root which also yields *sow*, A. Sax. *sú*, O. H. Ger. *sû*, Lat. *sûs*, Greek *sûs*, also *hûs* (which appears in a feminine form as *huaina*, our "hyæna"), Zend. *hu*, a pig. The dominant idea is the prolificness of the animal, as Cicero remarks, "Nature has produced nothing more prolific than the sow" (*De Nat. Deorum*, ii.

64). Thus the *sow*, with her numerous litter, means the champion breeder. Another form of the same word is *swine*, A. Sax. *swín*, Gothic *swein* (Icel. *svín*), meaning originally a little sow or pig (Kluge); with which we may compare Icel. *sveinn*, a male child, a boy,[1] which we have adopted as "swain," a youth. We thus obtain the interesting equation *sow* : *son* :: *swine* : *swain* :: ὗς : υἱός. It would not be impossible therefore to give an English turn to the old pun, quoted by Macrobius, which he attributes to Augustus, "Better be Herod's *pig* (ὗς) than his *son* (υἱός)," for the former as a Jew he would spare, but the latter he had, unwittingly, caused to be slain in the slaughter of the Innocents in Syria.

Turning now to the luminary of day we recognize in *sun* (often spelt *sonne* formerly) A. Saxon *sunne*, Goth *sunno*, related to Icel. *sunna*, O. H. Ger. *sunna*, Mod. Ger. *sonne*, all from an Aryan type *sun*, derived from the same root that we had above, SU, to generate or engender. Pictet gives *suvana* and *sûnu* as Sanskrit words for the sun (*Origines Indo-Europ.* ii. 668) but these forms, I believe, are doubtful. Better established is *savitri*, the fertilizing or life-giving sun, from SU, to bring forth (M. Müller, *Hibbert Lectures*, 1878, p. 275). The sun was naturally regarded as the source of all fecundity upon earth, as the Zuñi Indians say "the sun is the father of all."

It thus appears that *son* and *sun* are respectively

[1] Prof. Skeat seems to have mistaken the etymology of *swain* from taking the secondary meaning of Icel. *sveinn* (servant) as the primary.

" the begotten " and " the begetter," *genitus* and *genitor*, being sprung from the one root SU to beget. One might imagine that George Herbert had divined the secret when he wrote of " The Sonne " :

> Let forraine nations of their language boast,
> What fine varietie each tongue affords ;
> I like our language, as our men and coast ;
> Who cannot dresse it well want wit, not words.
> How neatly do we give one onely name
> To parents' issue and the *Sunne's* bright starre !
> A *sonne* is light and fruit.

We may compare with this the play on words in Lyly's *Euphues*, 1579. On a lady " Pulling hir hat ouer hir head, why, quoth the gentleman, doth the *sunne* offend your eyes, yea, aunswered she, the *sonne* of your mother " (p. 281, ed. Arber). Passages from the literature of all countries can be brought together to show how obvious and natural this nomenclature of the life-giving orb of day is. With Dante the sun is " the father of all mortal life."—padre d'ogni mortal vita "—*Paradiso*, xxii. 116. A dictum of Aristotle's that " the sun and man together generate man " (*Phys.* ii. 2), as without the genial influence of the sun there is no production or ripening of fruit, was a favourite quotation of medieval writers.[1] " The sun hath a vivifying power," says Archbishop Leighton, " not only of plants and vegetables, but, if philosophers be right, *sol et homo generant hominem :* it hath a special influence in the generation of man " (Sermon on Isa. lx. 1, ab. 1680). · A hymn to Shamash,

[1] Compare Hyde, *Religio Veterum Persarum*, p. 397. G. H. Rendell, *The Emperor Julian*, pp. 84, 90.

the sun-god of the Assyrians, addresses him as follows :—

O Sun-god, thou that clothest the dead with life, delivered by thy hands . . .
Bidding the child and offspring come forth, light of the world,
Creator of all thy universe, the Sun-god art thou.
Sayce, *Hibbert Lectures*, 1887, p. 100.

Indeed the idea that " Hyperion's quickening fire " (Shakspere, *Timon*, iv. 3, 184) is the source of all generation, as we might expect, is recognized everywhere.

Reason teacheth that the fruitfull seades
Of all things living, through impression
Of the sunbeames in moyst complexion,
Doe life conceive and quickned are by kynd ;
So, after Nilus inundation
Infinite shapes of creatures men doe fynd,
Informed in the mud on which the sunne hath shynd ;

Great father he of generation
Is rightly cald, th' awthour of life and light.
Spenser, *Faerie Queene*, III. vi. 8, 9.
See, Sir, how as the Suns hot masculine flame
Begets strange creatures on Niles durty slime.
Donne, *Poems*, 1635, p. 184.
As the Sun with his male heat doth render
Nile's muddy slime fruitful, and apt t'engender,
And daily to produce new kind of creatures.
J. Howell, *The Vote, or a Palm-Royal*, 1641.

These passages, so curiously alike in their allusion, are fully borne out by the Ritual of the ancient Egyptians who assigned this very *rôle* of universal generator to their sun-god Ra. " His life-giving warmth produced and supported all existence. The sun, then, in the universe, was the general progenitor and father ; he was the cause of life, that had received his life from no one ; self-

existent, and therefore his own creator" (Lenormant, *Ancient History of the East*, i. 319). A hymn to the Aten or sun-disk says :—

> Thy rays cause women to be fruitful and men to beget,
> They quicken the child within the body of the mother ;
> The chick is in its egg, cheeping within its shell,
> Thou givest it breath therein that it may live.
> Wiedemann, *Religion of Ancient Egyptians*, p. 41.

In the Funeral Ritual (chap. xvii.) reference is made to the generative function of Ra, the sun-god, as the principle of life, in the same way that Sol was sometimes identified with Priapus, the god of productiveness (Schliemann, *Ilion*). In the Stele of Kuban Ramses is likened to "the Father Sun," and is said to "give life like the Sun" (*ti ânkh Râ ma*).—*Records of the Past*, N.S., v. 5, 7).

Another Solar Hymn from an Egyptian papyrus uses these words—"Glory to thee, who hast begotten all that exists . . . Lord of Generation, thou that givest the breath of life" (Mahaffy, *Prolegomena to Anct. Hist.*, p. 264).

The etymology of "Sun" as "the begetter," to whom all created beings are as "sons," may be copiously illustrated from our own poets, e.g. :—

> Thee, eye of heaven, this great soule envies not,
> By thy male force is all we have begot.
> Donne, *Progresse of the Soule*, ii. (1635).
> Thou [Sun], fair spouse of earth, that euerie yeare
> Gett'st such a numerous issue of thy bride.
> G. Fletcher, *Christ's Triumph after Death*, 6 (1610).

> The Sun . . . is admirable and effectual : for extension of heat ; every creature receives warmth from it. Therefore the philosopher calls it *principium generationis : generant hominem homo et sol.*—T. Adams, *Works*, iii. 158 (ab. 1620).

Mr. William Watson well unfolds the meaning of the word in his fine lines—

> O bright irresistible lord,
> We are fruit of earth's womb, each one,
> And fruit of thy loins, O Sun,
> Whence first was the seed outpoured.
> To thee as our Father we bow,
> Forbidden thy Father to see,
> Who is older and greater than thou, as thou
> Art greater and older than we.
>
> *Poems*, 1898, p. 212.

It is a common idea in folk-lore that women may be made mothers by the prolific action of the sun (W. Crooke, *Folklore of N. India*, i. 11).

XXXII. CONFINED, DELIVERED.

As an instance how words of diametrically opposite meaning may come to be used in the same signification we may take *delivered* and *confined* as predicated of a childing woman. *Delivered* is of obvious application in the sense of being set free or emancipated from a burden; probably every one does not remember that this verb is suppressed but understood in the customary newspaper announcement, "Mrs. X. of a son." *Confined* is quite synonymous, and *confinement* is an accouchement, the idea apparently being that the patient is temporarily a prisoner to her room and has lost her out-of-door freedom of action, being confined to her bed. She was said to get her freedom when she was churched.

The old English phrase was to be *bound*. The fifteenth century Bidding Prayer says, "Ye pray specially for alle wemen, that bene *bonden* with

chyld of thys parich" (*Robt. of Gloucester's Chron.*, ed. Hearne, p. 682), or in another version "*bun* with childer" (*Layfolks Mass Book*, E.E.T.S. p. 71), or according to a Sarum MS. [those] "in our Lady[s] byndes" that "she may vnbynde hem" (*id.* p. 324). Still older (ab. 1400) is the phrase "with birdyne bun." The Virgin who, it was currently believed, was herself exempted from the pains of maternity, would prove a true Lucina to those who sought her help.

Travailing women were also said to be "in the *bondes* or *bands* of our Lady."

XXXIII. A-DEAD.

Poets are sometimes betrayed into blunders by the will-o'-the-wisp of false analogy. Sir Edwin Arnold was guilty of coining the word *a-dead*, evidently arguing that if we say *a-live* we may equally well say *a-dead*.

> Lo! as ye lie asleep so must ye lie
> *A-dead.—The Light of Asia*, bk. iv. (p. 65, ed. 1902).

He probably had also in mind *a-loft*, *a-sleep*, "Poor Tom's *a-cold*," etc. But a-*live* stands for *on live* or *on life*, i.e., "in life," *a-sleep* for *on sleep* (e.g., A.V. Acts xiii. 36), *a-cold* for "in cold," a-*thirst* for "in thirst," etc. (so "twice *a day*"=in day). If he wished to be idiomatically correct the word he should have used would have been *a-death* "in death," which is actually used by the fourteenth century writer Shoreham in the phrase "a-lyve and *a-dethe*." "In dead" makes no proper sense.

The adverb *a-lone* (thus divided) is often supposed to range with the words given above. It is really *al-one*, i.e., "all one," quite single, altogether by oneself. "Wo be to him that is *alle one*."—*Gesta Romanorum*, ab. 1440, lxix. 262. The composition of the word seems to have been very soon forgotten, as Chaucer has "*al a-lone* his weye hathe he nome [took]."—*Legend of Good Women*, l. 1,777, i.e., "all all one," a pleonasm further exaggerated by Coleridge when he writes in *The Ancient Mariner*, with sixfold omneity—

> Alone, alone, all, all alone,
> Alone on a wide wide sea.—(iv. 3).

When the word was analysed as *a-lone*, it soon followed that "a-lone woman" was converted into "a *lone* woman," and *lone* became an independent adjective in the sense of solitary; and similarly "*alonely* soule" (Harrison, ab. 1622) would now be described as "a *lonely* soul" (see N.E.D. *s.vv.*). Just in the same way "a coal *a-live*" (in life) became "*alive* coal," and finally "a *live* coal" (as in Isaiah vi. 6).

XXXIV. CUCKOO LETTERS.

A CERTAIN number of words owe their present form or spelling to the fact that some intrusive letters, when once they have gained a footing in a word, are not content to share its possession with those which legitimately and rightfully belong to it, but, like cuckoos, proceed to thrust out the original tenants of the verbal nest, and usurp its exclusive possession.

(1) As an instance of this iniquitous proceeding, we take the Tudor word *gambaud*, a spring or bound, which came from the Old Fr. *gambade* (It. *gambata*), an active use of the legs, from *gamba*, a leg. "There use they to daunce, to *gambaud* and to rage."—A. Barclay, *Cytezen and Uplondyshman*, 1514, p. 30 (Percy Soc.). After a time the final syllable fortified itself by admitting an *l*, and became *gambauld* (Udal) or *gambald* without changing its pronunciation (as in *calm*, *walk*, *stalk*, pron. cāām, wauk, stauk). "A *gambalde*, saltus."—Levins, *Manipulus*, 1570, col. 15, l. 44. "The first sports the shephards shewed were full of such leaps and *gambolds*."—Sidney, *Arcadia*, 1590, lib. i. Eclog. 1. "Is not a comonty [comedy] a Christmas *gambold* or a tumbling trick."—*Taming of the Shrew*, *Induct.* ii. 140. Then the *l* asserted its right to be heard, and succeeded in supplanting altogether the *d* with which it was associated, leaving the word as *gambol*. Thus the genuine native *d* is lost and the alien *l* remains in possession.

(2) We recognize a similar unwarranted self-assertion of *l* in *chaldron*, *fault*, *assault*, as now pronounced, where once admitted on sufferance (for mistaken etymological reasons) into *chaudron* (Fr. *chaudron*), *faute* (O. Fr. *faute*), *assaute* (O. F. *assaut*), the latter being the customary pronunciations down to the eighteenth century. The *l* is equally an intruder in *balm* for Older Eng. *baum* (O. Fr. *bâme*, *basme*), in *could* for *coud* (*couthe*, A. Sax. *cúdhe*, for *cundhe*, as if *can-d* or *con-d*, Dut. *konde*), in *realm* for *ream*, pronounced *raim* (Old Fr. *reaume*), and in *calm* (sixteenth century

cawme) probably from Lat. and Gk. *cauma*, heat of the day. The *l* has no business in *slander* (Old Eng. *sclandre*), which should in strictness be *scander*, being derived from Old Fr. *escandre*, *escandle*, Lat. *scandalum*, "scandal."

(3) In *spider* the cuckoo's part seems to be played by the *d*, if, as seems probable, the oldest form of the word, as still in the dialects, was *spinner*. The letter *n* has a tendency to call in the aid of *d* as a fulcrum in pronunciation (e.g. Fr., *cendre*, from Lat. *ciner-*, *tendre* from Lat. *tener*); thus *spin-er* (Palsgrave, 1506) would become *spin-d-er* (cf. Dan. *spinder*, a spider), and then the *n* being extruded the long *i* would result, as in spīder [Prof. Skeat, however, analyses the Old Eng. *spilher* as *spin-ther* or *spin-ter*, the termination *-ter* denoting the agent, but surely this for a pure English word is very uncommon.

(4) Similarly *mite*, something very small, *mint* in the Isle of Wight, seems in some instances to be a contraction of *minute*. So *meddle* is from Old Fr. *mesdler* (as if *mezler*) standing for *mesler* (Lat. *misculare*); *medley* for *mesdlée* for *mêlée*; and *medlar* (correctly *medle*) for *mesdle* for *mesle* (Lat. *mespilum*). See Skeat, *Notes on Eng. Etymology*, 143). If *pony* had kept the *l* which properly belongs to it (*polney* which in Scotch became *powney*), Fr. *poulenet*, i.e. *poulain-et*, a little colt, we could recognize its kinship to *pullet*, *poult*, *poultry*, all being from Lat. *pullus*, a young animal.

(5) If the word had preserved its strain free from phonetic admixture instead of *powder* we should be saying *pulre* (*pul(l)er*). The Latin *pulver(em)* passed in the Old French through a

form *pulre, polre,* into *puldre, poldre,* the *d* being called in to make the pronunciation easier (as Lat. *solvere* became Fr. (*soldre*) *soudre,* and *molere* became *molre, moldre, moudre*). Then *d* succeeded in killing off the *l,* which it was introduced to strengthen, and *puldre* was levelled down to *poudre,* our *powder,* with the result that we hardly recognize *to powder* as the same word as *pulver*(*ize*).

(6) In words like Fr. *écrire, écu* (Old Fr. *escrire, escu*), the *e* got a footing in order to render the Latin *scribere, scutum* more pronounceable (as in Sp. *espiritu,* late Lat. *ispiritus* for *spiritus*), but, though the *s* being lost its *raison d'être* was gone, it still maintains its position in modern French.

(7) In *marten,* the name of an animal, the *n* was taken on as an adventitious support to the older form of the word which was *marter, martre* (Fr. *martre*), where the *r* itself had already been added to an original *mart* or *mard* (see Kluge *s.v. Marder*). In *marten* for *martern* the latest comer has thrust out the precedent *r* and holds the field.

(8) In our *moult* the intrusive *l* in the word as spelt and pronounced, prevents our recognition of the fact that it merely means the *mut-ation* or *mut-ing* of the birds' feathers: it stands for Old Eng. *mout,* from Lat. *mutare,* to change, here to change the plumage.

XXXV. HORSE.

If a connoisseur in horse-flesh were to remark that there was more of the *rouncey* than of the *courser* about Don Quixote's *horse Rosinante,* he

would hardly suspect that the four words italicized are all deflections from the one ancient Teutonic name of the quadruped. This typical form, postulated by the existing name of the animal in the various Teutonic languages, was *kurso*, "the runner," from the root *kurs*, seen in Latin *curr-ere* (Sansk. *kar*, to go, Curtius, i. 77), whence *curs-us*, a race, *curs-or*, a racer, and our "*courser*." The Old H. Ger. *horsc*, swift, is akin. On Teutonic ground the word took the form of *horsa*, A. Sax. *hors*, our mod. English "*horse*." But in Old German, instead of saying *hors*, they said *hros* (Old Sax. and Icelandic *hross*), whence the modern Ger. *ross*. From the latter forms came Fr. *rosse*, a sorry horse (also *roussin*), Span. *rocin*, and *rocinante*, a jade, which is the Don's *Rosinante*. Again the latter forms yielded a nasalized name for the beast in the Old French *roncin* (It. *ronzino*), Mid. Lat. *runcinus*), which adopted in Old English became *rouncy*, a hackney. The shipman in Chaucer's Prologue "rood up-on a *rouncy*, as he couthe" (l. 390.) *Car* (Lat. *carrus*), the swift vehicle which the horse draws, is ultimately of the same origin (Fick, *Wörterbuch*, p. 521).

XXXVI. JADE.

It would tax the ingenuity of the most skilful reader of riddles to answer the question why is a certain hard stone (*Jade*) like a worthless old horse (*Jade*)—what point have they in common that they should be called by the same name? *Jade* as a word for a "screw" or broken down horse is found in Chaucer—

Be blythe though thou ride up-on a *jade*.
Prologue to the Nonne Prestes Tale, l. 46.

Professor Skeat at one time thought the *jade* might be a hunter (connected with Dut. *jagen*, to hunt), which was a physical impossibility, and afterwards identified it with Icel. *jalda*, a mare. I believe it to have been one of the few Spanish words which got into English before 1500 (see Skeat, *Principles of Eng. Etymology*, 319), and that the original meaning was a broken-winded horse. The Scottish forms are *yad*, *yade*, and *yaud*. It is applied to a worthless woman in Wycherley's *Gentleman Dancing Master*, ab. 1660.

In Old Spanish *ijadear* or *yjadear* was "to pant as a horse does after running" (Minsheu, 1623), also *hijadear*, to pant in the flanks (*id.*), derived from *ijada*, the small ribs, the flank, mod. Span. *ijar*, the flank, which comes from the Latin *ilia*, the flank. Horace says of a broken-winded horse *ilia ducit* (*Epistolæ I*, i. 9), he heaves his flanks. The French equivalent is "*battre les flancs*, to pant hard for want of breath" (Cotgrave).

Their poor *jades*
Lob down their heads, dropping the hide and hips.
Shakespeare, *Hen. V.* iv. 2.

Don Quixote's Rozinante, no doubt, was said oftentimes *ijadear*, to be a broken-winded jade (as if *iliatus*, "*flanked*," i.e. short-winded).

But the same word *ijada* came to be applied by the Spaniards to a hard green stone in the phrase *piedra de ijada*, or "flank-stone," from a belief that it was a remedy for nephritic or kidney diseases (it was also called *lapis nephriticus*); hence

the later Spanish *jada, jade;* and Ital. "*iada,* a kind of green precious stone,"—Florio (1611).

Other synonymous names for it were *piedra de los reñones,* "kidney stone," *pietra del fiancho,* "*lenden-helfer*" (M. Müller, in Schliemann, *Ilios,* p. 449). A letter of Worm's, 1647, mentions jade as good for the calculus (F. Metcalfe, *The Englishman and the Scandinavian,* p. 234).

XXXVII. BAUSON.

ANOTHER word that has a curious history is *bauson,* which is used in some parts of England as a name for the badger. The name was given with reference to the white streak or "blaze" on its face which is a conspicuous feature, the badge which led to its being called "badger," just as Flemish *blaer,* a white spot, gave a name to the French *blaireau* (Scheler). This white band on its forehead was regarded by the ancient Akkadians as a crown, and they called the animal *sakh eni,* "the lord bear," as if "the crowned one" (*Trans. Soc. Bib. Arch.,* vi. 414). It is the same word as Fr. *balzan,* a white spot on the horse's foot; but *bausan* or *bausant* was also a pie-bald horse, diversified with black and white, like our "pie-bald," so called from its resemblance to a mag-*pie.* From a fancied resemblance to the pie-bald animal, the banner of the Knights Templars, which was half black, half white, was named *balza(n),* or *bauceant,* which afterwards by a folk-etymology was turned into *beauséant,* as if it meant the suitable or well-fitting. The oldest

form of the word in French seems to have been *baucant*, standing for *balcant*, and this M. Devic derives from the Arabic *balqa* which has the same meaning, "variegated with white and black"; e.g. *faras balqa*, a pie-bald horse. No doubt the Crusaders introduced the word from the East. The modern French *bausant* has still this meaning, and in Scotch a horse or cow that has a white spot on its forehead is called *bawsant*. Burns speaks of the "honest, sonsie, *baws'nt* face" of a tyke (*The Twa Dogs*, l. 31).

XXXVIII. LUCUS, GLADE, ETC.

An old gibe which has been quoted *ad nauseam* to throw ridicule on the ancient etymologers is their derivation of *lucus a non lucendo*, a grove or thicket, so called from its having no light, which worthily pairs off with their other effort *mons a non movendo*, mountain from its not moving. If the slight liberty be taken of omitting *non*, the former of these etymologies is perfectly correct. *Lucus* is really the same word as *lucus*, another form of *lux*, light, and originally denoted a clearance in a wood, a letting in of the light into the darkness of the thick forest, exactly corresponding to Fr. *clairière*, a glade, a "clearing"; our own *thwaite*, a "cutting" or clearing (from *thwitan*, to cut); *royd*, a "*ridding*" or clearing (frequent in place-names such as Holroyd); and *toft*, an empty or cleared space (from *Icel. tomt, tómr*, empty, Scot. *toom*). Festus tells us that there was an old Latin verb *sub-lucare* which meant to

prune the branches of trees and let in light (*lucem*) underneath ; a portion of a wood so treated became a *lucus*.[1] The following from Howell's *Familiar Letters*, 1655, forms a good illustration : "It is not improperly said that England of late is full of New Lights, her woods being cut down and so much destroyed in most places" (p. 468, ed. 1754, bk. iv. 16). The same idea lies at the bottom of *glade*, which is properly an opening to give light, or, as Bailey very well defines it, "a light passage made through a wood, a breaking in of the light." We may compare prov. Eng. *glat*, a gap or opening in a hedge (E.D.D.), Norweg. *glette*, a clearing in the clouds, Northampt. *glaud*, a gleam of sunshine between showers. *Glade* stands to Icel. *gladhr*, bright, shining, exactly as *lucus* does to *lucidus*. We may further compare *grove*, which etymologically means a *groove* or cutting, a lane cut or *graved* through trees (A. Sax. *gráf* from *grafan*, to cut.—Skeat). Similarly *heath* (A. Sax. *haídh*, Goth. *haithja*) is properly an open country = Sansk. *kaita*, a clearing (Ger. *lichtung*) from *kaita*, clear (= A.S. *hâdor*). So Fick (*Vergleichendes Wörterbuch*, 533), but he compares *lucus* with Sansk. *loka* (*lauka*), an open space, Lith. *lauka-s*, a field (*id.* 757), ? Lat. *locus*. The same is the meaning of our own *field* (A. Sax. *fel-d*), an open space, with which Curtius compares Lat. *pala-m*, in the open (i. 337). For the meaning we may compare *lawn*, formerly *laund*, originally a glade or open ground, Ger. *land* (perhaps ultimately identical with Celtic *lann* = Lat. *planus*).

[1] "He fell'd the forest letting in the sun"—Tennyson, *Coming of Arthur*, l. 60.

XXXIX. GLOVE, PALM.

It requires some faith to assent to the proposition that the *glove* and the *palm* of the hand which it covers, if we consider them philologically, are identically the same word altered in its travels. *Palm* from Latin *palma* (Greek *palamē*) is the outspread hand with its fingers apart. The palm tree was so called from its resemblance to the hand which Hesiod calls "the five-branched" (*pent-ozos*: Sanskrit *pancha-çâkha*, "the five-branched," the hand, compare Icel. *handar-tjalgr*, "hand-twigs" = fingers). From *palma* (through a by-form *plama*) came the Irish *lamh* (pronounced *lav*), with the usual loss of the initial *p* (Rhys, *Welsh Philology*, 426), meaning the hand, and *lamhas*, glove; compare Yorks. and Scot. *loof*,[1] the open hand or palm (Portg. *luva*, a glove), Goth. *lofa*, the palm. From this latter, with the common prefix *ga-*, seems to have come (**ga-lofa*), A. Sax. *glóf*, what clothes the hand, a *glove*. The French word for the same thing, *gant* (our *gaunt-let*) was formed in the same way, being from *g-want*, It. *guanto*, Goth. *ga-windan*, to wind round, envelope, Ger. *gewand*, dress. Compare Dan. *vante*, glove, L. Lat. *wantus*, Picardian *vuan* (in Cotgrave); Ger. *wat*, dress (? for *want*). Thus *gant* is that which envelopes the hand (*involucrum*). One has often to *fumble* much to get the *palm* into the *glove*; *fumble* standing for *fummel* is etymologically to use the palm, to handle, from A. Sax. *folm*, the palm, which is the exact representative of Lat. *palma*. In Icelandic *fálma* is to feel with the hand.

[1] Also spelt *love*, *loove*, in old English. "A *lufe* of ye hande, palma, vola."—*Cath. Anglicum.*

The conjuror's trick of *palming* a coin, or concealing it in the palm or hollow of the hand, which gives us our common phrase "to palm off" for substituting by fraud something of inferior value, may find mention here for the parallel meaning of *to foist*, a word which long defied the solvents of the etymologists. It came to us from the Dutch *vuisten*, to conceal a die in one's hand, literally "to *fist*," from *vuist*, the fist (see N.E.D.).

The same meaning belongs to French *voler*, to steal, which has often been confused with *voler* (Lat. *volare*) to fly. It is really from "*vole*, the palme or hollownesse of an halfe-open hand" (Cotgrave), Lat. *vola*, the palm or hollow of the hand. Hence also the old term at cards used by Swift, *vole*, to make a deal which takes all the tricks. Of the same origin, I am strongly inclined to believe, is Fr. *embler*, to steal or pilfer, which is from the Latin *in-volare*, to rob, generally considered to be a derivative of *volare*, to fly, as if the meaning were to fly or pounce upon.

The true origin may more probably be found in It. *vola*, "the palm or hollowness of the hand" (Florio), Latin *vola* of the same meaning. Thus *in-volare* would be to hide in one's palm, and Lat. *involator*, a thief, would be the counterpart of *palmer*, a coin-stealer (*Slang Dict.*).

This explanation of *involare* I find already given in the Medieval *Catholicon* which renders it "*in volâ* aliquid continere, a *volâ* quod est media pars manus." See Way, *Promptorium Parvulorum*, *s.v.* "Grypyn̄, *involo*." Servius already has "*vola* . . . media manus, unde et *involare* dicimus."

XL. SEWER.

Sewer, a drain, might naturally be regarded as an instrumental substantive formed from the old verb *sew*, to dry up or drain off superfluous water. Worledge, *Dictionarium Rusticum*, 1681, says that "to *sew* a pond is to empty or drain it, to set it dry." But it has quite a different origin. It is the Old French *seuwière* or *esewière*, a channel, conduit or water-course, to be analysed as *es-sewiere* or *es-evier*, an outlet for water, compounded of *es* = Lat. *ex*, and old Fr. *ewier* (also *aiguiere*), a water-vessel, our "ewer," from Lat. *aquaria*, like *eau*, Old Fr. *eave*, *éve*, or *aiwe*, from Lat. *aqua*, water. In the Liège dialect *saiweu*, a water-drain, is from *saiwé*, to discharge water. Thus *sewer* is literally an *ex-ewer*, Lat. *ex-aquaria*, a pourer out of water, like *égout*, sewer, from *ex* and *gutta*, a pourer out of drops. Cotgrave gives *esseuoüere*, a common sink or sewer, also *eauier*, a gutter for the voiding of foul water, and *ayguer*, a Languedoc word for a gutter, sink, or sewer, from *aygue*, water. This account of the word given in my *Folk-etymology*, 1882, p. 355, has been approved and adopted by Prof. Skeat in his *Etymological Dictionary*, p. 827. We may further compare the Mexican Spanish *desague*, a draining (E. B. Tylor, *Anahuac*, p. 336), i.e. *dis-aquaria*; and South American *azequia* or sewer (E. G. Squier, *Peru*, p. 45). With *s-ewer* compare *s-aunter* = *ex-adventurare* and *s-ore* (*sorrel*-coloured), Fr. *saur* = *ex-aureus*. Professor Skeat proposes also to derive *eagre*, a bore or tidal wave (Old Eng. *akyr*) from Old Fr. *aiguere*, a water-

flood, also *aquaire*, from Lat. *aquaria* (*Notes on English Etymology*, p. 80). Sir F. Palgrave thought it might have been *eau-guerre*, water-war! (*Normans and Eng.*, i. 323). The opposite of *es-ew*, to let the water out, would be *en-ew* or *en-eaw*, which was actually used in falconry as a term (not for letting water in) but turning or driving a bird into the water (*en eau*). "To *eneawe* the springing fowle" occurs in Turbervile, *Commendation of Hawking*, and it is used by Drayton, Nash and others.

The verb *sew*, to drain, with which *sewer* is not connected, is for *assue*, Fr. *assuyer*, from *ex-sucare*, to let liquid out.

XLI. SEALED EYES.

EYES firmly closed against the light are in a common phrase said to be *sealed*, and the idea probably which it suggests to most readers is the incongruous one of their being closed or fastened up as a letter is by a wafer or by sealing wax impressed upon it, obsignated. Thus Carlyle: "How much crueller to find the strong soul with its eyes still *sealed*—its eyes extinct, so that it sees not" (*Chartism*, 1840).

Mine eyes being *seal'd*, how would I mount above.
Quarles, *Emblems*, iv. 2.

Seal not thy eyes up from the poor.
H. Vaughan, *Silex Scintillans*, 1650.

In time of service *seal up* both thine eies.
G. Herbert, *The Church-Porch*.

The spirit climbs and hath its eyes *unsealed*.
Lowell, *On Death of a Friend's Child*.

The mistake would be obviated if its older and more correct spelling of *seel* were retained, which was the technical term used in falconry for passing a thread through the eyelids of a hawk in order to render her more tractable by producing a temporary blindness. It is derived from Fr. *siller*, in older French *ciller* " to *seele* or sow up the eie-lids." (Cotgrave), *cil*, from *cilium*, being the eye-lid. Ital. *cigliare*, " to *seele* a bird's eyes " (Florio).

> The wise gods *seal* our eyes.
> *Antony and Cleop.* iii. 11.
> To *seel* her father's eyes up close as oak.
> *Othello*, iii. 3.
> Sleep *sieles* his eyes up with a gloomy cloud.
> J. Sylvester, *Du Bartas*, 1621, p. 318.
> Thine eyes unhooded and *unsealed*.
> Trench, *The Falcon*.

The Boke of St. Albans, 1486, directs the falconer to " take with hym needel and threde to *ensile* the hawkes," A., ii. b.

The word, accordingly, is quite distinct from *seal* = *sigillare*, and akin to " super-*cil*-ious," elevating the eye-brows (Lat. *super-cilia*, the brows " over the eye-lids ") in haughty surprise.

XLII. MALUS.

All our abstract words, it is well known, are found to have a concrete picture at the back of them if we can only get at their source. The Latin *malus* which has given us so many words expressive of evil (malice, malign, malefactor, etc.), Fr. *mal*, reveals an origin sufficiently tangible when it is recognized as near of kin to Greek *mĕlas*, black, and *mŏlun-ō*, to spot, to the Sanskrit

mala-s dirty, and *mala-m*, dirt, all from a root, *mal*, to soil. Physical readily becomes a symbol of moral uncleanness. We speak of "a *dirty* action," "*filthy* conduct," "a *black* record," "*unclean* living." "The remembrance of my *blacke* works"—Greene, *Groatsworth of Wit*, 1617, p. 33. Near akin to *malus* are our "mole," a dark spot (A. Sax. *mál*, Goth. *mail*, a spot), and Irish *maile*, evil, Cornish *malan*, the evil one, the devil (Curtius, i. 462); Armenian *mel*, sin; Lett., *melu*, to err (see Darbishire, *Reliq. Philologicae*, 236). In all languages the ideas of blackness, darkness, and dirt, are associated with those of badness and wickedness.

"He is black," said the Romans (hic *niger* est) "beware of him" (Hor., *Sat.* I. iv. 85). In Icelandic *saurr* is mud, dirt, and *saur-lifi*, unclean life, is fornication. In Old Eng. *bawdy* is filthy ("clothes all *bawdy* of grease"—Malory, *K. Arthur*, i. 239, ed. Wright), in modern Eng. it is lascivious, indecent; just as *smut*, *smutty* are used of indecent language, and Old Eng. *gore*, sin, is A. Sax. *gór*, filth. So *sordid* (Lat. *sordidus*) morally mean and vile, is from *sordes*, material filth, and Lat. *lividus* = (1) dark, discoloured, (2) malicious. In the same way "cad," a low vile fellow, seems to be the same as seventeenth century Eng. *cad*, an evil spirit, Mid-Eng. *cwêd*, bad, old Eng. *qued*, evil, the Devil[1] (A. Sax. *cwead*, filth, dung), Dut. *kwaad*, wicked, all cognate with O. H. Ger. *quât*, Mod. Ger. *kot*, dirt, dung. Compare Irish *cac*, meaning (1) dung, (2) evil, which illus-

[1] Hii bytoke the *qued* her soule.—Robert of Gloucester, *Chron.* 314. (They delivered their soul to the devil).

trates Greek *kakŏs*, bad, originally excrementitious ; and Danish *skarn*, a scoundrel, akin to Icel. *skarn*, dung. Similarly, "dung of sunne (sin)" in *Ancren Riwle*, p. 142; "*hordom* that is alre *horene hore*" ("whoredom that is the filth of all filth").—*Old Eng. Homilies*, 2nd ser., p. 49: A. Sax. *horh*, filth, whence Old Eng. *hor*, sin, corruption, lewdness. Old Eng. *mix*, a scoundrel (in *William of Palerne*, l. 125) is from A. Sax. *meox*, a dunghill or "mixen."

It is interesting to note that the aborigines of S. Africa similarly conceive sin in terms of corporal impurity. The Basutos say of a wicked man that his "heart is black and dirty," and the Zulus say to one who has done wrong, "You have dirt," "You are dirty" (see L. R. Farnell, *Evolution of Religion*, p. 112), which is exactly the primitive meaning of *malus*.

Further, from *mal-cula* (*malocula*), a little fleck of dirt (Lewis and Short), came Lat. *macula*, a spot, seen in *im-maculate*, unspotted, whence also *mackerel*, O. Fr. *makerel*, the spotted fish. From *macula*, used in the sense of mesh, came Fr. *maille*, a link or ring, and our "coat-of-*mail*."

XLIII. "GUNNER."

SLANG being the outcome of the mother-wit of the common folk and vulgar often uses terms which seem silly and irrational to the educated, but are picturesque and sensible enough if one can only place oneself at the right point of view, that of the inventor. For instance, those who have

a close acquaintance with the navvies are aware that one of their number who has had the misfortune to lose an eye is invariably nick-named "gunner." One who had done mission work among them for years in mentioning the fact thought it an inexplicable abuse of language. I was able to point out to my informant that this use of the word obviously originated in the one-eyed appearance of a person taking aim with a gun who naturally closes the eye not in use. The gunner is for the nonce a person with only one eye. I subsequently noted this passage in Sir Thomas Herbert's *Travels*, 1665: "The Arimaspi, from wincking when they shoot, are said to be *monoculi* [one-eyed]," p. 21.

If a poor fellow has the misfortune to lose an eye he gains the name of "Gunner."—D. L. Barrett, *Life and Work among the Navvies*, p. 49.

XLIV. THE SOFTER SEX.

THIS phrase for woman-kind might be thought to have an essentially modern ring about it. Woman, says Pope, is only "a softer man." "Women," writes a seventeenth century divine, Dr. Featley, "take their name in Latin from tenderness or softness, because they are usually of a softer temper than men." [1] He is referring to Varro's derivation of *mulier*, a woman, from *mollior*, softer, which might seem to be one of the worthless guesses ventured by the Latin grammarian, if we did not find it adopted in recent times by the learned etymologist Curtius, who

[1] Southey, *The Doctor*, p. 558.

asserts that *mulier* may be identified with *mollior*, the comparative of *mollis*, as it was by Isidore (*Greek Etymology*, i. 406); just as in Greek women were called *thêluterai*, the tenderer or softer beings. "The man is called *vir* in the Latin, because there is greater strength [*vires*] in him than in the woman . . . whereas the woman, on the other side, by Varro's interpretation, is called *mulier*, *quasi mollior*, of niceness and tenderness, one letter being changed, another taken away."—Bp. John King, *On Jonah*, 1589 (p. 80, ed. Grosart). Langland uses moillere for woman—"Man and hus make and *moillereis* issue" (*Vis. of P. Plowman*, xix. 236), the Old French *moillere*, *mouillier*, from which he took it, being no doubt associated with *mouiller*, to soften. The soothsayer in Shakspere's *Cymbeline* advances a different interpretation—

> The piece of tender air, thy virtuous daughter,
> Which we call "*mollis aer*"; and "*mollis aer*"
> We term it "*mulier*"—Act v. sc. 2;

but not altogether new, as it occurs previously in Caxton's *Game of Chess*, p. 123 (ed. Axon).

The word for *femina* (which is to be explained as "faith-less," being compounded of *fe*, faith, and *minus*, less, if the *Malleus Maleficarum*, 1520, p. 65, is to be believed) in the vernacular has afforded easy matter for a paronomasia to those willing to take advantage of it. One of the first to make this banal jest is John Heywood in his Proverbs, 1546:

> Marrying, marring. And what married I than?
> A *woman*. As who say, *woe to the man*."
> (p. 143, ed. Sharman).

Lyly in his *Euphues*, 1579, gave it further currency: "I had thought *woemen* had bene as we men—that is, true, faithfull, zealous, constant; but I perceive they be rather *woe* unto *men*, by their falsehood, gelousie, and inconstancye" (p. 99, ed. Arber). Many succeeding writers harp on the same obvious string. Sir Thomas Urquhart in an epigram remarks—

> Take *man* from *woman*, all that she can show,
> Of her own proper, is nought else but *wo*;

and thus Gascoyne, 1576—

> What be they? Women? Masking in men's weedes?
> They be so sure euen *Wo* to *men* indede.
> *The Steele Glas*, p. 83 (ed. Arber).
> Thus *women*, *woe* of *men*, though wooed by men
> Still add new matter to my plaintife pen.
> *Tom Tel-Troth's Message*, 1593, l. 660.

A *woman*, as she brought *woe* to *man*, so she brought forth a weal to man.—T. Adams, *The Fatal Banquet* (ab. 1620, *Works*, i. 160).

Look at the very name—*woman*, evidently meaning either *man's woe*—or abbreviated from *woe* to *man*, because by woman was woe brought into the world.—Southey, *The Doctor*, p. 558.

It is curious to find a similar play on words among Roman *ritornelli*:—

> Quando che scrissi *donna* scrissi *danno*.
> When I wrote *woman* I wrote also *woe-man*.
> W. W. Story, *Roba di Roma*, p. 26.

XLV. SOT.

Sot, a word of old standing, is still of contested etymology. Now used always for one who has stupefied himself with drink, a confirmed drunkard,

it was once used for any one who was dull or foolish. *Sotlîce*, in the sense of foolishly, occurs in the *Saxon Chronicle*, *s.a.* 1137 (Ettmüller). In the old English poem of *The Owl and the Nightingale* (1244) it is used for a fool—

> Lat *sottes* chide, and vorth thu go.—l. 297.
> An sum *sot* mon hit tihth thar-to.—l. 1433.

The ancient proverb of a fool's bolt being soon shot is given by King Alfred as—

> *Sottis* bold is sone iscoten
> (in Kemble, *Salomon and Saturnus*, p. 241).
> And as for the wyttles [witless], as who saythe the *sott*,
> The naturall foole calde or th' ydeot.
> J. Heywood, *Dialogue of Wit and Folly*, p. 2.
> (Percy Soc. ed.).
> What helpyth wytt of the sowle in the *sott* . . .
> Nay! Somer ys a *sot*! foole for a kyng.'
> *Id.* p. 21.
> Hebes, dwaes [dullard] vel *sott*.—Wright, *Vocabularies from Xth to XVth Centuries*, p. 53.

The word is believed to have been borrowed from the Old French *sot* which is used in the same sense. Cotgrave has *asoter*, to besot; and *asoti*, infatuated, occurs in the Norman French *Vie de St. Auban*, l. 1490 (ed. Atkinson). Hence the Old English *asote* or *assot*. "Merlin was *assotted*," *Mort. Dart.* iv. 1. "I wene thou bee *assott*," Spenser, *Shepherd's Calendar*, *March*, l. 25. The following from Stubbe's *Anatomy of Abuses* (1583) illustrates well the transition to the modern meaning—"See how drunkennesse *assotteth* a man" (p. 110, N.E.D.).

The Old French *sot* is from the Low Latin *sotus*, e.g. Irish *oinmid*, an oaf, is glossed *sotus* (W.

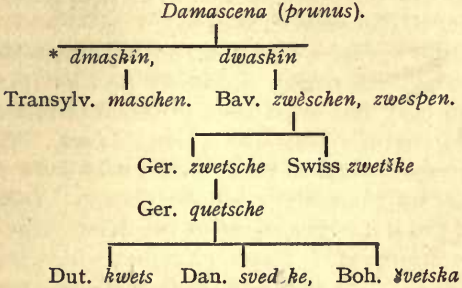
Stokes, *Irish Glosses*, p. 77). This *sotus*, I have no doubt, is an aphetized form of *asotus* used by Cicero for a profligate or debauchee (*Fin.* ii. 7, 22), which is itself borrowed from the Greek *asôtos* (ἄσωτος, un-saving, un-sparing), used for a scatterling or spendthrift, then a profligate. Aristotle defines the special vice of the *asôtos* to be the wasting of his substance (*Nic. Eth.* iv. 1, 5; see Sir A. Grant, *in loco*). And with perfect accuracy the prodigal who wasted his substance "riotously" (*asôtôs*, ἀσώτως, St. Luke xv. 13) is called *asôtos* in Church Greek.

The transition of meaning from wasteful profligacy to foolishness requires no explanation. In German it takes on the innuendo of indecency, in the form *zote* (compare Fr. *sottise*, indecency, *sotie*, a wanton farce). In Spanish and Portuguese *zote* is a booby or blockhead (Fr. *sot*), a meaning which also is preserved in the English dialects; e.g. in the Isle of Wight "goo on wi' ye, ye girt *zote*"—"Maxwell Grey," *The Reproach of Annesley*, i. 162 (1889). In the *Promptorium Parvulorum* (ab. 1440) we find "Amsote [? for Assote], or a fole, stolidus, baburius."

XLVI. DAMSON, KWETS.

THESE two words do not seem to have much in common, though they are both names for the Damascene plum which the Crusaders introduced from Damascus, the one in English, the other in Dutch. Yet Kluge, the safest of etymologists, has made it probable that they are merely variants

of the same original. Its pedigree may be set out as follows :—



Thus *kwets* (for *twets*, *dwesch*) represents *d.m.s.c.*, the skeleton of *damasc(ene)*, now spelt *damson*. From the same source comes It. *amascino*, Portg. *ameixa*, which have lost the initial *d*.

XLVII. SET, SUIT, SECT, SEPT.

A *set* of chessmen, a *suit* of clothes, a *suite* of rooms, a *sect* of Christians, and a *sept* of Irish warriors, form a curious ringing of changes on one and the same vocable, Latin *secta*, the idea common to all being that of a series of things mutually connected which follow one another in due order, a sequence or succession. (1) *Secta*, from *secuta* (*sequor*, to follow), meant originally a band, party or school which followed the one leader. Hence a number of Christians pledged to the opinions of some particular teacher, "I am of Paul," etc. (1 Cor. i. 12). But it formerly was applied to any homogeneous body

of persons without any reference to religion. Thus Langland referring to the poor as a class says, "in that *secte* our Sauyour sauede al mankynde" (*Vision of P. Plowman*, C. xvii. 99).

The word having a deceptive resemblance to Lat. *sectus* as if *secta* (*pars*), a cut off portion (from *secare*, to cut), has often been understood in that particular sense. Thus the *Church Times*, "The term is only applied to those bodies who have *cut themselves off* from the Catholic Church" (1893, p. 1176); as if it were equivalent to *schism*," rent"; and Mr. Spurgeon, "Those churches which hold the Head . . . are *sections* or *sects* of the one great Church" (*The Christian*, newspaper), 1886, p. 11.

By another blunder *sect* was sometimes assumed to be the singular of the plural-sounding word *sex* (Lat. *sexus*) as if *sects*; e.g. "So is all her *sect*"—2 Hen. IV. ii., 4, 41.

> A nunnery where none but their own *sect*
> Must enter in; men generally barr'd.
> Marlowe, *Jew of Malta*, Act. i.
>
> A ondeniable *sect* is womankind.—M. Gray, *Reproach of Annesley*, p. 301.
>
> A lady don't mind taking her bonnet off . . . before one of her own *sect*.—Mayhew, *London Labour and London Poor*, iii. 214.
>
> Those nasty creatures are a scandal to our *sect*.—Fielding, *Joseph Andrews*, bk. iv. ch. 4.

(2) *Set* an orderly sequence or connected series (of pearls, tea things, etc.) is Old Fr. *seute*, Ital. *setta*, a "*sect*, a faction or companie of one opinion" (Florio), from the Med. Lat. *secta*, used in the same sense of associated objects, cups, etc. "As sure a card as ever won the *set*."—*Titus Andronicus*, iv. 1, 100.

The same kinde and *sute* [—regular recurrence] of years and weathers comes about againe.—Bacon, *Essays*, 1625, p. 571 (ed. Arber).

Similarly *set* when used of a social or political party, as "the smart *set*," was formerly spelt *sect*, as in the following which refers to a crowd of beggars—

> The mysery of suche a wretched *sect*.
> *The Hye Way to the Spytal House*, p. 276.

So Prior mentions "the *sect* that read and comment upon news" (*The Chameleon*), and Tennyson has "O wretched *set* of sparrows" (*Geraint and Enid*, l. 278), and again—

> I was there
> From college . . . with others of our set.
> *Princess, prol.* l. 8.

(3) A *suit* of clothes, cards, etc., is of course the French *suite*, from L. *secta*; and a *suit* at law (Old Scot. *sete*) is a following up, or pro-*secut*-ion, of legal proceedings. When Langland says to the Saviour "in oure *secte* thou deydest" (*Vision of P. Plowman*, C. viii. 130), i.e. in our race or common humanity, Text B has "in oure *sute*." To *suit*, to become, fit, correspond or agree together, I believe to be a conflation of the above with the Old Eng. *sit*, very commonly used in that sense (Fr. *seoir*); "It *sytteth*, it becometh, *il siet*"—Palsgrave. Thus "*Onsyttynge*" (unsitting) on-semely [unbecoming]"—*Prompt. Parv.* 1440.

(4) A *suite* of rooms, i.e. a sequence, and a *suite*, a following of attendants (*sequela*), is an adoption of the French word.

(5) *Sept*, a clan, especially of Irishmen (in

Holinshed, and *Spenser*, Globe ed. p. 624) is a curiously altered spelling of *Sect*, the followers of a chieftain.

XLVIII. THE ASK.

A POPULAR name for the newt among the North Country folk is *ask*, which is also found in Old English (N.E.D.). It stands for *adsk* or *adhsk*, contracted from the Old Eng. *ādhexe*, which finds its explanation in its German equivalents, O. H. Ger. *egidehsa*, M. H. Ger. *egedehse*, Mod. Ger. *eidechse* (contracted in the dialects, just as in English, to *eges*, *eckes*, N.E.D.). The newt, on account of its uncanny shape like a miniature crocodile, is very generally regarded as an injurious or venomous creature. In Ireland it is called a "man-eater," and is supposed to slip down the throat of the unwary. In Shropshire it is known as *arriman*, in which Miss Burne, with too venturous imagination, would like to recognize the Zoroastrian Ahriman, or spirit of evil. Kluge analyses A. Sax. *ā-thexe* or *ā-dhexe*, O. H. G. *egi-dehsa*, as compounded of *ā*, *ege* (Goth. *agis*), "awe," and *thexe*, *dhexe*, "maker" (from the Aryan root *teks*, to construct, seen in *archi-tect*). Thus *ask* is the "awe-tect," or "fear-maker," that which inspires dread, which shows that our earliest ancestors' conception of the beastie was the same as that of our country folk still.

The latter part of the compound, *dhexe*, is identical with Ger. *dachs*, a badger (familiar to us from our *dachs-hund*), L. Latin *taxus* (It. *tasso*), the

little builder, so called from its constructive powers.

It is noticeable that Cotgrave gives "*tassot*, a newt or *ask*." And substantially the same is Ger. *deichsel*, O. H. G. *dehsala*, an axe, a "hewer," which seems akin to our "adze," O. Eng. *adesa* (*? adehsa, adechsa*).

In older English *dasse* was a badger. In Caxton's *Reynard the Fox*, 1481, the fourth chapter tells "How grymbart the *dasse* the foxes susters sone spack for Reynart" (p. 7, ed. Arber).

XLIX. WAIST, LUNGS, ETC.

WAIST is a word which has proved a hard nut to the philological nut-crackers. Mr. Wedgwood, apparently having the figure of the modern belle in his thoughts, would identify it with the Welsh *gwasg*, "the squeezed in part" (from *gwasgu*, to squeeze). Professor Skeat (after Mahn), taking rather the portly alderman for his model, thinks it means the waxed or grown part, "where the size of a man is developed," from a hypothetical A. Sax. *wæst*, akin to *wæstm*, growth. If the word had only been *woost*, or something similar, it might have claimed cousinship with Ger. *wanst*, the paunch, and Greek *gastêr* ("gastric"), and Latin (*g*)*venter*, the belly, but being *waist*, or in older English *wast*, we must look elsewhere. In the *Promptorium Parvulorum* (1440) we find the entries, "Myddyl of the *waste* of mannys body, *vastitas*," and "*Waste* of a mannys myddyl, *vastitas*," which argue a medieval belief that the word was a special use of the ordinary word *waste*,

Lat. *vastus*, in the sense of empty, unoccupied (not vast, enormous, as Professor Skeat would prefer).[1] The fleshy part which lies beneath the firm bony structure of the upper part of the trunk is in many instances called the soft, weak, or hollow part, the part devoid of bones, what Cotgrave calls "*faux du corps*, the *waste* or middle," which is explained by the words following, "*le faux d'un harnois*, the part thereof [of armour] that's next unto the tasses [thigh-pieces]; called so because it is the weakest or made the slightest." An exact parallel is the Greek *kĕnĕôn* (κενεών), the empty or hollow part which lies beneath the *stethos* (στῆθος, the firm part, the chest, akin to στάθερος, firm), the flank, derived from *kênŏs* (κενός) empty. Another word in Greek for the soft flank is *lagôn* (λαγών), from the root *lag*, slack, λαγ-αρος, slack, thin (Curtius, i. 224). Also *lapara* (λαπάρα), the flank, from *laparós*, soft, loose. Indeed, our own "flank" (Old Fr. *flanc*, Norm. Fr. *flaunc*, *Vie de St. Auban*, l. 1,612) is only the flaccid part, a nasalized form of Lat. *flaccus*, soft, weak (Prov. Eng. *flack*); in Devon it is "*the lank*," from *lank*, slender, thin, Dutch *lank*, the flank, a soft boneless part. A West Country word for the same is *leer*, the hollow under the ribs, from *leer*, empty (in Somerset *leary*, the empty part, the flank), exact counterparts of the Greek *kĕnĕôn*. In Swedish it is *vek*, the weak part, in German, *weichen*.[2] The

[1] Low Lat, *vastitas*, waist, is not in Du Cange. Perhaps there was some confusion between *gaster*, belly, and *gaster*, *gastare* for *vastare*.

[2] Compare M. H. Ger., *krinke*, waist, from *kranc*, weak.

Promptorium Parvulorum (1440) has "*leske* or flank" (Scot. *lisk*), which is the *lask*, *lax*, or soft part. Wedgwood compares Bohemian *slabina*, flank, from *slaby*, soft, weak. Still another parallel, this time in the Semitic family of language, is the Hebrew *beten*, the belly, derived from *bâtan*, to be empty or hollow. When Abner smote Asahel under the fifth rib (2 Sam. ii. 23) it was for this reason, "sub quâ nihil est osseum, sed venter mollis," as Cornelius a Lapide notes. This empty part of the body in contrast with the bony framework above it, might readily come to be called the unoccupied or *waste* part, Low Lat. *vastitas*. There was therefore more etymological meaning than he was aware of in Falstaff's pun, "Indeed, I am in the *waist* two yards about; but I am now about no *waste;* I am about thrift" (*Merry Wives of Windsor*, i. 3, 46).

As another instance how the word-makers in different languages fix upon the same conspicuous attribute of an object in devising a name for it, we may take the words used for the lungs. A. Sax. *lungen*, Ger. *lunge*, Dut. *long*, are so nominated with reference to the lightness of the "spongy lungs," from the Old Teutonic root *ling*, to be light (Kluge), Sansk. *laghu*, light, just as the synonymous Russian *legkoe* is from *legkij*, light. Similarly "the *lights*," as we call them in English, are in Portuguese *leves*, from Lat. *levis*, and Spanish *livianos*, "the lights of any creature because they are light" (Stevens, *Span. Dict.*, 1706), from *liviano*, light; and Provençal *levada*, is of the same origin. In Celtic we find Irish *scamhan*, lungs, Cornish *scevens*, Breton *skevent*,

from *scaff*, light; Welsh *ysgafaint*, the light organs, the lungs. The Irish say, "his lights and heavies" (*scoim agus tromma*) for his lungs and liver, which show the correlative use of the word, exactly as in Hebrew the liver is called *kâbed*, "the heavy," from *kâbad*, to be heavy; Arab. *kibd*, the liver.

L. FOUR.

THE curious ramifications of the one Aryan word which expresses "four" may be exhibited in the manner following:—

Aryan *kwatwar* "four."

- Lat. *quatuor*,
  - L. *quartus*, Fr. *quarte* . — "quarter", quarter, quartern, quarto
  - L. *quaternus*, O. Fr. *quair* — quire
  - L. *quadrus* . . . — quadrant, quad, quadrille, quadroon
  - L. *ex-quadrare*, O. Fr. *esquarré* . . . . . — squadron, squad, square
  - *quadrare*, O. Fr. *quarriere* — quarry
  - " *quarrel* — quarrel [1], carrel [2]
  - cater(-eap).
- Gk. *tĕssarĕs*
  - L. (*tesserula*) *tessella* (a square tile) . . . — tesselated
  - A. Sax. *tesul*, *tasul*, a square die, a square fastening. . . . . — tassel
  - *Aeol. pessurĕs*, Lat. *petoritum*, "four-wheeler," a chariot.
- Goth. *fidwor*, A. Sax. *feówer* (Ger. *vier*.) . . . . . — four

[1] A square of glass.
[2] A square closet for study.

Aryan **qetur-ta*, **ktrû-ta* (squared) yields O. H. G. **hrûta*, **rûta*, Ger. *raute*, a square.

From *tessares* also comes Lat. *tessera*, a four-square die, from which was borrowed (I suggest) the Arabic *zār* (for *tsar*), a die. This with the article *al* became *al-zar* or *az-zar*, Ital. *lazara* and *azzardo*, Fr. *hasard*, a game of dice, a game of chance, whence our "hazard."

LI. WORDS WHICH FEIGN RELATIONSHIP

THERE are a considerable number of words in English, often found in pairs, which closely resemble each other both in form and meaning, and are universally taken to be related, yet, on being strictly examined, they are found to be radically distinct and totally unconnected. It does not require much research to discover that *pen* and *pencil*, *litany* and *liturgy*, *lectern* and *lectionary*, however intimately associated the things be which they denote, have nothing in common but their superficial resemblance.

(1) *Pen*, from Lat. *penna*, a feather (like Fr. *plume*, Ger. *feder*) is no relation to *pencil*, originally a painter's brush, from Lat. *penecillus*, a little tail (*penis*) which it resembled.

(2) *Litany*, from Greek *litaneia*, a prayer, is quite distinct from *liturgy*, which is from the Greek *leit-ourgia*, public service, or literally "laity-work"—as it ought to be, not that of the priest only.

(3) *Lectern*, the desk from which the church

lessons are read, which would be more properly spelt *lectren* or *lectrun*, as it once was, is from the Greek *lektron*, a couch, as being that on which the book lies (just as *ledger* (lier) ,that which lies open, was formerly called a *coucher*), whereas *lectionary*, the list of *lessons* or *lections* read there by the *lector*, is from Lat. *lectio*, a reading.

We take again *river* and *rivulet*, *isle* and *island*, *lake* and *lacustrine*.

(4) *River*, Fr. *rivière*, Ital. *riviera*, meant originally not the stream but its bank, It. *riva*, from Lat. *ripa*, a bank (so *ar-rive* was to come *ad-ripam*, to the bank or shore, but in Low Latin *ripa* was sometimes used for river—Scheler); on the other hand, *rivulet* is a diminutival form of Lat. *rivus*, a river.

(5) *Isle*, Old Fr. *isle*, from Lat. *insula*, strange to say, is quite a distinct word from *island*, which has borrowed its *s*, its older form being *iland*, from A. Sax. *ig-land*, insulated land.

(6) *Lake*, apparently a native English word from A. Sax. *lacu* or *lagu*, a pool or watery ground, is dissociated by Professor Skeat and Kluge from Lat. *lacus*, properly a hollow, tank, or pit (it is used for Daniel's den in the Vulgate), from which comes *lacustrine*, belonging to a lake (Fr. *lacustral*).

(7) "To *carouse*" and "to have a *carousal*" are so obviously synonymous that no one would imagine the two words to be etymologically different, yet it is so. To *carouse*, to drink potations pottle deep, formerly "to drink *carouse*," is borrowed from the Ger. *trinken gar-aus*, to drink all up, to drain the bowl; while *carousal*, though now used

for a drinking-bout, originally meant a festival, especially a jousting of knights, being derived through the Fr. *carrousel*, from Ital. *carosello* or *garosello*, a petty warfare, from *gara*=*guerre* (and so near akin to *guerilla*). A good illustration of the word is found in "A Divine Herbal," one of the quaint sermons of Thomas Adams, about 1620, "It hath been said that the Germans are great drinkers; and therefore to *carouse* is held to be derived from them, the word being originally to *garowse*, which is to drink off all: *gar* signifying *totum*. So the Germans are called by themselves *Germanni, quasi toti* homines, as if a German were *All-man*; according to another denomination of their country, *Allemand*. And so we are grown to think him that can tipple soundly, a tall man, nay, all-man from top to toe" (*Works*, ed. 1862, ii. 443).

Sir Walter Raleigh spells the word *garouse*. Compare, "*Boire alut*, to drink all out, all up; to leave just nothing" (Cotgrave). "*Alluz*, all out (Ger. *all aus*), or a carouse fully drunk up" (*Id.*).

(8) Who could imagine that in saying "I *purpose*" and "it is my *purpose*," he was using words of a radically different origin? *Purpose*, to intend, comes through the French *purposer*, a variant of *proposer*, from a Low Lat. *pro-pausare*, where *pausare*, to set or lay down, meant originally to make to cease, or give rest (from Greek παῦσις, cessation, "pause"). But *purpose*, an intention, is the Old Fr. *pourpos*, for *propos*, from the Latin *pro-positum*, something put forward. It follows from the same consideration that *compose* is not at bottom the same word as *composition*, nor

impose as *imposition*, nor *proposal* as *proposition*, the former word in each case being due to *pausare* and the latter to *ponere*.

(9) Of anything that inspires a feeling of disgust we say indifferently that it is *loathed* or is *loathsome*, without being conscious that the words are essentially unrelated, if the latter is (as I conceive) Chaucer's *wlatsom*, disgusting, from *wlate*, disgust,[1] while *loathe* is from A. Sax. *láth*, hateful.

(10) We feel *sorrow* for one that is in trouble, or are *sorry* for him, and the words seem not merely synonymous but identical. The translators of our Bible certainly seem to have thought so when they used them indifferently in the one verse to represent the one Greek word, "I rejoice not that ye were made *sorry*, but that ye *sorrowed* to repentance" (2 Cor. vii. 9), and probably it was so with Chaucer when he wrote, "The issues of delices ben *sorowful* and *sory*" (Boethius, *De Consol. Philosophiæ*, p. 79 E.E.T.S.), and again, "To a *sorwful* tale a *sory* chere" (*Troilus and Creseyde*, bk. i., l. 14). *Sorry*, however, or more properly *sorey*, feeling sore, painful, or sorish, is A. Sax. *sárig*, from *sár*, a sore, and quite a distinct word from *sorrow*, which is the A. Sax. *sorg*, grief, mourning, from *sorgian*, to grieve.

(11) If we estimate anything of small value as of *trifling* or *trivial* importance, we use one word or the other without consciously making a change of metaphors. Yet to *trifle* properly implies that a thing is not to be taken seriously, being derived from Old Eng. and Old Fr. *trufle*, a jest, a mock,

[1] Ful *wlatsom* was the stink of his careyne.—*Monkes Tale*, l. 3814 (ed. Skeat, iv. 264,.

literally something cheap and worthless as a *truffe*, a truffle or fungus; while *trivial*, being from Lat. *trivialis*, pertaining to a *trivium*, or cross-roads, is applicable to that which is common of its kind, road-side, or "garden," and so of no special value.

In the *Catholicon Anglicum*, 1483, we find "a *trufeler*, nugax," and "to *trufylle*, nugari"; "Hit nys bote *trufle* that thou says" (*Sir Ferumbas*, l. 3,459). Similarly, in Old English a thing of no account or value was said to be "not worth a *cress*" (*carse*, *Vision of Piers Plowman*, C. xii. 14; or *kers*, Chaucer, *Milleres Tale*, l. 3,754), which has now assumed the form of "not caring a *curse*" (see my *Folk-Etymology*, *s.v.*). Nowadays we say more commonly, "I don't care a straw" or "a rush." In Old French the phrases were, "not worth an *onion*," or "a head of garlic," or "a nut," or "a lettuce" (see many examples in *Vie de St. Auban*, ed. Atkinson, p. 67). Chaucer also has "to reck a *bene*" or "a *tare*."

> The clergye of Cryst counted it but a *trufle*.
> *Vision of P. Plowman*, B. xii. 140.

(12) "The highest degree of joy," says Bishop John King, "is that which they call a *jubilee*" (*On Jonah*, 1594, p. 295, ed. 1864), and the consequent *jubilation*, one would naturally assume, is a word closely connected. Mr. Martin Tupper composed a triumphal Ode for Queen Victoria's *Jubilee* in 1887, and thought it was in the fitness of things to entitle it "*Jubilate*"; at the same time the *Saturday Review* spoke of it as "this *jubilant* year of *jubilee*" (vol. 63, p. 643). As a

matter of fact, the two words are totally unconnected, *jubilee* being a reminiscence of the Hebrew *yôbel*, the year of release which was proclaimed with the sound of a trumpet (*yôbel*), and *jubilant* and *jubilation* being direct from the Latin *jubilare*, to exult or shout for joy.

(13) Just as little real relationship exists between *sage* (Fr. *sage*, from Lat. *sapius*, wise, "sapient") and *sagacious* (from Lat. *sagac-em*, quick in scenting out). Chief Justice Coleridge had an inkling of this when he wrote of [Archbishop] Temple in 1843, "For *sageness*, to coin a word (*sagacity* won't do), I never met his equal" (*Edinburgh Review*, vol. cci., p. 381).

(14) The *scullion* as naturally finds his place in the *scullery*, as the *butler* does his in the *butlery* (now spelt *buttery*), but curiously enough the words come from distinct roots though they approximate so closely. The *scullion* is etymologically the "sweeper," from Fr. *escouillon*, *escouvillon*, Lat. **scopularius*, from *scopula*, a broom, dim. of *scopae*, a besom, whereas *scullery* is "the wash-up place," from Old Eng. *squillery*, from *squill* or *swill*, to wash (A. Sax. *swilian*), though Old Fr. *escuelle*, a dish, may have influenced its form.

(15) The *scale* of a balance in which the shopkeeper estimates the weight of his goods has nothing to do with the *scale* or graduated measure with which the architect calculates the relative height or length of objects, the former being the A. Saxon *scale*, the bowl or dish of the balance, the latter Lat. *scala*, a ladder with steps, which the graduated rule resembles.

(16) Similarly, *mat*, a small rug, from Lat. *matta*,

bears only a deceptive likeness to *mattress*, Old Fr. *materas*, from Arab. *matrah*, "a shake-down."

(17) *Mound* and *mount*, which are so nearly allied in form and signification, lie altogether apart, one being originally a bulwark, from A. Sax. *mund*, protection, and so an earth-work, a hillock, and the other from Lat. *mont-em*, mountain.

(18) *Hawse*, the name given to the round hole in the bow of a ship through which a *hawser* or cable runs, bears a purely accidental resemblance, says Professor Skeat (*Etymolog. Dict.* p. 810), to the latter word, which stands for *halser*, from Fr. *haulser*, *hausser* (Lat. *altiare*), to hoist or elevate; *hawse*, on the other hand, is from Dutch *hals*, a neck, a hole for a cable.

(19) It may be noticed, in passing, that the *hose* wherewith we water our gardens is of the same origin, and has nothing to do with the long stocking, so called, as some have fancifully imagined (*N.E.D.* 3). *Hose*, a flexible pipe (e.g., "the canvas pipe with which sailors draw water from their casks"—*Guide to the Lakes*, 1780, p. 290), is evidently the same word as *hose*, used in the dialects for the throat or neck (otherwise *hause*) from *hals*, A. Sax. *heals*, Icel. and Dutch *hals*, the neck. The flexible pipe certainly bears more resemblance to a long neck than to a long stocking; and the verb *halse*, to embrace round the neck, also takes the form of *hose*, *hause* or *hawse* (*N.E.D.*).

(20) In French, as in our own language, there has always been a tendency to establish a connexion between *villainy* (Fr. *vilenie*), the conduct of a boor (Fr. *vilein*, Lat. *villanus*, a rustic), especially foul language, and *vile* (Fr. *vil*, Lat. *vilis*, worthless), as

the two words frequently go together. The following quotations make this plain.

> Avoy! hit is your *vylaynye*, ye *vylen* your seluen.
> *Alliterative Poems*, E.E.T.S. p. 61, l. 863.
> This was a *vil vilanye*.
> *Vision of Piers Plowman*, C. xxi. 97.
> *Vyle* terms should nothing arage
> But for to speke . . . wythouten *vylany*.
> Hawes, *Pastime of Pleasure*, 1555, p. 46 (Percy Soc.).
> The *vile* person will speak *villany*.
> *A. V. Isaiah*, xxxii. 6.

(21) There has always been a temptation to associate *vagabond* and *vagrant*, as each denoting a wandering fellow or tramp who has no settled residence. *Vagabond*, indeed, is from the Latin *vagabundus*, wandering about (*vagari*, to wander), but Professor Skeat shows reason for believing that *vagrant*, or in the older spelling *vagarant* (as if one who *vagaries*), is from the Anglo-French *wakerant*, rambling, formed from Old Fr. *wakrer*, or *walcrer*, Mod. H. Ger. *welkern*, akin to A. Sax. *wealcan*.[1] Thus *vagrant* is etymologically the "walker," and has no connexion with the "stravaiging" (=*extravagant*) *vagabond*, notwithstanding the proclamation of June, 1535, ordering "*vagaraunt* pardoners" to be whipt as beggars and *vagabonds* (see *Athenæum*, 1904, p. 893).

Similarly Fr. *vague*, wave, is not the "wandering" water (*vague eau*=Lat. *vaga aqua*), but a naturalized form of Old Ger. *wâg*, a wave. See WAVE *infra*, p. 132.

(22) *Mesel*, an old English word for a leper, and *meselry*, leprosy—"the yvel of *meselry*"—Hampole, *Pricke of Conscience*, l. 3,001—bear such a decep-

[1] *Notes on Eng. Etymology*, p. 311.

tive likeness to *measles*, another disease affecting the skin, that Archbishop Trench (*Select Glossary*, *s.v.*) and others have been betrayed into thinking there was a real relationship between them. But the likeness is only superficial. *Measles*, formerly written and pronounced *maisils*, comes from Dutch *masilen*, spots, the disease in which one is spotted like a *maser* (or *mazer*), a bowl made of " birds-eye " maple. On the other hand *mesel* (*meselle*) a leper, is the Old Fr. *mesel*, from Lat. *misellus* (i.e. *miserulus*), an unhappy wretch, a diminutive of *miser*, wretched. In the *Promptorium Parvulorum*, 1440, " *masyl* or *mazil*, sekenesse, serpedo, variola," is kept as quite a distinct entry from " *Mysel*, or *mesel*, or lepre, Leprosus," although the editor Mr. Way confuses them. The same distinction has to be made between *meazled* and *meselled*. But *measly*, a Warwickshire word for " mean, miserly, contemptible " (G. F. Northall, *Warwick Word-book*) is evidently from Lat. *misellus*, and probably stands for *mesely*.

(23) Our modern *pert*, impudent, seems to have a twofold relationship to the Shakesperian *pert*, lively (Welsh *pert*, smart, brisk) and to the old word *malapert* (Old Fr. *mal apert*), i.e., ill prompt, undexterous, unskilful. " Malapert (or presumptuowse) effrons "—*Prompt. Parv.*, 1440—the accented syllable (*'pert*) alone surviving. The meaning of this word seems in modern times to have been read into *im-pert-inent*, not pertaining to the matter in hand, digressive and out of place, with which of course it has no connexion. Chaucer has " she was proud, and *pert* [=lively] as is a pie."—*C. Tales*, l. 3,498.

(24) In ecclesiastical architecture *retable* is the name given to the altar-shelf, *gradin*, or ledge which surmounts the Communion table, and it is tacitly assumed that the word denotes a reduplication (*re-*) of the *table* proper.[1] It is difficult to suppose that the eminent liturgiologist, Mr. Edmund Bishop, did not share this opinion when he wrote " the new *retables* . . . came to rest not infrequently on the altar-*table* itself " (*History of the Christian Altar*, 1905). The word is of no antiquity in English, its older form being *retaule* (F. Lee, *Glossary of Liturgical and Eccles. Terms*), which represents Old Fr. *restaule* (Mod. Fr. *retable*) for *restable*, derived from Lat. *re-stabilis*. It was originally and properly the word for a reredos, that which is " set-up behind," an altar screen, *rétabli*, Lat. *re-stabilitus* (Span. *retablo*). Accordingly the word is akin to *stable* and *establish* rather than to *table* (Lat. *tabula*). Dr. Wickham Legg states that the structure is foreign and modern, and that he could find no instance of a *gradin* in art earlier than 1501.[2]

Dean Howson, in *Good Words*, 1876, writes :— " The general structure of the *Table*, as well as of the *Re-Table* which surmounts it, is the work of Messrs. Farmer and Brindley " (p. 601, *note*).

(25) A *scar* being the natural result of the wound made by *scarifying* the skin with a sharp instrument, it might easily be assumed that words so much alike have a real relation, and that *scarify* is properly to make a *scar*. It is actually, however, a derivation through the French *scarifier*, and the Latin *scarificare*, from the Greek *skariphaŏmai*

[1] So J. T. Mickleham, *Modern Parish Churches*, p. 97.
[2] *Ecclesiological Essays*, 1906, pp. 30, 126.

(*σκάριφάομαι*), to scratch or scrape, a word from the same root as our "sharp," and "scrape," and "scarp." On the other hand *scar*, originally the mark left by a burn, is the Old Fr. *escare*, Lat. *eschara*, from Greek *eschara* (*ἐσχάρα*), a fireplace, a burn, so that the two words have really nothing in common.

(26) A piece of ground which is *surrounded* by water is so obviously compassed all *round* by it that for ages every one assumed that the verb was compounded with the adjective (or adverb), and its spelling was even altered so as to suggest that derivation. It came quite with the shock of a surprise when Professor Skeat announced some years ago that the verb had really no connexion with *round*, and should properly be spelled *suround*, being one of the same family as *ab-ound*, and *red-ound*. It is from Old Fr. *sur-onder*, Lat. *super-undare*, to surge over; thus *terre surondée* was a land over-flowed or "in-undated," and consequently insulated and encompassed by the waters. The true meaning was already forgotten by Thomas Fuller, when he wrote that the circumnavigator "Captain Cavendish *surrounded* the world."—*Church History*, bk. xi. p. 231.

(27) A *wave* is so obviously that which *waves* or *wavers* up and down [1]—"He that *wavereth* is like a *wave* of the sea"—*A.V. James*, i. 6—that it is quite a discovery to find that the substantive and the verbs are totally unconnected. To *wave* is from A. Sax. *wafian*, to vacillate, and *waver* from A. Sax. *wæfre*, restless, Icel. *vafra*, to move to and fro, Ger. *wabern*, but no word for a billow (*unda*) de-

[1] So Kluge and Lutz, *Eng. Etymology*, *s.v.*

rived from this source is found in Old English. There a wave is always *wawe*, derived from *wawe*, to be in motion—"If any treason *wawe*"—*Vision of P. Plowman*, B. vii. 79—and this from A. Sax. *wagian*, to vacillate. A *wave*, therefore, is that which *wags* about (A. Sax. *wæg*, Icel. *vágr*, Ger. *woge*, Goth. *wégs*). "A *wawe* of the see, fretum"—*Cath. Anglicum*. "A greet *wawe* of the see cometh som-tyme"—Chaucer, *Persones Tale*, 363 (ed. Skeat). So in Wyclif, "a reed *wawid* with the wynd"—Luke vii. 24; another reading is *waggid*, and the Gothic is *wagid*. If it were not from the reflex influence of *to wave*, there is no reason why we should not be still speaking of a *waw*, as we do say *law* (A. S. *lagu*), and not *lave*, *saw*, a saying (A. S. *sagu*), and not *save*. In a similar way Fr. *vague*, a wave (derived from the Teutonic), simulates a connexion with Lat. *vaga* (*unda*), as of the "wandering" water. The poet who wrote "rocked in the cradle of the deep" was probably not aware that our *wave*, "the wagger," is own cousin to the Scandinavian *wagga*, to rock the cradle (*wagga*, a cradle, Icel. *vagga*) of the same origin.

(28) When a knot is *tied* fast it is *tight*, and the two words in the older dictionaries were regarded as nearly akin, and the more naturally so as the oldest form of *tie* was *tygan*. Spenser actually uses *tight* for *tied*, "a great long chaine he *tight*," *Faerie Queene*, VI. xii. 34. And even Professor Skeat inadvertently writes "a *tie* means that which *tugs* or draws things *tightly* together" (*Etym. Dictionary*, p. 642, *s.v. Tie*). But, as he goes on to point out, *tie*, *tygan*, is from the Teut. base

Tuh, the Aryan *Duk* (in Lat. *duc-ere*) to draw, while *tight*, in older English *thyht*, *thight*, meaning close, compact, imperviable (as in *water-tight*), is from a base *Thak*, to cover (in Lat. *tegere*), and corresponds to Icel. *théttr*, imperviable. Thus *tied* =Lat. *duct-us* and *tight*=Lat. *tect-us*. Yet another word is *tight* as applied to a gay and buxom maid as if describing a compact and well-braced figure (*succincta*), taut, the reverse of lax, loose and flaccid.

> If a *tight* damsel chaunced to trippen by.
> Thomson, *Castle of Indolence*, lxix.
> All *tight* and well.—Cowper, *The Yearly Distress.*

It seems to be the same word as Old Eng. *teyte*, *tayt*, lively, cheerful, Icel. *teitr*. Gawain Douglas speaks of playful lambs "full *tait* and trig" (Prologue to Bk. xii. *Bukes of Eneados*), and in *Havelok the Dane* occurs the line "the laddes were kaske and *teyte*" (l. 1,841). The same seems to be the meaning of *tight* in the following :—

> My queen's a squire
> More *tight* at this than thou: dispatch.
> Shakespeare, *Antony and Cleopatra*, iv. 4, 15.

(29) Dr. Murray, in the great Dictionary, demonstrates that *normal* and *abnormal*, correlative and conjugate as they are, are words of distinct origin, the one being from Lat. *norma*, a rule, meaning regular, and the other an adulterated form of *anormal*, more correctly *anomal*, Greek *anômalos*, meaning uneven, anomalous.

(30) *Ridge*, a long elevation or extended line of earth above a furrow, can hardly be separated from Welsh *rhych*, a furrow (Old Ir. *rech*), which is

from a pre-Teutonic base *prk*, seen in Latin *porca*, a ridge between two furrows, A. Sax. *furh*, whence "furrow," and in O. H. Ger. *furuh*, whence Mod. Ger. *furche* (Kluge). "Farrow" (A. Sax. *fearh*, pig) : Lat. *porcus* : : "furrow" : *porca*. The common idea in *porca*, ridge, and *porcus* (pre-Teut. *parka*) is to throw up earth as the pig does with his snout. "The Hog's Back" as the name for a ridge of hills in Surrey may, perhaps, be compared. Compare also the Scottish *rig and balk* and *rig and furrow*, with the twofold meaning of *dyke*, as a ditch or bank.

If this be correct the word must be distinct from the ordinary English word *ridge* or *rig*, the back,[1] which is the A. Sax. *hyrcg* (=Icel. *hryggr*, O. H. Ger. *hrukki*), from a pre-Teutonic *hrugja* (where the *h* argues an original *k*), old Aryan *krugjo* (Sansk. *kruñc*, to bend), which originally had an initial *s*, and so preserved the guttural in our "crooked." Thus the *ridge* would be "the bent," with reference to the curve of the vertebral column. (Compare Old Irish *crocen*, the back). Another form of the word is presented in the Greek *rhachis* (ῥάχις), the spine, standing for *krachis* (κραχις, Curtius, i. 512). It is curious to find in the dialect English words *crag*, *scrag*, *rag*, *rack*, the neck, evident survivals of this ancient word (A. Sax. *hracca*). Kennett, in his *Parochial Antiquities*, 1695, gives "*rack*, the back; a *rack* of mutton, *dorsum ovile*"; and Burton has the latter phrase in his *Anatomy of Melancholy*, I. ii. 2, 2. "A racke," as the name of a joint of mutton, occurs also in Lilly, *Mother*

[1] [He had] the beres skyn upon his *ridge*.—Caxton, *Reynard the Fox*, 1081, p. 45.

Bombie, iii. 4. A '*scrag* of mutton" is still common.

From the Greek word was formed *rachitis* as a learned medical word for the *rickets*, as if disease of the *rhachis* or back. It was a deliberate Grecizing of the English word, manufactured by Dr. Glisson in 1650 (see the quotations in my *Folk-etymology*, p. 312).

Of the same origin is Greek *rhach-os* (ῥάχ-ος), a thorn hedge (perhaps a crooked growth), corresponding to provincial English *scrog*, a stunted bush; *scrogs*, blackthorn, *scroggy*, twisted, stunted, also bushy; *scraggy*, lean and bony; *scrag*, a lean thin person. (See Skeat, *s.v. Scraggy*.)

(31) If we say that we *form* a good resolution and hope "to *perform* the same," we seem to imply that it is our intention thoroughly to accomplish or carry into effect (as if *per-formare*) what we had previously designed only in thought. As a matter of fact the latter word has merely been assimilated to the former, and though "*parformyn* of fulfyllyn, perficio" occurs in the *Promptorium Parvulorum* (1440), as well as in the twelfth century *Alliterative Poems* (E.E.T.S. p. 52, l. 542), the original form of the word was *parfourn*, from the Anglo-French *parfornir*, *parfurnir*, to furnish thoroughly, from Old French *furnir* (for *furmir*, derived apparently from O. H. Ger. *frumjan*, to further, or bring to a good end). Another old form of the word is *parfurnysshe*. It must claim kinship, therefore, not with *deform* and *reform*, but with *furnish*.

I *parfourned* the penaunce, the preast me enioyned.
Vision of Piers the Plowman, B. v. 607.

(32) In the following passage from Shakspere's *Lucrece*—

> O time, *cease* thou thy course and last no longer,
> If they *surcease* to be that should survive (ll. 1,765–6),

two words are brought together of which one seems to be but an extended form of the other, while in reality they are totally unconnected. *Surcease*, properly meaning to intermit, desist, or give over for the present time—as when in the *Ordinal* of the Book of Common Prayer the Bishop is directed to "*surcease* from Ordering that person until . . . he shall be found clear of that crime"—should rightly be *sursease* (as in Fabyan's *Chronicle*), being a derivative of the Old French *sursis*, a delay, from *surseoir*, Lat. *supersedere*, to pass over, omit, or forbear. Thus *surcease* is a *supersession*. The word has been assimilated to *cease*, which is from Fr. *cesser*, Lat. *cessare*.

(33) The *concord* of sweet sounds is so universally associated with the *chords* (Lat. *chorda*) of harmony and the *chords* of stringed instruments, that we often forget that it denotes a "union of hearts" (Lat. *concordia*, from *con* and *cors*), when, as Wordsworth says, "heart with heart in *concord* beats," rather than of agreeable sounds. The same mistake lies at the bottom of *accordion*, which denotes musical harmony in the instrument so called without any thought of the ethical *accord* (*ad* and *cors*) which lies in the word. Spenser's commentator, E. Kirke, in like manner was evidently thinking of musical chords when he wrote "A *dischorde* in musicke maketh a comely *concordaunce*" (*Epistle to the Shepheard's Calendar*).

Non *discordat* os a *corde :*
Sint *concordes* hae tres *chordae,*
Lingua, mens et actio.
Adam of St. Victor.

I beseech them to tune their harps and their *hearts* one to another that the *discord* offend no more—
Bp. Nicholson, *Exposition of the Catechism,* 1686, p. 8 (ed. 1844).

(34) *Standard,* as applied to a tree which stands erect without support, and *standard,* a banner on a pole erected as an ensign, seem to contain the same idea common to both of standing firm, but the latter is probably O. Fr. *estandard,* Ital. *stendardo,* "a chiefe banner" (Florio, 1611), derived from *stendere,* to display or unfurl, Lat. *extendere,* to spread out (Kluge and Lutz, *Eng. Etymology,* 198, and Diez).

(35) When the captain of a vessel orders his men to *launch* the *launch* or long boat, the substantive seems to stand in close relation to the verb, which is from Old Eng. *launce,* to hurl or cast, from Fr. *lancer,* to throw or cast, as one would a spear or lance (Fr. *lance,* Lat. *lancea*). But the *launch,* in Prof. Skeat's judgment, is from Span. and Portg. *lancha,* a pinnace, which is apparently a shorter form of *lanchara,* a small vessel, and that from Malay *lanchār,* swift (*Notes on Eng. Etymology,* p. 158).

(36) A *shelving* shore seems suggestive enough of the *shelves* or reefs of rocks which endanger the safety of approaching vessels.

The *shelves* about Sandwich haven.—T. Adams, *Works,* iii, 162.
The mariner knows
Where lurk the *shelves.*
Armstrong, *Art of Preserving Health,* iii. 252.

Yet the words are different. A shore "*shelvy* and *shallow*" (*Merry Wives of Windsor*, iii. 5, 15), is from Icel. *skelgja*, to be oblique, from *skjálgr*, oblique, sloping (whence *shallow* and *shoal*), while *shelf*, a ledge, a shoal, is from A. Sax. *scylfe* (akin to *scale* and *shell*)—Skeat.

(37) Another instance of two words converging so completely as to be practically identical is *to fly* and *to flee*, and it is difficult to believe that they were at first radically far apart, as undoubtedly they were. *Fly*, A. Sax. *fléogan*, akin to Ger. *fliegen*, comes from an Aryan stem *plugh*, whereas *flee*, A. Sax. *fleón* (*fleóhan*), is akin to Ger. *fliehen*, and the stem is *thlug* (Kluge). To the latter verb belongs *flea*, A. Sax. *fleáh*, the "fugitive" which evades pursuit.

LII. "GRAVE" WORDS.

THE Aryan root *skrabh*, to cut or dig, preserved intact in our *scrabble* (1 Sam. xxi. 13), Bohemian *škráb-a-ti*, to scratch or scrawl, is a word of wide ramifications. The following equations or parallelisms are interesting :—

It yields (1) Greek (*s*)*graph-ō*, to scratch or write; Lat. *scrib-o*, to scratch or write; Gothic *grab-a*, to *grave* (=dig in Cleveland dialect); compare Prov. Eng. *scrawb* (=scratch) and *scrape*.

(2) Lat. *scrob-s*, something scraped out, a cutting or trench; Eng. *groove*; Prov. Eng. *grup*, a channel.

(3) Greek *gromphas*, a sow (a rooter or scraper), with which it is hard not to compare Scot. *grumphy*

(though it appears to be an onomatopœic word from *grumph*, to grunt; so *grumph*, a pig, a "grunter," E.D.D.). "Auld *grumphie* gae grunts three or four" (Cowper, *Poems*, 1804, ii. 58); "The sow and a' the wee *grumphies* (S. R. Whitehead, *Daft Davie*, p. 111). Compare, "Four *grumphing* old sows" (H. Kingsley, *Stretton*, ch. xvi.). Lat. *scrofa*, a sow, the maker of *scrobs*. "*Hic scrobs*, a swyn-wrotyng" (Wright's *Vocabularies* (XVth Cent.), p. 271).

Thus we have the following correspondences :—

To write	A trench	A sow
L. *scribo*	L. *scrob-s*	L. *scrofa*
Gk. (*s*)*grapho*	—	Gk. *gromphas*
E. *grave*	E. *groove*	E. *grumphy*
	grup	

to which may be added for comparison—

E. *write*		
A. Sax. *wrótan* (to root, scratch)	Prov. Eng. *rit* (a scratch)	P. Eng. *rit*, *rut* (a young pig, a "rooter")

I *wroote* as a swyne dothe.—Palsgrave.
Est *scrobs* proprie *scropharum.—Cath. Anglicum, s.v. Dike.*

LIII. PAPE, PAPAE, POPOI.

DANTE, in the opening of the seventh canto of the *Inferno*, makes Plutus address Satan with the words—

> *Pape* Satan, *pape* Satan aleppe,
> Comincio Pluto con la voce chioccia.

This curious interjection of surprise and abhor-

rence has a history which has not yet been unfolded. Benvenuto Cellini, in a superficial way, led by the sound, interpreted the words as meaning, "*paix, paix*, Satan, allez, *paix*, be quiet, Satan, get hence and leave off disturbing us" (*Memoirs of Cellini*, ch. xxii.). Florio says *pape* is "a word of admiration [*i.e.* surprise], as Gods! oh! alas! aye me!"

It is evidently a survival of the Latin *papae!* strange! good heavens! used by the Roman comedians. "*Papai!* Jugularas [hominem"—(Terentius, *Eun.* iii. 1, 27) (Good heavens! you'd murdered the man). But it was already current amongst the Greeks as *pappai*, an exclamation expressive of surprise, grief, or pain, in Homer *popoi! O popoi!* which was understood by the Greek grammarians as a vocative and meaning, "O ye gods!" The *Anecdota Barocciana* gives among Greek interjections *papai* as the complaining of old men, *babai* as expressive of misery, and *tatta* as tragic lamentation (*Philolog. Museum*, ii. 115). All these words are inspired by the same emotional idea.

I find that most peoples in a primitive state of civilization, when they are hurt, grieved, or astonished, express their feelings in a simple, childlike way by calling on their father or mother, as it were, for help. The natural language of the child often used in their infantile troubles leaps unbidden to their lips when surprised by something painful or unexpected. "O mamma mia!" cries the Neapolitan peasant when grieved or astonished (often misunderstood as referring to the Madonna); and Sir R. Burton mentions that in East Africa a common exclamation of the

natives in fear or wonder is *mámá! mámá!* "mother! mother!" (*Life of Sir R. B.*, ii. 582). The invariable exclamation of a Burman when astonished, delighted, or angered, is *Ameh!*, "mother!" ("Shway Yoe," *The Burman*, i. 1; ii. 18). So Theocritus has *ma!* to express astonishment; μᾶ, πόθεν ἄνθρωπος (*Idyll*, xv. 89). Mr. Tylor remarks that "when the African negro cries out in fear or wonder *mámá! mámá!* he might be thought to be uttering a real interjection, 'a word used to express some passion or emotion of the mind,' as Lindley Murray has it, but in fact he is simply calling, grown-up baby as he is, for his mother" (*Primitive Culture*, i. 176).

"The negro of Western Africa," says Peschel, "exclaims in terror or surprize *Mâmâ*, *mâmâ*, and the Indian of New California, *Anâ*. Both signify mother, so that, like children, they call the guardian of their youth to their assistance" (*Races of Man*, p. 108). M. Müller suggests a less probable explanation, in another connexion. "In moments of danger children would, by sheer memory, be reminded of their fathers or grandfathers, who had been their guides and protectors in former years, when threatened by similar dangers. A prayer addressed to the departed spirits [=*popoi*, *daimones*] for general help and protection might, therefore, in a certain sense be called natural; that is to say, even we ourselves, if placed under similar circumstances, might feel inclined to remember our parents and call for their aid, as if they were still present with us, though we could form no idea in what way they could possibly render us any assistance" (*Last Essays*, ii. 40).

According to this view, *papai, popoi* would be equivalent to the Sanskrit *pitris*, or spirits of ancestors, but, judging by analogy, the actual parents in the flesh seem more likely to be called on in the invocation *papae, popoi*, identical with *papa*, which is the child's word for father everywhere (Lat. *papa*, Greek *pappas*). It is to be noted, too, that *mámá* in the African dialects is often used for father as well as mother. Similarly, among the Hindus *bāp re*, O father! is such a common exclamation of surprise or grief, uttered with noisy emphasis, that the English have taken it up as a word for row or disturbance, and speak of "Kicking up a *bobbery!*" The Greek *babai, papai*, "fathers!" are an exact parallel; and the same is the meaning of the Latin *attat! tatae!* Greek *tatta! atta! attatai! i.e.* "daddy!" When Philoctetes in Sophocles' tragedy cannot conceal his suffering he cries, "*attatai*—it goes through me—poor wretched me—I am undone, child! I am consumed, *papai! apappapai!*" and he reiterates the word some four or five times (ll. 727–730, Wünder). Here both the cries for paternal help are used together; and similarly in Plautus's *Stichus* we find the exclamations *babae! tatae! papae!* occurring in one line (v. 5. 31).[1] Wyclif, accordingly, was on the right tack when speaking of the Pope of Rome (*Papa*) he said, "this name is newe foundun, and it bitokenith wundirful" [*i.e. papae*] (*Unprinted English Works*, E.E.T.S., p. 471).

The Syrian execration *abûc*, "your father!" has probably a different significance (Conder,

[1] See also J. Stoddart, *Glossology*, 190.

Tell-Amarna Tablets, p. 36), and also the Yorkshire interjection *bairn!* (Simmons, *Lay Folk's Mass-book*, 311).

LIV. TUB.

Tub, in its simple neatness has not much of the appearance of being a compound word, as it proves to be when analysed. It corresponds to Dutch *tobbe*, Ger. *zober*, or *zuber*, O. H. Ger. *zwi-bar* (*i.e. zwei*+*bar*), "two-bear," a double-handled vessel (see Garnet, *Philolog. Essays*, p. 67). So *tu-b'* is a "*two-b*(*ear*)." The correlative term to Ger. *zu-ber* is *eimer*, a bucket, in Old German *eim-ber*, *ein-bar*, *i.e.* "one-bear," a one-borne vessel, with a single handle. It may be, as Kluge thinks, that this latter is a popular corruption of O. H. Ger. *ambar*, borrowed from Lat. *amphora*, but that word is itself a close parallel, being identical wirh Greek *amphoreus*, for *amphi-phor-eus*, "two-borne," a two-handled vessel (whence Lat. [*amphorula*] *ampulla*) and Old Eng. *am-ber*, *ambær*, a pail. Compare Lat. *diota*, a two-handled jar, from Greek *di-ōtos*, "two-eared"; the Homeric *amph-ōton aleison* or two-eared goblet, and *amphi-kupellon*, double goblet (Schliemann, *Ilios*, p. 299)

Compare Fr. *ansée*, "a kinde of basket having two handles or eares to be carried between two" (Cotgrave).

"A *so*, or *soa*, a tub with two ears to carry on a stang" (Ray, *N. Country Words*).

Scot. *luggie*, *handy*, a pail with a *lug* or ear, or

handle. Perhaps also Old Eng. "*dobeler*, a vessel" (*Prompt. Parv.*); Cumberland, *doubler*, a large dish (Ferguson).

Etymologically akin to *tub* is Greek *diphros*, a chariot to carry two, standing for *dwi-pher-os*, "two-bearer."

LV. SHAMASH.

If any one were to visit the East End of London where the Jews chiefly congregate, and had the curiosity to be shown over their synagogue, he would be referred to the *shamash*, who kept the key. The *shamash* is the verger, beadle, or public crier of the synagogue, who notifies from a high roof on Friday the cessation of work and summons the Jewish people to worship (I. Abrahams, *Jewish Life in the Middle Ages*, p. 8).

There is a "*shammas*" acting as beadle, door-keeper, collector, cook and utility man in emergencies.—*The Standard*, April 27, 1903.

Many of the worshippers were tempted to give beyond their means for fear of losing the esteem of the *Shammos*, or beadle, a potent personage only next in influence to the President.—I. Zangwill, *Children of the Ghetto, proem.* p. 2.

If the visitor has any acquaintance with Assyrian discoveries, he will be surprised and delighted to find a word alive in everyday use amidst the most prosaic and sordid of London surroundings in this twentieth century which was a living word forty centuries before the Christian era in the plains of Babylonia. In Yiddish (which, by the way, is merely *Judaisch*, a Germanizing of Judaish or Jewish) *shamash* is the servant of the synagogue;

in the language of Ancient Babylonia it was the word for any servant, but in a specific sense it was given as a proper name to the Sun-god as the "servitor" or "attendant" on the moon-god, Sin. The name Shamash, which is derived from the Assyrian verb *shamash*, to attend or serve, according to Jastrow, "shows the subsidiary position that he occupied in the Babylonian pantheon." [1] It is noticeable that on a tablet the hero Shamash-Napishti, "the Living Sun," is called the son of Ubarra-Tutu (also read Kidin-Marduk), the "servant-sungod," rising and setting each day as he is bidden.[2]

But in later times Shamash, and its kindred Hebrew word *shemesh*, were understood in a nobler sense as importing the mighty servant of God, who each day and each year performs with cheerful obedience the tasks that are given him to do.[3] "Great is the Lord that made it, and at His commandment it runneth hastily" (Eccles. xliii. 5; cf. 1 Esdras iv. 34). Compare the sublime words of St. Matthew (v. 45), "He maketh *His* Sun to rise," His faithful creature. The Rabbins said that the reason the sun sets in the West is to salute his Creator, who is in the East, for it is said, "the host of heaven worship Thee" (Neh. ix. 6) (Hershon, *Talmudic Comm. on Genesis*,

[1] *Religion of Babylonia*,, p. 68; Hastings, *Bib. Dict.* v. 543.

[2] Boscawen, *Bible and the Monuments*, 113; Jastrow, 488.

[3] An interesting parallel is the Egyptian *shemes*, a servant, attendant, or follower (Griffith, *Hieroglyphs*, p. 62). The Rabbins say that the sun is one of the many thousands of angels who serve God (*Jewish Encyclopaedia*, i. 586).

p. 49). As that quaint divine, Thomas Adams (about 1650), says, "The sun is His; if He bid it shine, it shineth; if He chargeth it to forbear, it hides its face. At His appointment it runs forward like a giant, at His rebuke it runs back like a coward" (*Sermons*, iii. 160). The Buddhist idea is strikingly similar: "The sun is the servant of the Lord, and neither by night nor by day does he cease from his travelling. The place of his rising is over the sea . . . and he passes through the midst of the heavens to the place where he enters the window of heaven . . . and then he straightway bows down and makes *obeisance* before God, his creator (H. Alabaster, *The Wheel of the Law*, p. 148). This and the Rabbinic notion above appear to have originated in a misunderstanding of the Assyrian word for sunset, *shalamu* (*sulmu*),[1] completion of his course, as if it meant *salaam*, obeisance (a related word). Samuel Torshell, 1641, commenting on Malachi iv. 2, says: "Christ is called *Shemesh* [the sun or] minister of God; the sun, which ministers and imparts light and heat; for the word is of *shamash*, to serve or minister to God or men, according as the Syriac version of the New Testament useth this word, Mat. xx. 28, 'The Son of Man came . . (*shemmesh*) that He might *minister*.'"

One might almost suppose that Dante knew the etymology of the Hebrew word when he spoke of the sun as—

> Lo *ministro* maggior della natura
> Che del valor del Cielo il mondo imprenta
> E col suo lume il tempo ne misura.
> *Paradiso*, x. 28–30.

[1] Schrader, *Cuneif. Insc. and the Old Test.* ii. 272.

> The greatest of ministers of nature
> Who with the power of heaven the world imprints,
> And measures with his light the time for us.
> Longfellow.

Hyde says that among the ancient Persians the sun was called *Mîhr*, a word which primarily signifies love or pity [it is identical with the Mitra of the Zend-Avesta, meaning " the Friendly one "], a notion not very different from that of the most ancient Hebrews, by whom the sun was called from his ministering *shemesh*, as if the " minister or active servant of the world " (*Historia Religionis Veterum Persarum*, 1760, p. 105).[1]

That wise heathen, Epictetus, has the same conception : " In this great city of the universe the Master of the house ordereth each and all, ' Thou art the sun, thy power is to travel round and to make the year and seasons, and to increase and nourish the fruits, and to stir the winds and still them, and temperately to warm the bodies of men. Go forth, run thy course, and *fulfil thy ministry* in the greatest things and in the least " (*Eucheiridion*, bk. i. ch. viii. 1).

In Rabbinic belief the sun is one of the many thousands of ministering angels which render service to God (*The Jewish Encyclopædia*, i. 586).

The primitive meaning still occurs spontaneously to modern writers. Thus Samuel Cox says, " All things *minister* to and help each other—even *sun*, moon, and stars " (*Expositions*, ii. 262).

[1] Goldziher notes that Heb. *shemesh*, the busy runner, is akin to the Aramaic *shammêsh*, to serve (*Mythology of the Hebrews*, 114), but according to Talmudic and Arab writers he has to be whipped to make him do his duty ! (*id.* 344).

Nor serve we only when we gird
Our hearts for special ministry;
That creature best has minister'd
Which is what it was meant to be;
Birds by being glad their Maker bless,
By simply shining, *sun* and star.

We have here then a remarkable instance, and we shall have others presently, of the truth of the saying that there is no such thing as a new word or a new language.[1] If we analyse any word it proves to be ultimately prehistoric, primordial, older than anything human in the realm of thought. We are using to-day the same elements in our speech which were used by the first speakers, the first ancestors of our race.

LVI. ROC.

Roc, the gigantic bird of Arabian legend known to most readers from its mention in the *Arabian Nights* (*rukhkh* in Lane's ed. i. 188), otherwise spelt *ruc* (Marco Polo), *rock*, or *rokh*, is the Arabic *rokh*, Pers. *rukh*. Sir Thomas Herbert in his Travels (1665) says: "Venetus saw a bird there [in Madagascar] so big as a ship, and so strong as in her tallons could easily grip and truss up an elephant. It is called the *ruc*" (p. 21). The ultimate origin of the word has not been determined. I have little doubt that it is to be identified with the Assyrian *rukh*, the wind (= Hebrew *ruach*, wind), as in many countries the wind has been conceived as a mighty bird of prey which seizes and carries things away. The wings of the wind are a commonplace of poetry in most lan-

[1] M. Müller, *Chips from a German Workshop*, ii. 258.

guages, "Madidis notus evolat alis"—Ovid, *Met.* i. 264; The wind hath wrapt her up in its wings"—Hosea iv. 19; "No wing of wind the region swept"—*In Memoriam*, lxxviii. In a Babylonian legend the south wind assails the fisherman Adapa in the semblance of a huge bird and is only driven off by his breaking its wings (Jastrow, *Religion of the Assyrians*, p. 545). Akin to this is "the divine stormbird" *Zû*, a name expressive of might whether manifested in the wind or in the vulture (Jastrow, 537; L. W. King, *Bab. Religion and Mythology*, 194); and, as I have shown elsewhere, the Assyrian *Karûbu*, the strong-winged aquiline creature which symbolized the wind and became the prototype of the Hebrew *kerûb*, our "cherub," originally a personification of the wind which Jahveh made his vehicle (*The Nineteenth Century*, Feb., 1901 (pp. 332–347). Indeed *tu*, the old linear character for wind in Assyrian, represents a bird in full flight (*Proc. Soc. Bib. Arch.*, xx. 14); and a similar figure is given to the Indian Garuda bird as representing the wind (C. J. Ball, *Light from the East*, 184), and the predaceous Harpies of the Greeks which have the same meaning. So in Greek *aëtos*, the eagle, must have originally been the keen-winged bird, being akin to *aêtês*, wind (from *aëmi*, to blow), just as among the Romans *Aquilo*, the sharp north-easter was closely related to *aquila*, the eagle, the idea of forcible keenness being common to both (root *ac*, sharp, in *ac-er*, *ac-uo*, etc.). Quite similarly in Etruscan *andas*, the north-wind, *antae*, winds, seem to claim kinship with *antar*, the eagle; and in Finnish *Pulmri*, a personifica-

tion of the north wind, wears the form of an eagle ; while in Latin *volturnus*, the south-east gale is the vulture-wind, own brother to *voltur*, the vulture. Indeed we need not look so far from home for an illustration. Formerly in the Island of Uist, an incantation called the *Song of the Tempest* used to be addressed to the storm-wind,

> Strong eagle of the far north-west,
> Thou whose rushing pinions stir ocean to madness.
> Scott, *The Pirate*, ch. vi.

There is abundant reason therefore for identifying the Persian *rukh*, the monstrous *roc*, with the Assyrian *rukh*, the wind, the strong and swift.

LVII. BISMUTH.

BISMUTH, the name of a metal, formerly spelt *bismute*, Span. *bismuto*, Ital. *bismutta*, Ger. *wismuth*, is a word with a long pedigree. It is found as *wissmuth* in 1629 (*N.E.D.*). The original of all these words may be recognized in the Arabic *ithmid* (which was pronounced *ismid*), antimony, to which bismuth is near akin, or rather in the ancient Egyptian *mesdemet*, eye-paint, *stibium* or antimony powder, generally used in the East for colouring the edges of the eyelids, otherwise spelt *mestemet*, or *mesd'emt* (see Hommel, *Anct. Hebrew Tradition*, 52 ; Erman, *Life in Anct. Egypt*, 230 ; Budge, *The Mummy*, 224, 229 ; Ball, *Light from the East*, 73). In Egyptian *mesdemet* (also *s-d-m*), to paint the eye, has for its determination an eye underlined with stibium (Davies, *Mastaba of Ptahhetep*, I. 16). *Mesmet* readily

passed into *bismut*. Another Egyptian form of the word, *mestem*, became in Greek *stimmi*, in Latin *stibium*. Of the same origin seems to be *antimony*, derived through Latin *antimonium* (*athimodium*) from Arabic *al-ūthmud*, which also yield the alchemical term *alcimod*, antimony (Devic).

LVIII. FLIRT.

After all that has been written on this word for amorous trifling its origin has not yet been made clear.

(1) One account would identify it with the Scotch *flird* of the same meaning, *flirdie*, giddy, A. Sax. *fleardian*, to trifle. So Professor Skeat formerly. This he has now abandoned for Dr. Murray's suggestion that (2) it is the same word as *flirt*, to fillip or tap, to flick or give a sharp sudden motion to a thing, as "to *flirt* a fan." The abrupt toss of the head and flinging round of the tail of her skirt with which the village Dowsabel turns away from her slighted Corydon might be appealed to as evidence. This word further assumes the meaning of gibe or scoff in which sense it is used by Coverdale, 1549. Professor Skeat adduces as confirmatory E. Friesic *flirt-je*, a giddy girl, derived from *flirr*, *flirt*, a light blow (*Notes on Eng. Etymology*, p. 32).

Originally spelt *flurt* the proper meaning of the word seems to be to flit about in an inconstant way, to be fickle and unstable.

No earlier instance of the word has been found

than that which I quoted in my *Word-hunters' Note Book*, 1876, p. 34.

> Hath light of love held you so softe in her lap ?
> Sing all of greene willow ;
> Hath fancy provokte you ? did love you intrap ?
> Sing willow, willow, willow ;
> That now you be *flurting*, and will not abide,
> Willow, willow, willow, willow ;
> To mee which most trusty in time should have tride,
> Willow, willow, willow, willow."
> *The Gorgeous Gallery of Gallant Inventions*, 1578, p. 133 (ed. 1814).

The jealous lover here complains that his lady-love, instead of abiding constant, flits away from him to another. Another writer similarly says " Do not *flirt* or *fly* from one thing to another." (J. Stevens, 1707.)

The radical idea seems to be fickle, uncertain movement.

The earliest use of *flurt* in English is in the sense of " flowering," i.e. decorating with *flowers* or working *flowers* in embroidery, derived from Old Fr. *fleuretter*. The fourteenth century Alliterative Poems speak of a girl wearing a crown " wyth *flurted* flowrez perfet vpon " (p. 7, l. 208), i.e. with flower-embroidered or figured flowers.

So the old heraldic term " crosse *flurte* " (Leigh, *Armorie*, 1562 ; Fuller, *Ch. Hist.* ii. 227, ed. Tegg) is *croix fleuretté*, a flowered cross ; and " *flurt*-silk, *floret* silke, course silk " (Cotgrave, *s.v. filoselle*) is flowered silk " (Fr. *fleuret*, Ger. *floret-seide*).

The question then arises whether there is any connexion between this older *flurt*, derived from *fleuretter*, and the later *flurt* to move about inconstantly as the unfaithful lover does. We seem to

find some such connexion in the special use of Fr. *fleureter* given by Cotgrave as follows:— "*Fleureter*, sleightly to run, lightly to pass over; only to touch a thing in going by it (metaphorically from the little bee's nimble skipping from flower to flower as she feeds)." Moreover, the cognate Spanish word *florear* means to "dally with, to trifle."

As far as form goes *to flirt* might come from this French word, already denizened in English as *flurt*. And there is ample evidence to show that the poetical and picturesque idea suggested by Cotgrave was one very likely to be attached to a word for a fickle lover. It will be admitted that a bee or a butterfly as it skims in its airy dance over a flower-garden on a bright summer's day, settling quietly on one bloom for a minute and then off and away to find its pleasure in another, is no inapt comparison for a fribble or a flirt. *To flirt* is to go a-flowering, like the bee, described by Charles Lever as one that

> roves up and down
> Like a "man upon town,"
> With a natural taste for flowers.
>
> *One of Them*, ch. vii.

> The Didactic Flirt . . . flits about like the bee to amuse himself and gather honey, but he scatters a good deal of learned dust as he flits.—*Saturday Review*, 1879, Jan. 11.

I draw attention to the fact that Stanyhurst in 1582 uses the word as appropriate to the flitting of bees:

> Lyke bees in summer season, through rustical hamlets,
> That *flirt* in soonbeams.
>
> *Virgil's Aeneid*, p. 31 (ed. Arber).

The agreement both in sound and sense between our *flurt* (*flirt*) and the French *fleureter*, may be merely a coincidence, but the following citations will serve to show that their identity is very probable. Our poets often speak of the bee as a dissipated *flâneur* and the very ideal of a volatile faithless lover. In Sanskrit *bhramara*, a bee, is used also for a lover, a gallant, a libertine, and the bee-like humming-bird is called "the kiss-flower" by the Brazilians. Moore, in a little poem suggestively named "What the Bee is to the Floweret," has the lines—

> They say the bee's a rover
> Who will fly when sweets are gone;
> And when once the kiss is over,
> Faithless brooks will wander on.
> *Poems*, p. 233 (ed. Routledge).

> A gay insect in his summer-shine
> The fop, light-fluttering, spreads his mealy wings.
> Thomson, *Winter*.

François de Sales writes thus of this "chartered libertine":—

"Aux années abondantes en fleurs les abeilles ne font pas le plus de miel, parcequ'elles s'amusent tant à voltiger sur les uns et sur les autres qu'elles oublient à travailler à leur rayons."

> Car ces voltigeantes avettes,
> Transportées de leur plaisir,
> Ne sçavent de tant de fleurettes,
> Quelle laisser, quelle choisir.
> *Œuvres* (ed. 1840), i. 459.

The word is here used felicitously of the little god of the inconstant wing:—

> The rose of old, they say, was white,
> Till Love one day in wanton flight,

Flirting away from flower to flower,
A rose-tree brushed in evil hour.
Temple Bar Mag. cxxvi. 285.

The bees go courting every flower that's ripe
On baulks and sunny banks.
J. Clare, *Poems*, 1835, p. 8.

For love's sake kiss me once again! . . .
I'll taste as lightly as the bee,
That doth but touch his flower, and flies away.
Ben Jonson.

Herrick, as might be expected, has not failed to use the same conceit. He makes the bee that visits the lips of his "sweet lady-flower" thus excuse himself,—

I never sting
The flower that gives me nourishing
But with a kisse, or thanks, doe pay
For honie that I bear away.
Hesperides, i. 73 (ed. Hazlitt).

Sir John Suckling, calling the bee a "gallant," adds—

Still the flowers ready stand,
One buzzes round about,
One lights, one tastes, gets in, gets out:
All always use them.
Poems, i. 24 (ed. 1874).

Prior, protesting that he has given up flirting, says:—

My youth ('tis true) has often ranged
Like bees o'er gaudy flowers;
And many thousand loves has changed
Till it was fixed in yours.

The bee through all the garden roves,
And hums a lay o'er every flower,
But when it finds the flower it loves
It nestles there and hums no more.
T. H. Bailey [?].

The flow'r-enamoured busy bee
The rosy banquet loves to sip . . .
But, Delia, on thy balmy lips
Let me, no vagrant insect, rove.
Burns.

When the first summer bee
O'er the young rose shall hover,
Then like that gay rover
I'll come to thee;
He to flowers, I to lips, full of sweets to the brim.
T. Moore.

Oh say not woman's false as fair,
That like the bee she ranges!
Still seeking flowers more sweet and rare
As fickle fancy changes.
Isaac Pocock.

Or in other words, La femme ne *fleurette* pas—she is not *a flirt*—who "a gathering flow'rs and hearts is gone" (Lovelace, *Elinda's Glove*, 1649), or, as Dr. Johnson defines the word, one who "runs about perpetually, unsteady and fluttering." Mr. J. R. Green, using the same figure, describes a flirt as "dazzled with the profusion of the new life that is bursting on her, she wings her way from one charming flower to another, with little thought of more than a sip from each."—*Stray Studies*, p. 208.

This *flirting* of insects is quite a commonplace with our poets and picturesque writers. It is often suggested by the butterfly, the "silent waver" of which is thus graphically described by Christopher North: "It floats awa' in its wavering beauty, but as if unwilling to leave its place of midday sleep, comin' back and back, an' roun' and roun', on this side and that side, and ettlin' in its capricious happiness to fasten again on some brighter floweret."—*Noctes Ambrosianae*, i. 158.

The inconstant swain in a certain breach-of-promise case was appropriately denounced as a "butterfly"—in the words of an old French writer, Yver (sixteenth century), "comme un papillon voletant de fleurette en fleurette." "Will anybody assert that the perfidious butterfly lover who sips the sweet from so many 'opening flowers' should suffer no punishment for his baseness?"—*Daily Telegraph*, 1883, June 7.

The French say of such a vagrant light-o'-love, *il papillonne* or plays the butterfly; and Pope with a similar allusion makes

> The light coquettes in sylphs aloft repair,
> And sport and flutter in the fields of air.
> *Rape of the Lock*, l. 66.

In the Music Speech at the Public Commencement in Cambridge, 1714, spoken by Roger Long, he asks:—

> Amongst that fine parterre of handsome faces . . .
> Will beaus and *butterflies* then please your fancies.
> A butterfly vagrant
> Flits light o'er the flower-beds of beauty in June.
> *Punch*, 1875.
>
> I'd be a butterfly born in a bower,
> Where roses and lilies and violets meet,
> Roving for ever from flower to flower,
> And kissing all buds that are pretty and sweet.
> T. H. Bayly.

Beau Brummell, himself *un papillon vieux*, or as the Italians say *farfalla*, wrote the following trivial verselets out of his own experience:—

> The butterfly was a gentleman,
> Which nobody can refute;
> He left his lady-love at home,
> And roamed in a velvet suit.

I finish this long list of illustrations with this from Heine's *Florentine Nights*.

> One must observe the butterfly as it flutters from flower to flower, and one must study the fair Parisian in the salon, at soirées, and balls, as she flutters about with her wings of gauze and silk beneath the sparkling chandeliers.

The Italian *papiglione*, says Florio, is "any kind of ladie or butterflie"—he means, no doubt, our "painted lady" (compare damsel, *demoiselle*, the gay dragon-fly).

Similarly *fribble*, a trifler or coxcomb (*Spectator*, No. 288), is akin to Prov. French *friboler*, to flutter like a butterfly, to frivol (Lat. *frivolus*). Compare further Ger. *flatterhaft*, Swed. *fladderaktig*, fickle, flirting, from *flattern*, *fladdra*, to flutter. Scot. *flird* and also *flicker*, to flirt; "I flycker, I kysse togyther, *Je baisse*," and "I flycker, as a birde dothe whan he hovereth, je volette"—Palsgrave, *Lesclarcissement*, 1530.

Similarly Scot. *fike*, to flirt, or dally with a girl, originally to wander or move about idly, Old Eng. *fike*, has given us our *fickle* (A. Sax. *ficol*).

From a somewhat different point of view *fleurette*, a little flower, has come in French to mean a compliment or love-talk, and then a payer of compliments, a lady's man who flatters the sex, and also *fleureter*, to say pretty things (see Littré, *s.v.*). "Cidalise est jolie et souffre la *fleurette*"—Le Roux, *Dict. Comique*, p. 270.

It is amusing to note that the French have taken back the word which they long ago gave us, in the form of *flirter*, *flirtation*, and regard it as an *Anglicanisme* (*Dict. de l'Argot Parisien*).

LIX. WASP.

THE late Dr. R. C. A. Prior told me of a Somerset clergyman interested in word-lore who once asked one of his parishioners to collect for him any strange words he might hear. When next he met the old man he said, "As to straunge words as you axed me about, sir—you do knaw what we call *wapses*—well, I am told as some people do call they *wasps!*" To a certain extent the old man was right, the original and more correct form of the word was *waps*, A. Sax. *wœps*, from an Aryan base *wap-sa*. What was the informing idea which led the early Aryan word-builders to call the insect *wap-sa?* He must have been a signally unobservant being, and curiously insensible to pain, if it struck him as being above all a "weaver" (as if *wabh-sa*, "webber"). Yet this is what Kluge, Lutz and Fick imagine. Surely to him, as to most men, the wasp would be *par excellence* "the stinger." And as a matter of fact that is the real meaning of *wap-sa*, "that which strikes," from the root *wap*, to beat, Eng. *wap* (*whap*, *whop*), whence comes also *wap-na*, "the striking instrument" (=Sansk. *vapana*), Icel. *vapn*, A. Sax. *wœpen*, a "weapon." Thus the *wap-s* (*wap-sa*) is "the wapper," "he with the weapon" (i.e., the sting). In Lithuanian the gadfly is called *vap-sà*, for the same reason; the Latin *vesp-a*, Ger. *wespe*, have suffered metathesis like our *wasp*. (The Greek *sphēx* is perhaps for *phēks-a*, or *vēska*, or *vēks-a*). Words meaning to smite or strike (e.g., Lat. *icere*, *ferire*) are frequently used for stinging. In ancient Egyptian the wasp is *net*, "the shooter, that which darts out (its sting), with arrows as its

determinative (Renouf, *Proc. Soc. Bib. Archæology*, xiv. 396). In Hebrew *zir'âh* is a wasp (or hornet), "piercer" from *zârah'*, to strike or smite (Gesenius, 719). In Gaelic *speach*, a wasp, from *speach*, a thrust or blow, also to smite; Finnish *puskiainen*, wasp, from *puskia*, to strike or butt.

LX. WRINKLE.

To give one a *wrinkle* is often used in colloquial phrase for suggesting a useful hint, or putting one up to a dodge or crafty bit of knowledge.

Miss. I never heard that.
Nev. Why then, Miss, you have one *wrinkle*; more than ever you had before.—Swift, *Polite Conversation*, i.
He [an angler] is able to describe "*wrinkles*" of a strangely sagacious character.—*Sat. Review*, vol. li. p. 465.

It might naturally be assumed that the result of old experience had thus come to be symbolized by its visible manifestation (*ruga*) in a corrugated brow, especially as we find such sayings as this of Montaigne, "Elle [la vieillesse] nous attache plus des rides en l'esprit qu'au visage"—thus Englished by Florio, "It (old age) sets more wrinkles in our minds than in our foreheads." So Corneille, 1685:

Les rides du front passent jusqu'à l'esprit.
Old age doth give by too long space
Our souls as many *wrinkles* as our face.
Southey, *The Doctor*, p. 478.

The word is apparently the same as the Old English *wrinkle* used in the sense of a fold or involution as expressive of "duplicity" (double-foldedness) opposed to "simplicity" (Lat. *sim-*

plex=Old Eng. *æ-fald*, "one-fold") of character (cf. *rumple*=A. Sax. *hrympele*, a wrinkle).

A man so simple, so plain, and so far without all *wrinkles*. —Latimer, *Works*, ii. 422 (Parker Soc.).

He was a man symple and withoute all *wrynckles* off cloked colusyone.—*Narratives of the Reformation*, p. 102 (Camden Soc.).

It really is the modern representative of Old Eng. *wrink*, *wrenk*, *wrinch* or *wrench*, a trick or artifice (compare *chronicle* for *chronica*, *syllable* for *syllabé*, *periwinkle* for *pervenke*); A. Sax. *wrenc*, *wrence*, guile, deceit, lit. a tortuous or crooked proceeding, *wrenched*, perverted, twisted or pulled aside, A. Sax. *wrencan*, to beguile or deceive. Compare Dan. *rynke*, a fold, pucker or *wrinkle* (a word closely allied), Ger. *rank*, trick; A. Sax. *wringan*, to twist (Diefenbach, *Goth. Sprache*, i. 237).

This heie sacrament . . . unwrihdh his *wrenches* [discovers his artifices].—*Ancren Riwle*, 1225, p. 270.

Harald euere was of luther *wrenche*.
Robert of Gloucester, Chron. ab. 1298.

Wiles and wrenks very commonly go together.

His wigheles and his *wrenches* that he us mide asailed. —*Ancren Riwle*, p. 300.

Sa mani wyle and *wrenk* he can.
Eng. Metrical Romances, p. 2.

Drede no *wrenkis* ne no wylis of the fende.
Religious Pieces (E.E.T.S.), p. 51.

It [the world] ledes a man with *wrenkes* and wyles,
And at the last it hym begyles.
Hampole, *Pricke of Conscience*, l. 1,361.

In me, God wait, wes mony *wrink* and wyle.
W. Dunbar, *Poems*, 1503.

LXI. BARGHEST.

THE *barghest*, otherwise *barguest* or *barghaist*, is a goblin that scares people in the northern counties (Henderson, *Folklore of the N. Counties*, p. 239). Its name has never been satisfactorily explained. Grose made the worthless conjecture that it was the *gheist* or *ghost* which appears near gates or stiles (i.e., *bars !*). Sir W. Scott thought it might be the *bier-ghost* (Dan. *baare geist*), and Mr. Atkinson (*Cleveland Dialect*, *s.v.*) followed suit. Others would turn it into a *bear-ghost* (Ger. *bär*, a bear). Dr. Murray doubtfully connects it with Ger. *berg-geist* (mountain-spirit), but we are not likely to have borrowed it from German. "The village had its *barguest* or *bar-ghost*"—W. Irving, *Bracebridge Hall*, p. 359.

The *English Dialect Dictionary* refrains from offering any suggestion. I believe it to be a true native word.

The *barghest* seems to have been originally a churchyard hobgoblin. In Cumberland it is "a boggle that haunts *burial places*" (*E.D.D.*). Here, I think, we have the clue. *Barghest* is probably a careless pronunciation of *bargh-ghest*, the colliding gutturals easily running together (we even find *bar-master* and *bar-mote* for *bargh-master* and *bargh-mote*); and *bar* used in Derbyshire for *bargh*, a hill —Pegge). *Bargh* is the northern form of Old Eng. *beorh*, *beorg*, a *barrow*, a sepulchral mound or tumulus. Thus *bar-ghest* is exactly "barrow-ghost," the blood-thirsty vampire which was believed by the old Norsemen to haunt barrows or burial mounds. See Saxo-Grammaticus, Folklore

Soc. ed. p. lxvii. A Runic monument found at Thornhill in Yorkshire (700–800 B.C.) mentions that "Igilsuith reared becun at *bergi*," a beacon at the barrow (G. Stephens, *Handbook of Runic Monuments*, p. 248). The Sagas tell of fearful encounters with the ghosts of buried Vikings who still keep something of their savage state within the barrows (Du Chaillu, *The Viking Age*). The spirit of Thorold Bögifod walked after his burial in a tumulus, and gave much trouble, frightening the cattle and driving them mad (J. F. Vicary, *Saga Time*, p. 250). In other words he became a *bargh-ghest* or "barrow-ghost." The Danish synonym is *hōi-bo*, or "how-dweller" (=barrow-ghost), a Scandinavian word which survives in the *hog-boy* (*haugr* ="how"), a goblin which inhabits the Maeshow of Orkney (D. Ritchie, *Testimony of Tradition*, p. 107).

"The occupant [of a how] was termed *hōi-bo*, or dweller in the tumulus, and a very unpleasant neighbour he frequently became, if he walked again (*gik igjen*) after death. His reappearance caused dread and mischief . . . Kaar was buried in a *hōi*, and reappeared after death, and killed the live stock of the residents on the island, or frightened them away." (*Saga Time*, p. 227). The *hōi-bo* had frightful glaring eyes like the barrow-ghost (*id.* 230).

Compare Icel. *bjarg-vœttr* (berg-wight), a kind of giant who dwelt among the hills. Mr. W. B. Dawkens mentions that it was currently believed that it was dangerous to disturb mounds, as they are still inhabited by those buried in them (*Early Man in Britain*).

LXII. MULATTO.

MULATTO, the offspring of black and white parents, has generally been regarded as a derivative of Lat. *mulus*, a cross-breed, *mule* being actually used as a term for a hybrid canary or cross-fertilized plant. Thus Tylor, "the cross between white and negro called *mulatto* (Spanish *mulato* from *mula*, a mule" —*Anthropology*, p. 80), and S. De Vere, *Americanisms*, p. 115. French *mulâtre*, as if from *mulastre*, a wretched mule. "*Mulata* is a maid-child that is borne of a negro and a fayre man. And because it is an extraordinary mixture they compare such a one to a *mule*."—Mabbe, *Aleman's Rogue*, 1623, part 2, p. 328.

The word is really one of those whose roots extend back to the pre-historic antiquity of Babylonia. It is derived through the Spanish from the Arabic *muwallad*, a cross-breed, literally "offspring," "begotten," an extended form of *walad*, a son.[1]

So De Sacy, Engelmann, Devic, and approved by Skeat (*Notes on Eng. Etymology*, p. 193). Akin to Hebrew *môledeth*, offspring, from *yâlad*, to beget. The oldest form of the word is found in the Babylonian Creation Tablets, where Tiâmât is called *muallida*, the mother or bearer (of all things created)—Radau, *Creation Story of Genesis*, p. 7. This is the name which is given to the procreative or childing goddess Ishtar in the form of Mulitta in the pages of Herodotus, where he says that "they sacrifice to Aphrodîtê Urania, whom the Assyrians call Aphrodîtê Mulitta, the Arabians

[1] So *creole* was originally "one brought up," Sp. *criadillo* (a creatureling) from *criado*—*creatus*.

Mulitta" (i. 131). It is the Ass. *Mulidtu*, "the Bearer" (Sayce, *Herodotus*, p. 79), from Ass. *ålad*, to be with child, to bring forth; Aramaic *Mulida*, "child-bearer" (Conder, *Syrian Stone-Lore*, p. 148). Tutu is called *Muallad ili*, "generator of the god" (Boscawen, *Bible and the Monuments*, p. 113), and Ashshur *muallid Ishtar*, begetter of Ishtar (*The Monist*, xiv. 67).

Thus our *mulatto* directly corresponds to the Assyrian Mylitta.

LXIII. SESAME.

SESAME is another of those words whose pedigree goes back to a period earlier than the time of Abraham. It traces its origin through the Latin *sesamum*, Greek *sêsamon*, *sêsamê*, to the Assyrian *šamaš-šammu*,[1] whence also the Arabic *simsum*, sesame (*Palestine Explor. Q. Statement*, April, 1891, p. 118). On an astronomical tablet occurs the sentence *samassamu esiri*, the sesame is flourishing. The word signifies "sun-plant," being compounded of *shamash*, sun, and *shammu*, plant. Plants were believed to be under the influence of various planets, and *sesame* apparently under that of the sun. "The Hebrews have a proverb, there is not an herb upon the earth but has his *mazall* or star answering it and saying 'grow'" (Sir Thos. Herbert, *Travels*, 1665, p. 16), and the symbol of grain is depicted on the altar of the sun-god on a Babylonian seal-cylinder (Ball, *Aids to the Bible Student*, p. 56, and Fig. 111). It is interesting to note how

[1] *Proc. Soc. Bib. Arch.* vol. xiv. p. 282.

a reminiscence of the solar character of the plant is preserved in its medieval name *milium solis* or *granum solis*, from a combination of which seems to have come French *grenil, gremil* (Cotgrave), Eng. *graymill, grummell* and *gromwell.* Simon Bartholomeus, 1387, has "granum solis, *i.* milium solis, *i.* gromil"; and Turner, 1548, has "gromwell or grummel, *Milium Solis.*"

From its stellar connexion sesame was used in Babylonian magic. An incantation tablet says "I will send thee sesame (*samassammu*) to break up thy charm, to make thy word return unto thee."[1] It plays a prominent part in mythic tales, being associated with sassafras (i.e., saxifrage, "rock-breaker"), Schamir, etc., and originally connected, Mr. Robert Brown thinks, with the lightning.[2] This explains the use of the formula "open sesame," as a charm to effect an opening or entrance, in the Arabian Nights story of Ali Baba and the Forty Thieves. "They have obtained the *sesame* to those apartments," says Lord Lytton, of the magic right of *entrée* (*Godolphin,* ch. xxii.).

LXIV. HIEROS, HOLY, WICKED.

THE Zend-Avesta demonstrates that in primitive religions the idea of divine and sacred was founded on that of sound, healthy, strong.

Fulness of life and energy was the distinctive feature of the Deity, while on the other hand weakness, sickness and all that tends toward death, and in the highest degree a corpse, were proofs of the

[1] Jastrow, in Hastings, *Bib. Dict.* v. 555.
[2] *Primitive Constellations,* ii. 123.

Evil Spirit's power, and manifestations of an impurity which needed to be cleansed by elaborate rites and observances.

(1) We find that among the Greeks, as Kuhn first pointed out, the word for sacred had originally this connotation of lusty, strong and sound.

Hieros (familiar to us in *hier-archy*, *hiero-glyph*, etc.) is the same word as Sanskrit *ishira*, lively, strong, vigorous (lit. "full of *ish*," i.e. sap, pith, vigour, like Lat. *succulentus*) and retains its old physical meaning in Homer, when applied to a fish (Il. xvi. 417) (compare our "lusty trout," "sound as a roach"; fish were supposed to be exempt from disease—Aristotle; "hoole as any fysche"—Hearne, *Works*, ii. cci.).

Only what was sound and perfect was fit to be offered to the gods (compare Ex. xii. 5, Lev. xxii. 25), consecrated and sacred.[1]

(2) Pictet maintains a connexion between Lat. *sacer*, and Sansk. *sakra*, strong, powerful, *sak*, to be strong (*Origines Indo-Europ.*, i. 467).

(3) It is interesting to note that the ancient Egyptian *nutra*, sacred, divine (often applied, like *hieros*, to animals, plants, etc.), is derived from *nutra*, strength, vigour; "*nutra* men ma pet," strong and durable as heaven (Renouf, *Trans. Soc. Bib. Arch.* viii. 224–26). So *nutar*, god, is properly "the mighty one" (=Heb. *el*), and *nutra* was often translated by *hieros* (Renouf, *Hibbert Lect.* 94–96). The hierogylph for the word was an axe, as the natural symbol of effective force. Fürst maintains that the radical idea of Hebrew *qâdôsh*, holy, was to be fresh and young, thus to

[1] See Robertson Smith, *Prophets of Israel*, 224–232.

be pure and radiant; but the root idea is rather "separation."

(4) Similarly *weihen*, to consecrate, is from the Old Ger. *wîh*, sacred, Goth. *weihs*, sacred, holy, which seem to be akin to Lat. *vigere*, to be strong, *vigor*, "vigour," Swed. *vig*, active (*wight*), Icel. *weig*, strength, Sansk. *vigra*, powerful, active (Ger. *wacker*), and *ugras*, powerful, Greek *hygi-ēs*, *hygiē-ros*, healthy, all from the Aryan root *wag*, to be strong.

(5) In precisely the same way our *holy* (A. Sax. *hálig*) is virtually identical with *hole*, sound (misspelt *whole*), A. Sax. *hál*, and *hale*, and *heal-thy*; the *holy* man is he that is spiritually sound, strong, and healthy (compare *integrity* = entireness).

Do worschip to this *holy* maydon . . . and thawg yhe by now *hooly* in body fulle *helt* [health], mony of yow byn seke in sowle; wherfore ye have the more nede to seche hur to haue *heyle* in sowle then in body. For ofte tyms God sendes sekenes in body fo[r] *hele* to the sowle. . . . Wherfore prayth too hur to gete yow *hele* both in body and in sowle, so that ye cum to hym that is *heyle* to all sowles, that is, Jhesu Criste.—*Account of St. Wenefride* (in Hearne, *Works*, 1811, ii. cc.).

Compare old Saxon *Heliand*, Ger. *Heiland*, the Saviour, who makes whole and holy (Gaelic *Slanuighir*).

He must ryse erly, which thyng is prouffytable to man, moost to the *heele* of his sowle. For it shall cause hym to be *holy*. And to the *heele* of his body, for it shall cause him to be *hole*.—*Treatyse of Fysshynge wyth an Angle*, 1496.

Sanat, Sanctificat, et ditat surgere mane, that is to say, Erly rysyng maketh a man *hole* in body, *holer* in soule, and rycher in goodes.—Fitzherbert, *Book of Husbandry*, 1534, E.D.S. p. 101.

Ich bilene on the *helende* crist.—*Old Eng. Homilies*, E.E.T.S. ii. 19.

It is further notable that our *holy*, hale, A. Sax. *hál*), is ultimately the same word as Greek *kalos*, beautiful, Sansk. *kalyas*, healthy. There is a real connexion, as well as a verbal, between health, holiness, and beauty.[1]

It is interesting to observe that in a confession of faith lately made by an eminent scientist, Sir Oliver Lodge, he reverts to the early Aryan idea of holiness. "Good is that which promotes development and is in harmony with the will of God. It is akin to health, and beauty and happiness. Evil is that which retards or frustrates development and injures some part of the universe. It is akin to disease and ugliness and misery" (see *The Substance of Faith*, p. 36 *seq.*). Prof. Lombroso says that most criminals are supremely ugly. "Goodness is not merely a beautiful thing," says Charles Kingsley, "but the beautiful thing [τὸ καλόν]—by far the most beautiful thing in the world, and badness is not merely an ugly thing, but the ugliest thing in the world." So Greek *aischros*, Lat. *turpis* = (1) ugly, (2) bad. "All that faire is, is by nature good"—Spenser, *Hymn in Honour of Beautie;* "Beauty is a form of goodness"—Helen Keller. "No man knows the highest goodness who does not feel beauty. The beauty of holiness is its highest aspect"—F. W. Robertson, *Life and Letters*, p. 184. The ideal Beauty is one with holiness—J. B. Mayor, *Ancient Philosophy*, p. 75.

Let beauty cease to be our daily food,
We lose the finer sense of truth and right;

[1] But "the beauty of holiness" (Ps. xxix. 2; cx. 3) is correctly "holy vestments."

> Forsake the holy paths of rectitude,
> And beauty suffers blight.
> R. Leighton, *Musings*.

(6) A further illustration is afforded by Lat. *bonus*, Old Lat. *duonus*, good, if some modern philologists are correct in believing it to be of the same root as Greek *dunatos*, strong, *dunamis*, power ("dynamic," etc.). J. M. Edmonds, *Comparative Philology*, p. 170. Similarly the original meaning of Heb. *chaîl*, virtue, is strength, power (Gesenius, 275), even as our own "virtue," Lat. *virtus*, manliness, is the quality or *vir* or hero, akin to *vireo*, to be strong.

"Strength is essential to my notion of virtue; weakness incompatible with it," says Mrs. Jamieson; "we often make the vulgar mistake that undisciplined passions are a sign of strength; they are the signs of immaturity"—*Common-Place Book*, pp. 8, 242. "Strong passions mean weak will"—Coventry Patmore. "To subdue passion is to be truly a man"—T. Lodge, *Seneca*, 1614, *To the Reader*. "He that is slow to anger is better than the mighty"—Prov. xvi. 52. That "passion and feebleness go together"—see Trench, *Study of Words*, ed. Routledge, p. 66.

(7) If the good man is the strong man, we are prepared to find that, as its etymological counterpart, the *wicked* man is the *weak* man. Milton long ago enounced the truth, "all wickedness is weakness" (*Samson Agonistes*, l. 834), and a modern writer has said, "The weak man cannot be a good man"—Aubrey Moore, *Essays Scientific, etc.*, p. 139).

Wicked is an extended form (like *sacred*, *naked*,

wretched, new-fangled) of the older English *wicke, wikke*, bad of its kind, poor, feeble, worthless (e.g. applied to *clothes*, *Havelok*, l. 2458), but primitively "yielding, pliant, weak," from the root *wīk*, to yield, whence Old English *wican*, to give way, to yield (Ger. *weichen*), Greek (*v*)*eikein*, to give way, Lat. *vices*, change. From the same root comes *weak* (mid. Eng. *weik*), soft, yielding, Dut. *week* (Ger. *weich*). Thus the *wicked* man is he who yields and gives way because he has not the strength of character to resist. He is a *weakling* (Ger. *weichling*). So *lewd* (A. S. *lǽwed*) = enfeebled.

Mouthes have firste tastid sauours that ben *wikke* (Camb. MS. *wyckyd*).—Chaucer, *Boethius*, p. 64.

Alle *wykkyd* metys yt [wine] wyll degest.
Play of the Sacrament (ab. 1460), l. 347.

We sometimes find *wick* and *wicked* occurring together.

No wyght
Wot ho is worthi for wele other for *wicke*,
Whether he is worthi to wele other to *wickede* pyne.
Langland, *Vision of P. Plowman*, C. xii. 272.

Wick, wicked, is applied to various things which readily yield to pressure, e.g. Old Eng. *wic*, a quagmire or morass (glossed by *mariscus*—Leo), hence Sir John Maundevile's "*wykked* mareyes [marshes]"—*Voiage*, p. 130 (ed. Halliwell); *wicket*, a little gate turning easily on its hinges, *wicker*, a pliant twig.

To take two other words of moral significance. (8) *Fair*, right and just, also beautiful, etymologically conveys the idea of fitness, being A. Sax. *fæger*, Icel. *fagr*, Goth. *fagrs*, fit, from a stem,

fag, seen in A. Sax. *fégan*, to fit, whence *fadge*, to suit or fit used by Shakespeare and other Elizabethan writers. "We will have, if this *fadge* not, an antick"—*Love's Labour Lost*, v. 1. Emerson supplies a good illustration.

> Fitness is so inseparable an accompaniment of beauty, that it has been taken for it. The most perfect form to answer an end is so far beautiful.—*Works*, ed. Routledge, p. 221.

The Greek *pēgos*, firm, fixed, strong, is a kindred word.

(9) Very similar is the root meaning of *good*, A. Sax. *gód*, Goth, *gods*, from a Teutonic base *gad*, to fit or suit, to unite or bring together, whence Old Eng. *gader*, to gather or bring *to-gether* (A. Sax. *gader*), akin to Ger. *gät-lich*, suitable, A. Sax. *ge-gada*, a companion, Ger. *gatte*, a consort, M. H. Ger. *gaten*, to agree. What is suitable or agreeable in the highest sense is *good*. So Greek *arĕ-tē*, virtue, is from the root *ar*, to fit, akin to *ar-ti-os*, fit, like M. H. Ger. *vuoge*, fit, proper behaviour, goodness (Curtius, i. 425).

LXV. HUSSIF.

A LITTLE pocket case to hold needles and thread is commonly known as a *hussif*; *e.g.* in the Lancashire dialect, "Hur *hussif* wur eawt un hur neeld [needle] thredud e quick toime" (Scholes, *Jaunt to see the Queen*, p. 47).

It is supposed to be so called as being the useful companion (or perhaps the substitute) of the *hussif*, *huswife*, or *house-wife*, the good woman

who keeps the house. It seems rather, as Prof. Skeat points out, an assimilation to that word of *hussy*, another name of the article; which is natural enough, as *hussy*, a wench, is also a by-form of *hussif* or *house-wife*. "I have dropt my *hussy*" (Richardson, *Pamela*, i. 162). So Scott, *hussey* (in *Redgauntlet*).

Hussy was probably brought to England by our Scandinavian invaders, being the same word as Icel. *husi*, a case (for scissors, etc.), lit. "a little house," from *hus*, a house. The *N.E.D.* dissents, but, I think, without sufficient reason, as there is independent evidence that such a case was regarded as the small house in which the sempstress's requisites "live." Its Danish name is *naale-huus*, *i.e.* "needle-house," and an Old English word for the same is "a *nedyll house*, acuarium," given in the *Catholicon Anglicum*, 1483; "Hec acuaria, *nedyl hows*," in Wright's *Vocabularies*, p. 199.

Other small receptacles were conceived as the house of that which they contained. The covering of grain or seed was called in Dutch *huusken*, *huysken*, its "house-kin" or "little house" (like our *lamb-kin*, *gher-kin*, etc.). This *husken*, wrongly analyzed as *husk-en* instead of *hus-ken*, gave us our *husk* (as if *housk* from *house-kin*).[1]

Similarly, Heb. *'ahálôth*, aloes (Song of Songs iv. 14), according to Wetzstein, meant originally "a little house" or "tent" (dimin. of *'ohel*), and denoted the capsules of the cardamom plant (Delitzsch, *in loco*, p. 167).

With *hussy* we may compare Span. *petaca*, a cigar case, from Mexican *petla-calli*, "matting-

[1] See Skeat, *Notes on Eng. Etymology*, p. 142.

house" (*calli*, house) (E. B. Tylor, *Anahuac*, p. 227).

Biblical scholars will remember that the smelling bottles carried by the fashionable ladies of Jerusalem (Isa. iii. 20) are, in the Hebrew, "houses of scent" (*beth nephesh*) and phylactery cases *bottîm*, "houses."

LXVI. OBLIVION.

THE etymological meaning of *oblivion* (Lat. *oblivio*), forgetfulness, seems to be that of growing darkness overshadowing and effacing things once remembered, as the glimmering landscape fades from sight in the deepening twilight. *Ob-livisci*, from which *ob-livion* comes, is near akin to *livescere*, to grow dark and discoloured (*lividus*). See Bréal, *Semantics*, p. 72, Curtius, i. 336. So *obscurus* = "covered over" (Curtius, i. 207). The failure of memory is often conceived as a dark veil obscuring features which had previously been bright and distinct, and obliterating them one by one. "A dark vail of forgetfulness"—Wisdom of Solomon xvii. 3.

> That that stout pillar to oblivion's pit
> Should fall . . .
> Forgot and hid in black obscurity.
> John Taylor, *Works*, 1630.
>
> Many a deed, awhile remembered, out of memory needs must fall,
> Covered, as the years roll onward, by *oblivion's creeping pall.*
> Trench, *Poems*, 343.
>
> What gifted hand shall pierce the clouds
> Oblivion's fatal magic rears,
> And lift the sable veil that shrouds
> The current of the distant years?
> Peacock, *Works*, iii. 84.

George Meredith's line:—

> Darker grows the valley. more and more forgetting.
> *Love in the Valley.*

(i.e. *livescit* vallis, magis magisque *obliviscitur*) well brings out the etymological idea.

LXVI. LION.

Lion seems to be a word of the hoariest antiquity. A prehistoric form *lawe* is postulated by the ancient Egyptian word *lw* (*rw*), Coptic *laboi* (*lawoi*), Semitic *labu* (W. Max Müller), or *lib'atu*, Indo-Ger. *liw*, *laiwa*, Greek *lĕōn*, Lat. *leo*(*n*), (Schrader, *Prehistoric Antiquities*, p. 75); Heb. *lābīy*, *lēbī*; other Aryan forms are Lith. *lavas*, Russ. *lev*, Dut. *leeuw*, O. H. Ger. *lewo*, Ger. *lōwe* (see Skeat, *Notes on Eng. Etymology*, 165). F. Max Müller imagined that *lĕōn* might represent a form *lavant* = Sansk. *ravant*, "the roarer" (*Biographies of Words*, 113).

The German word for the lioness, *lōwinn* (M. H. Ger. *lewinne*), was given as a name to the ruthless avalanche in some parts of Switzerland. Grimm notes that "in Switzerland vulgar opinion looks upon avalanches as ravening beasts on which you can put a check" (*Teut. Mythology*, p. 641), and Mr. A. Austin, very appositely, says of these snow-slips:

> They toss their shaggy manes and fling
> To air their foam and tawny froth,
> From ledge and precipice bound and spring
> With hungry roar and deepening wrath.
> *The Door of Humility*, 1906.

Schiller gives the needful warning—

> Willst du die schafende *Löwin* nicht wecken.
> *Berglied.*

This is an interesting case of folk-etymology, the word being really a popular re-christening of Ger. *lawine*, Swiss *lauwin*, an *avalanche*, Grisons *lavina*, derived from the Latin, *labina*, *lavina*, an extended form of *labes*, a slip (from *labi*, to slip); Cf. O. H. Ger. *lewina*, a cascade.

> 'Mid mysterious tempest-tones
> The *lauwine's* sliding thunder.
> Domett, *On the Stelvio.*

Old Fr. *lavange*, an avalanche, a flow of water. It. *lavana* seems to be the same word, and old Eng. *laueyne*, a flow of water, which occurs in *The Vision of Piers Plowman*, A. v. 207. This again closely corresponds to *lavant*, a word used in Sussex for a violent flow of water. "The rain ran down the street in a *lavant*" (Parish, *Sussex Glossary*). Gilbert White (1774) writes, "The country people say when the *lavants* rise corn will always be dear" (*Letter* xix.).

LXVII. IMBECILE.

Imbecile, feeble, formerly not confined to mental weakness, comes to us through the French from Latin *imbecillus*. The Latin word has proved a hard nut for the etymological nut-crackers. Vaniček conjectures that *im-becillus*, meaning "not-strong," is from a hypothetical *bē-culo*, *bē* = *viē* or *vi* (seen in *vi-s*, strength, and *vi-olare*, from the root *gi*, *gvi*, strong). The old solution was that *im-*

becillus, referred to one that leaned "on a staff" *in baculo*, as being infirm (cf. 2 Sam. iii. 29), what the Icelanders call a "staff carl" (*staf-karl*). Just as infirmity is expressed in the Chinese character *ni* by the figure of a man leaning on a support (Edkins, *Chin. Characters*, p. 26). I propose to see in it *im-* (*in-*), intensive (as in *in-signis*) and *bacelus* (*baceolus*), weak, effeminate, un-virile, borrowed from Greek *bakelos* of the same meaning.[1] Hesychius quotes *bakēlos*, as having been used by Menander in the sense of silly, effeminate, castrated, androgynous, "gallos" [= eunuch-priest]. Polydore Virgil quotes "*similis bacelo*" from Quintilian, and *βάκηλός εἰ* from Suidas, as proverbial expressions for an effeminate and emasculated debauchee (*Proverbia*, fol. vi. verso, 1511). *Bakēlos* in Greek is an Oriental loan-word, and originally signified an impotent person, a eunuch-priest of Cybele, a *gallos*. It stands for *abak(ē)lēs*, which represents the Assyrian *aba-kal* (*ab-kallu*) or *abba-kalla*, or *ab-gal*, i.e. "chief of the kali" or "galli." The Latin and Greek *gallos*, the mutilated priest of Cybele, is the same word as Assyr. *kalu*, *gallu* (Sumerian *kal*, *gal*), a "servant" (of Ishtar). See Sayce, *Religions of Egypt and Babylonia*, 462; *Hibbert Lectures*, 62.

From the old verb to *imbécil*, to weaken or enfeeble, came our verb to *embezzle*, to diminish, waste, impair, misappropriate. "It would be a breach of my trust to consume or *imbezil* that wealth in excessive superfluities of Meat, Drink, or Apparel"—Sir M. Hale, *Contemplations*, pt. i. p. 312 (ed. 1685).

[1] Compare "lewd," originally the past participle of *lǽwan* to weaken.

LXVIII. MAGAZINE.

THE ubiquitous monthly *magazine* has almost succeeded in rendering the proper signification of the word as a store-house, or treasury, obsolete; though we retain it in the gunpowder magazine. We got it through the French *magasin*, It. *magazzino* (Span. *magacen*) from the Arabic *makhāzin*, store-houses, granaries or depôts, plural of *makhzen* (Devic). It seems to be the same word, altered by metathesis, as Heb. *misken-óth* for *miksen-óth* (store-houses, Ex. i. 11), from *kānas*, to collect or lay up (Gesenius, 405); or rather from Arab. *khazan*, to deposit, lay up in store; Heb. *khâsan*, whence *khosen*, a treasure-chamber, in Proverbs xv. 6 (Delitzsch, *in loco*).

LXIX. ALCOVE.

ALCOVE, a recess in a room, comes to us mediately through the French *alcove*, It. *alcova* (Span. *alcoba*) from the Arabic *al-qobba*, "the little room" or closet. Another form of *qobba* is *qubbah*, vault, which is near akin to Heb. *qubbâh*, and Assyrian *kuppu*, a cage (Schrader, *Cuneiform Insc. and the O. Test.* i. 292). As in modern Arabic a little room is still called a *kubbe* (Devic *s.v. Alcove*), we might suppose that we had here the origin of Prov. Eng. *cub*, a crib, stall, or other confined narrow room (enclosed sea-side shelters are sometimes called *cubby houses*), O. Span. *coba* (=*-cove*), but these words seem rather to be connected with A. Sax. *cófa*, a room or cave (our "*cove*"), and Ger. *koben*, a hovel, Mod. H. Ger.

kobe, a stall or cage, The identity of form and meaning is curious.

LXX. FOU.

THE piece in the game of chess which we call a "bishop" the French call *fou*, a "fool" seemingly, with allusion to the court jester who was often found in the company of king, queen, and knights. It is really a transformation (through a transitional form *feu*) of *fil*, the elephant, which was the name of the same piece, as well as its form, in Arabic, derived from the Persian *pil*, an elephant, also the chess piece (see D. Forbes, *History of Chess*, 209). These Oriental names of the elephant are borrowed from the Assyrian *pir*, *piru*, an elephant, apparently "the strong one" (from *pûru*, strong, Delitzsch, *Hebrew and Assyrian*, p. 7). Tiglath-pileser I in an inscription speaks of having taken "irbit *pirê*," four elephants. (Pinches, *O. Test. and Bab. Records*, 200).

The Arabic word with the article, *al fil*, "the elephant," yielded the Spanish *alfil*, as the name of the piece, Old Fr. *aufin* (from *alfil*) and even *dauphin;* Low. Lat. *alphinus;* Ital. *dalfino* (as if a dolphin—Florio); Old Eng. "*awfyn* of the chekar, *alfinus*"—*Prompt. Parvulorum*, 1440. In Russian its name is *slonie* = elephant (Forbes, 40). See also Bochart, *Opera*, i. 248. From the same source came the Scandinavian loan words *fil*, an elephant, Icel. *fill*, as well as the French *morfil*, properly *mar-fil*, the tusk of an elephant, ivory, in Old French (tenth century) *almafil*, apparently formed from the Arabic *nab al-fil*,

" tooth of the elephant " (see Devic, *Suppt. to Littré*, and Sir J. E. Tennant, *Nat. Hist. of Ceylon*, p. 76). The Egyptian island Philæ, as its Greek name Elephantine suggests, is probably of the same origin.

LXXI. CARCER.

To *in-carcerate* is to put into prison, Lat. *carcer*, a prison. The Gothic *karkara*, O. H. Ger. *karkâri*, Mod. Ger. *kerker*, A. Sax. *cearcern*, are borrowed from *carcer*, but the Latin word itself has not been explained (it is not in Curtius). Very probably *kar-kar* is of Eastern origin, a reduplicated form of Assyrian *kar*, *kâru*, a strong-hold (in L. W. King, *Assyrian Lang.* p. 89.) Compare the Proto-Semitic slave prisons found in South Africa (A. H. Keane, *Gold of Ophir*, p. 230), and the Ass. *khir*, to bind, *khirda*, an inclosure (Lenormant, *Chaldean Magic*, p. 272).

LXXII. IVORY.

Ivory we have through the French *ivoire*, *ivurie*, from Latin *ebur*, *ebor-is*. The Latin is evidently a loan word from the ancient Egyptian which has *abûrû*, ivory, older form *ûapûrû*; the monuments mention that Siranpitu brought back *ûapûrû* from the Sudan. (Maspero, *Dawn of Civilization*, 494). Compare Egyptian *abh*, a tusk or tooth, and possibly *abu*, an elephant (? a tusker), Hebrew *hab*, in *shen-habbim*, " tooth of elephants," ivory (1 Kings x. 22), Sanskrit, *ibha*, elephant (A. H. Keane, *Gold of Ophir*, 54).

LXXIII. EMERALD.

"EMERALD," the Old French *esmeralde* (It. *smeraldo*) is derived from Latin *smaragdus*, Greek *smaragdos*. The Arabic word is *zu-murrud*, "the stone of Margad." Hommel identifies all these words with the Babylonian *su-marchasi*, "the stone of Marchash"; Marchash (= Margad), being a place in North Syria. With a jewel so named King Agukakrimi decorated some statues (Hommel, *Civilization of the East*, p. 55). See also *Bab. and Oriental Record*, vi. 273–4.

LXXIV. EMERY.

Emery comes to us from Fr. *émeri*, *émeril*, Old Fr. *esmeril*, which represents a Latin *smericulum*, a diminutival form of the Greek word *smēris* or *smuris*, itself a loan word from the old Egyptian *asmuri* (Maspero, *Struggle of the Nations*, 203, note 6), which is identical with the Assyrian *semiru* (adamant, corundum, *Trans. Soc. Bib. Archæology*, vol. vi. p. 335), whence also the Hebrew *shâmîr*, the diamond.

LXXV. OCEAN.

Ocean, the Latin *oceanus* is borrowed from the Greek *ōkĕanŏs*, and this seems to be another form of *ôgênos* in Pherecydes, the deep, the abyss, which Hommel connects with the Sumerian (pre-Babylonian) *uginna*, "circle," "totality" (see Gompertz, *Greek Thinkers*, i. 538), derived from *ugin*, a circle (Hommel, *Die Insel der Seligen*,

p. 36), the ocean being regarded as a stream encircling the earth. *Ôgên* was an ancient word for ocean correlative to *ge*, earth (Lenormant, *Beginnings of History*, 541). Ôgên has been less probably analyzed as Akkadian *au*, water, + *gan*, canal, the earth-surrounding stream of ocean (Brown, *Prim. Constellations*, i. 354).

LXXVI. SULTAN.

Sultan (in older Eng. *soldan*, Span. *soldan*), Fr. *sultan*, is the Old French *soudan*, borrowed from the Arabic *sûltân*, corresponding to the Assyrian *shil-tan-nu*, which is the title given to the Egyptian monarch Shab'í by Sargon in a Cuneiform inscription (Schrader, *Cuneif. Inscc. and O. Test*, i. 261), another form of Ass. *shallâtu*, a viceroy, both derived from *shalat*, to rule (= Heb. *shâlat*)—*id.* ii. 271. Compare Heb. *shallit*, governor (Gen. xlii. 6) and *sholtân*, dominion (Dan. vi. 26), and the name of the Hyksos king *Salatis*.

LXXVII. A CALLOW.

Callow, a word sometimes used in Ireland for a marshy or low-lying meadow by the banks of a river.

> Extensive *callows* lie along the banks of the Suck.—H. Coulter, *West of Ireland*, p. 8.

It is quite distinct from the English *callow*, bald and bare (with which Dr. Murray associates it), as it represents the Irish *cala* or *caladh*, a marshy

meadow (Joyce, *Irish Names of Places*, i. p. 448), also a landing-place for boats. It is no doubt the same word as Irish *caladh*, hard, which is akin to our "hard," Goth. *hardus* (W. Stokes, *Irish Glosses*, p. 64), just as *hard* is used for a landing-place, i.e. *terra firma*, as contrasted with soft mud. *Callow* therefore is the comparatively firm ground reclaimed from the water. It is probably radically akin to Sansk. *khara-s*, hard, Latin *calx* (*calc-s*), *calc-ulus*, a stone, and *callus*, hard skin, our "callous." "The *cala* of Lough Mask, co. Mayo, i.e. the landing-place (now Ballinchalla i.e. Baile-an-chala, "town of the *callow*") is called by the Four Masters "the *Port* of Lough Mask" (Joyce, 449). From this Celtic *cala*, a harbour or landing-place, came *Portus cale*, the old name of Oporto, whence *Portu-gal*; and probably *Calais*, the town on the estuary.

LXXVIII. WEST.

WHY is the region where the sun goes down called "West" (A. Sax. and Ger. and Dut. *west*, Icel. *veste*)? What was the idea in the minds of the primitive word-makers when they gave it the name of *westa* or something similar? (1) Did they regard the occident as the "dwelling" or resting-place of the sun where he housed him for the night? the word thus being akin to Sansk. *vasta*, a *house* (from *vas*, to dwell), Greek (*v*)*astu*, a city, so thinks Prof. Skeat. It seems unlikely.

(2) Is *west* a kindred word to Lat. *vesper*, Greek *hesperos*, Lith. *vákara-s*, evening (for *vas-kara-s*),

and further to Sansk. *vas-a-ti-s*, night, lit. "the coverer," the overshadowing darkness, from *vas* to cover round (compare Greek *(v)esthēs*, Lat. *vestis*, Goth. *vasti*, clothing)? So Curtius, i. 471. Thus *west* is the quarter where darkness begins to *in-vest* the earth (Pott. Diefenbach, *Goth. Sprache*, i. 228). So "the cloak of night"—*Richard II.* iii. 2; "Night's pitchy mantle"—*Hen. VI.* pt. I. ii. 2; "The night is a garment," *Korân*, xxv. 10; "a clothing"—*id.* lxxviii. 10. Sansk. *varuna*, the dark sky, Heb. *layil*, night, both mean "coverer." (See Goldziher, *Heb. Myth.* 190–194.)

(3) Is *west* the moist or wet region whence the rain comes, in Finnish *wessi* (*kaar*), the watery (quarter) from *wessi*, water? So Wedgwood. Compare Icel. *vás*, wetness, O. H. Ger. *wasal*, rain, A. Sax. *wási*, moisture (*w)ooze*. Also Gk. *lib-s* (*lips*), the south-west wind, lit. the moist dripping wind, from *lib-* (*leibō*), to drop. Lat. *humidus auster; udus* and *madidus notus*, akin to *nŏtia*, a Greek word for mist (Hesych.)

(4) Were not the early word-builders, like all the rest of mankind, impressed by the glowing splendours of the sunset as they burn in the west, and would they not in all probability call it by a word which was thus suggested? Then *west* would have been derived from the root *ves*, to shine, to burn (= Sansk. *vas*), seen in Greek *hestia*, the burning hearth, Lat. *vesta*, *Hesperos*, Greek *eschara*, a burn (also Greek *(v)ear*, Lat. *ver*, Sansk. *vas-anta*, the bright season, spring). Thus the same root *ves*, shine, which gave the Greeks *Hēōs*, the Dawn, the East, "the bright quarter,"

gave also a name to the burning west (see Darbishire *Reliquiæ Philologicæ*, pp. 49, 50).

(5) But possibly the west impressed the primitive imagination chiefly as the region of incipient darkness where daylight dies, the desolate and waste, and if so the word may be akin to A. Sax. *wésté*, waste, and *westen*, a wilderness or desert, and further to Latin *vastus*, "waste," Sansk. *vasati*, night, *vasu*, dry, barren, *vasra*, death, all from a root *vas*, *vast*, to slay (Pictet, *Origines, Indo-Europ.* i. 112). The idea would be that often expressed by poets :—

> The level sun, like ruddy ore,
> Lay sinking in the *barren skies*.
> J. Ingelow, *Poems*, 1885, i. 145.
>
> Oft in the low west, the day
> Smouldering, sent up a sullen flame
> Along the dreary *waste* of gray.
> Lord Lytton, *The Earl's Return*.
>
> The dead flame of the fallen day.
> Tennyson, *Enoch Arden*.

The radical identity of *waste*, a wilderness, and A. Sax. *westen*, is well brought out by the following citations, both referring to the Temptation in the desert :—

> Dhá væs se Hælend 'gelæd fram Gáste on *wésten*.—*A. Sax. Matt.* iv. 1 [Then was the Saviour led by the Spirit into a wilderness].
>
> You (Angels) in the *waste* to Him appear'd,
> You Him, when agonizing, cheer'd.
> Ken, *Christian Year*, 1721, p. 401 (ed. 1868).
>
> He ferde into *weste* wilderne [He went into the desert wilderness]—*Old Eng. Homilies*, xii. cent. 2nd ser. p. 127.

Exactly similar is *wild*, an uncultivated region,

" Thou wast fasting in the *wild* " (Hymns A. and M. 100), which is a re-shaping of *weald*, a *wold*, under the influence of *wild-er-ness* (see *The Folk and their Word-lore*, p. 147).

LXXIX. COMPRESSED WORDS.

THE laziness natural to man leads him to slur and contract the pronunciation of the words he uses, especially if it happens to require any careful employment of the vocal organs. This is particularly noticeable in the case of polysyllabic words in which the same consonant recurs in contiguous syllables. Incorrect speakers will sometimes be heard saying *tempory* for *temporary*, *superogatory* for *supererogatory*, *jube* for *jujube*, *hippotamus* for *hippopotamus*. This last mistake occurs in Topsell's *Historie of Foure-footed Beasts*, 1608: " The sea-horsse called in Greeke *Hippotamos* [correctly *hippo-potamos*, " river-horse "] is a most vgly and filthy beast " (p. 328); and Spenser's " four great *Hippodames* " seem to be the same creature (*F. Queene*, III. xi. 40). *Physnomie* in the same poem (VII. vii. 5) and *visnomy*, frequent in Elizabethan writers, are similar contractions of *physiognomy* (Greek, *physiognomonia*), early approximations to our modern " phiz."

But even the most accurate speakers do not hesitate to say *symbology* with De Quincey, instead of *symbolology*; and for many generations we have been saying *idolatry* instead of *idololatry*, as once it was more correctly spelt, the word being

properly the Latin *idolo-latria*, from the Greek *eidôlo-latreia*, "image-worship." *Idololatros* for *idolatrous* occurs in Phineas Fletcher's *Purple Island*, 1633, vii. 28. The French take a short cut like ourselves and say *idolatrie*. We all agree in contracting our adverbs *idle-ly*, *godli-ly*, *humble-ly*, *whole-ly*, into *idly*, *godly*, *humbly*, *wholly*, though Bishop Nicholson tells us in his *Exposition of the Catechism*, 1661, "to live *godlily* in this present world" (pt. ii. *sub init.*). We do not boggle over *solely*, though our ancestors sometimes did and said *soly*. Shakspere countenances the easier form *ignomy* for *ignominy*. We all say *midling* for *middle-ling*. Indeed, if the strict etymological rights of words were respected, we should say *Engle-land* (*Engla-land*) instead of *England*; *stipi-pend* (Lat. *stipipendium*) instead of *stipend*; *viviper* and not *viper* (Lat. *vipera* being for *vivipara*, the viviparous reptile). Gilbert White's notes of vipers that "though they are oviparous, yet they are *viviparous* also, and bring forth their young" (*Nat. Hist. of Selborne*, Letter xvii.). Carnival, not a mongrel compound of *carnem* and *vale*, "farewell to flesh" (as Byron thought, *Beppo* vi.), is compendious for *carneleval* doing duty for *carne-levare*, "meat-removal," the word originally referring to the putting away (*levare*) of flesh (*carnem*) at Shrove-tide.

In a similar way *surgeon* is a popular compression of *sirurgeon* (Old Fr. *serurgien*), i.e. *cirurgeon*, properly *chirurgeon*, derived through Low Lat. *chirurgus* from Greek *cheir-ourgos*, "hand-operator." The *Promptorium Parvulorum* says that "lynt" is "carpea secundum *sururgicos*," and

Chaucer has *sirurgien* (*Milibeus*, 45). *King* was once two syllables, *kining*, A. Sax. *cyn-ing*, "son of the kin," i.e. elected ruler of the tribe from which he springs; and the same may be said of *gourd* standing for *gouourde*, old forms of the word being *gouhourde*, *cahourde*, *cogorde*, *coucourd*, Old Fr. *cohourde*, all from the Latin *cucurbita*.

Pill was once *pilel* or *pilule*, from Lat. *pilula*, a little ball (*pila*); and *tract*, a booklet of a few pages, was *tractate* (Lat. *tractatus*, a treat-ise). *Barn*, if we go far back enough, was originally *berern*, or *bere-ern*, the house (A. Sax. *ern*) in which *bere* or barley (A. Sax. *bere*) was garnered; and *giant* etymologically is a *gigant* (Lat. and Greek *gigant-*); we have not reconciled ourselves to say *giantic* for *gigantic*. So *ginger* for *gin-giver*.

In *antler* by eliminating the middle syllable of *anteler* or *antoler* (Old Fr. *antoillier*) we have effaced all recollection of the *antocular* or *anteocular*, the brow-horn over the eyes, which gave it birth. Similarly *garment* is only the remnant of *garnement* (Old Fr. *garniment*), the "garnishment" of the person; and *fortnight* of *fortenight*, *fourtenight*, or *fourteen-night*; *nurse* of *nurise* (*nourrice*) from Lat. *nutrix*, itself shortened from *nutri-trix*, "nourisher." It would be much the same if we used *nursish* for *nutritious*.

This squeezing of words resulting in the extrusion of what seemed a pleonastic or otiose element is noticeable in the classical languages as well as in our own. Latin *amphora*, Greek *amphoreus*, was originally *amphiphora*, *amphiphoreus*; Greek *trapeza*, a table, stands for *tetrapeza*, the "four-footed"; *kelainephēs* for *kelainonephēs*; Latin

venificus, poisoner, for *venenificus*, "poison-maker"; *semestris* for *semimestris*; *antestari* for *antetestari*; *prudens* for *prouidens* (providens); *surgo* for *sur-rego*; *cogo* for *co-igo* (*co-ago*); *purgo* for *purigo* (*purus* and *ago*). Similarly French *bonté* for *bonité* (Lat. *bonitas*), our "bounty"; *santé* for *sanité* (Lat. *sanitas*). When the same consonant recurs in the first two syllables of some French words, the initial one is sometimes amputated altogether. Thus *bombasin* becomes *basin*, *coccinelle* becomes *cinelle*, and *baubègue* apparently *bègue* (Scheler, *s.v. Bègue*).

LXXX. PALATE AND PALAIS.

THESE two words are names for the roof of the mouth in English and French respectively, and it is with something akin to incredulity that we receive the assurance of Diez, the great authority on the Romance languages, that the words are not one and the same. Our "palate" comes through the Old Fr. *palat* from the Lat. *palatum*, the palate; but the Mod. Fr. *palais* claims a different origin. If it had come from *palatum*, by all the laws of phonology it would have appeared as *palé* (or *palet*). Its history is curious. *Palatium* was (1) the name of one of the hills of Rome, the *Palatine*; (2) an imperial *palace* built on that hill; (3) any palace; hence (4) Old Fr. *palais*, the vaulted hall of a castle, and (5) the vaulted roof of the mouth, the palate. What Ennius called *palatum coeli*, the vault or palate of the sky, does not lie far apart from Ovid's *palatia*

coeli (*Met.* i. 176), the palace of the sky, and the two words were probably confused, the arched roof being the feature common to both. The notion that the *palate* is a palatial vault, which at first sight seems so unlikely, can be supported by many analogies. The Greeks called it *ouraniskos*, a little sky like the vault of heaven; the Italians *il cielo della bocca;* the Spaniards *el cielo de la boca*, "the sky of the mouth"; the Wallachians *ceriul gurii*, the sky of the throat; and in the Slavic languages the one word, *nebo*, serves for sky and palate (Scheler). In an exactly similar way the Dutch know it as *verhemelte*, or *gehemelte des monds* (Sewel), the sky or arched roof of the mouth. See also M. Müller, *Science of Language*, ii. 276 (8th ed.).

A more ancient analogue than any of these is afforded by the Egyptian *khap*, meaning palate as well as vault of the firmament (*Trans. Soc. Biblical Archaeology*, ii. 259). The identity of *palate* with *palace* was remembered in Old English, and the *Catholicon Anglicum*, 1483, actually gives "a *palace* of a mouth, *frumen, palacium*" (p. 266), and again "y^e^ *palace* of y^e^ mowthe," *s.v.* Tunge (p. 396).

St. Augustine in his City of God, referring to the word, says, "When we gape, our mouth is like the world, and therefore the Greeks called the palate *ouranos*, heauen. And some Latin poets have called the palate *caelum*, heauen also," and he adds, "here is God's worship all bestowed" (translated by J. H(ealy), 1620, p. 266).

Phineas Fletcher, in his fantastic description of the body of man as "the Purple Island," having

described the cheeks refers to the palate in a similar figure :—

> Below a cave, roof'd with an heav'n-like plaster,
> And under strew'd with purple tapestry,
> Where Gustus dwells, the Isle's and prince's taster."
> Canto v. st. 54.

An equally quaint writer, Samuel Purchas, in his *Microcosmus or The Historie of Man*, 1610, speaking of the mouth, says, " When you are entered you see a Hall spacious enough for use, specious for beautie, the Roofe whereof is an arched Vault of lively Architecture " (p. 107).

These old writers in their imaginative disquisitions often hit on the same idea that inspired the early framers of words.

Whether the Latin *palatium* and *palatum* be not ultimately of the same origin it is not easy to pronounce. We may conjecture that the *palatium* was a fenced in portion of the Roman hill (*palatus*, from *palare*, to fence with palings, *pali*), and the *palatum* that which is fenced in with the *erkos odontôn*, or barrier of the teeth, regarded, as often, as a palisade.

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