



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

NYPL RESEARCH LIBRARIES



3 3433 00602815 7











THE NEW YORK
PUBLIC LIBRARY
ASTOR LENOX AND
TILDEN FOUNDATIONS
R L

Verzoekt men de geest en het lichamelijke der spraak, & die van de menscheitsheld in onse. **BILDERDIJK.** *The moral in ourselves [like our own nature in us].*

Het is niet het hart dat men spreekt, en nicht uit het hoofd, spreekt slechts na. **BILDERDIJK.** *It is from the heart we speak from others, and so, like parrots [what we hear from others, and so, like parrots].*

Niets taal verwoestender, niets verderflijker voor den wijszinnigen, dan de taal-zelve, die in de uitspraak bestaat en letterteekenen, naar enige ingevoerde of aangenomen willen richten. De regel der spelling is een: "Spreek als u spreekt," en het was voor eens beneden het beestelijke domheid bewaard, dit om te keeren en de spelling tot spraak te nemen. **BILDERDIJK.** *Nothing more deadly to the true nature of language, nothing more pernicious to that distinction of mankind, than to think to regulate our speech by the rule of spelling, and to take spelling for the standard, is but one rule for stupidity: "Spell as you speak," and to reverse this rule and to take spelling for the standard.*



INTRODUCTORY REMARKS

TO

THE FIRST EDITION

OF

THIS ESSAY.

THE frequent recurrence of phrases bearing a traditional sense at variance with the terms in which they are vested, appears to me an anomaly in our language which remains to be accounted for. And such are precisely the forms we generally use when we wish to express ourselves in regard to some certain point with energy and distinctness. To explain myself by an instance; if we wish to tell another the circumstance of the person in question having supplanted such a one in his expectations of fortune; can we, in familiar intercourse, do so more intelligibly than by the phrase, "he has put the other's nose out of joint?" In terms a burlesque unmeaning sentence; but, by a still unexplained colloquial privilege, sound sense when uttered.

To suppose the numerous phrases of this category were originally vested, by those who used them, in terms which did not carry the sense the speaker *intended* to convey by them, would be to turn a

supposition contrary to the nature of language and opposed to reason itself. My conviction is, the words in their original forms did convey the import they were used for at the time, but in the course of use, and through the mutability peculiar to our language, those forms have been confounded with others, of a similar or nearly similar pronunciation, which have subsequently found their way into the tongue and supplanted them.

It will not be denied, I suppose, that English and Anglo-Saxon are, at least, sister-languages, and if so, as the offspring of a same parent, at one stage of existence an identical language. And if we believe (which I do) the Anglo-Saxon and the Low-Saxon (still surviving, in the main, in what we now call the Dutch) were once the same language, our own must at one period have been as these then were, also the same language.

It is to that period of our tongue, I have endeavoured to retrace the original form of the words which I believe to have then duly conveyed the sense of the phrases of the above category. By applying the sound of the words which constitute the modern phrase to others which it fitted in the Low-Saxon stage of our language, I have always found a sense, corresponding with that conveyed by *the form under which they are now disguised, to be the result of the experiment.* The following pages contain the proofs of this test. But to come at *due conclusion by such test, sound, not letter, is*

be mainly relied on; the ear is to be consulted rather than the eye. And since sound must have been the prior conveyance of meaning, it may be fairly taken as a truer test of the original import of words than its imperfect and subordinate substitute, letter.

It is not meant, by this cursory Essay, to offer a development of all the expressions of the nature here alluded to, but merely of such as have occurred to my mind, subsequently to this view of their rise. These have been taken as they have presented themselves to my memory, and have not been selected for the sake of proving my own view of them, to the exclusion of others which might not answer such purpose. And I am convinced there is not one phrase of the above category, which may not be accounted for in the same way those which appear in this Essay have been.

Having no recorded guide for the popular form of our tongue at the period to which the following specimens are retraced, I have adopted the spelling of that of its nearest surviving representative, the Dutch; and no words have been employed which are not justified by written authorities in that language. For the mode of spelling, Kiliaan has been chiefly consulted, sometimes *Bilderdijk*. And, I suspect, few languages can produce a rival to either *in his separate department*.

If the clew here offered is trustworthy, it may lead to a better handling of the etymology

our language, and rescue that science from the obloquy it too justly labours under in regard to the English.

In reading the following specimens of the original forms, the pronunciation of the modern Dutch should be adhered to, and each word pronounced, at least internally, in order to give the clew of sound a fair trial.

The *ch* and *gh*, to be sounded as *k*. *A*, broad, *E*, as *a* in *mate*, *late*, &c.; except when it is the terminal letter of the noun, and then it has scarcely any sound any more than with us. The *i* as *e*, *ij* as *es*. *U* as *o* in *do*. *Au* as *o*. *B*, *p*, *v*, *f*, interchange in sound. *H* is treated as no letter. *H* and *f* interchange at times as aspirates. *D* and *t* are used indifferently, and sometimes represent our *th*. *Sch* is sometimes sound *k* at others *sh*.

By *thema*, is meant the root-syllable, from which, not only the word in question springs, but also the whole stock of sounds to which such word belongs. By *rootword*, is meant the word by which the term in question has been immediately produced.

ADDITIONAL REMARKS
TO
THE PRESENT EDITION
OF
THIS ESSAY.

HAVING stated the principle upon which I believe the phrases and terms of our language, belonging to the category explained in the above introductory remarks to the first edition of this Essay, are to be accounted for, and given such instances as had then occurred to me, little is left me to add in regard to the subject.

While reviewing the phrases and terms contained in that edition of this Essay for the purpose of the present, I found the adopted test of that principle true to its standard, and its evidence more decisive in proportion as I reduced what I hold to be the travestied form, to a closer resemblance, in sound and measure of syllables, with that which I deemed the original phrase or term. The nearer the mutual likeness in those respects, the clearer and more indisputable the identity of the two; judging by *the comparison of the import in which we now use the travesties,* with that conveyed by the original sound.

To admit the preponderance of letters, in the import of words, over that of sound, would be to constitute the Primer the principle of human communication and the amalgamator of the moral and physical constitution of speech, instead of mind and appropriate organs.

Whether, by an increased strictness in the application of the test I have proposed for the truth of the principle already suggested, I have here succeeded in a more direct revival of the true forms of that portion of the phrases and terms contained in the prior publication, or not, it is for others to decide; always premising, that every sentence of this *Essay* is offered simply as a proposition to the judgment of the reader, and not laid down as an axiom to be adopted in disregard of it. If the view I have presented of the sources of such phrases and terms is the true one, the former etymological basis of the lexicography of our language vanishes—to be replaced by a sounder one.

In stating our language to have been, at a former period, identical with the Low-Saxon, and that that language still survived, as to the main, in what we now term *Dutch* (the ellipsis of *Low-Dutch*, as *Nederduitsch* or, more definitely, *Nedersachsisch* or *Platduitsch*; *Dutch* being as *Teutsch*, *Deutsch*, *Deutsch*), I did not imagine such proposition to be either new or startling to any one who had turned his attention to the subject; having always been aware that with the soundest philologists of

Holland the fact was held indisputable, and having long known the like opinion to have been that of the same class among ourselves.

The learned and judicious CAMDEN, in his book of REMAINS, has the following passage; "The grounde of our language appertainith to the OLD-SAXON, little differing from the PRESENT DUTCH, because they more than any other of their neighbours have hitherto preserved that speech from any grete forreine mixture."

By the OLD-SAXON let no one suppose it is the so named ANGLIO-SAXON which is intended by those who use that term, nor that it is ever understood in such sense by any one duly acquainted with the meaning of the two terms. The *English* and *Anglo-Saxon* are sister-dialects of a same parent-tongue, but neither the source of the other; and the *Anglo-Saxon* is no more the author of the *English* than the *English* is of that. It has been a misconception in this regard, which has evidently bewildered most of our later philologists. To tell us *English* is like *Anglo-Saxon*, and to mean it comes out of that dialect, is, as to suppose one sinner the parent of the other because we perceive a family-likeness between the two; instead of looking for the true parent of both, where the common principle and general constitution of each will be found in a same source and structure.

Dutch literature has so narrow a compass in the attention of any learned class among us, that it

may be right to say, in regard to the ground-syllables [themas] of that language, I have borrowed freely from the various details in the works of Bilderdijk, in my view, the author of the only doctrine by which the nature of language can be practically developed, or will ever be explicitly accounted for. He has taken up the question at the point where our own great Locke has stopped in his *Essay*, fulfilled the task and displayed a genius equal to it.

Among the critics, whose attention had been called by the first publication of the present *Essay*, is the scribe of a paper named *The Athenæum*, who, in addition to much indefinite scolding and vulgar abuse, has introduced a barefaced and evidently intentional untruth, by asserting, in confidence of the ignorance of those who might read him, there was no such word in the Dutch language as *token* [in the imperative form *toek*]; and implying, it was either the blunder of ignorance, or a purposed infidelity practised upon my readers:— a falsehood to be detected by any one who will give himself the trouble of turning to the proper page in the standard dictionary of the Dutch language, called Kiliaan's; where he will find that verb as three distinct articles, in its three different imports, and in that in which the word is used in the place referred to by the above critic. The word *is*, in fact, the source of the Italian *toccare*, the Spanish *tocar*, the French *toucher*, and our to

touch, if not also of the Latin *tangere, tetigi, tactus*. I have noticed this untruth solely that the effrontery of the writer might not impose upon any one; otherwise as respects ruffianly abuse, studied falsehood, and want of argument, the writer of that paper has, in regard to this Essay, a rival in the editor of *The Times*.

In the ensuing volume a General Index to the two will be added.

.

.

..

.

.

.

Phrases and Sayings

WHICH BY THEIR LITERAL FORM DO NOT BEAR OUT
THE MEANING THEY ARE USED IN, AND TERMS
NOT YET SATISFACTORILY ACCOUNTED FOR.

HE TOOK THE BULL BY THE HORNS.

To begin an attack by the best way to succeed in it ; to take the surest means to carry the point ; to do all that could be done, so that, if failure follows, it is because the attempt was impracticable by the best means within the chief's power. *Hie tuck tije bol by, die hooren's ;* q. v. here head calls contrivance in ; that is, as it ought to be ; here the head invokes to its aid the skill of others, that is giving the case all the chance for success it admits of ; in the attempt in question the chief (the head) summons to his side ingenuity itself (all that can be had) this is what suits the occasion ; thus implying wisdom at the head summoning all the skill within its reach to its assistance. A pigheaded chief trusts to himself, and fails from self conceit and incapacity. A wise one knows that to combine all the ingenuity and skill within his command is the best way to succeed, and at all events secures him from reproach of neglect, if failure takes place. *Hie, hier,* here, in this case. *Tuck, tuk,* artifice, contrivance, machination, machinery of mind, cunning, device, deception. *Tije* the subjunctive form of *tijen* in the sense of to invoke, to summon, to call upon, to cite appearance. *By,* beside, near, to. *Hooren,* to belong to, to become, to be fitting, to be proper, to be all that is right ; and here used substantively &

if in the original the word was not *horrnd*, and then it would be as the participle present of the verb, and probably it was so. 'N, is, is. Tuck sounds precisely as we pronounce *took*. Tija as the. *Hooren's* or *horrnd's* sounds *horns*. *Hol*, head.

HE PUT HIS NOSE OUT OF JOINT.

He got the better of him, ousted him; he supplanted him. *Hie put in noose uit affomat*; q. e. here mischief is extinguished even in disgrace itself; the evil of disgrace is drawn out of it; what mischief [evil] there might have been, in an ordinary affair of disfavour, is here neutralized; implying he who has supplanted (taken the place of) the other was suited for it, and the other not; that the ouster is the fitter of the two to have what the other had. We use much, in this view, the phrase "good out of evil;" at bottom a travesty of *good hould of evil*; q. e. *goodness defies wickedness*; that is, in other words, the might of God keeps off the devil, implying, be but good and you may set the wicked at defiance; if they attack you, goodness will be your protection, will secure you the reward of invulnerable self-content and happy peace of mind: what higher can be acquired by man? *Evil* used absolutely, always imports *wickedness*, unadulterated essence, all bad, and from such no good can be extracted; so that *good out of evil*, is an absurdity, an impossibility: when we say a *misfortune* is an *evil*; it is always in the modified sense of the special effect of the peculiar mischance in question; not as general or universal *evil*, but its peculiar or partial modification concluded by the context. A man is poor; that is an *evil* to him and those who interest themselves in him, but not to others, not to all besides. It is not *Evil*. *Evil* absolutely used is as the universal principle or nature of *wickedness*. *Hic*, here. *Putten*, to extract, to exhaust, and so to extinguish, to neutralize, to

annul. *Noose, noise, mischief, badness, annoyance, Uit, wt, out. Affonat, afjonat, affjunst, disfavour, disgrace, displeasure, disinclination towards. Uit de welsheldbron putten, is to draw from the fountain of wisdom. Our noise and the French noise, disturbances, belong to noose, noise and so do the latin nocere, noxius, and a long train of other words.*

HE IS OUT AT THE ELBOWS.

Used in the sense of—he is in a state of penury; his is a state of misery from sheer want. *Hie is uit aet; die hel-boo; q. v. here provision is all gone, the person as vexed as hell; here's no food; the sufferer spitefully angry; or it will construe into, —here is a case of sheer want [starvation] and that is a hellish provoking one [enough to put in a passion]. The phrase is evidently jocular in both forms. In the literal construction of the travesty, perfect nonsense; a man's elbows may come through the sleeve of his coat, but he don't come with them. And even the *elbows* must be the ellipsis of coat sleeves! So that we should have an enigma instead of the plain sound sense of a light hearted popular saying *Hie, hier here. Uit aet, no food, supply exhausted. Hel, hella, hell. Boos, spitefully vexed, out of temper. Hel donker, quite dark, dark as hell.**

THE MAN IS HANDSOME ENOUGH IF HE DOES NOT
FRIGHTEN HIS HORSE.

In the sense of—great beauty is not requisite for a man; that is, if he has the other qualities of one, perfection in that point will be dispensed with, done without, overlooked; in fine, that a moderate share of beauty is sufficient for a man. *De man is handsome in hof hesse hij doe nau't verelachten 'es oorts; q. v. the man is suited to (fit for) the court if he does but put on the same dress as is required in that*

place; that is, if he does but conform himself to the habits of the place; if he will but do as other courtiers do; and implying if he is but servile enough to wear the livery of the court (and so put on the appearance of a servant) it is taken for granted there, he will do all else required of him in any way; and infers, no other quality is in request at a court than servile compliancy, with it success is infallible there. The original meaning being one which might be considered offensive, has been turned from the court to the person or figure. *Handsaem*, dextrous, well suited to; *hof*, court; *vercischen* is that which is requisite, the requisite, and sounds frighten. *Dos*, dress, habit, uniform, but as well-lined choice cloathing. *Heffen*, to take up or upon, and so to put on, to wear [bear.]

EVERY DOG HAS HIS DAY.

In the sense of, in the long run every man has his desert, that which he is entitled to, as regards either reward or punishment; and thus implying a righteous superintendance in respect to man. *Ijver je dooge haest 'es déé* q. c. *zeal*; [earnestness, sincerity] is never long in earning the reward it deserves; is always returned in its full value, is worth its weight in gold, in the sense of—the being in earnest never fails of a proportionate return, either in self-satisfaction or else in other value. *Dooge*, the third person, potential mood, of *doogen*, to be worth. *Haest*, soon. *'Es, des*, at the time, in this case. *Deé, deghe*, due value, due prosperity, success. *Je*, ever, always.

MONEY MAKES THE MARE TO GO.

In the sense of, money can do any thing; money is all powerful. *De menig muyck's de meer te goe*; q. c. *they are the little that give value to the great*, in other words, the humbler classes give the higher their importance; implying the higher spring from

the inferior, that they are fed by them, that they neither could have existed, nor have continued to exist without them. The more literal translation of the original phrase is, the many are the hotbed [that which brings forward by due warmth] the greater [the rich, the richest portion] into value [power of doing good to the rest] and what other value in the eye of reason can the wealthy have? We must not be surprised if this uncourtly sentiment has been more disguised, than some others to be noticed hereafter. *De menig*, means THE MANY, THE MULTITUDE; and is used emphatically for THE PEOPLE, or according to the formula of the day, the lower or less opulent class. *Menigh*, now *menig*, is the same word with the Gothic *manugain*, the source of our *many*, and is used here in a substantive sense. *Muyck*, place where fruit is put to mellow and become fit for use, to be made the most of; and is the same word with our *muck*, as that which is laid together to become manure, and so of use to land. *Muyck* as an adjective is *mellow*, fit for use. *Muyck oest*, is mellow fruit, and the source of our *muck*, in the sense of tender, gentle. *Muyck's* sounds *makes*. *De meer* is used in the substantive and collective sense of the upper or opulent class, the GREAT or few, as opposed to *de menig*, the majority or most, and thus the public, and in a true sense that which is above all the rest; overweighs a minority. *Cloe* is a very old and familiar abbreviation of *gord* in the substantive sense of riches, means, power, value, and, not unfrequently, of importance. The *MARE* used in the modern form of this saying answers to the *meer* of the original, and is evidently meant to convey the idea of the animal designated by that term. But the word had, at one time, in our language the precise meaning with that given to the original *meer*, viz. GREAT

" Wherefore be wise and acquaintance
 Godlike of word and reasonable,
 Both to *lesse* and *MARE*."*—CHAWCER.

Goe, goed, riches, power, that which is worth having or being.

Dien't hert door't goe gewis verheugd verschaft een stedigh feest vol vreugd; q. è. *he who takes delight in a good conscience has provided himself a constant feast*. HEYNE. *Meer*, more, greater. *Te goe*, into value, worth.

THE GREY MARE THE BETTER HORSE.

That is in the household spoken of, the woman controuls the man, has an undue influence, one derogatory to the other. *Die greie meer 'es de beter oyt's*; q. è. *whoever humours the other the most will be the master of him* (get the upper hand). *Greie* is the subjunctive form of the old, and now obsolete, verb *greien*, to be agreeable to, to gratify, to please, from the old French *gré*, inclination, yet surviving in *bon gré*, *mal gré*, *agrter* &c., and grounded in the Latin *gratus*. *Grein* is a term for a favourite friend, a dear friend. *Oyt's*, ever is, is always. The original form of the saying applies to either sex, and imports, the surest way to acquire an ascendancy over another is to gratify every wish and caprice without hesitation, and thus the stronger minded are overcome by the weaker, the unsuspecting by the cunning; and instilling that low cunning is an over match for any rate of intellect when put off its guard by cajolery.

FOR THE LIFE AND SOUL OF ME.

As when we say in familiar discourse, "I cannot do it for the life and soul of me;" importing, do all I can, I cannot do it; and implying, come to my

* *I. E.* to those beneath you and those above you, the little and the great, and consequently to all.

assistance, lend your hand. *Voer dij laf aen! so al af mij*; q. s. *come lazy one lend your presence, and then I, at least, shall not have to do all; set yourself, you idle one, to it [come forward] and all the burden will not then fall on me alone; and implying in so far as the assistance you lend I shall be relieved.* By inference, the act in question is one not to be done by the personal exertion of him who uses the phrase, without further help [means]; if it is all to rest upon one pair of shoulders it can't be accomplished. *Voeran aen, aen voeren*, to introduce, to bring forward. *Dij*, thee, thou. *Laf*, lazy, listless. *So*, by this, thus. *Al*, the whole. *Af*, off from, removed away, made farther distant.

MUNT IS FOR A KING.

This order is given with uncalled for instance, in a way where the manner spoils all. *M'haast 'an voers eek in*; q. s. *directly I spoils all the rest [all that went before]*; by adding the imperious term, *directly*, you have disgusted me, if you had not added that word I should have done as you desired, obeyed you. *M'haast, mat haest, made haeste*, at once, positively, this instant; a term too disgustingly imperious for any one to bear with patience. *'Ee, dan*, as before explained. *Eek, eek*, corruption, rot, that which spoils all that it gets into. *In*, in. *Voers*, in the third person present, of the subjunctive mood of *voeren*.

THE SEAT OF HONOUR.

A jocular, but rather low expression for the neither end. *Die hij stet af aen eer*; q. s. *that which he looks the other way from us long as he lives, that with which he never looks one way.* And who ever looked the same way with that to which their backsides face, much less at that itself, although it is not necessarily invisible to any one else. The thing is thus as a natural impossibility exemplified per se. *Die, the*

which. *Hij*, he. *Aan sien*, *Zien aen*, to look upon, to cast the eyes upon. *Af aan*, off from upon, contrary to upon.

IT MAKES MY BLOOD RUN COLD.

Meaning, it puts me in a passion, it exasperates me; and said when something takes place which has a strong effect upon the feelings. '*Et muyck's meel bloed er een kule*; q. e. *the muck when blood is joined with it [poured upon it] soon grows hot; soon generates heat: a phenomenon known to every one. So that it makes my blood run cold; is, as it sets me all on fire, it inflames me, puts me in a heat. Cold falling into the travesty from similarity of sound has, both disnatured the phrase, and made it literal nonsense. 'Et, het, it. Muyck, as before explained. Een kole, a fire, whence our term coal.*

IT RUNS LIKE SMOKE AND OAKUM.

As a familiar way of saying that some story or news is spread perceptibly all round, but by silent continuous progress. '*Et runne lyck smooke aen de ho kome*; q. e. *it runs as smoke climbs upwards; it spreads as smoke rises up [ascends] and thus perceptibly, silently, unerringly, and continuously from its cause, source. Runnen, rennen, rinnen, to run, also to issue gradually from. Lyck, gelyck, like to, as. Ho, hoo, hoogh, aloft. Aen de ho, on high, aloft, Smoocke, smuyck, smoke, whence smokkelen, to smuggle in the sense of, to act by silent progress; komen, to come, to approach, and here as well as *runne* in the subjunctive and older form of tense. Smoke was formerly spelt *smolke* by us.*

"And lightly our Lord, at her live's end
Hath mercy on such men, that so evil may suffer,
And the smoke and the snoulder that smote in our civil"
V. — PIER. PLOWM.

HE FEELS HIS GUIS TO TIDDLE STRINGS.

Familiar, but rather coarse way of expressing

e sense, that the person in question is in a state of instant [unremitting] distress of mind, mental torment. *Hij verete's 'ex quarts; te viid hel streng's, e. he is the fiend of bad feeling; in respect to dice hell is powerful; he is eaten away by evil passion; in the affair of malevolence hell is strong. verete as the participle present of vereten, to consume, to feed upon, to gnaw away, and thus as the thing or food. Quert, toward, unchuck, wickedness. Viid, hatred, malice. Hel, hell. Streng strong, mighty. 'S is, in. 'Es, des, as the genitive title. Verete's sounds frets.*

HE HAS TOO MANY THINGS IN THE FIRE.

Importing, that the person in question, has too many calls upon his time and attention to allow him to give a sufficiency of either to that which he undertakes. *He haest te mene "Heer acus" kin dij er; q. e. here probably are too many "Your master calls you!" to expect [await, stand in owe of];* and thus, in this case he has no time to spare for elsewhere; and so imports here is no time to be worn away by him on other concerns, no spare no. He has too much to do to attend to anything besides. *He, his, here. Haest perhaps to say be is. Mene, enough, many. Heer acus, calls attend on the master. Heer, master; acus an usual plural of acu, and so as one, if we may use e expression. He, he, here, hence. Haest, it, dread, anxiety; dij, to thee.*

IF A BLOOMER ON HORSEBACK AND HE WILL RIDE TO THE DEVIL.

A saying which expresses the opinion, "that an unexpected or sudden accession of wealth, to a badly created person, will do him more harm than good; that it will bring misery instead of happiness, from want of his knowing how to make the proper use of it. *Set er bygere een eurs vuck, end he wot*

read t'u 't evel; q. e. *set cupidity at the entrance of hearing and you completely prepare the ear that is, listen (give audience) to the suggestions irrational desires [wanton wishes], and you prepare your own misery. Vuck, is an opening, entrance and the b and v are nearly allied, indeed interchanging sounds; blood, blood, vloed and flood are the same word, as will be explained. Begere the participle present of begeren, to desire, to wish for anxiously, to long for, and thus cupidit Hie Mer, here, in this case, then. Wel reed, quite ready; reed, gerad, prepared. T'u for you, to you 'T evel, het evel, the evil, the mischief—the devil; you will. Oora, of the ear.*

GO TO THE DEVIL AND SHAKE YOURSELF.

Used as a half-angry answer to one that comes to consult whether he shall resent some trifling supposed affront he may have had offered him, fancied; and in doing which you are inclined think him either trifling or troublesome. *Goe t' dij 't evel aenschiek' uwer self*; q. e. *I wish you well out of it] but you must settle the affair yourself; good bye to you! pray attend to your own concerns yourself. This goe t'u is, the Go to! Goe tot meet with in our old plays. Goe as before explained 't evel, the evil, sounds devil. Aenschieken, to arrange, to put in order, to make up, to adapt. D thee, thou.*

HE IS AS PROUD AS A DOG WITH TWO TAILS.

Applied, I believe, by one who being under the necessity of referring to some superior, with whom he is placed in relation, is treated by him repulsively *Hie iszals berouwd als er d' ongh wijse t'u 't al'* q. e. *It is all a state of dudgeon with him, as you must have perceived by his eye his thoughts are all another quarter; its all mortification with you, you see by his countenance he is not attending*

you. And thus imports some case of injustice (dis-
 (ress) represented for redress to a Jack in Office,
 but meets with no redress from the ruffian, who is
 most probably thinking of the dog or cat by his
 side all the time. *Hie* here. *Als*, as. *Beround*,
 penance, state of mortification. (*Ough*, *oug*, *eyr*.
Wijzen, to indicate, to be the index of, to point out.
T, 'et, *het*, it. *T' el 'a*, *te el is*, towards somewhere
 else, in another direction, a different way. *Al*, is here
 the adverb elsewhere, no where there. *Beround*,
 by the interchanging sounds of *p* and *b* sounds
prout.

TEACH YOUR GRANDMOTHER TO SUCK EGGS.

A roughish manner of rejecting some advice or
 opinion not suitable to the occasion in question.
Dies uwor gerveden moed, Heer, te soech is ; q. v.
 in this case, Sir, whatever you can devise is no ser-
 vice (is lost); upon this occasion, Sir, your counsel
 is out of place. *Gerveden moed* corresponds nearly
 with the Latin *consultum*, in the sense of that which
 is done upon the best consideration, and thus the
 best opinion that can be had; but is here used
 somewhat ironically. *Heer* (Sir) shoved into an
 answer given to a friendly offer of advice adds to
 the crustiness of the reply. *Gerveden* sounds as
grand and *moed heer*, as *mother*.

THE DEVIL TAKE THE HINDMOST.

Said upon an occasion, where it is evident that
 somebody must get into a scrape, but number one is
 the principal concern; or where each had rather the
 scrape should come to the turn of any of the others
 than to himself. *Dij 't evel tucck! dij hyc uen m'*
hoert! q. v. for thee the evil task! work away! and
puff and blow! for you the vexatious job keep to it
 till you are out of breath (till you wheeze). And thus
 implying, I desire you to take the trouble out of my
 hands at your own expense. *Tucck*, an obsolete term

for *task, job, Hyen*, to vex, to molest. *M' hoest, met hoest. Med', mede, met, mit*, with, till it is as with, till as desired. *Hoest*, cough, difficulty of respiration, wheezing.

IT RAINS CATS AND DOGS.

That is, the rain is violent and drives to the face. *'Et reyn's ketse aen d'oogs*; q. e. *this is a proper current into the eyes*; it is a thorough drive upon the eyes; it is as if its only object was our eyes; how properly it besets one's eyes! The phrase is evidently jocular in both travesty and original; and evidently spoken by one who had been peppered by some driving storm of rain. *'Et, het*, this, it. *Reyn*, pure, unmixed, proper, sheer. *'S, is, is. Ketse*, as the participle present of *ketsen, kitsen*, to chase, to drive on after, to pursue, to hunt. *D'oogs, de oogs*, the eyes.

THERE IS NOT A PIN TO CHUSE BETWEEN 'EM.

In the sense of, chuse which you will, the choice will be a bad one, and said of persons or things equally worthless. *Daer is nood er pijn t'u Gheus bij te winnen*; q. e. *you must take a little pains before you get any good out of a vagabond* [worthless wretch]; there wants a little trouble to squeeze any thing worth having out of a proper beggar; to get any thing from one who has nothing is a troublesome affair. *Gheus*, beggar, *nood*, necessity, need, *pijn*, trouble.

I GAVE HIM A ROLAND FOR HIS OLIVER.

In the sense of, I gave him as good as he brought; I treated him as roughly as he did me; and implies I made him repent of his rudeness [insolence] and showed him I was not to be ill used with impunity. *Ei! geeve hem er rouw lang voor 'es hol ijver*; q. e. *aye! give him there reason to repent for a long while of his mad zeal* [officiousness] in this affair: mak

him remember it long. *Ei! eh! nye!* *Geere*, give. *Rouw*, repentance, sorrow, grief. *Hol*, outrageous. *Ijver*, zeal, warmth, ardour, but with *hol* it bears the sense of over-zeal, ill timed zeal, mad zeal.

HE LOOKED AS MELANCHOLY AS A OLD CAT.

A ludicrous, but common expression, used by one who sees another with a woeful and dejected countenance; but with whom it is evident he has not much fellow feeling, either from knowing him to be an undeserving person, or from believing him to have met with no more than his desert. *Die lach's als mol een kool als er kipt quijt*: q. v. *here lach has fallen into as silly a scrape, as the rogue who is nabbed has*; the case in question seems one of a same ridiculous sort, as when a rogue is fool enough to let himself be taken up; and meaning, he looks like a fool for his pains; he deserves what he has met with for his folly. *Luck*, is an accident, per-sonified by the person in question. *Kool* (now *kool*), fire, as exemplified in a burning piece of coal, wood, or turf, but here used in the sense of disaster [any kind of misfortune]; as when we say "he fell from the flying pan into the fire;" which is as, he fell from one misfortune into another still greater, more complete. *Kippen*, to lay hold of, to catch suddenly, vulgarly to nab. *Quijt*, is as the worst kind of ruffian, thief, villain, one that is a rogue in all senses of the word and sounds out.

OUT! THE VALUE OF A COINER'S NOB!

Said of a person who prides (values) himself upon some employment which is either derogatory to him, or at least does not raise him in the esteem of others. *Hoe die beyde af de kopperlets dough't* q. v. *how this person glorifies himself from a pun-der's trade*, how he glories in (swells out, vaunts of) the profit (wealth) made by a disgraceful

office. *Breeden, breyden*, to amplify, to expand, to dilate, to boast. *B* and *p* interchange, so that *breyde* sounds exactly as we utter *pride*. *Koppeler*, a pimp, a go-between; now spelt *koppelaar*.

GREAT CRY AND LITTLE WOOL.

A great fuss about nothing, great bustle about some trifle. *Gereedt krueije aen littel woel*; q. e. *Crow gets ready upon a slight disturbance, crow soon takes alarm*; alluding to the sort of instinctive exhibition of alarm, so remarkable in that bird, which is thus an apt type of needless apprehension. *Krueije* (now *krui*;) Crow; the source of our verb *to cry*; as well as of the Dutch *kraaijen*, the Italian *gridare*, the French *crier*, and *κραυειν* in the same sense. *Gereiden, gereeden*, to make ready, to prepare. *Woel*, tumult, disturbance.

TO KICK AGAINST THE BRICKS.

In the sense of—to strive against general opinion [custom] is useless [in vain]; to oppose the sense of mankind, the opinion of the world, is nonsense foolish, unwise, not permitted. *T'u kicke, er geen's die bruick's*; q. e. *keep it to yourself, if it is nothing that custom admits to be said*; whisper it to yourself, when it is nothing which is fit to be told in the society where you are. And thus implying, to do as others do, is safest, less likely to prove hurtful to you, more prudent. *T'u to yourself*. *Kicken*, to mumble, to speak within the mouth, and so not to let a word out. *Geen*, nothing. 'S, is, is. 'T, et, het, it. *Ishet*, is it, that is, if it should happen to be. *Bruick bruik*, usage, custom, sounds *brick*. The phrase has nothing to do with the proverb *to kick against the pricks*, which means to do that by which injury is received; and which stands in Camden's *Remains* in the form of, *to kick against the pricke* (the thro' the sharp point).

HE HAS GOT THE WRONG NOW BY THE BAR

In the sense of, he has made a mistake by that which he has done; he will repent of what he has done. *Hic haeret qij hatte dij wrongh so by die hier*; q. v. here (by this) you have possibly prepared mischief for thyself in what you are doing; what you are now doing may perhaps [or at once] turn into a mass of evil to yourself, and thus implying, like the travesty, you are mistaken. But if *haeret* is here in the sense of *at once*, that of the original form would be, that you have actually prepared the mischief for yourself. For *haeret* means *nearly, almost, and also quickly, soon, at once*. *Hotten*, to prepare, to cause to turn into a different form than before; and also to happen, to take place. *Wrongh*, mischief, injury. *Die*, that which is doing. *Hic*, *hier*, here. *Qij*, you. *Dij*, thee.

HE TOSSED UP HEAD OR TAIL

In the sense of, he tried by luck, as he does who tosses up; he tried for the prize in question; for the advantage to be gained. *Hic toest, op, heet oordeel*; q. v. the trial begins below, what shall settle the case is called in the air. And does not one of those who are to try the event cast up the coin by an effort made where he stands? and does not another call that which is to be the issue of the trial while the coin is up in the air? The original phrase alludes to nothing but the touch [the effort] made from below, and the fixing the issue by a call, while the progress of the trial is yet going on above. *Toetsen*, to make a trial [to prove] by touch, to handle, and sounds *tossed*. *Op*, above, on high. *Heet*, is pronounced. *Oordeel*, judgment, decision, issue. It is a sort of *caecillary* of *man is tried below, but judged above*. Our sounds *or*. *D* and *t* being sister sounds *deed* sounds *tail, tale*. And *oordeel* is the German *worthail*. *Hic* here, below. In what sense can the word *tail*

used in the expression than as the representative of another like-sounding sense.

HE IS AS CROSS AS TWO STICKS.

A familiar way of saying, he is in a great passion (state of anger); but from the form of expression implying no very serious cause for being so. *Hie is als gij rouwe als toe stek he* q. e. *this is just like you when you are in a put at finding the town wicket (barrier) shut (against you); just so you rave when you find yourself benighted and shut out by being too late some miscalculation of your own.* And, in a way, what more irritating or provoking? How this is a species of vexation seldom experienced any in England, except by those who dwell in the precincts of a garrison. On the continent species of dilemma and proof of temper is still and was in former days even so at home. *Hie, now. Gij, you. Ruusen, rouse, to rave, to at Toe, shut, closed. Stek, stede, town, place. I wicket, barrier. 'S, is, is.*

THE BACKWARD AT THE PROMISSE.

In the sense of a bad way to wrong with raising a reputation, of making yourself too known. *De backward uer; dij hercom't s.* q. e. *the river puts a value upon misfortune, so yourself to be talked of! go down! the water always reserved a piece of remuneration, for those suffer by it; if you are so anxious to be uttered (mentioned in publick); go then and drown you* (implying, of course, in the speaker of this trope, no great regard for the person addressed it, and that he thinks him a vain aspirant for without either talent or industry. *Verge! they drown themselves, we see, to be talked of, at least in a town, and to be heard of, which they might not otherwise*

Roek, river, torrent. *Warren*, to make worth of, to make account of. *Wee*, woe, grief. *Wee*, sounds *way*. *Heroem*, the imperative of *heroemen*, to glorify, to make renowned; and sounds *broom*. *Sticken*, to stifle, to suffocate and so to drown.

TO RUN THE GAUNTLET.

In the sense of, to undergo the punishment known by that name; the mode of inflicting which, is known to every school boy. *Te rauen* (*rouwen*) *de quant te luet*; q. v. *to repent the rogue too late, to repent of playing the part of a rogue too late*: as it is, after the punishment has been suffered. But another form of the term for this punishment was *gantlope* or *gantlop*, which I take to be, as *kwant* [*quant*] *loop*, and thus literally "the rogue's run," or as we now say "the rogue's march;" and then "to run the gantlope" would be "to repent of having subjected one's self to that punishment." *Rouwen*, *ruwen*, to rue, to repent of, to regret. *Kwant*, *quant*, rogue, knave. *Loop*, course, settled or fixed term of going on; a *heat* as it were.

CAT O' NINE TAILS.

As the well known instrument for penal torture. *Quit hoonden de heel's*, q. v. *completely marking the grace on a rogue*; the completion of the villain's shame; the infamy of him who deserves the infliction. Always however implying the sufferer to be a proper object for punishment. *Quit* (*quit*), rogue, and answers to the French *façon*, as *kwant* does to *doit*. *Hoonden*, to stain, to dishonour, to disgrace, to mark with ignominy. The sense of the number of *nine*, as that of the thongs, has probably its rise in the analogy of the sound of that word with a portion of the phrase which I believe to be the original of the term. The stick now used for the handle of the species of whip which now represents the phrase

is the substitute of the original untraveller portion of the rope's end, still used in the navy.

HALF-SEAS OVER.

In the sense of very drunk, staggering drunk, *Half sie's over*; q. e. *See I half is quite out of question*; look! any one may tell he is more than half drunk; see him there! and say he is only half drunk, if you can. The apostrophe is evidently from a beholder of the drunken person to bystanders.

HE IS DRIVEN FROM POST TO PILLAR.

In the sense of, to be in a state of restless agitation, of disquietude betraying itself by outward signs. *Hij is duer even ver-on-puud* (*ongepuud*) *te feller*; q. e. *he is made by this in a state of even greater fury* (violence) *than before*; it has caused him to be even more disturbed than he was before the event in question took place. *Puusen*, to be in a state of quiet, to repose, to be still; *on* is as the negative prefix; *ver* as the enforcing prefix, as in the verbs *ver in ge lucken*, to perish, to come to an unlucky end; *ver on gelijcken*, to do an injury to, &c. From *puusen* we have *out to pose* in the sense of to bring to a stop by argument, to a stand by what we say. The root word of *puusen* is *puus*, whence the Latin *puus* and our *puuse*. *Fel*, violent, savage, and *feller* its comparative. That the consonants *f* and *p* represent naturally connected (and even interchanging) sounds, is seen in the instance of our *pipe* and *pipe*, in Dutch *pijp*, in German *pfeyff*, in Italian *pipera*, all which are the same word differently lettered. Our *fell* in the same sense, as well as the Latin *felis* or *felis*, the French *felon*, the Italian *fello* and *fellone*, evidently belong to this family of words. *Ver-on*, sounds from; *puud*, post.

TO RAISE THE WIND.

In the sense of, to procure money or means of satisfying a debt, a wish, a want. *T'u red's die aint* ; q. c. *he who finds* (the means, money), *makes his living by so doing is ready for you* ; that lends at a profit has got what you want dry for you. *T'u*, for you. *Red, ready, ready, hand, prepared.* *Red a* (is ready) sounds *raisa*. *is wie, he who.* *Int* collects for profit, puts together income. It is as the steward's announcement to his employer when he applies for money to his use.

HE IS THE PLAGUE OF THE REST.

In the sense of, it is he who conspires for (makes for) the rest ; he is the one whose superiority (keeps up, in some degree, for the inferiority of the rest in question. *It is die flauwe's of de weck* ; q. c. *he is that which lightens* (diminishes) *a curse of the rest* ; it is he who makes the plague on the others (in question) more tolerable. Imagining if it were not for this one the others are such as they would drive me mad, make their education an intolerable (comfortless) job. Evidently on the mouth of some one with a large majority fools for his children, or for some public instructor whose school is replenished with a considerable quantity of blockheads. *Flauwe*, the subjunctive verb of *flaunen*, *flaunen*, to break the effect of, weaken. *Vloek*, malediction, the reverse of a blessing. The amount is, if it was not for this one a rest would drive me mad ; 't or there.

IT IS ALL MY ARSE IN A HAND BOX.

In the sense of, it is all very fine what you say, it there is nothing in it ; your words (promises) are all very fine and fat, but as I know there is 'thing meant by them, I wish to have no more of 'em. *'Et is al mol een in es hand by meek's* (14).

it is all carrion [worthless stuff] *with all that held it together into the bargain*; it is all rubbish as well as its former frame. Implying not only that it is rubbish itself, but that which held it and combined it is rubbish into the bargain; meaning he that said it, the speaker of it, the combiner of it. And is as a rough answer from one who has a contemptible opinion of the speech or its speaker. *Al meê, mede*, altogether, one and all. *Aes*, rotten stuff. *Band*, ligament. *By oock's*, along with it, besides, with the ligament into the bargain, and sounds *box*. 'S, is, is. By the falling in of the word arse into the travesty the phrase becomes coarse. In the original it was merely peevish and ill bred.

THE BLUE DEVILS.

In the sense of seeing every thing in a disordered [low spirited] view from a deranged state of the system; a state which presents all objects and circumstances to you in a sickly (dispiriting) point of view. *De blood-evel's*; q. e. *the blood is in a bad state*. The phrase imports a state consequent to an undue state of blood, or derangement in the source of it. When we say, *there was much bad blood between them, or it occasioned bad blood among them*; *blood* is then as *bloot*, evident, manifest, to be seen. The French have the phrase "*se faire du mauvais sang*" in the sense of, to bring on a bad state of blood by brooding over imaginary evils.

"Soo veel schepaels, soo veel monden
Zijn 'er die Godts lof verkonden
Al de wereltd door en door."—SLUITER.

q. e. so many creatures, so many mouths are there to proclaim the glory of the Creator throughout his creation. *Schepaels* [creatures] *monden* [mouths] are instances of the two forms of plural above mentioned.

HE IS AS POOR AS A CHURCH MOUSE.

Said of one who is reduced to great poverty; of one who has little or nothing left, in a reduced stat

of circumstances. *Hij is als haer als er ghierse moes*; q. v. *he stands then in the relation of a neighbour who asks you for provision* [eatables]; implying, the true poor are to be considered as much objects of relief as your neighbour and equal would be if reduced to want. And is here spoken as from man to man in regard to some one who asks alms; a beggar. *Haer, haer*, neighbour. *Ghierse*, to ask in a deploring tone of voice, to beg. *Moes*, victuals. Hence *almoes*, alms; which then consisted, in great part, of the slices of rye-bread, that served as plates, in the same way those of wheat now do to the labourer's meal; and, I suspect, the custom of laying bread beside our plates at the meals of the present day has its rise in the above usage of former times. *Chaucer*, spells the word alms, *almous, almose, almense, almense's* in different parts of his works.

BY HOOK OR CROOK.

As in the phrase "to get by hook or crook;" in the sense of, to get by any expedient, to stick at nothing to obtain the end; not to be over nice in obtaining your ends. *By hucke o'er krooke*; q. v. *by bending the knees, and by bowing low*, or as we now say, by bowing and scraping, by crouching and cringing. *Hucken* is to bend, to sink down by one knee, while the other heel is scraped out back-wards; in fact the way used by clowns and chid-hoppers fifty years ago, when they entered the room of the man of power; and, in reality, the type of the performance of the courtier when he kisses the hand of his master in expectation, or in acknowledgement, of favour. *Kroocken* is to bow low, to crook the body forwards, in sign of prostration [external homage]. Both words are as the old form of contraction usual for the participle present in *ing* of which *e* is the known abbreviation. The *ing* obsolete in the Dutch, and *ende* has taken its pla-

Kroocken, krooken, kroken are the same word, and grounded in *krucke, kruk* (crutch, in the sense of a staff with a crooked handle, in Latin *cruz*); but is as the more ancient *kro-ig* in the adjective sense of bent, curled. Of *kroocken* we have both our *to crook* and *to crouch*, in the sense of *to stoop to*, and so *to court*, to do as is done at court, to cringe. *Hucken* is grounded in *hucke, hak*, the same word with our *hock* or *hough*. *O'er, over* (over and above).

"But finally ycomlu is the day
That to the Cherch, both twey* ben they went
For to receive the holy sacrament.
Forthe came the preest with stole about his nek,
And bade her be like Sara and Rebek,
In wisdoms and in trowth of Marriage;
And said his orisons as is the usage
And † crookened them, and bad God shuld them bless,
And made all sikre 'ynow with boliness."—CHAUCKS.

NEEDS MUST WHEN THE DEVIL DRIVES.

In the sense of *resistance is vain where the cause is so powerful as to exceed the means of overcoming it*; and thus the expression of a reluctant submission to what is coming on. *Nood's meest wen 't evel te rijf 's*; q. e. *necessity is the master where there is no match for it*; necessity has the upper hand when misfortune pours in too fast. *Meest*, most, but used in the substantive sense of *het meest*, that to which all else is inferior; and thus as *master* or *mastery* in the strongest import. *Te rijf, too rise*, and thus too abundant, too prevailing, too general, overpowering. *V* and *f* have the same sound in Dutch, and had once with us. *Nood's, nood is, necessity is, need is. Need's must is nood's meest.*

* Together, one by the other, in Dutch by *een*.

† Marriage is so held by the Catholic.

‡ Made them bend their heads to him, as the catholic priest makes such do to receive his formal benediction. Mr. Urr is wrong when he explains the term *crouched*, as *crossed*, i. e. signed with a cross.

HE TURNED THE TABLES ON HIM.

In the sense of *he showed him where he was wrong in that which he had said or proposed*, and thus damaged his case, spoilt it for him; put it in another view than that he had taken of it and so changed his opinion. *Hij toond de 't evel's een hem; q. v.* he showed him what was wrong in that which he had been saying; he showed him the defects of the case as stated by himself; he pointed out to him where he was mistaken, and thus gave him the choice of setting himself right or not. The second *a in toond*, as prolonging the sound of that letter, is not amply represented in the modern form of the phrase by *r*, the true letter of continuing sound in our language.

WINDFALL.

As some unexpected piece of good luck; some unforeseen benefit; some good fortune that takes by surprise. *Wie int val; q. v.* that which for tune [luck] brings in to us. *Val*, fortune, and also any thing which gratifies, gives pleasure; that which could be wished. *Vallen* means to suit, to please, hence *our to fall in*, as to concur, to agree. *Aevallen* is to charm, to bewitch, to delight. I cannot think with our dictionary makers, the word is *as wind and fall*, and so as something the wind has made to fall. For in that sense, if a man's house is blown down or his hat off his head, either would be a *windfall*. But no one, I believe, ever called either of these events a *windfall*. *Val* (pronounced *fall*) is ever as something that suits or pleases. *Het eten heeft nog geen val; is*, the food has no flavour in it, is not according to taste, gives no pleasure. *Die woorden hebben hier geen val; is*, these words have nothing which pleases, suits, allures in them. *Wie, what. Innen, to bring in, to produce as income, to gain by.* We say of a remedy which gives unexpected relief from pain, "it acted like a charm upon me

offices. *Breeden, breyden*, to amplify, to expand, to dilate, to boast. *B* and *p* interchange, so that *breyde* sounds exactly as we utter *pride*. *Koppeler*, a pimp, a go-between; now spelt *koppelaar*.

GREAT CRY AND LITTLE WOOL.

A great fuss about nothing, great bustle about some trifle. *Gereedt krueije aen littel woel*; q. e. *Crow gets ready upon a slight disturbance, crow soon takes alarm*; alluding to the sort of instinctive exhibition of alarm, so remarkable in that bird, which is thus an apt type of needless apprehension. *Krueije* (now *kraai*;) *Crow*; the source of our verb *to cry*; as well as of the Dutch *kraaijen*, the Italian *gridare*, the French *crier*, and *κρῆναι* in the same sense. *Gereiden, gereeden*, to make ready, to prepare. *Woel*, tumult, disturbance.

TO KICK AGAINST THE BRICKS.

In the sense of—to strive against general opinion, [custom] is useless [in vain]; to oppose the sense of mankind, the opinion of the world, is nonsense, foolish, unwise, not permitted. *T'u kicke, er geen's't die bruick's*; q. e. *keep it to yourself, if it is nothing that custom admits to be said*; whisper it to yourself, when it is nothing which is fit to be told in the society where you are. And thus implying, to do as others do, is safest, less likely to prove hurtful to you; more prudent. *T'u to yourself*. *Kicken*, to mumble, to speak within the mouth, and so not to let a word out. *Geen*, nothing. *'S, is, is*. *'T, et, het, it*. *Is het, is it, that is, if it should happen to be*. *Bruick, bruik*, usage, custom, sounds *brick*. The phrase has nothing to do with the proverb *to kick against the pricks*, which means to do that by which injury is received; and which stands in Camden's *Remaines* in the form of, *to kick against the pricke* [the thorn, the sharp point].

HE HAS GOT THE WRONG NOW BY THE KAN

In the sense of, he has made a mistake by that which he has done; he will repent of what he has done. *His haast gij hotte dij wrongh so by die kiar*; q. e. here (by this) you have possibly prepared mischief for thyself in what you are doing; what you are now doing may perhaps (or at once) turn into a mass of evil to yourself, and thus implying, like the travesty, you are mistaken. But if *haast* is here in the sense of *at once*, that of the original form would be, that you have actually prepared the mischief for yourself. For *haast* means *nearly, almost, and also quickly, soon, at once*. *Hotten*, to prepare, to cause to turn into a different form than before; and also to happen, to take place. *Wrongh*, mischief, injury. *Die*, that which is doing. *His kiar*, here. *Gij*, you. *Dij*, thee.

HE TOSSED UP HEAD OR TAIL

In the sense of, he tried by luck, as he does who tosses up; he tried for the prize in question; for the advantage to be gained. *His toest, op, heet oordeel*; q. e. the trial begins below, what shall settle the case is called in the air. And does not one of those who are to try the event cast up the coin by an effort made where he stands? and does not another call that which is to be the issue of the trial while the coin is up in the air? The original phrase alludes to nothing but the touch (the effort) made from below, and the fixing the issue by a call, while the progress of the trial is yet going on above. *Toetsen*, to make a trial (to prove) by touch, to handle, and sounds *tossed*. *Op*, above, on high. *Haet*, is pronounced. *Oordeel*, judgment, decision, issue. It is a sort of corollary of— *man is tried below, but judged above*. Our words *or*. *D* and *t* being sister sounds *deed* sounds *tail*. *tale*. And *oordeel* is the German *orthell*. *His here, below*. In what sense can the word *tail*

used in the expression than as the representative of another like-sounding sense?

HE IS AS CROSS AS TWO STICKS.

A familiar way of saying, he is in a great passion (state of anger); but from the form of expression implying no very serious cause for being so. *Hie is als gij raase als toe steef hecl* q. e. *this is just like you when you are in a pass at finding the town wicket [barrier] shut [closed against you]; just so you rave when you find yourself benighted and shut out by being too late from some miscalculation of your own. And, in a narrow way, what more irritating or provoking? However this is a species of vexation seldom experienced any in England, except by those who dwell within the precincts of a garrison. On the continent this species of dilemma and proof of temper is still rife and was in former days even so at home. Hie, he now. Gij, you. Raesen, raazen, to rave, to storm. Toe, shut, closed. Steef, stede, town, place. He wicket, barrier. 'S, is, is.*

THE BACKWARDWAY THE BROOMSTICK.

In the sense of a bad way [a wrong mode] of raising a reputation, of making yourself famous known. *De backwaerd wec; dij beroem! stie* q. e. *the river puts a value upon misfortune, so yourself to be talked of! go drown! the water always reserved a price [remuneration] for those who suffer by it; if you are so anxious to be notorious [mentioned in publick]; go then and drown yourself. Implying, of course, in the speaker of this apothrophe, no great regard for the person addressed, and that he thinks him a vain ambitious person without either talent or industry. People who they drown themselves are sure to be more or less talked of, at least for a time, and consequently heard of, which they might not have been if*

Bach, river, torrent. *Warren*, to make worth of, to make account of. *Wee*, woe, grief. *Wee*, sounds way. *Beroem*, the imperative of *beroemen*, to glorify, to make renowned; and sounds broom. *Milken*, to stifle, to suffocate and so to drown.

TO RUN THE GAUNTLET.

In the sense of, to undergo the punishment known by that name; the mode of inflicting which, is known to every school-boy. *Te ruwen* (*rouwen*) *de quant te laat*; q. v. to repent the rogue too late, to repent of playing the part of a rogue too late; as it is, after the punishment has been suffered. But another form of the term for this punishment was *gantlope* or *gantlop*, which I take to be, as *kwant* [*quant*] *loop*, and thus literally "the rogue's run," or as we now say "the rogue's march;" and then "to run the gantelop" would be "to repent of having subjected one's self to that punishment." *Rouwen*, *ruwen*, to rue, to repent of, to regret. *Kwant*, *quant*, rogue, knave. *Loop*, course, settled or fixed term of going on; a *heat* as it were.

CAT-O-NINE TAILS.

As the well known instrument for penal torture. *Guilt-hoonende C'heel's*; q. v. completely marking disgrace on a rogue; the completion of the villain's shame; the infamy of him who deserves the infliction. Always however implying the sufferer to be a proper object for punishment. *Guilt* (*guilt*), rogue, and answers to the French *fripou*, as *kwant* does to *drôle*. *Huimen*, to stain, to dishonour, to disgrace, to mark with ignominy. The sense of the number of nine, as that of the thongs, has probably its rise in the analogy of the sound of that word with a portion of the phrase which I believe to be the origin of the term. The stick now used for the handle of the species of whip which now represents the phrase
vii. 1.

ness the reverse : and implies, low cunning is an overmatch [supplanter] in a competition with unguarded candour. *Hie*, here. *Guit*, the crafty rogue. *Tijen*, to thrive, get on. *Gerasch*, rapidly, suddenly. *Vrom*, *vromme*, honest, candid, sincere, endowed with probity, integrity. *Ander*, on the other hand. *Hij's*, he is. *Foute*, *fuute*, fault itself, failure personified. If you put *feet* instead of *foot*, as is sometimes done, *feet* is then as *vied*, i. e. an object of hatred, a hateful object; and it comes to the same sense. *Vied*, sounds *feet*.

HE IS NO GREAT SHAKES.

A familiar way of saying the person in question is no great things; has not much in him; is of inferior quality. *Hie is nauw gereed schie hexe*; q. e. *it can hardly be said we have here a conjuror to suit every occasion*; here is one who will not be found a wizard ready for all cases; and being ironically spoken implies he is *no conjuror*, as we say, and mean he is a fool [stupid person]. *Hie*, *hier*, here. *Nauw*, scarcely, hardly. *Gereed*, ready, at hand. *Schie*, *schielick*, at once. *Hexe*, *heckse*, a witch, an enchantress, a conjuror, in a general sense; the same word with our *hag* in the same sense, also with the Spanish *hechizera*, and evidently connected with *Hecate*, as the vaticinating goddess; *hecateia carmina*, magic verses, spells, charms. *Nauw*, sounds *no*; *gereed*, *great*; *schie hexe*, *shakes*.

HE PAID THROUGH THE NOSE.

In the sense of, he paid too much; made a disadvantageous bargain. *Hij paijt seer rouw die noose*; q. e. *he paid severely* [cruelly, atrociously, in a shameful manner] for this misfortune (bad concern); he paid a cruelly high price for that which could only be the cause of repentance and regret *him* (for having done so), when he viewed the

TO RAISE THE WIND.

In the sense of, to procure money or means of satisfying a debt, a wish, a want. *T'u ref's die wie innt*; q. c. *he who finds* [the means, money], *and makes his living by so doing is ready for you*: he that lends at a profit has got what you want ready for you. *T'u*, for you. *Ref*, ready, ready, at hand, prepared. *Ref's* [is ready] sounds *raise*. *Die wie*, he who. *Innt* collects for profit, puts together income. It is as the steward's announcement to his employer when he applies for money to his wants.

HE IS THE FLOWER OF THE FLOCK.

In the sense of, it is he who consoles for [makes up for] the rest; he is the one whose superiority makes up, in some degree, for the inferiority of the others in question. *Hij is die flaanwe'r af de vloek*; q. c. *he is that which lightens* [diminishes] *the curse of the rest*: it is he who makes the plague from the others (in question) more tolerable. Implying if it were not for this one the others are such fools they would drive me mad, make their education an intolerable [comfortless] job. Evidently from the mouth of some one with a large majority of fools for his children, or for some public instructor whose school is replenished with a considerable majority of blockheads. *Flaanwe*, the subjunctive mood of *flaanwen*, *flaunen*, to break the effect of, to weaken. *Vloek*, malediction, the reverse of a blessing. The amount is, if it was not for this one the rest would drive me mad; 'r er there.

IT IS ALL MY ARSE IN A HAND BOX.

In the sense of, it is all very fine what you say, but there is nothing in it; your words [promises] are all very fine and fair, but as I know there is nothing meant by them, I wish to have no more of them. *Et is al mef aes in er hand by oock's*; q.

I take the word to be compounded of *keen*, in the meaning of pointed and of *bow*, in that of the instrument known by the term; and to be as *a keenbow* in the import of a bow a bending [formed into a point; with a point]; and to set the arm [hand]; *a kimbo*, is to place it so as necessarily to cause the representation of a pointed arch [bow, bend] by the inflexion made. To bend the arm *aslant*, as former derivations import, is not necessarily to place it in the position known by the term *a' kimbo*; for, if we point to something at a short distance from us, we place the arm *aslant*, but not *a' kimbo*. Upon such quicksands, I suspect, words are never grounded. *Keen* in the original import is strictly as pointed, but applied in the course of usage, for sharp in all the relations of that word; and suits either the razor or the sword, and with equal propriety, when the state of either is such as to answer [point out] that term. The word is of the same stock as *kiem*, *kene*, *keen*, the shoot of a germ [a sprout] and thus affording in itself a simple and natural type of pointedness. The word derives from the thema *ke-en* (to turn, to change into) and thus implies the first turning or change of appearance of all germination, viz. *the point*. Of this in another page. *Bow*, means simply *a bend*, hence the use of the term in *rainbow*, the *bow* of the ship, the *bow* of the dancing master, the courtier, the *bowstick* of the fiddle, or as Johnson defines it, "the instrument with which string-instruments are struck."

TO RUN A RIG.

As in the familiar phrase, *to run a rig upon a person*; in the sense of to make a butt of him, to make him the aim [object] of ridicule, to reduce him to *silence*, to put him in the wrong, to make him the sufferer and so silence him, quiet him. *T ruwen arig*; q. e. *to quiet the malicious or to silence the arch-taunter, to settle to rest*

answering jester, by making a jest of him first. *Rouwen, rouwen, ruwen*, to quiet. The phrase applies only to one known for his scurrility, and thus implies a just punishment. *Arrig, arig, arrigh, arigh*, has become in a modern form, *arigh, ergh, ary*; in the sense of sly, arch, satirical, malicious, &c. *Arren*, means, to be in a bad temper, to be angry; and is the root of the above *arrigh*.

A KETTLE OF FISH.

As when we say, "what a kettle of fish this is!" and in the sense of, "what a difficult affair this is to deal with! how troublesome to manage!" *Er kittle, of vics*; q. v. you may meet with one who is pleased by it [tickling], or you may meet with one that don't like it [whom it makes angry, provokes]; and thus implying you had better let the affair alone, it is a delicate uncertain concern. An affair of which you cannot foresee how it may turn out [the end of.] *To tickle*, is to excite, and the result of excitement may be either pain or pleasure, and in the first case, at all events, is followed by the resentment of the object tickled. It is the uncertainty of the issue of tickling which is the ground of the expression as above applied. Hence its meaning of a dangerous affair to meddle with. *Kittle* is the contraction of the participle present of *kittelen, kettelen*, to tickle, and thus a tickling. *Of*, or. *Vics*, morose, cross, whimsical, one easily displeas'd, of uncertain humour. *Ketelichtig peerd*, is a ticklish horse, one dangerous to ride.

"How shall our author hope a gentler fate,
Who dares, most impudently, not translate,
It had been civil in those rickier times,
To catch his knives and foals from foreign climes." - SWIFT.

THERE IS A ROD IN PICKLE FOR HIM.

As when we say, if he does so and so, there is a rod in pickle for him, and in the sense if he does

that which is alluded to, he will be brought into trouble by it; he will find a danger which he did not foresee [expect.] *Duer is er radde hin pick el voor hem*; q. e. *if he does what he proposes he will at once excite vengeance (ill-will) in another quarter* [in one he don't think of]; literally, there is there, instantly, hence, ill-will from another quarter for him. And thus as, if he perseveres in this course he will incur a resentment he don't expect. *Radde rade, raede, drude* rapidly, at once, *instanter*. *Pick*, resentment, hatred, rancour, pique. *El*, elsewhere, some other place. *Voor hem*, for him, before him. *Radde*, sounds *rod*.

TO PAD THE HOOF.

A homely expression for to go on (travel on) foot; and implying the being reduced to the necessity of so doing from want of means of going in any other way. *Te pad tije hoef*; q. e. *to the foot path want brings*; absence of means [money] reduces to the foot path [to travel on foot]. *Hoef, behoef*, want, behoof, indigence, necessity. *Tijen*, to lead, to draw on, to bring to; and here used in the subjunctive mood. *Pad*, means specially the foot-path, as distinguished from the horse or carriage road. When we say, "he was forced to pad the hoof," the sense is, he was driven to that mode of travelling from want, destitution, poverty, and *forced* is pleonastic. *Behoeven*, is our *to behove*, in the sense of to be obliged, to feel it our duty, to feel we ought to feel the necessity of.

DUMB FOUNDED.

Perplexed [astounded] from something said, from the news of some unexpected disturbing event *Dom van d'heete*; q. e. [struck] *dumb by what is said*; speechless from that which is told; unable to say a word after what you have heard. *Van, for D'heete, de heete*, may be either as the contr

participle present of *heeten*, *hieten*, to say, and thus as that which is saying, or as *geheet*, a command, an order. *Von*, in German *von*. *Dom*, stupid, senseless, stupidified, hebetedated; hence our word *dumb* where the *b* has been introduced in the course of use. *Plom* was formerly spelt *plumb* (NATLEY'S DICTIONARY) and the *b* in *dumb* is equally paragogical.

HAND OVER HEAD.

As in the phrase, *he went on hand over head*, in the sense of he went on regardless of danger; in a reckless manner. *Aen de voor hoede*; q. v. of *the advanced guard* (*avantgard*); thus at the post of danger; in the crimp's phraseology, *at the post of honour*; in that of plain people, at the place where he exposes himself unnecessarily to risk; and implies he acts like a fool by so doing.

HE WAS AS BUSY AS A HEN WITH ONE CHICKEN.

Said in ridicule of one who is employing himself gravely in something essentially unimportant; one who is treating a trumpery business with an air of importance; one who is making much ado about nothing. *Hij wazze als hoaze, als er hen wijze wan schick in*; q. v. *he became quite furious, when it was proved to him, that all which could come from what he had been so busy about must be failure* [had nothing in it]; he became like a devil, when it appeared all he had been about was wrong from beginning to end [a bad arrangement, ill managed concern]. *Hoaze*, outrageous, furiously angry. *Wazzen*, to wax, to become, to grow. *Wijzen*, to point out. *Hen*, from hence, from this. *Wan*, bad, useless, vain. *Schick*, arrangement. *In*, in.

TO CALL OVER THE COALS.

In the sense of to lecture a person for something he has done, to take him to task, to talk to him

with a grave face. But the phrase is never used in a serious sense; when a man is to be tried for his life, we don't say, *he is to be called over the coals*. *Te kal hoeve er dij koel's*; q. e. *to a long prozy story it is necessary thee should be cool* [in order to keep your countenance, to look grave, and not laugh outright at the speaker]. *Kal*, a long discourse, story, prozy talk. *Hoeven*, to believe, to be requisite. *Dij*, thee. *Koel's*, is cool, be cool, art cool. The phrase is generally used in regard to some intended official enquiry into a government fraud, thus in no serious light, but rather as a good joke, as they say. *Koelsmoeds*, is a familiar term for dispassionately, temperately; and equivalent to the French, *de sang froid*, and our, in "cold blood." But the similiarity of sound between *koel's* and *coals* having brought the last term into the form of the travesty, has brought with it the incongruous notion of *heat*, and thus of passion (anger).

HE IS GONE TO DAVY'S LOCKER.

The sailor's phrase for, "he is gone to heaven;" "he is gone for ever;" "he is no more." *Hij is gaen toe die eewig's luck er!* q. e. *he is gone to him who is eternal* [to eternity itself]! *may happiness attend him there* [luck to him]. **HE IS GONE TO DAVY JONES'S LOCKER**, is in the same sense. *Hij is gaen toe de eewig! je hone sij'es luck er;* q. e. *he is gone to the eternal! may he meet with everlasting favour*. By the form of its travesty, the affectionate, resigned, honest, manly self-communion and naturally resulting prayer of the friend is degraded to an unmeaning buffoonery, in reference to the most trying event the heart of friendship can experience. *Gaen, gegaen*, gone, passed on. *Die*, he who. *Eewig, eewigh*, eternal, ever enduring, without end. *Luck*, the imperative of *lucken, gelucken*, to meet with good fortune, happiness, that which is to' wished for. *Hone, hoon*, favour, grace, patron

with which *honor, honos, honestus, &c.* are of the same stock. *Honour*, has also the import of injury, disgrace, anger, indignity, indignation; but then springs from an entirely distinct theme, one to which the French *honte, honte, and honteux*, belong. Of this elsewhere. *Je, ever, for ever*—*Sij, let it be, may it be, in Latin est.*—*'Es des, in this case, this event.*—*J' honore sij 'en, sounds Jones's*

A MOTHER CARLE'S CHICKEN

By which a bird called the Petrel [the storm-bird] is now generally understood, at least in the sailor's phraseology, and, in fact, the bird is generally seen (in the latitudes it frequents) busily employed working against the wind which brings on the storm. But the bird has no other relation to the original form of the phrase, if I am right. *Et t' moet et t' keer sijt 's schick in t' q. v. see there* [pointing to the coming storm]! *faat* [takes in, changes the order of] *the sails, is all in due order* [such as should be to encounter the storm]! *See!* *be alive!* *teel* [shorten, alter the state of] *the sails!* *is it all done as I ordered* [is all ready]! A pro-sopopoeia, in which the captain of the ship announces an approaching storm, and gives orders to prepare to meet it by altering the standing of the sails to one better adapted to meet the coming danger. *Et, in that point, in that quarter*—*Moet, mood, spirit, courage, presence of mind*—*Keeren, to turn, to change.*—*Rijc, standing order, customary condition, general arrangement, form, regulation*—*'S, is, is.*—*Schick, proper order*—*In, in, and so taken place, done throughout*—*We say, to take in sail, for to shorten sail.* The original phrase sounds precisely as *the travesty* when read consecutively and without the pointings belonging to the form of it. The *th* has no representative in the primitive stage of our tongue except the *t* and *d*.

RAW HEAD AND BLOODY BONES.

As the nurse's opiate to quiet a troublesome brat. See! there is raw head and bloody bones coming to fetch you. *Raa! hoed aen bloote-beens!* q. e. *look there! take care of bare-bones*, the old man, the skeleton, [the familiar type of death]; and *bloote-beens*, of which we have made *bloody bones*; is the phrase for this emblem of death. *Hoed aen*, take heed of! the imperative of *hoeden*. *Bloot*, naked. *Been*, bone, [in the more formal plural] *beenderen*, as being at bottom *binder*, that is, *binder* of the system of the body, which *bone* is. *Been* is also a leg; but then from a different source; and being originally as *the legs (both legs)* had at first no other plural. It is possible that *bloote-beens* (bloody bones) may be as *naked-shanks* (bare legs); and bareness of the rest of the bones implied. Chaucer has *benes* for *bones*. It is the above *bloote (blootig?)* in the adverbial sense of entire, complete, pure, naked, that we have transformed into *bloody*, in the consequently absurd phrases of *bloody good, bloody bad, bloody thief, bloody angry, &c.*; where it simply implies completely, entirely, purely, very, truly, and has no relation either to blood or murder, except by corruption of the word.

"This John goth out and fynt his horse away,
And gan to crie harrow and welaway!
Our horse is lost, Alein, for Godd' is **BENES***,
Stepe on thy fete, Man, come forth all *atenes*†;
Alas our wardin has his palfry lorn."

THE REVE'S TALE.

A BUSY BODY.

In the sense of, a meddling (officious) person; one to be shunned; guarded against. *Er besie! behoedje!* q. e. *look about you there! be upon your guard!* Cast your eyes about! take care of your-

* *Bones, Godd' is benes*, as the holy relics sworn by among the Catholics. Bits [remains] of Saints, &c.

† At once, directly.

[*be on the watch*] An apostrophe supposed to uttered by one who perceives the approach of the peying treacherous personage as a friend or acquaintance of the person he gives the warning to, it infers the speaker is aware of his character. *eyes*, to look round, to make use of your eyes. *shambles*, to take precautions against, to guard, to protect.

HE HAS BROKE THE NECK OF THE BUSINESS

An expression in reference to the interference of the more efficient agent in regard to the business question, to the appearance of some more resolute personage than was concerned before in a concern that lingered. *Hy haest creygh dy necke, of hest him hest*, q. v. *He will soon be the death you* [destroy you], or *you must look out and ward against his dagger*, the only chance you have, against the sword of this fresh champion is, to not what you are about and not expose yourself against one who is duly prepared to put down the instance you offer to him. *Haest creygh*, very rare; *h, e*, and *f* interchange; *gh* and *k* also interchange in sound. *Dy*, thee. *Necke* as the central form of the verb *necken*, to kill, to put death, and evidently of the same stock with the *en necken*, *hessen*, to look carefully about, to provide against. *Hin, hen, heen*, from this time. *Hesse*, *gess*, *cutlass*, *protestantism*. *Freygh*, soon, early, and *f* are the same aspirate. *V* and *p* are convertible sounds, the Dutch *piet* and our *flat* are the same word. *ck* and *k* represent the same sounds, *my* and *monck* are one word. The Dutch *whakehour* and our *whackier* are the same. So that *wey* and *broke* admit of, and are essentially, the one sound.

IT IS ALL IN MY EYE AND BETTY MARYS

Saying used in relation to some report [stor

IT IS ALL MOONSHINE.

It is a mere appearance, nothing real. *It is al mes' in schyn*; q. v. *it is all mere attachment in appearance*; it is only the copy of affection; it is a mere copy of the countenance, there is no reality in it. *Me^s, moede*, affection, inclination towards, good intention in the mind. *Schyn, schijn*, form, outward appearance, a shadow, outside look. *In, in*.

TO LIVE LIKE A TOAD UNDER A HARROW.

To have lost all share in the controul of your own happiness from want of resolution; to suffer indignities from one over whom you were constituted the master, he that should have been looked up to by the other; and thus to permit the order of things to be reversed in regard to yourself. *T'u leve lijcke er dood, onder er haar vrouw*; q. v. *to you love is like death, the case is different with your wife*; your affection is as painful as death to you, while your wife is delighted by your suffering. Implying in the case in question, his wife abuses the love he has for her, and takes pleasure in tormenting him. This seems thus to have been a fashion of a longer standing than one knew of for certain. *T'u*, to you. *Leve, liefde*, love. *Lijcke*, is like, resembles. *Er*, in your case, there. *Dood*, death, in German *tot*. *Ander*, quite another affair, quite otherwise, the reverse. *Er*, there. *Haar vrouw*, your wife, unless it is *heer vrouw*, and thus master wife; and I think it was. *D* and *t* are the same sound. *V* a mere aspirate and not sounded between two *es*.

DO LET THE CAT OUT OF THE BAG.

In the sense of to make known that which he ought to have kept fast (secret); and by implication, to let loose that which was confided to him to be kept close (secret). *T'u lette*, die guppte heerd of

behaege; q. e. to you a disappointment; the villain obtains the pleasure of having betrayed you; a vexation to you, but to the rascal who commits this treachery a source of pleasure [fun]. As spoken by some friend who has witnessed the treachery alluded to in this expression, which is by way of a remark. *T'u*, to you. *Die*, he who, the one. *Guijten*, to play the villain, to serve any one a vile trick, to act like a rogue. *Houden*, to hold, to keep. *Behaeye*, as the participle present of *behaegen*, to take pleasure in, to be made happy by. *Houdt af*, draws out of, and sounds out of. *Behaeg* sounds *bag*. *Guijt*, however different it appears in the form of letters, in pronounciation is scarcely distinguishable from *cat*.

IT ALL LIES IN A NUTSHELL.

The essence of the affair in question lies in a small compass, the rest is matter of course, form. *Et al ley's*; *hin er nut schuijle*, q. e. it is all mere formal matter; that which is of importance is hidden within it; the whole is mere form, the purport does not appear; the essential part is lost sight of, and the useless part only brought forward. *Ley*, form, manner. *Nut*, use, profit, benefit essential part. *Schuijlen*, to lie hid, to sculk, to keep behind, to lie in wait.

HEAD OVER HEELS.

In the sense of suddenly and with violence; as in the phrase "he fell head over heels." *Heet over ijl's*; q. e. to be vehement is beyond proper haste; to be heated, excludes orderly activity. *Heet*, hot, eager, violent. *Jjl*, haste, hurry. *Ijlens*, hastily, in a hurry. *Overijlen*, to be in a hurry, to be over hasty. It is scarcely necessary to say the phrase *head over heels* could never have been constituted in this form of words in any one import. *Ij* is pronounced like our *cc*.

CANTERBURY TALE.

As in the phrase, *it was all a Canterbury tale*, said in regard to some dressed up fiction intended for a cover to an undue purpose; a blind to some attempt to impose upon the understanding through the feelings. (*Quen-deur-by-cere-to-heel*; q. v. *to go on* (get through) *by the sole help of reiterated appeals to honour* (to conscience, to known integrity, and so forth); that is by the stock in trade of an impostor. Literally to get through upon the score of honour; but in reference to one who has none. And indeed, appeals to honour and conscience are more recklessly used in aid and cover of fraud than in aid of honest intention, which speaks for itself. Experience shows it is by the mouths of the rancid impostors these sacred appeals are unceasingly polluted. A *Canterbury tale* is always used in a sense, of which the mildest construction refers to some unadmitted claim to virtues not openly called in question. *Quen* (formerly *gungken*), to go, to gang. *Deur*, *door*, through, by means of. *Here*, honour, word of honour. *To heel*, altogether, entirely. The *d* in *deur* has great affinity with *t*. Our *thro'* is at bottom a metathesis of *dor* (*dore*) the old form of *deur*, *door*. *Cant*, as hypocritical treatment, is simply the ellipsis of *Canterbury tale*. But *cant* [cant language] is I suspect as *kwant* (*subandito*) *taal* (language); and thus as the ellipsis of *kwant taal*, q. v. *rogue's language*, conventional phraseology instituted among rogues for mutual communication, to the exclusion of those who are not in the mystery. All denominative words are necessarily ellipses. *G* intermutates with *k* and *c*. The Dutch *gren*, zone, and the German *kein* are the same word. *D* and *t* do the same; *Dood* and *taal* are one word. The four vowels which interweave *to k* and *t* in *bycere* represent the sound of our *u*

YOU MIGHT AS WELL KILL A MAN AS FRIGHTEN HIM TO DEATH.

Your conduct to the person in question is harsh (tyrannical, overbearing, unfeeling); always implying it is only towards some one in your power you would behave so, and that it is disgusting to others to witness, and base as regards yourself. *U maat als wie el kele er m'aen, als verete in heim ! Toe deeze!* q. e. *you fellow, you are as an overplus throat, a secret canker! I'll put an end to this, my good fellow!* You are merely a swallower the more, a silent devouring cancer! it shall be done away with; you cause a double expenditure; you eat away in secret my means; I'll send you about your business; I'll have no more of you! As the brutal capricious apostrophe of a vulgar Cræsus to his hanger-on; to his necessitous companion [toad-eater]. *Maete*, fellow, match, mate, mess-mate. *Kele, keele*, throat, the swallow. *De keel smeeren*, is to anoint the throat [by eating and drinking]. *Verete*, the contracted participle present of *vereten*, to gnaw, to eat away, to consume, whence our *to fret*. *In heim*, by stealth, in secret. *Toe deeze*, let this be at an end, conclude; this concluded be, be the end of it. It does not imply that the utterer of the threat means to carry the threat into effect; but is used by him merely as a savage display of power—to one whom he knows must submit. *Toe*, concluded, ended.

A TOAD EATER.

As one in the most abject state of self-conscious degradation; one who feels he had better be dead than continue the life he leads. *Er dood hiet eer;* q. e. *there is he who calls continually for death to relieve him; one who is always praying internally an end may be put to the misery he endures from his abject slavery and disgraceful way of life. Dood death, as dissolution, and grounded in the ear*

them as *downen*, *daunen*, to throw, to dissolve. And *death* is as dissolution of the body into its constituent parts; and necessarily a setting free of that which is within. *Death* was formerly spelt *dede*.

"And also I would that all the had the *verre*." CHAUCER.

"To lorde, my lady hath my death isworne

"With outin gilt, but thy benygnte

"Upon my *verrey* I hat have some pite."

CHAUCER.

Hieten, *heeten*, to call, to invoke, to say what is wanted, to call by name. *Eer*, *ever*, for ever.

TIT FOR TAT.

Like for like, leaving no difference between the two in question. *Dit for dat*; q. v. *this for that*; but in the sense of, word for word. I take the verb *to tittle tattle* is simply a frequentative formation from the above phrase; and not, as Johnson says, from the verb *tateren* (to stutter) for *stuttering* and *tittle tattle* have no relationship. *Quid pro quo*, is a phrase of the same sense. *Tattle*, an *idle talk*, talk which amounts to nothing, leaves things as they were, is probably the ellipsis of this verb, used in a substantive sense.

A LICKSPITTLE.

One who flatters [counts another] for some undue purpose by base means. *Lickspit* *le*; q. v. *one who is lickerish* (dainty, fond of dainties) *at another's expense*; a glutton every where, except at his own house [expense]. *Lack* (*leck*) *spit* has also the meaning of a *glutton*, in the sense of one fond of dainties, and is as one who would not only eat what has been dressed on the *spit*, but lick the spit afterwards. *Lickspit* *le* *is*, as the meanest of all *gluttons*; he who will gratify an undue kindness for

* I wish that death had all these.

† *Mortal*, that which is mortal in the heart &c. the contrary of *spit*, that which is of another nature.

dainties by paying the forfeit of self-respect. *Lecken*, *licken*, *likken*, to lick; *l'el*, *te el*, elsewhere, from home, at another's house. *El* is both as the Latin *alius*, *aliū*, and as *alius* the noun adjective, and the root-word of each.

IN APPLE-PIE ORDER.

A homely, but old and well known, expression for the exact [due] state of the object in question; each thing in its proper place; all exactly as it should be. *In happy el bij hoord er*; q. e. in the event [which has taken place] another hand has interfered; that which has happened has another cause than what appears upon the face of it; implying, all that happens is a part of the universal system of a directing providence. That whatever happens is destined by him who provides all. Inferring there is no such thing as chance [effect independent of cause] however it may seem to him who looks no further than upon that which has taken place, and regards it merely in relation to the first blush [the immediate effect in regard to the event in question]. From which it is to be inferred all which happens is as providential pre-arrangement; and is no other than as the self-readjusting system of equivalents, universally admitted in the system of physics in relation to the heavenly bodies. By the travesty the expression is contracted to the homely sense of, *all in order in a shop* [a house] or any other smaller concern within the scope of hourly observation. *In, in. Happe*, happening, an event, an instance happened; the contracted participle present of *happen*, to take hold, to seize, to snap up, and thus to take [seize] and, in idea, to stop [for the moment] time in its course: and *happe*, is but as the moment [period] of time the event in question takes [took] place. Hence the frequentative *happenen* and out to happen, as well as *happy* and *happiness*, terms implying moments proper

seized and used, and what else is *happiness*. *El*, elsewhere, another. *Hij*, in the power of. *Hooren*, to belong to, to be the right (property) of. *Er*, there. *B*, and *p*, intermutating sounds. *Il* no letter, and *happe el hij hoord er*, sounds *apple pye order*, by omitting the two aspirates.

NEITHER HERE NOR THERE.

As when we say, *that's neither here nor there*; in reference to something said out of place, misplaced, nothing to do with the subject in question. *Niet hier nae oort er*; q. v. *not that which is fit for the occasion*; not proper here; not in its proper place. *Nae oort er*, according to place, in place there, that which is suitable for the occasion. *Nae*, according to, and answers to *secundùm*, and *accon*.

HE IS AN WHIMMICAL AN A DANCING BEAR.

Said of a conceited fantastical person, who takes the customary attentions of society for marks of respect intended for himself only, and makes himself the object of ridicule by consequent blunders and grimaces. *Hij is als wie inne sich al als eer't arnsien baer*; q. v. *he acts like one who takes to himself as an honour that which is sheer customary propriety*; he is like one who appropriates to himself that which is common to all present; he evidently places to his own account attentions not designed more for him than another. *Innen*, to take, to appropriate, to make income of. *Eere*, respect, honourable distinction. *Het arnsien*, notice, casting the eye upon. *Baer*, bare, naked, pure. *Sich*, himself, pronounced *sic*. *Wie inne* corresponds to *whim* in sound.

TO DIE IN ONE'S SHOES.

To be hung, to come to the gallows. *T'u d'haege in wan sjuw's*; q. v. *when you have the shark it's of no use to you*; when you have caught the shark

what can you do with it ; and thus implying a job, a hard pull and nothing caught but carr *Hanging* is also a bad job and nothing co of it but the rogue's carrion ; and it is into sense we have turned the original form. *Tu* you. *D'haeye*, *haai*, the shark, the well kn fish. *In*, in your possession. *Wan*, vain, em useless, the source of the Latin *vanus*, and sou one. *Sjouw*, *sjuw*, labour, work, whence the Fre *suer*, and probably the Latin *sudare*. 'S, is *D'haeye* sounds *die*, *dye*. *Sjuw's* sounds as we u shoes. The phrase in both forms is evidently joct Of all fish none a greater affronter of death, n more worthless, none more contentious, w hooked. The true type of a rogue.

Te dijen, to get on, to prosper, to continue increase ; and I suspect our verb *to die*, is an ellipsis of the familiar phrase *te dijen te niete*, to on to nothing ; and so to come to nothing, in r tion to this life. Can the idea of *going on* be in the mind without coming to that of *stoppi To die*, implies necessarily the having *gone on* ; *to stop*, as a natural consequence.

"For al my wil, my lusts wholly,
Is to turne ; but wote ye what is done ?
By our Lorde it is to *DYE** some,
For nothing I ne leve it nought ;
But live and *DYET* right in the thought."

CHAUCER.

The above is suggested as a possible source the verb *to die* ; for which none, that can admitted, has been yet proposed. *To die* has connection in source with *dood* ; but probably own terms *dead* and *death* are as *died* and *dieth*, indeed the same words. Chaucer sometimes s

* The original form of *TO DIE* and the same verb as to (*to go on*, *to increase*, *to advance*).

† Probably in the sense of thrive, prosper, be happy And thus as " I live and am happy (thrive) in this throu

to die, *to deys*, and writes *deydist* for *did die*. So that we here see a source for the *e* in the word *death*.

HE IS AS BUSY AS A BEE WITH TWO TAILS.

Applied to the case of an officious person; one who is unreasonably bustling and active; one who displays his love of business on an occasion where there is none left to be done. *Hij is als hije, sir, als erbij wijze t'u't heel's*, q. v. *see he is like a bee* [the type of diligence and care], *as soon as he finds the whole affair instantly accomplished* [done, finished]; look at him, how devilish active he is, now he knows all is done the affair [in question] required. *Als, an. Hij, bee. Sic*, behold. *Erbij, erby*, thereby. *Wijze* is the subjunctive mood of *wyzen*, to make known, to show, to indicate. *T'u*, with you, *apria de vous*, and sounds *two*. *'T, 'et, het*, it, the affair in question. *Heel*, entire, complete, wanting nothing. *'S, is, is*. *T'heel's, te heel's*, sounds as we pronounce *tails*.

HE IS AS MUCH BEHIND AS A COW'S TAIL.

Generally applied to some reserved, sly person; some absurdly mysterious personage; to an ambassador. *Hij is als mays behind, als er gann's te el*, q. v. *he is as quiet and as much upon the look out, as a mouse when it can't get away* [when it is enclosed]; *as a sly fox personage is when he is from home* [on a visit]. The mouse lies still and watches its opportunity to escape; the sly man says little, but hears and watches. And thus infers one who lays himself under an affected and consequently ridiculous restraint for his own purposes, but which are seen through and afford diversion to those he intends to impose upon. *Mays, maix, mouse, mae. Gann, sly, cunning*; but here used substantively and sincerely, as when we use the term *sly-fox*, *chance fellow*, laughingly. *Behind* is

been already accounted for, and means er surrounded, hedged-in.

HE IS AS FINE AS FIVE-PENCE.

In relation to one dressed in bad taste [v much finery; in a tawdry manner; unsuitably vulgarly bedizened], but who is, from a proper feeling, unconscious of his own absurdity. *Hij is als fyn als wie hij peins*; q. e. *he is as near the point of perfection as his own taste may suggest to him*; that is, he may fancy himself dressed in the tip-top style of propriety, and of perfection, though nobody else may agree with him in that respect. *Fyn, id quod insignitum, omnibusque venustatis numeris est perfectum*; perfection itself. It is the habitual pronunciation of *five-pence*, as *fip-ence*, which has suffered this travesty. *W, v, and f, intermutate in* The latin *vidua* is the same word with our *fire*, with the dutch *vuyr, vuer, vi*

AS CLEAN AS A PENNY.

It was done as clean as a penny; it was done easily, neatly, adroitly, without difficulty or ease. *Als glij in aes er pinne*; q. e. *as quickly as a skewer runs into flesh*; as easily as a skewer goes into a piece of meat; as a skewer slips into flesh, meat; implying *meat* in a proper sense for *food*, or else that which is eaten as food, who eats what a skewer will not go into? *a skewer, a pin. Aes, eatables, meat, tenders, carrion*; but here not sounded as *aes* broad as *es*; and *aesen*, to feed, is also spelt *esen* in, sounds *clean*, the *ij* being as *ee, ea, an c* convertible letters.

AS CLEAN AS A WHISTLE.

It was done as clean as a whistle; in the sense of—the act in question was performed neatly suddenly and without bustle.

we er huij stil, q. v. as rapidly and imperceptibly (stilly) as whey separates from the rest of the substance (the curd) and thus forms food, eatable matter; and what process can take place with greater quickness, silence, and requisite efficiency than that of the separation of whey (serum) from the curd (coagulum), throughout which, the instant before, it had been homogeneously distributed? (Glijden, glijen, to glide. Huij, huij, wijze, wij, wei, are the same word with our whey. Hat is uttered whi. Stil, stilly, imperceptibly.

POOR PILL GARRICK.

Here I am, poor Pill (Garlick) uttered in the form of a soliloquy, but intended for the ear of one, from whom either sympathy or assistance is expected. And is no more as to say, do observe what a miserable plight I am in. 'Puur pille quier lijck' quite like a piece of something stripped off purely to be thrown away; quite like a piece of rind, removed as worthless, and thus an outcast (cast off); in the sense of one who calls upon you to view him in such light; in a forlorn [destitute] situation. 'Pelle, pille, pel, pel, peeling [rind, shell] thus as that which is cast off and thrown away after having served the purpose it was intended for; and so, not an unapt type of one who is treated with neglect and indifference, as worthless to him to whom he has become no longer of use. Our term pill (plunder), peel and pull, are the same word, as will be explained in another page. 'Puur, puur, pure, mere. 'Gar lijck, altogether (quite), like.

"And ye shall see" how the 'Papeter made the pardoner rust.†
 GARRICK all the long nights all it was nocend day,
 For the more chere she made of love, the fainer was her lay."
 CHAUCER.

† i. e. Harp.

† i. e. Kept the pardoner (a traveller employed in former days by the church to sell receipts for the money paid for indulgences) in a wretched state of misery, made him make hideously miserable figures by juggling him.

Ver. 1

v.

" And with the staff she drew aye ner and ner,
 And wend; have hit Alein atte full,
 And smote the Millere in the filled skull
 That down he goth." CHAUCER.

A GALLANTEE (GALLANTY) SHOW.

So called—now confined to fairs and public streets; and which consists of a case or box (with stage and puppets) carried [drawn] about by the showman, who is also mouthpiece to the performance. The ellipsis of a *gallantee show-man*. *Er kall end tije schouw-man*; q. e. there's both talk and conveyance for the show; there's the man who talks for, and who moves and carries the show; the mouthpiece and carrier on of the spectacle. *Kallen*, to talk, to chatter. *Kal*, talk. *Tijen*, to get on, to go on, to proceed. So that *kal*, *kall*, is as the talk and *tije* [the contraction of *tijing*, the participle present used substantively] as the carrying on or progress of the show. The phrase then comes out as, the one who is the talk and action of the show, and without whom the show would be without either. *G* and *k* corresponding sounds. *Tije* is pronounced as we do *tee*, *teu*.

RAREE-SHOW.

A show consisting in feats of dancing, tumbling, &c. performed by puppets [dolls] made to gesticulate by wires managed by the show-man. I take *raree* to be as *reijerie*, *reijre*, the participle present of *reijeren*, to shake, to jump, to dance up and down; and thus *reijre-schouw* (*raree-show*) would be a show consisting of figures dancing about, moving with quickness up and down; and such is the motion we see in the play of puppets in a show of this kind. *To ride*, is from the same source; in the import of, to move up and down, as is done by him who rides. *Reijere*, as *reijering*; the *e* *bēn*

‡ i. e. Thought to have.

§ i. e. Bald, peeled, pilled, pulled, and so bare.

the usual form of the contraction of the, in Dutch, obsolete *ing*. *Schouw* and *show* are the same word. Johnson says the phrase is as rare as *show*. Are there no older sights than a puppet show? more whimsical!

CAT-IN-PAN.

He turned cat-in-pan; he became a traitor; he betrayed the cause he had embraced; he acted as he does who acquires information from friendly confidence, while he watches the occasion to betray it to the injury of him to whom he owed it; in fine, to act in the combined character of spy and informer. *Guet-a-pens*; the term used in French for a treacherous waylaying, a watching in concealment for the opportunity of doing injury to the victim marked out. The root seems to be the French *gutsje*, colander, strainer; in Dutch *dourlag*, (*gutenplaat*); which last term means literally a platter full of holes or eyes. *Oogig* and *gatieg*, in the sense of, full of eyes or holes, in relation to substances to which they apply, are synonymous and used indifferently. In the same way, we say, *the cheese is full of holes*, or *the cheese is full of eyes*. An Italian proverb has *pane con occhi, cacio senz'occhi*; bread should be full of eyes; cheese without. We say, *the eye of a needle*, for the hole in a needle; so do the Dutch. In the term *hook and eye*, *eye* is, as *loop-holes*; and so again in Dutch. But it were needless to adduce more instances of the community in signification of the two words. It is, however, this interchange of import, which has given rise to the colander having been adopted as a type of a re-union of countless eyes; and so, figuratively, of great vigilance; and which vigilance in the course of usage has extended to the import *name* of watchfulness in a bad cause; for an *evil purpose*. We say, *he is all eyes*; in the meaning of, *he is upon the alert*; upon the look.

out, the watch; and of that which is all *ey colander* is no unapt emblem. The phrase *mere sieve*, is well known as designating a who lets out unduly that which is confided to be kept to himself; so that *sieve* is he emblem of one unworthy of trust, and thus derogatory import which does not spring from word itself, but from the way it is used in. *l'œil au guet*, is a French phrase for to be watch, on the alert; but construed literally, *the eye at the hole or opening*, that is, the *o*, made by the withdrawing the *eyelids*; and answers to our phrase, *to have the eyes open* take the term *guet* to be the same word: [gate] in the sense of, an *opening* or *hole* open the *eyes*, is not to make a *hole* in them, *hole* or *opening* for the use of them. To *open eye* is evidently the ellipsis of to open the *e* and so to make an *opening* or *gateway* to the (pupil) of the eye. The thema of *eye* is in the original term for that organ, viz. *ooghe*; is still retained in the Latin and Greek term *eye*. *O*, is as the natural type of *roundness* this in another page. No probable source above phrase, either in French or English been yet given, as far as I know. In *Thon Etymology* our own *cat-in-pan* is referred Dog-Latin *catapanus* as the corruption of *taneus*; *mercenary captain*, and so a turn-coat one who owes his appearance to the Greek *καταπανω*. For *gatypan* (colander) see *Id Frisicum*, door *Wassenbergh*. *Te Lecuwe* 1802.

AN FINB AN A CARROT FRESH SCRAPED

Said in ridicule of some one who is dressed *exceedingly fine*, but known to have acquired *means* of procuring his *tawdry* by severe *subjection* to others. Als *fin nes er gar*

to be *kräft*; *q. v.* to be good eating [delicate food] the lobster requires to be of a bright red colour; that is, the poor devil must be well boiled [well tortured] before he can come by his scarlet outside appearance. To be properly dressed the lobster must be completely red, and dressing in this way requires either boiling or roasting and so *tortura*. *Fig.*, fine, delicate, nice. *Acc.*, food, fit to eat. *Our rood*, a full red colour, quite scarlet. *Vereischen* to require. *Kräft*, is either a lobster or crawfish, and answers to the Latin *gammulus*, and the French *gammus*, a sea craw fish. *Als syn ure*, as fine food. *Our rood* sounds *currot*. *Vereischen*, to require; *vereische* in the potential mood, and sounds *fresh*. *P* and *f*, are the same sound, the Dutch *plat* and our *flat* are the same word. So that *vereisch kräft* sounds *fresh scraped*, *t* and *d* being the same letter.

HE IS LAID BY THE HEELS.

In the sense of he is suffering imprisonment, he is in fetters. *Hie is leedl boege de ijl's*; *q. v.* here is grief fetters are the evil that cause it; this is a state of distress indeed chains are the malady. Evidently as the apostrophe of some one on viewing the person in question, in the state described in the original expression. *Leed*, *lejd*, grief, melancholy. *Hie*, here. *Boege*, fetters, bonds, chains. *Ijl*, evil, ill. *'il*, is, is. *Boege* sounds *by* broadly uttered.

" One half of man, his mind,

Is cut just, unconfined,

And cannot be catch'd by the heels. HOBBAES.

OUT AT THE HEELS.

State of distress, penury, want; narrow circumstances, poverty. *Houdt uet, di ijl's*; *q. v.* here take the provision [I offer you]; then seems in an *unhappy state*, accept my benevolence, you seem so *wretched*. And thus as a sympathizing expression addressed to one in a state of anxiety about what

he shall find his next piece of bread. *Houden* is hold, to take hold of. *Aet*, something to eat, a also something to provide food with, food's work and sounds *at*. *Dij*, thee. The expression is familiar, but friendly. It bears out the sound sense of compassion with its object in spite of the blasphemous allusion of the travesty. No one uses it but in regard to some one who has his compassion. Johnson tells you the phrase originates in the *h* of the stocking, and of course implies the state indicated by the person who wears stockings with un-mended heels! A state bad enough if you will, but not so bad as that implied by the phrase. It is a mere whim of that excellent man's.

TO DINE WITH DUKE HUMPHREY.

In the meaning of, to be without eating, without the usual meal, to be dinnerless, to want a dinner. *Te dyen wijse dij oock onvree*; q. e. you look as you still wanted something to set you up, to do you good, something to fill your stomach; you look if nourishment would do you good; it looks as you were out of sorts for want of something which should do you good; to put into your stomach. *dyen, dyghen, dijden* [to prosper, to ameliorate, make better] as the true ground of the French *dis* and our *to dine*, hereafter. *Dyen* sounds *dine*, a *dijen* as the French *dine, je dine*. *Oock*, even, *ymême encore, et etiam, vel nunc*, even now. *Onvre onvree*, uneasiness, discontent. And when pronounced with the aspirate comes very close to *Humphrey*, *v* being as *f*, and the *f* as *ph*. *Wijse* has the sound of *with*, but the import of, *indicates, betrays, looks as if*, and is the third person present of *wijzen*, *demonstrate*, in the subjunctive mood.

SHE DOESN'T KNOW WHERE HER ARSE HANGS

She is continually exposing herself by awkward conduct arising from change of habit; giving

her present elevation is unwanted to her, from the restraint it imposes, and which she is perpetually breaking through, ignorantly, but abundantly, and eagerly. *Si hoc dux in't nonne weir! huer ceta ang's*; q. v. so quickly again in distress [embarrassment]! *hired honours are only plagues*, always in some dilemma, when rank [station] is bought [unduly acquired] it ever proves a cause of uneasiness to the purchaser. The remark, for such it is, is evidently brought out upon seeing some one who has notoriously obtained, at the price of happiness and freedom, a position which is now, when too late, found a curse, and the price paid, a source of regret. Station, to be a source of happiness, should be such as the person feels himself suited for, either by habit or nature. The *she* in the phrase falls in as the travesty of *schis* (soon) else the original form applies no more to one sex than the other. It has been very ungallantly shifted by the accidental analogy of sound from common to both sexes, to the female in speciality. *Dux*, thus, in this way, so, *In*, in 't *nonne*, *het nonne*, embarrassment, distress, constraint. *Weir*, *weder*, again. *Huer*, here, loan, price paid for. *Huer ceta ang's* furnishes the concluding words of the travesty by analogy of sound. 'S. 12, 18

A CURSE OF THE OLD BLOCK.

As in the phrase of "he is a chip of the old block;" and said of some ill conditioned young person, who appears to be likely to turn out as great a curse to society as the father. *Er a chip of de hol hol block*; q. v. there's the figure of "Madhead" [the father] again. *Shap*, shape, figure, form. *Hol*, mad, raving, furious. *Hol*, a man's head, and metaphorically himself. *Hol Hol*, as an appropriate nickname of the father of the person in question. *Chok*, once again. The *u* in *hop*, changes with *v* into *h*, *hep*. (see article *WEE AND HAW*)

So that *schap* becomes *ship* or *chip*. The phrase is never used but by way of joke, or when seriously angry. *Bol oock* sounds *block*.

BEHIND-HAND.

We say *he is behind-hand in his learning*; and in the sense of he does not get on [advance] in his learning; *he is behind hand with his rent*; he does not come forward, is in arrear with his rent, *Behind aen*; q. e. *enclosed*, hemmed in, hedged in on all sides, and consequently cannot (does not) advance, come forward. *I will not be behind hand with him*; is as, I will come (get, be) up (even) with him; in regard to him, I shall not be stopped (prevented) making an advance equal to that he makes. *Behainen*, to enclose [surround, hem, hedge in], of which *behind* is the participle past. *Aen*, in, on. Johnson says the term is composed of *behind* and *hand*! the terminal *d* is evidently paralogical, for *hand* can have no part in the import of the term. *H* no letter.

AS SNUG AS A BUG IN A RUG.

As descriptive of the highest degree of concealment; of a state where not even the existence, much less the value, of the person (object, subject) in question has been remarked (suspected to be). And is used in regard to some one who, to the speaker of the phrase, is known to be of great worth notwithstanding a rough uncouth appearance. *Al's nog als er bag in de ruig*; q. e. *it is all yet there as with the diamond in its rough state*; and thus as hidden value, worth not yet displayed to the eye. We say *he is a rough diamond*, in the same sense. *Al's*, all is there, so it is there. *Nog*, *noch*, yet, even now. And what truer type of value, not yet brought to light, than the external appearance and internal price of this jewel. *Bag* *bagghc*, jewel, diamond, precious stone; hence of French *bagne*. *Ruigghc*, *ruig*, rough; but it

my answer is precisely *to in the rough*. The *u* in *buq* has the sound of the class *u* with us. *Alu*, as The sound leading to the metamorphosis of the original *buq* into *buq* has touched [detached] the original phrase. And such has been the fate of most of these blind chance transmutations, those masquerades, where *sound sense* has been disguised in the garb of *nonsense*.

DISCUSS.

Properly, as it ought to be done, *no* (ly), *com* pletely. *Giching ee lye*; *q* *v* *only don't obstruct me*; let the way be open to me, do but leave me free passage, means of going on, don't stand in my way, let me go on as I can. *Ich doe let, giching ee lye*; *v* *v* *I do it, give me leave to go my own way about it*. The *bu*ing interceded with, the *not* having been left free, is the usual excuse for a thing not being properly done. *Gichingen, gichengen*, to accord, permit, permit, and here, in the imperative mood. *lyde, lye*, way, means of going, free action. The form of the travesty suggesting the idea of *giquet* has made the expression an absurd one.

A LITTLE EXPLANATION

As the well known fable notes *Et j' heurt* *Oh! lantern*; *q* *v* *What odd chance is that? Oh! the lantern*; what has accident produced now? *Oh! a light! something new turned up there? Oh! I see it's the lantern light!* As an exclamation of the person who happens to fall in with this startling phenomenon, the expression of a first surprise, and the subsequent self-recovering from it. I see what it is, we need not be alarmed, it is only a light. *le, some, aliquis*. Huch, shows, new event, accident, something unexpected. *Lan* *tern* (*lanthorn*) has not been traced, such may denote result, although analyzed *lan, tern*.

TAG-RAG AND BOB-TAIL.

As a good-for-nothing set of people, a wor crew, a sad set, vile company. *Tuige rag ae teel*; q. e. *the cobwebs we see prognosticate a s of vermin in the place*; cobwebs bear witness brood of spiders [caterpillars] being here; we see cobwebs we want no other eviden know the insects they belong to must be at l and thus implying, upon a view of the l arrived at on the visit in question, it may be cluded, a company assorted to the appearan the place may be foreseen; inferring that the of the place was not what it should be. *Tuige* may be a witness of, as the potential form of *tu* to testify. *Rag*, cobweb. *Pop*, nest of in such as spiders, caterpillars, &c., &c. *P* are intermutating sounds, and *pop*, is as *bob*. brood, race; in French, *engeance* when used set of bad ones, vermin, &c. *Tuige*, *tuyghe*, s *tag*. We are told by a late etymologist, the p is grounded in *Tag*, *Rag*, and *Bob-tail*, supposed names of three kinds of vulgar and so rabble! See *Thomson's Etymons*.

A MARE'S NEST.

He has found a mare's nest, is a well know of saying he has found nothing which was known before; and is applied to some one wh hit upon what is new to him, but to no one or to some one who wishes to impose on another his own, that which belongs elsewhere. *Er nest*; q. e. *there BUT is nested*; that place i place where *but* has its nest; *but's nest* i treasure he has found, turned up; what he *palm* upon us as of value is worth nothing, a nullity. *Mer*, *maer*, *maar*, as the conjuncti in its defeasive sense, is here the type of being that which connects the positive pr

(the nullifying condition. The word is here used as a substantive and figurative sense. *Mer*, ever, differs from *but*, in as far as it has not the negative sense which, in some cases, belongs to latter. *Mer* (*maar*) at all times implies defence. Hence its aptness to represent nullity. (Of in another page. *Is nest, is gnest*, the past simple of *nesten*, to nest, to trust. *Mer* has exact sound of *more* with us. The phrase does seem to strike so directly at the mere bringing, as at the conceit and folly in thinking himself wiser than his neighbour.

TO EAT HUMBLE PIE.

He was obliged to eat humble pie, he was obliged to bow under, to acknowledge his incapacity to deal with that which he had overconfidently mistaken (fancied himself equal to). *T'u hiet id by*, q. c. call some other assistance to you; and lying, I see you are unequal to it yourself; not to do the business in question, without other aid; and expressive of contempt for the conceited man who imagined he could do it. *Hiet*, the creative of *hieten*, to name, to call in or upon, other, another. *Om*, for.

TO DRAW IN THE HORNS.

He was forced to draw in the horns; he was obliged to give way in regard to that which he had been advanced; to become less confident in his being able to carry the intended point; and thus need to alter his assuming manner to one more suit (less unbecoming). *T'u druce* [*drucic*] in *Arwen's*; q. c. a changing of the course you bid is in your case no more than your duty; to take a different course is what you ought to do; to alter your unsuitable manner of going on, for one more becoming, is no more than becomes you. *pr*, *drucic*, as the participle present of *druce*;

draaien, to wheel round, to turn round, and to change; but here used substantively. *In di, thee*. *Houwen, behooren*, to do what ought to be done, to behave as required, to show proper conduct [behaviour].

UNDER THE ROSE.

It was said under the rose; it was said in confidence; told in secret. *Under de roose*; in some meaning as with us; and which, as Balde asserts, is due to a special use of the word *roos* former period. *Roos* was the technical term to centre-piece of a ceiling, once in vogue for principal room of the house; which kind of ceiling was termed *roos gewelf*; *q. v.* *rose arch* (rose-*s*) from the convergence of the several compartments which composed it, into a common centre-piece and thus assuming, in point of general shape, likeness of an inverted rose. Round a table placed immediately under this *rose* or centre-piece, was the custom for the family to assemble in calm consultation over its own concerns and the affairs of the household. Hence sprung the form of expression, along with that import of confidential communication which belongs to *said under rose*.

The Latin *sub rosa* has no relation to our *p* *under the rose*; but merely refers to keeping secret with regard to a Roman scene of debauch; it implied injunction for none of the party to the scene to tell others what passed. Archbishop Peckham in whose book of Antiquities some Latin verses are recorded which mention the *rose* as the emblem of this convivial imposition to reserve, and which is known to every schoolboy, never even alludes to *having* the least relation to our own expression. *He knew* it referred merely to the Garland of *usually* worn by the partakers in such orgies who were to understand by this token who

It was not to be revealed by one who had it in them. Could it enter into the head of a tradesman and a gentleman, that the chaste and elegant expression of *under the rose* had sprung from the abyss of a Roman debauch. That when an English matron says to her daughter, *this I tell under the rose*, and bears in her mind an attention to honest reserve in regard to some action important to friendship and mutual confidence—could it, I say, suggest itself to any duly cultivated mind, the expression had been raked out of the earth of a Roman orgy? Besides would not the expression have survived among the descendants of the Romans? Would it have been lost in the country of its origin and survived in one where its use could not be felt? Ask the Italian, the Frenchman, the Spaniard, the Greek, if any equivalent or analogous use of the term *rose* exists among them? And yet the scrub of the *Times* paper, tells you with the effrontery of falsehood that *the rose* has this betokening sense in all countries.

HOCUS FOCUS.

Swindler, trick, mystification, conjuration. The word is a corruption of the professional cant by the conjurors (mountebanks) once designated mystery; viz. *Jokus Poki* (*pochi*); q. v. the *table-game*, the pocket-play. *Pockus*, *poenus*, as conjuror's Latin for *poke*, also *pak*, *jok*, *sokak*, in the meaning of pocket and of the conjuror's dress was beset with such holes or pockets; hence in German he is called *taspieler* (pocket-player), as one who relies on such device for the performance of his professional duties. When ready to open his budget, he announces himself to his assistants to be so, by giving notice of *Hocus Pocus est paratus!* *Pocus* takes its grammatical case by transmission from

None after this, she unto him gan rowne^o,
 And asked him if Trolius were there;
 He swore her nay, for he was out of town,
 And said what nere; I roost that he were there,
 You durst never thereof have the more fore."

CHAUCER.

"And set him with the ladill on the grunall; on the nose
 That all the week after he had such a roost^o,
 That both his eyen watered orlich by the morrowe."

CHAUCER.

A LITTLE BIRD.

A good humoured way of replying to, *who told you this story?* and importing you don't mean to inform him; that you have a good reason for not letting him know. *Er lij t' el haerd; q. v. by so doing* [telling], *I should betray* [do wrong to] *another; by doing so I should produce mischief to him who told me; should be the cause of injuring another, the one who told it me. Haerd, sounds exactly as we do bird* [hard], and is as the participle preterite of *haeren*, to bring forth, to produce, to let out, *to bare*, to expose.

THEREBY HANG A TALK.

Nearly equivalent to the phrase immediately preceding, but comprising a more decisive import and firmer refusal to comply. *Daer byhang's er te el; q. v. more than what I have already told you is only to be had elsewhere, from another quarter; if you want to know more you must seek* [try] *somewhere else for it* [I won't tell you]. *Daer, there. Bij-hangh, byhang, byhanck, appendix, addition. Te el, not at home, at another place, elsewhere. Any addition to this here* [to what I have told] *is not to be had from me.*

^o *To whisper, to speak in a low voice.*

† *I put it, I suppose it, grant it for a moment.*

‡ *Oristle.*

§ *Stoppage.*

TO ORDER THE CONQUEST

To spend more than the income and to lose the capital. *To houth ruigen de kass' stapel*; to quickly destroy [despoil] that which so anxiously have amassed; to cut up (rod and) in a short time that which pains and hard work accumulated; to make short work with that has caused long labour to another. *Ruigen* [ruen], *ruigen, ruiden, ruden, ruynen, ruyn, ruynste, te-ruigen, te-ruigen, te-ruigen*. To ruin, to destroy. I ston, in a moment, in an hour, confusion. *Kuijn, kume* (in *betmen kuum*) hardly, with difficulty, pains takingly; in French *à point*, in its point, opportune, *à point exacte*. *Stapel*, heap, truck, that which is put together, amassed, a capital, fund. *Stapel* and *steepel* both take *stapel*. *Ruigen* sounds *ru*.

AS IF HE HAD SEEN HIMSELF IN THE MIND.

As said upon seeing one with an unpleasant appearance, some spiteful looking person, but not totally referring to the staining in case of one who is the offspring of some ill-famed father. *hij* his *huyll* spite him, *houth* of die *moed* all here to day [just now] looks in a storm if you find it is really so, keeps his way while this wind lasts; it looks with person in question as if it was all upon the forehead; if you say it to be so, hold off while lasts. I believe we generally accompany the with, *he looks*, and say, *he looks so if he spit him out of the mouth*; in that case, he is the trusty of his look's; if e. here it can be [here the case is, stands], which falls in with that of the representation, as above explained. *Hij*, for *huylling* up; we say *huylling* with *ruy*. *Wij* this *hij* we have our *huyll*, as in the expression is all in a *huyll* to day, and meaning in an state of mind, fretting, brooding. *Hij*, *huyll*

day, the root of the Latin *hodie*, as well as the Italian *oggi* in the same sense, and sounds like *Spion*, to spy, to perceive, to observe, to calculate 'T, 'st, 'het, it, the state, the fact in action. *Houdt af*, hold off, keep aloof, avoid. 'moed, this state of mind, this mood. *Moed*, 't, mood, condition of mind.

AS SURE AS A GUN.

Certainty in regard to the subject referred to. *As that so? Aye! as sure as a gun. Als schef als er gunne!* q. v. *as that granted joy fleets*; as pines quite as fast as possessed; as that which may long for palls on us, when once enjoyed; as the flavour of novelty when attained. *Schef* contraction of the subjunctive form of *scheiden*, 'tijden, to separate from, to depart from. *Ure*, 'r, moment, any indefinite imaginary period of time. *Te goeder ure*, in a happy moment, and it is in this sense *ure* is used here and was formerly also known to us: at bottom the same word with the Latin *ora*, the Italian *ora*, and the French *heure*. *Gunne*, the subjunctive form of *gunnen*, *ginnen*, *jinnen*, to grant, to do grace to. *Af*, from, off, away from.

"What was the cause of this his dolly wo,
Or why that he so petously gan crie,
On his fortune, and on his ure also."

CHAUCER.

"In my herte I were well appoyed,
And in myself I me assured,
That in my body I was well outd^o,
Sithin I might have such grace
To see the ladies and the place,
Which were so faire."—CHAUCER.

A SON OF A GUN.

A slippery chap; one who never stays long in the same place; soon off, away in a moment; and an unsteady person. *Er l seen af er gaen*

• Houted, timed.

q. s. there! sum gone off again from thence! there he's gone at once; no manner in a place than of again. Moon, now, [sum]. immediately, a once, quickly, suddenly. Also sark als die te heurder hennine geemmen zyn; all no man as these are come to their senses again. Zo sark als al ge-luere waren, as sark as they were born,

*"En vinden water sark dier neven,
But al huren hemelen geen;*

and they soon found water close by there, which they gave to their camels.

We once spelt out present an, SA.

*"By God right by the hopper wall I stande,
Quoth John, and so how gales* the catne goth in,
Yet now I never by my talie kinn
How that the hopper waggith to and fro,
Alain answered John, with thou say!
Then wil I stande beneath by my crowne,
And open how gales the mole fallith a dentie
Into the tounge, that shall be my depart."
CHAUCER.*

UPSY DOWN.

Upside-down, an adverbial expression for a hardly recognizable state from accidental and irregular change of a prior condition; formerly *up no down*. *Op, no down*; *q. s. up, then down*; first as it should be, then the reverse; rightwise then contrariwise. *No*, in the sense of *then*. *Duan*, hence, *down*, with which it is the same word.

*"Words and deeds as in conclusion
Is nothing like, but turned is up no down
All the world, through weale and skilnesse."
CHAUCER.*

HE TURNED UP THE NOSE.

He turned up the nose at the offer; he rejected the offer with an angry air, as one offended by it

* In what manner of ways.

† Will thou say?

refused it scornfully, provishly. *His taend op de wase*; q. s. *he was irritated at the nuisance*; he became angry at the offence he felt from the offer. *Tanen, tanen, teenen*, to become (to wax) angry; to feel offended; to be annoyed. *Noone* has been explained.

THE APPLE OF THE EYE.

Johnson tells you, is the pupil of the eye; when you consult him under *pupil of the eye*, he tells you the phrase means, *apple of the eye*, implying, I suppose, that *apple* is here a travesty of *pupil*. The *apple* of this phrase, is the Dutch *appel*, in Anglo-Saxon *happel*, and the noun of *happen*, to lay hold of, to grasp, and so to take for use, to gather; and *appel* is that which is taken hold of for that purpose; and thus, as the use or service of that from which it is taken. As *fruit*, it is the use or produce of the tree, that which is grasped and so taken for use; custom alone has restricted the meaning to the fruit of one kind of tree, in which sense we now use the word. The Latin *pomum* is *fruit* in general, and *apple* in special. But *apple*, in the general sense, is still to be traced in our phrase *service apple*, as the term for the produce [use, fruit] of the *service tree*, now called *service tree*, by the corruption of the Latin term *servus* into *service*, if the Latin term is not the corruption of *service*, which is the most likely case of the two. *Apple*, in that place, admits of no other meaning than the fruit (use, produce) of that tree. And, I have no doubt, it is in the sense of use (*service*) the word is employed in the phrase, *apple of the eye*, which would then be as the *use of the eye*; for in the *apple* resides the *sight*, which is the sole *use (service)* of that organ. The roundish ball which holds it has no more share in the *sight of the eye* than the *socket*, or in the meaning of the word, than *tree* has in that of *fruit*. The *ball of the eye* is still the same in meaning, although it

apple should be destroyed [gone]. In some distric the *service-apple* is termed *sour-apple*, which merely a different spelling of the Anglo-Sax *sorkappel*. We say, *as precious as the apple of the eye*, in the sense of the *sight*, and thus all which valuable in that organ; but we never say, *as precious as the ball of the eye*, or even, *as precious the eye*. We can't say *an apple of the eye*; which shows the word is there in a general import.

I WILL PUT A SPOKE IN HIS WHEEL.

I will obstruct his going on in the way he doe I will be an obstacle to his career; I will preve his progress in the business alluded to. *Ei!* a *put er spoke in 'es wicl*; q. e. *Aye!* do put an ei to the goings on of that troublesome spirit; do st the violent going on of that mischievous spirit *Ei!* (Eh!), sounds I. *Put*, the imperative *putten*, to exhaust, to take from, to draw o *Put*, in our sense of the word, is obselete in t Dutch. *Wel*, as an enforcing expletive. *E* there, now. *Spoke*, *spoock*, *spook*, spectre, haun ing spirit, and thus a disquieting, disturbin phantom; and the same word, I have little doubt with our *Puck*, the mischievous fairy (sprite) know by that name; and probably with our *speck*, as indefinite appearance upon the object in view. 'E *des*, this, the present. *Wiel*, vortex, round, t metaphor of giddy (heedless) going on; we say, *le in the vortex of amusement*, as the giddyng rou [whirl] of pleasure.

The expression is always used in the sense menace, and applied to some intended attempt stop an undue way of going on of the person in questio

TO CURRY FAVOUR.

To seek the good will of another by care attention, by cautious observance, by obsequi ness, by attentive compliance with whatev

wished. I take the phrase to be our antiquated *cury farel*, as *keurye fabel*; [studied speech] put into a verb, and thus as *studied* (select, choice) *discourse put in practice*.

"And at astante she lovid hym wel, she toke hym by the
awere,
As though he had lernyd *CURY FAREL* of some old fyere."

(CHAUCER.)

That is, she was so pleased by his fine talk that in an ecstasy of delight, she put her arms round his neck. *Frere*, friar. *Keurye* studiously choice, curiously nice. The monks and priests were once, in the eyes of the illiterate, the monopolizers of learning; so that to talk in a phraseology above their mark, was, with them, to have learned from a priest. To please, requires the being careful in what is said so as not to contradict, and to succeed implies the having been careful. The connection of *fabel* with *fabula* is evident. The Italian *favellare* is of the same stock, and though that verb has the general meaning of *to discourse*, yet it implies to talk in a deliberate, sententious, grave-faced manner; as when enouncing some apologue. *Favellare* has been characteristically discriminated by *Minuet*, in a note on Tappi's *Malmantile*. *Il tale non chiaccherava nè viculava, ma FAVELLAVA e discorreva; cioè parlava con fondamento, regolarmente e seriamente*. The Spanish *hablar* [to talk] is another pronunciation of the same verb. And Spanish talk may be considered as the *beau idéal* of grave sententious enunciation. In *hablar* we perceive the identity of the aspirates *f* and *h*; that is, their *mund* similarity; their natural affinity.

IN MY BOOKS.

To be in favour with; to be a favourite of the person who uses the expression; to be in his good graces. *In meo puicis*; q. e. in amongst the select one in the midst of the choice (chosen); belong

to those preferred to others. *Puick, puik,* choice, and grounded in *picken pikken*, to fix to pick up or out. We say to *pick and* in the sense of, to select: but the phrase travesty of *is picken kous*; q. s. to *fla up choice*; to nail the object of the selection you for to *pick and chuse* in the literal form is non *B* and *p* are convertible sounds. The Welsh pronounces *plood* for *blood*, as well as *Taj David* or *Davy*. Our *to peck, to pick*, and belong here, along with a host of other words Latin and French.

SHATTER-BRAINED.

He is a shatter-brained fellow; he is a rambling, loose understanding; one who has no connected view of any subject, consequent who talks in character with this state of *Schaster beredent*; q. s. possessed of a *fl words*; a loose (diffuse) talker; one whose are sounder than his brains. *Schasteren, schel* to scatter, to spread about, to diffuse, and chatter, to burst forth suddenly with noise. *dent*, eloquent, sagund, fluent in speech, the participle of *beredenen, reddenen*, to reason, to: to dissert, to go on speaking.

LINSEY-WOOLSEY.

As the well known stuff made of thread and interwoven equally. *Linne's hie, wolle's hie, flax is here; wool is here*; and thus stuff consisting of both materials, and so neither *linne woollen*, neither one nor the other. And can there be a better token of a discourse of you can make neither head nor tail. It is in sense we say, the speech was mere *linsey w stuff*. *Linne*, thread, line; *lijn*, flax, when Latin *linum*. 'S, is, is; hie, here. *Woll* spelt by Chaucer *wol*.

BEDRID.

Helpless state, inability to act for himself [to help himself]; motionless. *Bedruijd*: q. e. seized, held fast, arrested, prevented from motion, stopped altogether, paralyzed. *Bedruijd*, the past participle of *bedruijen*, to arrest, to seize, to lay hands upon, to stop the going on of: it has also the meaning of, to perplex, to confound, to put into a dilemma. But it is not in the last given sense that the above term has originated. Johnson tells you the word is *bed* and *ride*? and explains it as confined to bed by age or sickness. The spelling has misled the Sage into this whimsical etymology.

"Why say ye not the gospel in houses of sorrow, as ye do in rich mans, that mowe goe to church and here the gospel."
—*Jack Upland*. CANTON.

"Why will they not beg for poor sorrow men, that bin poorer than any of your sort, that ligger and mowe not go about to help themselves." — *Id* Finn.

KAVEN-DROPPER.

A tell-tale listener, an ill-intentioned hearer; one always on the watch to overhear the conversation of others for a bad purpose. *Hij wie's daerop er*: q. e. he who is therefore there: he who is there for the purpose; one who comes there for a purpose of his own, and thus a hearer or seer for a purpose not known to the speaker. Johnson gives us to understand, the term is grounded in *cavea* and *drop*, and that it means a listener at the window. What can *cavea* have to do with window, or dropper with listener? *Cavea* is here the travesty of *hie wie's* (he who is): but *cavea*, the drip of the house, is *uis*, *ouir*, *uur*, *ouur*, an old term for water, and the same word at bottom, with the French *can*, *caus*, *cauls*, with Latin, and with our *wise*. *Cavea* is the ellipsis of *cavea-drip*, the drip or dropping of water from the roof of the house and an *our-drip*, in the course of use transferred

into *hoos-drop*, *huijs-drop*, the drip of the water from the house, and also a *penthouse*, in the import of the shelving of the house; a building with a slanting roof.

SHILLY SHALLY.

A *shilly shally person*, a person of wavering, indecisive mind; one not to be relied upon, where steadiness is required. *Schill-je*, *schael-je*; q. e. *for ever a distinction, for ever a balance*; always differing with himself, always up and down like the cups of the scales; always finding out distinctions, and always balancing them in his mind. The phrase may, however, have been *schill-je*, *scheel-je*; q. e. *ever a difference, and always a difference*; and thus as nothing but difference; never the same way of thinking twice together. *Schille*, *geschil*, *verschil*, difference, distinction. *Schaele*, *schaal*, *schael*, the vessel of a pair of scales, the holdings of a balance. *Scheele*, in the same meaning as *schill*; so that the phrase would then be as perpetually differing, and thus never deciding. Johnson's hint of the phrase being as *shill-I shall-I*, is a mere whim. *Je*, ever, always.

THE UPSHOT.

In the sense of the result or substance of the affair in question. *Die op's hot*; q. e. *that which it turns [runs] into*; the consistence it takes [the solid result] that which is the substance [amount, essence] of the affair in question; what it comes to. *Die*, that which. *'S, is, is*. *Hot, gehot*, the past participle of *hotten* to turn into curds [to result into]; the consistence taken, as curd is of milk, and thus the substance. In this direction of sense the Dutch say; *Die zaak zal niet hotten*; q. e. *this affair shall come to nothing, shall take no consistence*. Our *to huddle* is a mere frequentative form of *hotten*, to curdle, and so to run together.

It is possible the phrase may be an *Op sichie hot*; q. v. *have done with all the rest; come quickly to the point* [essence, result]; *debout / finissez done!*

HOBSON'S CHOICE.

It was an Hobson's choice; it was an unfair [undue] assumption; no choice at all; an arrogant outrage; encroaching conduct [of the person in question towards the speaker of the phrase]. *Op men's sichie ho eyche*; q. v. *when he had a kiss, he soon made higher demands upon me*; as I yielded his pretensions encroached; and implying, it was not fair in him; of course as said by a female; and infera kindness abused by a ruffian; an unfair inhuman abuse of unsuspecting kindness; a cowardly availment of unguided confidence. *Op*, upon. *Soon*, a kiss. 'N, is, is, comes, follows. *Sichie*, quickly. *Ho, how, haugh*, high, extravagant, arrogant. *Eyche*, demand, pretension to, claim to. The true sense of the phrase is, the one took an unfair advantage, when he saw there was gentleness and kindness in the other. *A Hobson's choice* always implies an undue demand made upon one by another; the idea of the phrase referring to a hire out of horses at Cambridge is a mere *Cambridge* hoax. The phrase in the original has the sound of its travesty, when combined into a substantive form.

HUNGARIAN.

Alarming without real danger; a bare cause of terror. *Wang haer*; q. v. *barely to the eye*; solely to the eye and no more; and thus a danger to appearance only. *Wang*, by eye, to the eye. *Haer*, purely, only, barely, simply. The phrase refers to objects alluded to as the cause of the fright; but which have no share in the mounting of the terror.

HE BEAT HIM TO A MUMMY.

He beat him till he made a fright of him; & disfigured his appearance. *Hij beet hem toe er mummy*; q. e. he injured him to the degree of making his face a frightful mask; he damaged him so he was a complete scare-crow. *Beeten*, to injure, to beat, to damage; also to tan. *Momme*, a mummy, also a masked person [a mummy]; but in the sense of—that which renders the wearer an object of terror (a hugbear). Of the appearance here applied there can be no better illustration than the face of the pugilist after a severe fight, nor a suitable term than the Latin *terriculum*.—*On corticeibus sumunt horrenda cavatis*.—*Er hij*, he, there is he.

HE BEAT HIM TO A JELLY.

As he beat him till he looked like something till he was not to be known again for the same person, till no one could recognise him for the same person. *Hij beet hem toe er je heels hij*; q. e. he beat [mashed] him till he was not to be made out by who knew him before; till he was a perfect thing not knowable again by any one for what he had been. And who would know the face of one had been properly mauled in a well contended boxing match? *Beeten*, the source of our *to beat* connected with the older verb *to batten*, yet applicable in our *to batter*, *battery*, the French *battre* the Latin *batuere*. *Je hele hij*, now he was sealed from you. *Je, yee*, you. *Helen*, to conceal, to hide. *Hij*, he.

HE SWORE BY BELL, BOOK AND CANDLE.

He swore stoutly; he used every sort of oath by way of confirming what he asserted. *Hij beet by beld, boeck, and gaend el*; q. e. he swore by the crucifix, the testament and by his hereafter where he was hereafter to go] and so by

where he hoped to go; by heaven. *Beld, bild, beeld*, image, figure, when used absolutely, a *crucifix*: as the contraction of *gebeltede, gebelt*, deriving from *balten*, to strike, to beat; and as that formed by striking, hewing, chiselling. To build belongs to the same stock; as well as *beelden, bilden*, to imagine or form an image in the mind. *Boeck*, the book, and thus the Bible or Testament, or both. *Gaend*, going. *El*, elsewhere, and thus another place: implying one he naturally wished for, and so one of happiness. *Gaend el*, sounds *candle*.

FOR AN OLD SONG.

Vor een hol saeyke hin; q. e. for an empty fiction; for a groundless representation [statement] in the regard to the object in question [the thing parted with]; parted with for a story dressed up for the purpose. *Vor, voor, veer*, for. *Hol*, empty, groundless, hollow, void. *Saeyke*, narration, fiction, fable, apologue, story, and the same word with our *saw*, as proverb, saying. *Hin, hen, been*, hence, gone off. *Saeyke hin*, sounds as we utter *song*. The *h* no letter. Our word *song*, in the phrase to *sing a song*, is as this same *saeyk hin*, and thus to *sing off* [modulate] a story [narration]. For to *sing a song* would be to *modulate a modulation*, and as much a solecism as if we said to *do to done*, if *song* was here as a *singing* or a *song*, in the usual acceptance of the term. *Song* in this latter import is as *sung, gesung*, the participle past of *singen*, to sing, and thus as that which is *sung*, the thing sung, formerly spelt *song*.

"Alain, the clerk, that herde this melode,
He poked John, and said slepiest thou?
Herdest thou ever with a raku or now?
I, o with a compluynt is betwixt them all,
A wildfire made on their bodies tall." CHAUCER.

* *Nuch.*

† Evening song, musical prayer.

‡ A mel.

QUANDARY.

A dilemma, perplexity, agitation of mind, disturbance in thought; but always used in regard to fantastical distress, whimsical anxiety of mind, and is in truth a ludicrous term. *Ghewaend-deere*; q. e. *distress in fancy*, imaginary mischief, suppositious disaster, evil hatched in the imagination. *Ghewaend* the past participle of *waenen*, *waanen*, to fancy, to imagine. *Deere*, *dere*, *deijre*, hurt, injury, mischief. Johnson has adopted from Skynner the French expression *qu'en dirai je?* for the etymology of this phrase; but that expression has neither the sound nor the sense of *quandary*; *What shall I say to it?* implies a real dilemma; not an imaginary nor a ludicrous one. *Ghew*, *gew*, sounds as *qu*, *deere*, as *dary*.

LIVELIHOOD.

Condition of life; the way of living, maintenance. Evidently the same word with the older *livelod*, in the same meaning. *Lijve-lot*; q. e. *the lot of life*; fortune of life; state allotted to us; our destiny; destined state of our life. *To get one's livelihood*, is to make one's fortune (state of life), to procure that which we live on; the means we live by. *To get* is, properly, to shape, form, cast, as will be explained at that word. *Lijve* was formerly as *lijf*, in the import of *life*, and was so with us in *Chaucer's* day. *Loot*, *lote* *lot*, *lot*, fortune, chance; to be explained by and by.

"As Ankers and Hermets that hold hem in *her selles**
And coveten nought in contrey to carien aboute
For no liquerous LIVELODE her likam† to please."
Via. Pierce Plowm.

"And eke it is thy profite, and thyn ese also
To be blind as thou art: for now wherso thou go,
Thou hast thy LIVELODE, while thou art alyve,
And yf thou myghtest se, thou shouldst never thryve."
CHAUCER.

* Their cells.

† Body.

" To all true wily men, that travell destiny,
Our lord loveth hem and lonis (lowis^o other styl)
Grace to go to hem, and agone her *treasons*."

Via Pierce Plowm.

" Yf men his friends to deathe would drive,
Let him be looy to save his lyf." CHAUCER.

AN DRUNKEN AS A MOUSE.

Now out of use, but formerly current. Tanta-
mount to a skin full of wine; quite drunk; as full
of liquor as one can hold. This import belongs to
the phrase from the word *drunken* [now *drunk*]
having the sense of *drenched* and *mouse*, that of
muscle-fish. So that the amount of the expression
is as *drenched* [soaked in liquid] as a *muscle-fish*;
which fish every one knows exists in no other state
than that of liquid repletion [fulness of water].
Musj has three meanings: *mouse*, the little beast
so called: *the muscle-fish*: and *muscle* as *sinew*.
The mouse part of the leg of beef, was, and may
still be, a culinary term for the sinowy connective
part of that joint.

They cannot have as *drunken as a mouse*,
And prechist on thy bench, with evil prose
"Thou seest to me," &c. CHAUCER.

" I will make mine arrows *drunk* with blood, and my sword
shall devour flesh." DEUTERONOMY.

CORPORAL.

I will take my corporal oath to it; in the sense
of I will take my solemn (formal) oath to the truth
of it. The word seems here the travesty of the
phrase, *hore pur al*; q. v. *all pure law*; the
whole, according to the law of the land; and *cor-
poral oath*, is then as an oath taken in the form
laid down by law and custom. What else can it
mean? *hore*, *hore*, law, regulation, ordinance.
horen ende broken, *legen of consuetudine*, *laws and*

* i. e. Openly or also impliedly.

† *Ido.*

By the falling in of the familiar name of Harry, phrase is now used as a jocular one. *Lore, le leur, luder*, inducement, *lure, lore*, skill, means attaining the end. *Harren*, to remain, to abide to last. *Die*, which. *Je*, ever. *Harre harr'*, the potential mood.

HE IS IN A CLIFT-STICK.

In a dilemma, doubtful whether to undertake or not; half inclined to risk it, half afraid to do any more of it. *Hij ijse in-erg liefde stick*; *q he is sadly afraid of having any thing to do in love affairs*; he is mortally fearful of entangling himself in a love-concern, he has an extreme dread of entering into any serious love-business, imply a propensity to engage in such concern, but of being restrained from deciding for it by some lurking doubt whether it may not be one to produce him more plague than amusement in the long run. The phrase is never used but jocularly. *Ijse*, to be a shivering [shuddering] state, to be much alarmed. *In-erg*, very badly, very evilly. *Liefde-stick*, a love affair. *Stick, stuck*, concern, matter. *Erg-liefde stick*, sounds a *clift-stick*. *Liefde*, was formerly in use with us in the shape of *lufe* and *lere*, or *love*.

“ And wetin* ye who was his LEFF?
 Dame gladdesse there was him so LEFF;
 That singeth so well with glad corage
 That from she was twelve years of age
 She of her love graunt to him made.”

CHAUCER.—*Romaunt of the Rose*

“ And make there his othe
 Upon the goddess, that he for LEFF OF IOTHE;
 Ne shulde her falsid nyght ne daye.”

CHAUCER.

• Do ye know. • Love. ; Dear.
 § Neither for love of another nor hatred for her.
 † Play her foul.

" The force of love maketh him doe this.
 Who would him blame he did amiss,
 His lovyn^e more than he male doe,
 His pain is harde, ye male se, lo!—CHAUCER.

A SEDAN CHAIR.

set orn schie er; q. v. a *sest soon had*; a seat
 by one's service, one ready when called for. A
 here it is. A *chairwoman*, as one who goes
 hers for occasional work, is in the same sense;
 so is a *chairman*. A *chairman* at a committee,
 one had for the occasion, one ready to officiate
 to turn. A *chairman* [as a porter] is one at
 call, for a turn [job]; one ready to do the
 id in question. And a *chair* is *er schie er*, as
 which is ready at hand for the use wanted. And
 else is it? But of this by and by. *Set, seet,*

T and *d* represent interchanging sounds.
soon gives the word as *sedan*, the name of a
 so called. A whim, originated in form of
 ing; a *literal* deception. *Schie er* sounds
 r.

OUT OF SORTS.

vidently in a sour (crabbed) humour; plainly
 rebel (vexed). *Houd of; soert's*; q. v. *keep*
of the way, he is in a sour moult; very cross,
 crusty. *Soert, gewert*, the participle past of
m, sueren, to turn sour, to become crabbed, to
 ill tempered. *Suer segghen*, is to speak
 dy. *Suer sien*, is to look sour, to seem in an
 humour. And I suspect in our phrase, *he is*
sore upon the subject, that *sore* is a travesty
er, sour, cross, touchy, out of humour. A *sore*
ect, is a vexing subject, one that puts out of
ser. *Houd of; hold off*. But *sore* as in *sore*
it is as the Dutch seer in the same sense.

• Loveth.

THE WEAK SIDE.

He took (attacked) him on his (the) weak side; he tried to overcome him by his susceptibility, by his tender part; in other words, he tried whether he had any feeling, whether he was endowed with the internal qualities of a man as well as the external form of one. *De weeck sijde*; q. e. *the side of the milt* (spleen), *the reputed seat of susceptibility*. A splenetic person is tantamount to a person easily affected [excited]. *Weeck*, *weijck*, and *weak* are the same word; which has also the sense of soft, yielding. *De weeck der sijden* is the technical term for the hypochondria [milt] as the soft viscus *par excellence* and which is also placed in that region of the body where there is no bone [hardness]. *Weecksinnigh* and *saftsinnigh* are both used as weak-minded [soft-headed].

TO HANG AN ARSE.

To be deficient or dilatory in regard to what the occasion requires, not to come up to that which was expected on your part. *T'u hange een erre's*; q. e. *retarding is here a not doing of that which ought to be done on your part*; on such an occasion the being tardy is in you a committing of yourself, an omitting of that which was your part to do. We say "he hangs behind" in the same direction of sense. *T'u*, you. *Hange*, as the participle present of *hangen* to suspend, to hang, retard. *Erre*, the contraction of the participle present of the antiquated *erren*, to err, to mistake, in German *irren* and the root word of the Latin *errare*. *Erre's* sounds *arse* formerly spelt by us *erse*.

" For Hudibras wore but one spur,
As wisely knowing could he stir
To active trot one side of 's horse
The other would not HANG AN ARSE."

HUDIBRAS.

" You quoth this Angell, many millions
 Unto Bathans ladd he him doune,
 And now bath Bathans, mid he, a talle
 slender than of a Carib^e in the saille,
 Hold up thy talle, thou Bathans, quoth he,
 Show forth thyn eyes, and let the Frere t see,
 Where is the nest of Frere in this place,
 And er that half a furlong way of spere
 Right as a bee swimming out of a hive,
 Out of the Devil's eyes they gun to drive,
 Twenty Thousand Frere all on a rout."

CHAVCON.

HE IS AS MAD AS A MARCH HARE.

Applied to some domineering vexatious person-
 age; some abuser of delegated authority, and con-
 sequently a nuisance and torment to those within
 his reach. *Hy is als mud als er maie's heer*; q. e.
he acts like mau-worm when it has possession of
the stomach; he rages and torments like the worm
 which has got possession of a place where it ought not
 to be. The worm alluded to is that which is gene-
 rated in the under bowels, but has slipped into the
 stomach, where it is a more disquieting concern
 even than when in its proper place. And *mau-*
worm is the worm here intended; whence the
 metaphorical expression of *mau-worm* as *miser*, secret
 devourer, self tormentor, *hantontimoremenos*.
Tape worm is I suspect grounded in the same direc-
 tion of sense, and as *teppe worm*; q. e. *tormenting*,
harassing, *teasing worm*; and not as a worm like
 tape. *Teppe* being as the participle present of *tep-*
pen, to relievate, to tease, to pull about. The phrase
 at the head of this article in both forms is evi-
 dently burlesque. *Made*, *maide*, *mayer*, *manije*,
maade, *maggot*, worm, devouring reptile. *Mal*,
maeghe, *may*, the same word with our *maw*, as
stomach. *Heer*, *master*.

* A large ship. † *Fish*, *Fishes*.

"To-morrow wol I metin the,
 When I have mine armour,
 And yet I hopin *par ma faie*,
 That thou shalst with this launce gaie
 Abie it through thy *Mawe*." CHAUCER.

HOBBLEDEHOY.

As he whose increase of size portends a
 approach to the maturity of manhood. *Hoop b
 de hoy*; q. e. it is by being formed into the h
 [by heapings] that grass matures into hay; im
 ing that with the various gradations of heapi
 and gradual increasings of size [well known
 haymakers], grass, in the last and largest of s
 forms, becomes hay, and is considered fit for
 intended use. *Neither man nor boy*, is a subsequ
 accompaniment, by way of illustration of a tern
 which the origin has been eclipsed by time. *Ho*
 heap, haycock, *Beldin, bildin, beelden*, to fo
 to make into, to effigiate, whence *our to build*
 all its appliances. *Hoy, hooi, hay*.

"Lo here the blomme*, and the budde of glorie,
 Of whiche the prophet so long spake of *biforne*.
 Lo here the fame that was in memorie,
 Of *Fani*, so long or † she was y borne!
 Lo here of David the delicious corne.
 Lo here the ground of life in to *NILDE*
 Becomyng man ‡ our ransome for to yilde."—CHAUC

"Where I myne eyen caste,
 Were treis clad with leves that sie shal last,
 Fehs in its kinde, with colour fresh and grene,
 As *Emeraude*, that joie it was to sene."

"The *NILDE* Oke, and eke the hardie *Ansoche*,
 The pillir *Elme*, the coffir unto *earaine*,
 The *Box* § pipe-tree, the *Holme* to whippis *lasche*,
 The sailing *Firre*, the *Cypress* deth to *plaine*,
 The shotir ¶ *Ewe*, the *Aspe* for shaftes ¶ *plaine*,
 The *Olive* pece, and eke the *dronkin Vine*,
 The victor *Palm*, the *Laurie* to *divine*."—LOAM.

* *Virgin Mary*. † Before, ere. ‡ Our Saviour.
 § The trees to make fives with.
 ¶ Shooter, to make bows with. ¶ Smooth.

THAN A COW DOES OF A NEW SHILLING.

Said in reference to something impossible, to some insensible thing. *Dan er kou dus hauf een nieuw siel inne*; q. v. *no more than riches can put a new soul into a man*; no more than money [estate] can change a cold natured niggard into a warm-hearted and generous person; no more than a long purse can change one who is by nature a **MARKOVARD** (see below) into a **GENTLEMAN** (see below); and thus implying a physical impossibility. *Kou, kau, koud, kaud*, cold, insensible, unfeeling. *Dan*, thus, by this. *Hauf, harer, have*, riches, power, possessions. *Een*, a. *Nieuw*, new. *Siel*, soul. *Inne*, can put into, bring in, fetch in.

- A FINGER IN THE PIE.

An undue share; a share taken by intrusive meddling. *Er ving gher' in de pijs*; q. v. *there covetousness clawed out a part of the fund*; cupidity fixed her claw into the sum (that which was coming to another); greediness grasped a portion of another's due. *Vangen*, to seize, to set the fangs into, in the preterite tense *vang*. *Gher'*, *ghere*, greediness, voracity. *Pijs*, amount paid as due, the settlement of a concern.

THAN A CAT IN HELL WITHOUT CLAWS.

He is like a cat in hell without claws, implies there can be no doubt in regard to what is to become of him in the case spoken of, not that when he gets to hell he is not to be in a condition to fight its proprietor. *Dan er quit in hel wis houdt klauw*; q. v. *then [so that] the existence of the villain [villainy] contains within itself a clear proof there must be a hell [a counteracting power]; when we see the ruffian abroad we are certain there must be somewhere [though unseen] a due check to him; that there is a duly counterbalancing good, every evil, the very existence of things is a pro*

the order of nature testifies. Implying the system of countervailing equivalents, in regard to the apparently accidental and irregular success of existences and appearances which is admitted in regard to all physical phenomena. *Hel*, *h* simply as invisible punishment, hidden retribution and has no relation to geographical position; quality is its everlasting and inevitable certainty secured by unseen means—means independent of earthly power, can save the most potent minister from that? Imperial protection, judicial corruption and servility, benefit of clergy, riches, friends, are all as chaff before it. I believe to be simply as the participle present of to hide, to conceal, and as an ellipsis concealed means, power, effect, or some equivalent adjunct, and thus as *hel*, *helle*, *helling*; *hiding*, a concealing; *subaudito* means. *then* and *than*, and in the first case, the word with the Latin *tum*, *tunc*, *dumque* and Italian *dunque* and French *doncques*. *Guit* villain; by token villainy; and possibly the word at bottom with *quaet*, *kwaet*, *kwaau* wicked. In all the travesties of *guit*, that is represented by *cat*, a nearer form of letter than *than* to *guit*. *Wis houden*, keeps certain, makes of, leaves without doubt; and *wis houdt* without. *Klaar*, clear, evident. 'S, *is*, *is*. *claws* sounds *claws*.

HORN MAD.

Expressive of one in a state of anxiety to conduct himself in the affair in question; *who does not know what to do on the occasion, and thus one in distress*. *Hoore'n nu worn out by doubts how he ought to be this occasion; tired of thinking what is to do in this case*. *Hoore*, as the contractive

participle present of *haveren* in the sense of to belong to, to appertain to, to be fitting for, and thus as befitting the occasion. 'N, *aan, aan, on, upon, of. Mat*, broken down, feeble, worn out, tired. JOHNSON defines the phrase, perhaps *mat* as a *quack-old*; but what difference can there be between the madness of a *quackold* and that of any other *man*. If he knew he should have told us: it is a mere whim. The phrase has, in its true form, no more relation to the connubial than to the single state. It is the accidental falling in of the term *horn* into the travesty, which has brought in this mis-direction in the meaning of the expression; and none as the familiar symbol, relative to murrings, is, I suspect, simply the travesty of *hoon*, in German *hohn*, disgrace, ignominy, and refers to the fraudulent adulteress, as her who is disgraced by her breach of faith; and in no other way to the husband than if he be a voluntary partaker in her infamy. The term has no other relation to him, beyond that of being the victim of such a wife. *Mat* had once with us the same meaning as above in the shape of *mate*. The French phrase *porter les cornes*, and the Italian *far la corne*, are borrowed from us; the Latin *cornu* (*cornua*) was never used in such relation.

" Him thoughtin that his herts wou'de all to brake,
When he saw them so pitous and so mate *
That whilome wouln of so grete estate." CHAUCER.

" But when I came out of swooning,
And hadde my wytte and my feeling,
I was al mate†, and woude full wale
Of blode t'have lorne a full grete dale."--LION.

" With by his darts monte cruel full of hate,
The dath hath take my ladie and maistrone,
And left me sole, thus discomfite and mate‡
None languishyng and in wale of distourne."--CROW.

* Broken down, reduced by fortune. † Weak, exhausted.
‡ Forlorn.

MADCAP.

An injudicious person, one defective in prudence; not under the guidance of a sound judgment. *Mathop*; q. e. a head destitute of judgment (reason); a poor weak head. *Kop*, head, the seat of reason; hence the Latin *caput*, the Italian *capo*, and Spanish *cabeça*, in which we trace the change of the *o* into *a* in this phrase. *Een goed kop* is, a right-headed man. *Mat* has been explained in the preceding article, and is here as poor, wretched; and we say, *he has a wretched head*; in the sense of he has nothing valuable in his head. But the travesty bringing with it the form of our word *mad*, has infused the idea of *fury* (*rage*), one which does not belong to the original phrase. *Mad* in its true meaning is grounded in *maed*, *gemaed*, *cut down*, *destroyed*; and a *mad-man* is a man *cut down* in regard to that which is the distinction of his kind, namely, reason; one destroyed as *man* and reduced to the *brute* state of animal existence (no longer to be known by the mark of his kind, viz. *reason*). And *man* is here as humankind, human nature, quality of kind.

“Suffinith The but that thy wits be ^oMAD,
To have as grete a grace as Noe had.”—CHAUCER.

Mr. Tooke's derivation of *mad* from the old verb *to met* (*mete*) in the sense of, to dream, seems a mere whim; for *to dream* is as much in the order of nature as *to sleep*; but to be *mad* is to be in a state out of the order of nature. *Maed*, *made*, (a maggot) belongs to the same stock as the participle *maed*, and we say, *he is a maggoty man*; in the sense of, a man of *unsound* head, understanding.

“I hold a Mous 'is wit not worth a luke
That has but one hole for to sterlin tute.

^o i. e. Destroyed cut off.

† To run to.

And if that fallin then all is undo,
 I bare^e him on hood, he had chautld t me,
 My Dame t taught me fornothe that wille,
 And eke I said I wiste^e of him all night."

(CHAUCER.

MAGAMUFFIN.

A somewhat supercilious expression for a man
 whose exterior denotes want; whose appearance
 speaks more plainly the asker of a favour than
 the bestower of one; a beggarly looking man. *Rag-
 maf in*; q. e. *poverty shows itself in that coun-
 tenance*; literally, the Westphalian boor predomi-
 nates in his person. *Maf*, is the nickname of the
 Westphalian labourer, who, like the Irish labourer
 here, is habitually driven, by the penury of his
 means, to seek a livelihood among his neighbours.
 Like the *Savoyard* in Paris, the *Gallician* in Ma-
 drid, he is the habitual drudge of the place he re-
 sides in, performing all the hardest and most forbid-
 ding offices of it, such as no one else can be found
 to undergo at so easy a rate. The word *mof*, is
 derived from the theme *mo-en*, in the import of, to
 mow; and the term means strictly, a mower;
 thus one who performs the hardest of agricul-
 tural labours. *Moffin* is the female of this class;
 she also emigrates in search of employment in
 the refuse drudgeries of society, among which was
 that of carrying and crying the baker's cakes and
 try about the streets to sell. And I have no
 doubt our term *muffin* is the ellipsis of *moffin-
 ch*, the pastry of the *moffin* who cries it, as that
 which she is employed to carry about to dispose of.
gen [to be prominent, to project, to come out,
 show itself] has become obsolete in the Dutch,
 but survives in the same form and sense in the Ger-
 man. The word is used here in the third person
 present of the subjunctive mood; in the indicative

Made him believe.

† Howitchod.

‡ Mother.

§ Dreamed.

it would be *ragt*. *Er*, there. Formerly this class of Westphalians emigrated annually in droves, spreading themselves over Holland and the adjoining districts in search of work, as the Irish still do with u

LIKE A CAT LOOKING IN THE BIBLE.

In reference to a sharp clever apt person in his department, but who has lit upon a concern which he can't manage; and infers the confused, but arch look of one in that predicament; the look of subdued archness; the surprise of the knowing one who has stumbled upon that which he cannot master. *Lyck er guit lucking in de by beul*; q. e. *like the thief when the hangman happens to fall in with him*; implying the consequent look of habitual archness emerging through a cloud of distress and surprise. *Guit*, ruffian, nightly robber. *Lucken gelucken*, to hit upon, to light upon, in the old form of the participle present, *lucking*; in the modern *luckend*. *In de by*, on the spot, in the place; *beul* is here in a substantive import, as in our phrase, *by the by*. *Beul*, Jack Ketch, the executioner, and sounds *bel, ble*.

HIPS AND HAWES.

The berries (fruit) on the hedges; but to which the idea of the *hep* as the fruit of the wild rose, is attached; an idea grounded solely on the corruption of the original phrase. *Haps aen haeghes* q. e. *the chance produce of the hedges*, the fruit of the hedges. *Hap*, a chance bit, a piece of luck, chance food; a snap, bait, bite. *Aen*, in, on *haeghes*, *huags*, hedges. So that the phrase *hep and haws* is simply as *the chance food or fruit of the hedges*. The French phrase, *la fortune du pot au feu*, in the same way, the chance of the stew-pot over the fire; and so is our pot luck; instead of which this phrase is as *hedge luck*, the food chance of the way of the birds, as those that have no

Haaghes has the sound of *hawses*, the plural of *hawe*, the ellipsis of *hawses-berry*, haw-fruit; for *hawe* of itself is *haagh*, hodge.

"Whether woudest^o thou (quoth she), that this world be governed soodly by *happen* and fortune, or also woudest thou that there be in it any government of *reason*!"

"*Cortes* (quoth I), I no trowe that in no maner that no certein thinges shuld be moved by fortuous fortune, but I wot; wot that God, maker and maker, is governour of his worke, nor was never yet day that might put me off the with-
come of that sentence."—*Chaucer*. *South*.

"This is the ill that love thee call,
Wherain there is but solle all,
For love is solle every daile,
Who lovith in no wise mai doe well,
Ne set his thought on no goodes werke,
His whole he leavith if he be clerke,
Or other craft, if that he be,
He shall not thrive therain, for he
In love shall have more penance ¶
Than Monk, or Hermit, or Chanoun.
This pain is hard out of measure
The jole maie no while endure,
And she in the penance
In much tribulation,
The jole is so short lasting
And but in *happ* ¶ is the getting."—*Ibid*.

ON THE HIP.

In the power of another, in the hold of another; caught, hooked. *Arm de hap*; q. v. *on the bait*, and so *on the hook*; taken, and so in the power of the taker. The phrase is always used in the sense of power obtained by some over-reaching [unfair] means. *Hap*, bait, bite; and the same word as

^o Imagine, as the Dutch women, to *sway*, to take into the hand.

¶ *Changes*, happenings.

‡ *Know*, as Dutch women, to *know*.

§ *Bit*, the Dutch *deit*, share, part, portion, piece.

|| *Suffering*, he shall have more to suffer than belongs even to the state of calvary of the penitential.

¶ *Chance*, the getting of what you love, is after all a mere chance, as even you can't foresee.

hep, hip, in the phrase *hips or heps and hawes*, explained in the preceding article. *Aen* and *on* at the same word.

“ The burgeyasse toke avysement long on every draught ;
So with an hour or too, Beryn he had ycaught
Somewhat *oppon the hipp* *, that Beryn had the wers.”

CHAUCER.

“ If I can catch him once upon the *HIP* †,
I will feed fat the antient grudge I bear him.”—SHAKSP.

“ Now, infidel, I have thee on the *HIP* ‡.”—IDEM.

“ If the poor brach of Venice, whom I cherish
For his quick hunting, stand the putting on,
I'll have our Michael Cassio on the *hip* §.”—IDEM.

It must have been these last lines of Shakspear which led Johnson to derive this word from *hip*, a *haunch*, as the part of the animal seized on by dog in hunting! But the *hip* in the above lines belong to the speaker of them, and neither to *Cassio* nor to the *hunting brach*, as he thought.

HE LAUGHS IN HIS SLEEVE.

His heart does not keep the promise of his face he is not the friend he appears to be. *Hij laf's hin is lieve* ; q. e. *he is faint-hearted : so that lov [affection] with him is out of question ; he is luke warm by nature, so that a fiery [strong] love [affection, attachment] is an impossibility on his part ; an implying his care for any one, but himself, mount only to a very low degree of temperature. In the direction of meaning we say, faint heart never wo fair lady. But the travesty has extended to the import of, that a person of such disposition cares a little for any one, that when his friend's back is turned he will not only hear him abused with*

* *i. e.* Upon the bait, and so on the hook.

† *i. e.* Make him bite, take the bait, swallow the hook.

‡ *i. e.* On the hook ; as taken by the bait that conceals hook.

§ *i. e.* On the bait, on the hook it conceals, and so on

indifference, but will even join in scoffing him. *Laf, laf*, vapid, insipid, imbecile, weak, impotent. *Lieve, leve, love*, as the contracted participle present of *lieven*, to love. *Hin, han, haan*, off, away, out of the question. *Laf's, laf ts*, sounds laughs.

HE BROUGHT HIM NONE TO THE GRINDSTONE.

He caused distress to him, he made him pay for it. *Hij broecht t'joe noone toe de greiens stond*; q. v. he introduced alarm and disturbance into the hour of happiness (the happy moment); he caused shuddering and distress by coming at the wrong time and thus converting pleasure into disgust; the feel of happiness into that of disappointment. *Broecht*, brought. *T'joe*, horror. *Noone*, nuisance. *Greien's stond*, the lover's moment, upon the point of being made happy; *l'heure du berger*. *Greien* in the sense of lover (favourite) has become obsolete in the present style of the Dutch. The word is derived from *greien*, to please, to be agreeable to, and is grounded on the French *gré*, from the Latin *gratus*. *Gre* was once used with us in the sense of pleasure, satisfaction. *To greet* is evidently of the same stock.

Now sith he is to fore you now, let him not astert *;
 For many tyme and oft, yes behete † me,
 And he myght he take he should do me our ‡.
 Sith ye of hym he seaid, however so ye love §
 Let him never pas, till I myn y en || have.—CHAUCER.

“ For sith a woman was so patient
 Unto mortalle man, well more we ought
 Receive al in our that God has sente.”—IDEM.

Oh God, that at thy disposition,
 Ledist forth this sine, by just purvelaunce,
 Of every wight, my lowe confession

* Get off. † Promised.

‡ Give me satisfaction, contentment.

§ I suspect as it here, and thus as however you may understand. Mr. Urry's explanation of *to rage* is not the true one, though he brings it as far off as Laticanilitre.

|| *Eyen*.

Accept in GRE*, and sende me soche penaunce
 As likith The, put from me disperaunce,
 That maie my ghost depart alwaie fro' The,
 Thou be my shilde, for thy benignite. Id.

TO WHIP THE CAT.

An expression implying he spent more than he ought, and thus did what was un-
 roguish; to swindle. *Te wip tije quit*; q. e. *rogue is on his way to the whipping post*; on road to disgrace. *Wip* is here as the infliction of torture known by the term *stroppe-koorde* [in Ital *strappado*], and a usual mode of punishment in Italy and Spain. The sufferer is drawn up to a pulley (placed at the end of the arm of a gibbet) his hands, which are tied behind him; he is then allowed to drop to a certain distance, when his fall is arrested by a sudden jerk, thro' which his arms are dislocated; a severe punishment, but mild when compared with others still tolerated in England. *Tijen*, to proceed, to progress. *Quit, guijte*, omnigenous rogue, one that can turn his hand to any villainy. The phrase is old and well known, but I believe deemed a coarse thing to say.

WITH A PLEA IN HIS EAR.

He went off with a flea in his ear; he departed with evident signs of regret [suffering] for what he had done on this occasion. *Wijse er vele lij in hier*; q. e. *he evinced much suffering by fright regard to this affair*; any one could perceive his concern and alarm for the part he had acted in the business in question. *Wijse*, the subjunctive of *wijzen* to make manifest. *Vele*, veel, a great deal, much, very considerably. *Lij, lijde*, suffering. *Vele lij*, sounds *flea*. *Ijse hier*, sounds *his ear*. *Vele, veel*, in the shape of *felle*, was formerly in use with us. *Ijse*, horror, alarm.

* Favour, grace, kindness

" I understand the *verre** or manyfold colours and facets of this marvellous monster's fortune.—CHAUVER. *North, II. 2.*

HE SET 'EM ALL TOGETHER BY THE EARS.

Was the cause of introducing confusion into the society in question; made mischief among neighbours and friends. *Hij set om al, twijghe 'n er by die hier 's*; q. v. *he upsets every thing; one can see that by the state of things here; he turns all topsy-turvy; what is to be seen here is proof enough of that being the case. Omsetten, setten om, to upset, overturn, bouleverser, which last term, is, I suspect, the Frenchman's travesty of *bolueren, in caput devolvi clunibus in altum sublati*; and thus a complete *nyx versy*. If it is not this, let any one tell what it is, if he can. *Tuyghe* is the shortened participle present of *tuyghen, to bear witness. Die hier 's*, that which is before us, and sounds *the ears*.*

CONUNDRUM.

A jocular term for a puzzling question; some insignificant proposition absurdly involved in terms, *Gaaw nu inn d' rum*; q. v. *now, my sharp fellow, make that out if you can; you clever one, conceive that now; now, you wisecracker, get all about it into your head if you can. Gaaw, able, dexterous sounds, ho, co, and here used sneeringly. Inn, the imperative of *inuen, to take in, to get in, to receive in, to inn. Nu, now. Durrom, d' rom, drum, all about it. Sound gaaw as ho or co, and nu inn d' rom as nu'ndrum, and the expression becomes conundrum.**

TOADSTOOL.

Doutt 'n toe al; q. v. *is dissolved quite to nothing & melted away entirely; comes completely to nothing.*

* Many.

Dooelt, gedooelt, the participle past of *dooelen*, thaw, to dissolve, to melt. *Toe*, completely, extinction. *Al* entirely, altogether, quite, *prorsu omnino*. *Dooel* and the German *toel*, are the same word; and evidently connected with *dooelen*, *dauwe* our *to thaw*. *Dauwe*, the German *thau*, as our *dew* are also one word; and doubtlessly of the same source with *dood*, *toel* [death] which is dissolution of body. *Johnson* gives *toad* and *stool* for the etymology of the word!

I have met with no probable etymology for *toad* as the well known relative of the *frog*, but believe it to be as *toe wad*; q. e. *wades towards*; advances; one does who *wades*, that is, slowly, heavily, and with apparent difficulty. Is not such the march of the *toad*? and well in contrast with the light spring and rapid hop of the *frog*? Our *to waddle*, in the sense of to get on slowly, awkwardly, painfully, heavily, is a mere frequentative form: *waden*, to wade, *vadare*. And if the *toad's* halting crawl, half-step, is not a *waddling pace*, I do not know what is. The gait of the *fat man* is that of a race horse in comparison with the *toad*. And the term from such source would be as the distinctive characteristic in this animal from its co-relative the *frog*. *Toe wad* sounds *toad*, and accounts for the *o* and *a* in it. *Johnson* derives *waddle* from *waggelen*, but that is to *waggle*, to vacillate, to move to and fro, and may imply rapid oscillation, but not to *waddle*; it might do for the *wag-tail*, but not for the gait of the *waddle*. A false source of the word, has led him to a false definition, and to consider *waddle* and *waggle* the same word, though essentially distinct. I regard the *frog* he informs us, it is in Anglo-Saxon *frogga*. That's true, but what is *frogga*? *she is as wise as before only*. Is it not the *thesis of work*, and thus *work* as the *onomatopoeia* the rough throttling sound of the animal's

croak? Hence the German *frosch*, and the Dutch *worck*. And our *frog* is as *wrok* and so is the A. S. *frogga*.

MUSHROOM.

Muts ruijm; q. v. a broad cap or bonnet; a wide cap [cover]; implying in proportion to the stem which supports such top or cover. And is a striking characteristic of the mushroom. *Muts*, bonnet, top, cover, cap. *Ruijm*, wide, large. The French *mousseron* seems a corruption of our own term.

HE PUT HIM TO HIS TRUMPS.

The phrase is evidently jocosely, and seems to import the person in question bestirred himself [showed himself alarmed or in fear] upon an inadequate occasion, about something childish and absurd, from some slight [trumpery] cause. *Hie putt heim t'n ije trompe's*; q. v. a frog in the hedge [in the house] is a foolish concern to be horrified at; a frog jumping up on the premises is a trumpery cause of alarm [shuddering]; and thus an exemplification by a familiar occurrence of a trumpery alarm. Still one to which the brave are as subject as the timid. Females of the most tender frame handle even a toad with indifference, while one of our fiercest fire-enters will stand by and shudder. I have witnessed a female, of the most delicate habits, after having taken a toad in her hand, fondle it a long while, admire the beauties of its eyes, and then tie it with a ribband by the leg to a rose bush that it might not play her truant. *Puit*, a frog. BILDERDIJK thinks the term has been confounded with *pad*, anciently *putle*, a toad, a *paddock*, in Italian *botta*; but I suspect it to be the ellipsis of *putt-worck*; q. v. that which croaks in the ditch, in the well? *Putt*, *put*, a ditch, any hollow containing standing water. *Puit-a-el* is a sort of mud-sol. *tab-sol*. *Heim*, may here mean either house or
 'ot. 1. H

premises; home enclosures. *T'au, te u*, with you *ljss*, as the contracted participle present of *glan* to horrify, to freeze the blood in the veins, to shudder with disgust. *Trompe*, a fallacy, a deception a deceitful circumstance, an ungrounded reason; trumpery. The word is grounded in *tromp*, formerly a term for a musical instrument in general; and thus as that which pleased, engaged, soothed, lulled by its tones when played upon; and hence the French *tromper*, to deceive, to quiet alarm [pain]; to lull the senses, and then to profit by their absence [torpor] to do what their presence prevented. *Tromper son ennui [ses peines]* is to lull one's heavy hours, one's pains; to quiet them by distracting the feelings to another point through that which engages them more irresistibly. It is in this direction of meaning we say to play upon, in the import of to deceive, to impose upon; to play off, in that of, to make a person believe you are endeavouring to show him to advantage, while you are in fact leading him to make a fool of himself. A trumped up story is a false recital played off with an air of truth. The phrase has nothing to do with trump cards, as JOHNSON fancied. *Trumps* require no greater effort of mind to use than other cards. A trumpety person is as one bearable only to those whose minds are thinking of something else; and a trumpety thing is something about which no one in his right senses ever thinks.

A BIRD'S EYE VIEW.

Something seen at an indefinite distance, indefinitely far off. Inferring some appearance so far off it cannot be precisely ascertained by you; it may be one thing or another for what you see of it. *En haerd's ey wis u*; q. e. that which opens on your sight may be an island or not, in respect to you that which is seen may be insulated [detached] to the land you stand on or not, for what you can'

implying you can see it, but that is all; just see it and no more. The phrase has no relation to the *eye of a bird*, a fancy which has induced *Johnson* to explain it as a thing *seen from above*; so that a man looking out of an up-stairs window at his horse by the door, would be taking a *bird's eye view* of it; nay! when viewing the state of his toes, in this construction of the phrase, he would be taking a *bird's eye view* of them! That won't do. *Haerd, haard, gebaerd*, the past participle of *baeren haeren*, to hare, to bring to light, to open to view. *Wie u*, in regard to you, with you, *auprès de vous*. *W, v, f*, interchanges so that *wie u* sounds *nieu* *ly, eye, isle, island*. *Haerd* sounds *bird*, as we pronounce that word.

HE CATCHES AT STRAWS.

He has recourse to his last and never failing resource; he perceives all hope of escape must be given up. *Hij zoekt 'er uet 'n trouw*; q. e. *he therein seeks comfort in his religion*; he turns to his conscience for support; he flies to his God for consolation. *Keeten*, to seek out, to hunt out, to pursue. *'Ea, des*, on this account. *Act*, sustenance, food, provision, that which comforts, supports, *Trouw*, truth, religion, belief; that which nature reveals to the breast of the individual; that which he feels [knows] in relation to himself to be true. For *truth* imports certainty in regard to man (both as the individual and the kind) notwithstanding the crafty sneer at this word in the *Divisions of Purley*. *'N trouw, des trouw*, of truth, of religion: *'n* as the abbreviation of the genitive article. The expression is literally *he then seeks the sustenance of that which his breast makes certain to him; of the food which his conscience supplies to him*. *'N trouw* sounds *straws*. And it is this we mean when we say, *a drowning man catches at straws*.

TARTAR.

As in the phrase *to catch a tartar*, to try after something which, when got, turns out a plague, instead of a blessing. *Tarter*; q. e. *tensor*, *defier*, *constant opposer*; a substantive formed from *tarten*, to defy, to set at nought, to provoke. The adjective, *tart*, belongs to the same stock; *tart words*, as provoking [irritating] words.

AS STILL AS A MOUSE.

A phrase expressive of noiseless action; but one evidently, from the subject of comparison, jocosely and familiarly used. *Als stille als er meê hose*; q. e. *as silently* [stilly] *as one without shoes*; as noiselessly as one who walks in his hose [stockings]; as is done when it is necessary to approach a room [place] where a sick person is, with the utmost stillness; or as the thief does when he wishes to enter a chamber in a professional manner, *Stille*, without noise, secretly, quietly. *Meê, mede*, with. *Hose*, hose, stocking. When we say, *he walked in his stockings*, we mean without his shoes. A *mouse* is any thing but an emblem of stillness. We hear people say, *they could not sleep all night for the noise the mice made*.

“But thing that wolle not be, let it be *STILLE*.”

CHAUCER.

A MILL-STONE.

As when we say *it was a mill-stone about his neck*; the affair alluded to caused pain to get through with; gave trouble to accomplish. *Er meê ijl stond*; q. e. *therewith a feverish time*; the time then passed through was that of suffering [of ailing, of being ill at ease] and thus as one which consequently was felt to be long [tedious]; a heavy hour. The expression is sometimes used in the form of a *mile-stone*, which arises merely from the word, *ijl*, being spelt either with *ij*, sounding *ee*, or with *y*, sounding as that letter does

with us. The sense is precisely the same in both ways. *Stond*, an indefinite period of time, an hour, a moment, an instant. *ljl, yl*, ailing, ill. *Med, mode*, with, that which is present with the object in question. The *d* in *stond* is scarcely perceived in the usual pronunciation of that word any more than the *b* is in *crumb, dumb, thumb*.

READY CUT AND DRY.

Formal discourse; talk [argument] prepared for the occasion. *Rede gaten to rey*; q. v. *talk moulded to pattern*; a discourse as if cast in a mould; shaped according to rule [sample, standard]. *Gaten, geyaten*, the past participle of *gieten*, to cast, to pour out. *Rey, rye, rjre*, rule, order, line, direction. *G, k*, and *e* represent interchanging sounds. I have little doubt our word *cut* is rooted in *gat*, opening; whence *gaten*, to make an opening; and so is to *cut*, formerly *to kut, to kilt*. *Gut, gate*, and the Dutch *gat* (opening) are the same word; a *gut* is a passage and so is a *gate*. The *Gut of Gibraltar* is the passage by Gibraltar. And our old adverb *algate* [any way, any how] as *all, every*, and *gate, way, way of going*, and *other gates, otherwise, otherways*, now travestied into *otherwaysen*, belong here. *U* represents a variety of shades in sound; for instance in *purue, flute, glut, pure, hurry, quit, curd, &c. &c.* *D* and *t* are similar sounds. If *ready*, the travesty of *rede*, is omitted, the expression then serves for any thing *formal*. [done according to rule] any *secundum artem* performance.

" For other occupations till they war served out,
They had out at that tyme, but any man after a holl "
CHARLES.

" Forsooth I take all that men wol me give,
Aways, by slight or sport violence,
From yere to yere I winn all my dispence,
I can no better tellin faithfully,
The Breve's tale." INNM.

“ Now is gode to herin in faie,
 If any be that can it saie,
 And poinct it as the reson is ;
 Y set for OTHER GATE,* i-wis,
 It shall nat well in alle thing
 Be brought to gode understanding ;
 For a reder, that poinctith ill,
 A gode sentence may often spill.”

CHAUCER.

CRACK.

Prime ; best of its kind ; as in the phrases, *a crack horse* ; *a crack tailor* ; *a crack regiment*, &c, *Kraak*, *karaak*, an epithet of *porcelain* (earthen ware) and in the sense of *genuine*, *real*, *best*. *Kraak porcelain* is the technical phrase for *genuine China porcelain*, and as such by implication the *best* of its kind. In course of time *kraak* has fallen into general application, as the epithet of any thing avowedly the *best* of its sort. The word is as *karaak* (in Spanish *caracca*, in French *caraque*) and means a large heavy kind of vessel used formerly by the European nations in the Indian commerce ; and *kraak porcelain* is as the China earthenware imported in such vessel, and consequently genuine and impliedly the best. *Caraque-cacao* was a French phrase for the best Cacao. *To crack*, to exaggerate, as over-rate, and so to give out as prime something that may not be so, is from the above noun. But *crack*, in the sense of *sound*, is purely an onomatopy, and of the same family as *crash*, *creak*, &c.

HE LEFT NO STONE UNTURNED.

He did his best ; he did all that depended upon him. *Hij left nob stond ontænd* ; q. e. *he had not a quiet moment* ; he did not live an instant in peace ; he had no rest. And, *he left no stone unturned to do it*, is thus as he had no peace till he

* In another way.

had done it; he had hardly any quiet till he succeeded in doing it. *Laest, left*, the third person present of *laeven, leuen, to live*. *Noodenob, usually, hardly*. *Moond, moment*. *Tuonen, taken, taken, to be in agitation, in a state of excitement, both in an active and a deponent sense*. *Ontarnd, as lengthening the already hardly pronounced *u* by *a*, words untarnd*.

PUNCH.

As the liquor known by that name. 'The same word, I suspect, as *Punch* in the sense of the mirth-promoting puppet so called. A bowl of punch was once so the mirth-promoting bowl. The one was listened to, the other drank for a same purpose. The origin of the word, as applied to the puppet, has been explained by others.

A HIGHWAYMAN.

Trumped up scital; a groundless tale, a tissue of falsehoods; unfounded detail. *Arija-maere-al*; *q. s. all an artful fable*; the whole a sly story; a tale invented for no good purpose; an arch fiction. *Arrieh, arij, argh, arj, erj*; sly, cunning, arch, tricky, malicious. *Maere, mure, a fable, a story*; and grounded in the theme *ma en, to bind together, to weave, to put together*; the source of an extensive race of words.

A CAT MAY LOOK AT A KING.

The good and the bad must be taken together; no station will exempt from evil. *Er quit mei luck het erj ture*; *q. s. the royn's fortune includes the chance of a bad end*; he that takes up a venturesome trade must stand by the consequences; the fate of a royn includes the gallows. 'The term *a king* has no relation to either the form or the meaning of the expression in the original shape, and is simply a travesty adopted from analogy of *ere*

with *erg* tone. *Gutt*, rogue. *Met*, *mede*, a with. *Luck*, chance, fortune. *Het erg*, that w is bad. *Innen*, to gather in, to take in, to col
Arg, *erg*, arch.

" Ye ARCH* wivis stendith at your defence ;
 Sith ye be stronge as is a grete cannalle ;
 Ne cussir not that men don you offence ;
 Ye slender wivis, feeble in batsille,
 Beth eygre as any Tiger in Inde,
 Aye clappith as a mille, I you counsaile."

CHAUCER.

WHO WILL BELL THE CAT ?

Who will undertake this difficult hazardous feasible] task, job. *Woe wel beul tije guit* ; and though there is a hangman yet you see rob still goes on ; there's Jack-Ketch to be sure, the rogue is abroad in spite of him ; the executi dont put an end to thieving. *Beul*, hangman. *I wel*, although. *Tijen*, *tijden*, to continue on keep a same place, to progress steadily, to go *Guit*, rogue. By implication, to root out rogu is impossible.

" You are creating a monster which nobody can con
 WHO WILL BELL THE CAT ? Who will take the bull by horns and subdue him ? You cannot controul it, and might as well try to conquer Gibraltar with a pocket pie
 J. RANDOLPH, SR. IN CONGRESS

HE STARRD LIKE A STUCK PIG.

In the sense of he became fixed to the spot surprise ; he stood stock still from astonishment became motionless by the shock he experienu
Hij sterrd lyck er staech bij ijck ; q. 6. he becu as fixed as a mile-post ; he became as fixed to spot as a direction-post (a boundary-stake, a

* Artful ; spitefully cunning, sly, and thus has power e opposed to brute power.

† Usually provided in relation to stock of understandi

permanent standard). *Starren, sterron*, to become motionless, to grow stiff. *Stuuck*, a stake, a post, and sounds *stuuck*. *Hij tjeck*, at the mark, at the standard or settled place of the bounds; at the spot which marks the due extent, the regulated distance; defines the space included.

PLEASE THE PLEAS.

I will do it, please the plejs; that is, if I am not distracted; if I am left to my own free agency; if I have carte blanche. Italian da hij tjecks; q. v. do away with all set marks; all the ready fixed limits; and so leave me to do as I like (think proper); put no restraint upon me by keeping me within any marks or bounds that you may have devised in your own mind. Lissen, belieuen, verliuen, to lose; to save out of sight, to lose sight of. Hij tjeck, as in the preceding article. The double *ij* produces the sound of *ee* with us, and the *ek* sound as *y*. *I* and *y* represent intermutating sounds.

A WILL-OF-THE-WIND.

Er I wild af de wijse 'p; q. v. there! a spontaneous production which lights forwards; there! you see a natural product which points out the way forwards; a meteor which keeps on before you. Wild, naturally produced, resulting from nature alone, a spontaneous effect [self produced]. *D* is paragogical and we here no more sound that it had in our word *plumb* now spelt *plum*. *Af*, off, from, in which direction his meteor always moves. *Opwijzen*, to point out, to show, to point towards; the proposition is here postponed to the verb according to Dutch syntax; and *wijse 'p* is as *wijse op* in the potential mood, and sounds *wisp*. A *wisp*, as in the phrase a *wisp of hay*, is the same word, and means a sample of *ay*; that which is taken at a single grasp to show (int out) its quality. A *wisp of hay* [straw] was so much taken at once to show; and the sub-

sequent use of it by the groom had no relation is its etymology. *Wild, wold*, are as *welld, gewelld, walld, gewalld*, the past participle of *wellen, wallen*, to spring up, to rise out naturally either as water in the well [fountain] or in the manner of any other produce of the earth. And our *wild* and *wold* are as portions of the land covered with spontaneous produce, be it grass, heath, bush, wood, or of any other kind. A *wild fire*, is a natural or spontaneous light or heat. In *Will-of-the-Wisp*, it is the sense of that which *directs on*, that implies its being a light, as well of its being seen in the dark. *Wild*, in the sense of irregular, out of the way, fickle, uncouth, strange, unusual; as when we say—*his looks [actions] were quite wild*, is a travesty of *wie yld*; q. e. *like one delirious, disordered in mind, feverish*; and has no relation to the word in its other use in regard to source.

“Pride of the table appereth also full ofte, for certes, riche menne be called to festes, and pore folke ben put awaye and rebuked. And also in excesse of divers metes and drinke, and namely such maner bake metes and dishe metes *breyninge** of WILDE FIRE†, peynted and castelled with paper and semblable waste, so that it is abusion to thinke.”

CHAUCER.—*Parson's Tale*.

“I am no more, but here outcast of all welfare abide the daie of my deth, or els to se the sight that might all my WELLYNGE‡ sorowes voide, and of the flode make an ebbe.”

CHAUCER.—*Test of Love*.

JOHNSON spells the above term wrong; and evidently thought the *will* in it was the familiar abbreviation of *William*, or a travesty of *Bill*.

* Burning.

† Heat caused by a natural product as spice is. But *wild-fire* as the pyrotechnical term is simply as *wild* in the second sense, viz. an irregular fire, one for no distinct purpose but applicable to the setting fire to more regular preparations, such as are destined to fixed purposes.

‡ Boiling up, springing up.

CURMUDGEON.

A stingy person; one who grudges all he parts with; one of an avaricious temper. *Gera mi/egge ja aen*; q. e. *covetousness constantly eggs me on*; my mind is constantly harrowed by greediness; cupidity harrasses [disturbs] me at all hours [perpetually]. The expression sounds *ker m' egg' j'ann*; and by an easy transition *curmudgeon*, now a self-constituted noun, as in the case with many other familiar terms in our present language. (*Gera, gera*, cupidity. *Egge*, harrow, excitement, agitation; whence *egghen*, to egg on, to excite. *Aen, aen*, on. JOHNSON imputes the term to the French words *cour mechant*, more applicable to a murderer than a miser, and a mere whim.

THE DEVIL TO PAY.

A disturbance made; state of things put into disorder; scene of confusion. *Dic't avel toe patje*; q. e. *this is the enemy to peace*; the perversion of happiness; the disturbance of contentment; the destroyer of content. *T'avel* explains itself. *Toe patje*, to contentment [satisfaction]. *There was the devil to pay*, there was a disturbance, and thus an opposing state, one hostile to quiet; that which opposes [acts the enemy to] peace.

LONG RUN.

In the long run; in the course of time. *Langer aen*; q. e. *some time hence*; further on; by and by, *Langer*, longer, further, more advanced. *Aen, aen*, on, onwards. We have turned the phrase into a dimyllabic noun; the original form having merged in the course of use and change of dialect.

HE SENT HIM ON A NIEKVERKEN ERRAND.

It was all to no purpose what he did; he might as well have done the trouble of doing it.
(H) seijnt hem aen er stel lijevloos ker aen; q. e.

he bestowed his blessing upon a soul which had no faith in its efficacy; on one who was lost to all sense of its value; on a person who did not care one farthing for such things. Implying, he might as well have saved himself the doing it, the giving it. *Seijen, seghenen*, to make the sign of the cross as the catholic priest does in his benediction; for it is not the heartfelt genuine blessing uttered by the [parent, the friend, or the lover] to the object of his affection, but the indiscriminate and mechanical mummery of the monk, which is here intended *Siel*, soul, individual, as when we say, *there was no a soul present*, *Lijfloos, lijveloos, lifeless*, lost to all feeling, insensible to. *Her aen, hier aen*, in this respect, here upon. *Siel lijveloos* sound *sleeveless*.

"Gode childe, quoth she, what echeth* soche renome to the conscience of a wise man, that loketh and mesureth his godenesse, not by *ALXVBLKES*† wordes of the peples, but by sothefastenesse of conscience? By God, nothings."

CHAUCER.

AS DRUNK AS CHLOE.

Thoroughly drunk. Als dronck als kloe; q. c. *as moist as a cleft*; as full of wet as a place where sun and air are excluded by the nature of it. *Drunk*, as *drenched* [saturated] with liquid, has been explained above. *Klove, kloe*, a fissure cleft. A cleft is as the emblem of a state of moisture in a place never dry. *Drunk*, was formerly spelled *donkin*.

"Aaron that had the temple in governaunce,
And eke the othir Preatis everychone,
Into the Temple when thei shuldin gon,
To pray for the pepill, and do servise,
Thei n'olde drinkin in no maner wise

* *To echs*, to add, to increase, and the same word with Dutch *oecelen* in the same sense.

† *i. e.* Heartless, senseless, not the effect of feeling.

No kind of drink, that drunken might 'hem make,
But they in abstinence did praye and wake,
Lest that thei dedde*." CHAUCER.

PUG.

The ellipsis of *pug-dog*: a lap-dog, pot-dog. I take the word to be as the mæno-gothic *pugg*, a sockot, a pouch, a purse; in another dialect *pong*, *mg*. *To knip the bung*, was a slang phrase at one time, for to *pick the pocket*. The *pocket* then worn by the females was of considerable dimensions, and extended to a girdle from which it hung before them, so as to form *the lap*. It was in this *pocket* they deposited the little favourite; usually, at that time, the *Dutch Mastiff*, and called the *lap-dog* from the circumstance of being carried about by its mistress in this *pouch* or *lap*. *Pug nose* is evidently from the nose natural to this species of dog.

TATTERDELLION.

As one whose general appearance prognosticates his being in a destitute state; one whose look announces the want of necessary means. *Dat er de maet life aen*: q. v. *that there* which [he who] is offering in the *viaticum* (provision store); one who is in want of necessaries; one who seems wandering in an unprovided state; in a beggarly condition. *Maet* answers to *viaticum* as the traveller's store; and still more closely to *bulga*, budget, wallet, another shade of the same sense. *Cum bulgâ cruat, dormit, lavat, omnia in und aper hominis algi*. The phrase, like so many others of this class with us, has become a substantive by travesty. *Maet* in the shape of *mael* had once with us the same import. *Eije* is the third person of the potential mood of *lijden*, *lijen*, to suffer, to be in distress. *'You once I was hehred*, quoth he, with a heap of chopwood, *you when they were at rest*, and filled their *MALLEN*.

* Ibid.

That was no restitution, quoth Repentance, but robbers theft;
Thou hadst been better worthy been hanged therefore
Than for all that thou hast here shewed.

I toke rising for restitution, quoth he, for I never red boke,
I can no French in fayth, but of the fer ende of Norfolk.

Via. Pier. Pleas

“ Our hosts lough and sware, so mote I gone,
This goith aright, and unbokid is the MALE*,
Let se now who shall tell another tale.”—CHAUCER.

HE LOOKED AS IF BUTTER WOU'D NOT MELT
HIS MOUTH.

Used in regard to some Judas-faced libertin foremost to revile the shadows of vice as a savi to his practice of its substantial forms; or relation to some judicial hypocrite [official ruffia as notorious for his constant appeals to religio conscience, honesty, &c. as he is for his disrega of them all in practice. *Hie lucht als he; botter woed nae 't meld; hin ijse moed; q. e. wi him it looks as if the ruffian boiled up with rage display himself in practice; but fear [dread] ; strains the giving vent to the fit; he would lay asi all cloak and show himself openly to be the villa he is, if he had but courage, and thus implying t ruffian, the impostor, and the coward. *Hie, hier, this instance here. Luchten, to have the appearan of, to look like. Heffen, to ferment, to fume, to be up, and here used in the subjunctive mood. Both impostor, hypocritical scamp, rake, villain. Mel melde, as the participle present of melden, to mal known, to mention. Ijse as the subjunctive for of ijsen to alarm, to fill with dread [horror]. Mos self-possession, confidence, spirit, courage, and t same word with our mood, sometimes spelt moud, which form it approaches nearer to the travesty mouth. Hin, hence, away. Woeden, to rave.**

“ For when we herd a man within he was almost wood*
And because the cost was his, no marvel tho the mount
Were turned into vengeance.” CHAUCER

* Mad.

† Temper; disposition.

"For vice has so cruel that that person and thereupon
 so courage within, and though that no anoye not the body,
 of vice to woman to destroyen men by wounds of thought."

CHAUCER.

A SCAMP.

In the sense of, one who is a disgrace to society,
 to his family and connections. *Er schamp*; q. v. a
contumely; disgrace, reproach, slur to nature; one
 who disgraces the human form. Evidently of the
 same stock as the Italian *scempio* in an analogous
 sense.

NUTS.

As in the expression, *that was nuts to him*, and in
 the sense of, it gave him pleasure; rejoiced him. *Nuts*;
 q. v. of use, of profit to; and thus as something that
 gives pleasure to. *Utilis, uter, usus, &c.* etc of the
 same stock.

A HUMBUG.

A deception; a take in; moonshine. *Er ham*
b'oug; q. v. a *taking hold of by the eye*; taking
 to the eye; a catch for the eye; engaging the eye;
 implying an appearance and nothing more; in ap-
 pearance only. *Hame, ham*, the contraction of *ha*
ing, the participle present of the antiquated *ha an*,
 to lay hold of, to take by, to grasp; and the root
 of *hand, ham*, and other terms to be observed on
 by and by. *Bi, oug, b'oug*, by the eye to the sight.
 So that *humbug* is a taking by appearance; and we
 say *he was taken in by appearance*, in the sense of,
he was deceived by his eyes; implying his reason
 had no share in the consequence. *To humbug* is the
 verb of this substantive. JOHNSON omits the word,
 although as genuine English as any in his Dictionary.
To hum, to deceive, is the familiar contraction of *to*
humbug. *Hum*, sound has quite a different source.

TO GET THE TURTLE ON ROOR.

An expression perfectly understood, but not ex-
 pected for. Its literal import has been lost six

of by the disuse of the worde *edge* in the sense here used. *Edge*, in this expression, is as *egge*, the contraction of the still older *egging*, the participle present of *egghen*, *eggen*, *to harrow up*, to stir up to excite violently, and the same verb with our *to egg*, in the sense of *to excite*. So that *to set the teeth on edge*, is to set them in a state of excitement, one of pain, uneasiness, ; and is as the disturbance of a state of rest and ease to harrassing urgent excitement ; to rouse from quiescent ease to a state of inquietude. The cause which brings this peculiar sensation has no share in the meaning of the expression, whether that cause be the seeing another eat a sour apple, the creaking of a door, the cutting a cork, &c., it is not referred to. Nor indeed is there, apparently, any universal and uniform originator of this feel ; for the circumstance, which brings it into life in one constitution, has often no effect in another. The Dutch term for teeth in this state is *egge tandem* ; *egghe* being in the sense above given. *Ic at de suere druuen ende dyn tande worde eghick (egghe) daer af* ; q. e. *I eat the sour grapes and thy tooth was set on edge thereby.* *Eghick*, *edgy*. But this sentence is in a very old form of the Dutch language. The French equivalent phrase is *agacer les dents* ; that is *to excite the teeth*, to disturb them painfully, to provoke a feeling where there was none before, to awaken to a sense of pain. In Italian it is *allegare, i denti* ; and evidently in a same import. *Edge* is a word of very extensive connections ; including *acutus*, *angulus*, *acidus*, and others still more distant in form of letters, to be accounted for in another page.

" So ben they parted, with hearts on edge*
To be avenged each on his enemy."—CHAUCER.

* *i. e.* Eager in a state of excitement, provoked.

"In questo monte a un' altra porta arriva,
 E nel sentir un resto odor di broda,
 Che tutto lo conforta e lo ravviva,
 Entra di punto, perchè s'indovina
 Che quella sia sans' altro la ructa,
 Dal che sentitosi * alligato i denti,
 Si pancia, &c." — LARCI. MALMANTILLI.

THE ADAM'S APPLE.

the protuberance which marks externally the
 base of the wind pipe. *De adam huppel*; q. v.
by which the breath is taken; the part of the
 l-pipe by which the breath is fetched; the en-
 trance of the windpipe. *Huppel*, as the gripe or
 by which we take the object in question, has
 fully explained in the article, *Apple of the eye*,
 167. *Adem*, breath. Johnson gives no ety-
 mology, but instead of one says the term belongs
 to anatomy; and so does *none*; but no one I sup-
 pose would ever define that word by saying it was
 an anatomical term. It is a popular and general
 term, and so is *Adam's apple*, neither are peculiar
 to the science of anatomy.

SAINT ANTHONY'S FIRE.

[the well known erysipelas (rash, eruption).
in't, aen toon hie's ouyr; q. v. *look at this
 directly; here is eruption to demonstration;*
*near and your eyes will convince you there is
 erysipelas. Inscien, sien in, to look carefully at,
 y into. Toon, that which shows itself, makes
 evident, exhibition, spectacle. Vier, ouer, ouyr,*
are one word, evidently connected with fabris,
fever, as well as with nop and purus, &c.
and the f being interchanging sounds: and
with furia, fury, formerly fuyra. See
SCEN.

* *Housed into*, the feeling of, painfully excited, made

lance, of the same stock as *schuele*, discrimination, judgment, to which our word *skill* also belongs. *Hereditant*, endowed with talk [fluent in words], from *hereden*, to persuade, and grounded in *reden*, to speak, whence our *to read*, which is to speak what is written, either to oneself or others. But we once used *to rede* in the sense of 'to advise, to explain.

"Men may the old outren, but not overede." CHAUCER.

"No motto * so truly such a swovent,
No wonderfull, that never yet
I trowe no man no had the wit
'To counin wol my swovin heed)." CHAUCER.

Hoer, as the participle present of *hooeren*, to want, to be deficient in.

NON CHANCE.

As in the expression, *to sit mum-chance*; to sit in a state of apparent indifference to that which is going on in your presence; to sit and seem as one insensible to the scene before you. *Mom-hunne*; q. v. *the state of one who has not the use of reason*; the condition (chance, fate, lot) of one deprived of sense; so that to sit *mum-chance*, implies groundedly to look like one who has lost the use of his senses. *Mom*, *momme*, the contraction of *momming*, the old form of the participle present of *mommen*, to disguise, to disfigure, to render unrecognizable, and thus a *disfiguring*, a *disguising*; but the word is used as in the original form of the phrase, and so in relation to the appearance and state of a human being when *disfigured* by the loss of that which is the distinguishing mark of his species, the character of his kind. *Momme* corresponds with the Latin *larvatus* both in its import of *masked* and in that of *out of the senses*. *Kenace* is the source of the French and our word *chance*. *The expression of to sit mum-chance, is now never*

* I dream. † A dream. ‡ Explain, expound.

used in a serious import, the original source of having long been lost sight of; no one when I may use the expression means to tell the person question he is an idiot, but simply *he looks like one*. Still it is neither a good-humoured nor a thing to say; a tinge of its original blackness comes out in it.

ON THE NAIL.

He paid down on the nail; he paid for the thing in question as soon as he received it, for the word done as soon as it was finished. *Nail* is here, suspect, our old term *nale*, and that as *nael*, q. *after another*; immediately after what had been done (was gone) before; following directly after other. *Na*, next, close by. *El*, other, one of two *Nale* was once in general use for the song sung in chorus at merry-makings and festivals, where the tune was set (begun) by one and followed in turn by the others. As in chorus singing, where many follow the leader.

"At high prime Pierce let the plowe stonde
To over se hem him selfe, and who so best wrought
He shoulde be hyred thereafter whan heruest time came.
And than satten some and songe AT THE NALE *
And holpen eriet his half acre with hey trolly lolly.
Now by the peril of my soule, quoth Pierce, al in pure tet
But ye arise ye rether †, and rape ye to werke,
Shall no graine that groweth glad you at nede
And though ye dye for dole, the devil have that retche."
Vis. Pier. Plow

"At the wrestling, and at the wake,
And the chief Chantours AT THE NALE."—CHAUCER.

"And they were inly glad to fill his purse
And madin him grete festin AT THE NALE."—ID.

* *i. e.* In chorus, one following the other.

† *i. e.* To plough, to work. ‡ *i. e.* Vexation.

§ *i. e.* Quicker. In the two subsequent extracts is the meaning of a meeting to sing choruses and make merris thus of festival time.

Probably the French *noël*, the old term for the carol [rustic festival song] and also for the Christmas festival, is the same word. *Ménage's* contraction of *natalis* (*dies natalis*) is too scholastic, too artificial to be the true source. And the *noël* never meant *nativity song*. Spoght's *inn-ale* and so *an ale-house* is in another direction, but equally groundless.

MERRYTHOUGHT.

As the well-known bone in the chest of the fowl *Neere thought*; q. v. *the thoroughfare of the food*; the gate [passage] of the nourishment. The bone implied by the term is *the clavicle of the fowl*; the bone which covers and protects the passage (entrance) of the crop (food-receptacle) of the bird. *Neere*, as the contraction of *neeringhe*, nourishment. *fool*. *Thought* passage, thoroughfare, inlet. The divinatory purpose, to which *this bone* is playfully applied, has arisen from the word into which *neere* has been travestied, viz. *merry*; and *merrythought* has suggested the idea of a thought of play (amusement). JOHNSON supposes the term to be as *merry and thought*! What connection can those two words have with *the bone* intended by the phrase? Of the change of *n* into *m* we have numerous instances, as in *implicate*, *immediate*, *comfort*, &c.

A BEAUTY SPOT.

A freckle, and by analogy, other marks on the face. *Er by a hitte spot*; q. v. *it is thus that heat marks itself on you* [on a skin like your's]; this is the way the effect of heat shews itself with persons like you. It is the freckle which is here meant; and the apostrophe is as addressed to some female of a fair complexion. The fairer the skin, the more manifest the freckle makes the contrasting *whiteness* appear. And hence the implication of beauty *the spot of the freckle*; for in the freckle its

there is none, except that of a foil to the rest of the skin. It is in the sense of whiteness that we use the term *fair*; but the word means simply *clear*, *free* from taint [mixture], and has no allusion to colour. *Fair* is the metathesis of the Dutch *frai*, *free*, *clear*, *pure*, *unmixed*; and *pure black* is as truly *fair* as *pure white*, and a *pure black skin* is as *fair* a skin as a *pure white one*. A *negress* is as much included by the descriptive phrase of the *fair sex*, as the British or the Circassian female; for *fair* is simply *clear of taint*, and a *clear skin* is all that is truly implied by a *fair skin*. *Fair hair* is as the colour of hair usually accompanying the complexion we intend by *fair*. A man of *fair* character is one of unstained character. *Fair sex* is simply as the *sex* with a skin generally finer and clearer than that of the bearded rougher skinned portion of the kind. *Fair play* is *unsoul play*. *Hitte*, heat. *Spatten*, to spring out, to spirt out. Put the *r* in *frai* at the end of the word, and you have *fair*; *afraid* and *afraid* are the same word; and so are the Dutch *drit* and our *dirt*, &c.

"And wost thou why? I am the *lasso* *afraid*,
Of this matter with my *nece* for to *trate*."
CHAUCER.

MEGRIM.

A not strictly definable state of suffering; a *nervous*, and thus an unaccountable derangement. *Mij grim* (*gram*) *q. e.* *chagrin possesses me*; I feel out of temper; I am in a state of ill-humour. But the cause not expressed, and thus by inference, unknown. The word is more commonly used in the form of *megrims* and is then as *mij grim's*; *q. e.* *evil temper is in me*; the cause of ill-humour is within me. *Mij*, to me, in me, and sounds me. *Grim*, *gram* are from the same source, and imply a state of violent irritation, excitement, inward disturbance, angry feeling. The French *migrain*

the same word, and so is their *hemisrania*, whence our *hemisrany*, which form is, I suspect, simply a *He!* *migraine* (see here! a nervous [indefinable] case of pain, derangement!) begreeced by the physician into *hemisranion*, *hemisranium*, and then referred by the dictionary-maker to *ἡμισρανιον* for fear the patient should think nothing was the matter with him. For *hemisrany*, though now applied to pain on one side of the head, has been used in that sense solely from its trade-begotten derivation. No one aware of the occasions on which the terms *segrim* and *migraine* are used, will ever believe two words, one meaning *half* and the other *skull* can be the source of either word.

"Godd'is *GNANENS* * socho man agrise!
 For socho matters that taken made;†
 How that excuse 'hem and in what wise,
 Me thinkith that ought grotesly dreds."

CHAUCEB.

THE MULLIGRUBB.

A farcical term for a pain in the guts, the gripes, or thorough-go-mumbles. *Die mael lij grubbes*; i. e. *this time pain of the gripe*; what ails me now is the concern of the little-house, implying a complaint which occasions a more active resort to that spot than common. The phrase is as the answer to someone, who seeing a disconsolate face, asks what's the matter? The answer is explicit and confidential. *Die mael*, this time. *Lij*, *lije*, *lijde*, offering, pain. *Grubbe*, *grubbe*, *grippe*, little-house, house of office, literally ditch, hole in the ground, a vault, such as served in former days the purpose of the present water-closet and evidently connected with the Latin *crypta* [a vault] and the Greek *κρυπτή*. The term gripes, as *bowel-complaint* is, I suspect, no other than the genitive *gripes*, and thus as the malady of the close-stool is

* *Augr.* † Should be *aloud* &c. ‡ *Urbis.*

necessary, the ditch, as the substitute of the *lieu d'aisance*, and has nothing to do with the *to grips*, the Dutch *grypen*, to seize, to lay

THE THOROUGH-GO SIMBLES.

As a flux, a diarrhoea is, I take it as; *rouw goe 'n heim beul's*; q. v. *this rough relief*, between you and me is a cursed pain if this boisterous remedy is to do me good, for it is the torture of the damned. Nothing common, than the comforting words of, *al for your good*; it will carry off the bile, which you would have had a bad fever. *Seer sorely rough*; and sounds *th'rough*. *Goe*, that which is good to [for]; a blessing. *Be-rally executioner*, but here as *torment*. It be kept in memory that in former days, this personage was not he who merely hung or death in the present easy form; but he vividly inflicted every variety of torture the nobles and Judges of the day could contrive for victims. The use of *the press-yard*, was a daily recurrence. So that this performer was the token of prolonged torment; the undaunted causer of various pain. *In heim*, in private, between you and me. *Thorough*, formerly *thorruke*, is evidently as *dore rucke*; q. v. *going thorough passage*. *Thro'* is the metathesis of *dor-rucke*, as the participle present of *rucken*, to forwards, to push on.

"An idell munn is like to a place that both no we devil may enter on every side, or shote at him, the covert, by temptation on every side. This idleness is common of all wicked and vileynous thoughtes and sayings. Certainly blas of heven is yove to hem labour and not to idell folke."

The Parson's Tale. . . .

* Evidently as *thoroughfare*, passage, very *thorough* *St. Mary* connects it with a *hoop*

A SHORT CUT.

The easiest way, the readiest means of arriving. *Short gut*; q. e. a ready made opening [way], a prepared road. *Schort, geschort*, the past participle of *scheuren, schoren*, to divide along, to break open, to tear asunder. *Cut*, passage, opening, way through. *Cut, gut, cut, gate* have been already noticed as a same word. A *gate* is a passage, (opening), a *gut* is the same, and so is a *cut*. The term *short* having become part of the travesty has imparted a false notion of the expression, for it simply implies a direct and complete passage [opening].

A STAKE IN THE HEDGE.

He has a stake in the hedge, he has an interest in the affair. *Er steek in de hegghe*; q. e. an interest there in the case to be decided; a stake there in what is going to be determined; a pawn in the game which is playing on the board. *Steek, steek*, a stake played for, and thus a part [interest] in the game, that which is going on; also a pawn, chessman. *Hegghe, heghe*, as the participle present of *hegghen, heghen*, to be in course of decision, to be going on before a tribunal for to be determined; so that the amount of the expression is as one who has an interest [stake] in the affair in question. Hence our *to hedge* in the phrase *to hedge off* in regard to a bet. Which is to bet an amount on the contrary side of the question to that on which the first bet was made; and thus in fact to neutralize [annul] to that amount the first bet, and thus to draw out of the course of decision the whole or part of that which was referred to a happening of the event in question. By the addition of *off*, the term amounts to withdraw from the deciding chance first submitted to. The expression is no part of the turf slang, as generally supposed, but as sound a one as any bet in our language.

A CUR.

A snarling, biting, troublesome sort of dog; the word *dog* or some equivalent being understood. *Er koer* (*kure, koir*); q. e. a place to watch from, a sentry-box; and thus a place for a watch [guard] of any kind; and a *cur-dog*, is as the dog kept in a box [house] as a guard [sentinel]. *Koer-wachter* is a sentinel in the watch-tower, a looker-out. The word had no derogatory import in its original form; for the *watch-dog* was annoying to no one but the robber. In course of use it has come to mean a dog which snarls at every thing that passes by it; and thus a troublesome animal, instead of a useful one. Our verb *to cower* in the sense of, to watch the threatening danger, to lie in concealment from fear belongs to this stock.

A HAIR-BREADTH ESCAPE.

As a fortunate escape; an unaccountable escape, a marvellous preservation. *Er eer bereid is keep* (*kepe*); q. e. there was in this case a place of safety providentially prepared for the occasion; implying, that which preserved the person in question was an act of providence; a godsend. *Eer*, beforehand, sooner. *Bereid*, ready, ordered, arranged. *Keep, kepe* (safeguard) originates in *kappen*, to cut in, to make an inlet, and is the root-word of *kepen*, to hold, to retain, *to keep*; and of the same stock with our *to keep* and the Latin *capere, cepi*. The *keep* of a castle is the strong-place of the castle, a last resort for its defenders. *Eer*, when aspirated, sounds *hair*, and has misled JOHNSON in regard to this phrase. CHAUCER frequently uses the word *kepe* for caution, heed, preservation.

"Those sely clerkis rennin up and doun
With KEPE, KEPE*! stand! stand! jossat! ward aris!
Go whistle thou, and I will kepe him here."—CHAUCER.

* Take heed there, take care there.

† Keep as you were [are], the travesty of j'hou w

A GODSEND

Providential piece of good luck, some unexpected good fortune. *By God's gift*; q. c. *in this case God has bestowed the blessing*; what has happened [been acquired] is due to the favour of God. *Syven, syhrven*, to bless, to bestow a blessing.

HIGGLDY FLOGLDY.

A confused state of things; an uncommon uproar. *Hij gillid je, piggy gillid je*; q. c. *he kept screaming, the pig kept squeaking*. *Gillen*, to yell, to cry out when applied to man, when applied to the hog, to grunt, to squeak like a pig. *Je*, continually, unceasingly. So that the amount of the phrase is discordant noise, confusion of tones, jarring elements, clashing sounds; and in course of use, a state of confusion indefinitely. *Pigghe, higghe, bigge, piggyhe, big, pig*, are the same word. The expression is evidently burlesque in both forms.

THE ROSE'S EYE.

A well-known spot in a leg of mutton, and in request among the gourmands of a half-century back: *De porper eye*, q. c. *the parson's eye*. The eye was always the type of a good thing, as being pure meat, and in small compass. The phrase is not grounded in any presumed propensity of the clergyman to the dainties of the table, but in the regard of his neighbours towards him; and implies no more than an habitual and social compliment to his character. *Porper*, as priest, is the same word with the Russian term *Pope*, in the sense of priest and

q. c. *keep as you are, hold yourself as [as you are] and I hat^o* no doubt the source of, or else same expression with, our modern *Yes Sir?* in the sense of *stop, stay till I come to you and tell you what I have to say*. Not a very civil form of speech indeed, but a common one, when people don't expect to be *heckled* down for using it. *Mr. Ciss* is wrong when he *inquists* *was* *as* *to* *...*

with *Pope* the head of the Romish church, by some older writers spelt *Puppe*.

“ Not only to my kinge of pece I write,
 But to these othir princis christian al,
 That eche of 'hem his owne herte endite,
 And cese the werre* or more mischefe yfal,
 Sett eke † the rightfus PUPPE upon his stall,
 Kepe charite, and draw pite to hand,
 And maintaine lawe and so the pece shall stande.”
Gower bull. to Henry IV.

THE JACK KETCH.

As the executioner for the town [place]. *Die j'hach ketst*; q. e. *he that continues for ever hunting after chance*; he whom industry itself cannot avail; one who, however anxious and zealous in his calling, does not thrive the more by it; for nobody will be his customer who can help it. And thus one who follows a pursuit of all others the most everlasting, depending upon *accident*. His very customers shun him as long as they can. He has no friend to rely on, but singly *chance*, to which he must look up to the end of his career. *Die*, he who, one who. *J', je*, ever, continually. *Hach*, chance, happening, accident, hazard. *Ketsen*, to hunt up, to pursue unremittingly, to seek after, to catch at, to follow. *Je hach, j'hach* sounds *Jack, ch* as *k*. And *Jaek ketch* is not merely from necessity an ardent and active wooer of *chance*, but one who by all the exertion he can make is not the forwarder, which is not necessarily the case in any other profession [line of life]. JOHNSON offers no explanation of the term, but merely says he is *the common hangman of London*; implying, erroneously, the title belongs only to the London executioner. *Jack* is the travesty of the sound of *j'hach* in some other of

* Before, ere.

† *Pope*,—and *rightfus puppe* means he who is entitled to the representative of an Apostle of Peace, from his cond

our popular terms, as will be shown. *Jack* as *John* seems to be the French *Jacque*, as in the christen name *Jean-Jacque*.

"*Lords! trows ye that a covetous wretche
That bliswith love and hat of it despote;
That of the penne that he can muckro and weare
Was evyr yett yove to him noche delite
As love in a pibet in some pite!*" CHAUCER.

TO HAMBOOZLE.

To make a fool of a person, to impose upon him, to humiliate him. *Hearenbeoliezelen*, q. v. *to grease over with holy oil*; to anoint with consecrated oil; *to hounel*. *Oliezel*, holy oil, extreme unction, christen; whence our verb *to hounel*, in the sense of, to anoint with such oil according to Romish rite. *To ben houneted*, in the days of popish practices, was to have received extreme unction. *Oliezelen*, *booliezelen*, *aebeooliezelen*, *heonenbooliezelen*, to hounel according to form; and, in the heretic's dialect, *to hamboozle*, to humbug, to impose upon, to make a fool of. *Johnson*, in utter ignorance of any origin for the word, pronounces it a low term.

HE SHOT A CAT.

A well known jocular phrase for *he vomited*. *His sickle hotta or kaut*, q. v. *a lot of sllth was soon put together here on the spot*; it was not long before a collection of nastiness was produced to view; we soon had the contents of his stomach before us. *Nakle*, *achielick*, in an instant, at once, in the twinkling of an eye. *Hotton*, to collect in a mass, to turn into [out of, up], to congeal, to congregate, to curdle, to run into curd, and is here as to bring up, *to fetch up*. *Kaut*, *kent*, *quact*, *quued*, *kut*, *sllth*, and also that which harms. *Er*, there, on the spot.

BLACKGUARD.

A disgrace to his kind; a bad sample of his

species. *Blackgeaerd*; q. e. *devoid of the light of nature*; one whose conduct bespeaks him destitute of that *light* which nature bestows for our guide along the path of life. The *light*, here intended, is *intuition*; inborn faculty distinctive of mankind; moral perception. So that the amount of the phrase is, a bad exception in the kind to which he belongs, or else who acts as if he was such. *Black* is here in the ground sense of the word, viz. void of light, utterly dark, unenlightened, and consequently cold and blind; and so, indifferent in regard to all that surrounds, self being the only object. And thus as of a defective [baser] nature, and destined to act accordingly to do such things as gentle natures were not intended for, but which are as necessary as evil is to good in the general view of the system of things as seen by us. *Bleak, blind, blink* belong to the same source; but of this elsewhere. *Geaerd, geaerd* (natured, endowed by nature, naturally disposed) the past participle of *aerden*, to have from nature. JOHNSON compounds the term of *black* [formerly *blake*] and *guard*, and defines it a *dirty fellow*. But what have either of these words to do with *dirty* or with *fellow*? The term has neither relation to cleanliness nor to station in life: but refers equally to *the emperor* and to *the chimney sweeper*, as either may fall within the predicament which entitles him to the appellation. The character of a *black-guard* is summed up by Chaucer in that of *the cuckoo*.

“ Tho gan the cuckow put him forthe in pece
 For foule that etith worme and saide blyve;
 So I, quoth he, may have my make* in pece
 I ne wretche nought howe longe that ye strive,
 Let eche of 'hem be soleine al their lyve;
 This is my rede †, sens thei may not acorde.
 The shorte lesson nedith not recorde.

* Mate.

† Say, speech.

"Ye, here the glutton hide more his paunch
 Than ere he wol, sayd the Emelton,
 Thou murderer of the beargge*, on the branche,
 That brought The forth, thou most insull glutton,
 Live thou unaine, wormis corruption
 For[†] no force is of locks of thy nature,
 Live, leude; be thou, while that the world may dure
 The assembl of Fowls

"Thou hast, quoth she, by my advection,
 I never was or now, widow no wife,
 Somewhat † unto your court in all my life,
 No never n' as I but of body tiewe,
 I into the devil rough and in care of how
 Give I thy body."

The Friar's Tale.—CHAUCER

HUMDRUM.

Tedious, tiresome, drawing. *Hem!* *drum*,
 q. v. *Hum!* as to that; to the concern in question,
 and as much as to say, I must take time to con-
 sider of it; don't expect me to act off-hand. *Hem*
 is the interjection *hem!* *hum!* as the sign of a
 stopping, a doubting whether or not. We say he
hum'd and *hau'd* about it, in the sense of, he
 took time to consider; he doubted; he hesitated.
Drum, *d'rum*, *drum*, about it, threat.

CAT IN PATENS.

As when we say *there's cat* (*pass*) *in patens*; and
 imply the person in question is not at his ease (not
 at home) where he then is [in what he is about] makes
 [cats] an awkward figure, seems unhappy in his
 position. *Just in pat eng's*; q. v. *the bad man has*
an anxious career to pass; the villain's path is filled
 with danger (anxiety); the rogue's bed is not of roses.
 The expression has sometimes *pass* in the place of

* The fabled foster-mother of the cuckoo, said to be the
 indigo-sparrow.

† For no account is made of such a blackguard as you
 are of nature is want of nature in the sense given above.

‡ Unreclaimed, in a rude state,

§ Summarised.

cat, but is then to the same amount, for *puss* is as *boos*, the wicked one; and the phrase then expresses the wicked man's career is not a contented one. *Pat, pad*, path, career. *Guit*, rogue, but as a consummate one, one in all directions of sense. *Eng*, straitened [distressing, difficult to overcome], narrow, uneasy.

TO SMELL A RAT.

To take alarm, to be on the guard, to be on the watch, to be on the alert. *Te smoel er rat*; q. e. when you feel it warm take the hint at once; when you perceive a smother take precautions directly; implying, before it becomes too hot to be grappled with [before the fire gets ahead and becomes impossible to subdue]. *Te*, to, come to, at once to. *Smoel, smul*, a faint degree of heat, a smouldering degree of fire; such as precedes the blaze or unmanageable burst of it. *Rat, rad, rade*, rapidly, in haste, at once.

A MAN OF WAR.

In the common acceptation of the phrase. The import of which proceeds from the term *man* being used in its derivative sense; *man* is either as the participle present of *ma-en*, or else as the contraction of the infinitive or verb itself. *Ma-en, to be able*, to have the ability, power, might, capacity, and refers here to intellectual [moral] power as predominating over the physical [brute] power; of skill and contrivance over sheer animal effort. And in that sense, *man*, in relation to the rest of the animal creation, is an emblem of power [might] itself; being that alone endowed with the means of making it predominant. But in *man of war* both the power of mind and of brute force (might) are comprehended; and the term is as might or power in all its capacities; intellectual design combined with the brute material force. So the

can of war is thus, collective power, combined force [*might*] for the purpose of war. Of the *heina ma*, in another page.

GEWUAW.

Some trifling toy, a valueless trinket. *Ucheny mare*; q. v. a *keepake*, something given for a token of remembrance, otherwise valueless. *Ucengen*, to remember, to call to mind. *Uware*, a gift.

SLANG.

The ellipsis of *slang language*; conventional *shraacology*, used among the adepts of some undue mystery. *Slang*; q. v. *snake*, *serpent*, *viper*; a rope for mischievous concealment, covert mischief. *Wenay*, a *snake in the grass*, in the import of a *hidden evil*. A *snake* is the type of perfidiousness and mischief. *He cherished a snake in his bosom*, as, he took a traitor into his confidence. Of the source and consequent sense of the term *snake* elsewhere.

TO ROAST A MAN.

To turn him into ridicule, to render him the object of ridicule to those present. *Te rod'nt'er t'een*; q. v. *is meant for a rod in this case*; what is now doing [saying] is by way of punishment; we mean by this to make you repent of what you are said of others. *Te*, for the purpose of. *Rod*, *rod*, *rooge*, *rod*, *scourge*. *M'een*, *med'een*, *meda'en*, herewith, at the same time.

THE MERRY ANDREW.

As the jester to the mountebank. *De meerre end wee*; q. v. *the aid and confidant to the principal*; is assistant [*attaché*] to the showman. *Meerre*, as is participle present of *meerren*, an ancient form of *verderen*, *vermeerderen*, to make more of, to extend the amount of, to amplify, and thus as the *ing more or the most of an object*, and the root

11. 1.

of our word *merry*, which has no other import than that of making more of, turning to account, erect [making] additional views and prospects. *Trou trawe*, in the sense of a confident [trusty & ordinate] is as the participle present of the *troen*, *to confide to*, *to trust to*, *to place reliance upon*; whence our *to traw*, in the sense of, *to confide in*, and our *trawe* (true) as faithful.

"Two men would have pass'd over the sea,
For certain cause, into a ferre country,
If that the winds had ben contrary,
That made hem into a cite to tawle
That stode ful welle upon a havin side.

CHAUCER.

OLD ENGLAND.

As in the well known shout, *Old England ever! Hold in gij land! Voer ijver! q. v. l. in your country! Evince your zeal for her!* & your voices to the glory of the Land of your birth put forth all your ardour, let your acclamations testify the warmth you feel for her in your bosom. In the travestied phrase we feel this sense, but form of letters it merely calls England *old*; and way of butter upon bacon, adds *for ever*. *! England is, as far as we know, no older than any other piece of land, and about as long as any, it will not, most probably, last longer than the rest of the world.* So that, as in many of the travesties, we say one thing and mean another in other words, mispell sound sense. *Inhol holden* [holden] *in*, to express homage to, declare yourself faithful to. *Gij land*, thy country. *Voer*, the imperative of *voeren*, to bring out advance, to put forth. *Ijver*, zeal, ardour. *the phrase my old friend*, old is as *hold*, k affectionate.

* Pleasant, cheerful, in the sense -- It made cheerf
sita, it added pleasure to him from an beautiful &
when at that spot.

A GREENHORN.

An awkward uncouth person, an unlicked cub, (*rijje 'n hoor'n*; q. v. *bad-conditioned manner* but of behaviour); ungainly sort of deportment; uncouth form of comportment, and sounds a *cornhorn*. *Rijje rij'n hoor'n*, answers nearly to the *vel maverica ton*. *Rijje*, improper, bad. *Rijje*, order, arrangement, form, mode. *Hoor'n*, coming, that which is proper, and is as the participle present of *hooren*, to comport with, to belong

Green, is the same word with the Dutch *groen* (the German *grun*, and grounded in *gr-e-en*, -en, whence *groien* and our *to grow* [to advance, prosper, to thrive, to flourish, to be in vigour], the feminized *groes*, *groese*, is our *growth*; and *en* our *green* is no other than as its participle present. Mr. Tooke tells you *green* is as the participle present *Ang. Sax. greenian* [*virescere*]; but whence it? For Anglo Saxon, tho' a sister dialect of the English, is no more the source of our language, than English is of that. Mr. Windham appears to never to have said any thing more true than that *Diversion of Parley* was a *Mare's Nest*. Even a little truth there is in it, was well known to all who interested themselves duly in this subject, long enough before the appearance of that book or its successor.

" First wold I you the name of Sainet Cecily
 Espous'd as men make in her glorie so,
 It is to sale in Englalsh, hevyn's lilly,
 For the pure chastenes of virginite,
 Or for the whiteness had of honeste
 And chere^e of conscience and of good fame
 The most faynt, Lally was her name.

The Good Nonnes tale.—CHAUCER.

*Is here as the flourishing, untroubled, uninjured, un-
 l state; vigorous, and as duly in force. Not as Mr.
 imagines as tender, but the reverse. A green old age,
 your old age, in the same direction of sense.
 root, the Dutch sets in the same sense.*

Lo how the trees *cherry in*,* that *inbid war*, and *with*
 Have this month *stern*. CHANCE.

AT SIX AND SEVEN.

Now used in the form of *at sixes and sevens* and implying a state of confusion, general disorganization. *That sick's hands even*, *q. e. a* of people (a society) *hating each other heartily* company who are mutually sick of one another a corporation of mutual detesters; and thus emblem of distraction and confusion among members. The literal version of the *orig* phrase is, *the confederation [body, society] internally, equally, and mutually spite-si Sick's, is sick. Hence, a confederate body company, a guild. Even, all alike.*

"But time will not permit. - - All is uneven
 And every thing is left at six and seven."
 SHAKESPEARE, *Rich. 2d*, *Act*

WALL EYES.

White eyes, eyes with a defectively pale for one hardly to be distinguished from the white them. *Wie al ei's*, *q. e. the whole of it is as i was an egg*; the whole eye has more the appearance of an egg than an eye. And thus is the appearance of a *wall eye*. *Wie*, as; *al*, all. egg. 'N, is, is. *Ei* sounds eye. *Schweiss* is us the phrase is as *wall* and *eye*; but there mud-walls, stone-walls, and brick-walls, as well whitened-walls, and what becomes then of *conundrum*? Besides, *whenever* was *remember* of a wall by the queerest eye ever yet seen? I not thus that reason ever abuses the so-called true human intercourse. *Egg* was once *spell* eye is us.

* *Shoot out, grow out stretch.*

† *In disorder from want of mutual agreement or action.*

" Our lamps burning both night and day,
 To bring about our craft, if that we may,
 Our furnace was of calcination,
 Lined with lime, chalk, and various^o of an eye,
 Powdered divers, such as, dung, piss, urine,
 Burnt pebble, salt pines, vitriole, &c., &c.

CHAUHAN. [The passage relates to the outfit of an Alchemist.]

" Upon a hoarded gate, whose rugged bones
 And warty eyes (the sign of galeas)
 Was like the person with whom he did haunt."
 CHAUHAN.

AT A LOSS.

As in he is at a loss for something to say, distressed for words on the occasion alluded to; unplanned. *Act ex loss*; q. v. deficient there in provision; without means of going on; unprovided in this case; in want of that which was then needed. *Act*, provision, the needful, that which is requisite to get on by, sustenance, food. *Ex*, there. *Loss*, void of, minus.

A DUMPLING.

Ex dampoling; q. v. a plunging; that which is plunged into water, just as it is, naked, uncovered; and which circumstance is in fact the culinary distinction between the *dumpling* and the *pudding*, which last is hooded in cloth. The word is the obsolete form of the participle present of *dampelen*, to plunge in, to dip; but used in a substantive sense. In the United States the Anabaptists are styled *dumplers*, on account of their form of baptism by immersion. JOHNSON derives the term from *dump* in the meaning of heaviness; but that would do better for a cannon ball than a dumpling, which should be any thing but heavy.

TANTARUMS, TANTARUMS

Rite of ill humour, petulant conduct; *Tantarums*; q. v. in a passion at that which has

^o The glass [white] of an eye.

happened; in a fit of rage about something which has passed [been done at the moment]. *Tant, tand, getund*, the participle of *tunen, tenen*, to become irritated, to feel provoked, to become enraged. *Herom, hierom*, hereat, at this, about this. 'S, is, is. The word is not in JOHNSON'S Dictionary; but is one well known, and in popular use. *Tanen*, has both an active and deponent sense.

IN GOOD PART.

Good humouredly; as in the expression, *he took it in good part*; as well meant; was not offended. *In goede part*; q. e. *for a good joke*; a well meant piece of wit; an innocent trick; a well-intentioned artifice. *Part*, trick, device, artifice, buffoonery, fun.

A QUIBBLE.

As something said which may bear a double sense; an uncertainty; a shuffling ambiguity; a *double entendre*. *Erge wip hel*; q. e. *that's a clear see-saw*, a thing that goes up and down and belongs to either position [state of the case] equally; something applicable to a double purpose, from its nature or use made of it. *Erg, arg*, cunning, arch. *Wip*, a wavering [see-saw] motion, vibration, unsteady flashing. *Hel*, evident, apparent. *P* and *b* interchange. JOHNSON gives the term as the Latin *quillibet*;—but *what you please* is not a quibble.

SKIN-PLINT.

One unduly parsimonious, penurious beyond economy. *Schim-villent*; q. e. *stripping off even an appearance*; and thus not leaving even an appearance for a cover to this propensity; indecently penurious; a shameless miser. *Schim*, *shad appearance*, shadow. *Villen*, to strip off, to P

and at bottom the same with *bluen*, to flay, to skin. *Nhy* belongs to the same stock as *achim*, and was once used in the sense of an appearance. *Flint* and *villent* belong to the same source:—of this elsewhere. But *flint* in the sense it is now used in, has no share in this phrase, except that of analogy of sound, and which has brought it into the travesty of the original expression. *Villent*, *villend*, the participle present of *villen*. *Skin-flint* is the ellipsis of *skin-flint man*.

“ And (Eolus) let a certain wind ygo
That blows so hideously and his
That it us left not a skie
In all the welkin long and brode.”—CHAUCER.

SKIM-MILK.

Milk from which the cream has been taken. *Schim-melch*; q. c. *shade-milk*; the appearance of milk without its reality (essence). *Schim* (pronounced *skim*), shadow, apparition, ghost, a mere appearance. The word is the contraction of *schieing*, flitting, from *schie-en*, to depart; and in some places *skim-milk* is known by the term *flit-milk*. *To skim milk* is, to take away the essence (substance) and leave only the appearance. *To skim along* is, to flit along, to pass along with the lightness and quickness of a shadow. Johnson attributes the phrase to *to scum*; but *to scum* is, to take away the froth (foam), and is from *schuim*, scum, which originates in an onomatopoey of the hissing sound proceeding from fermentation and incipient boiling. We use the term *cream* in the sense of essence (substance); and say, *that was the cream of the jest*.

GIMCRACK.

As that which is flashy [evanescent]; something which strikes the eye for an instant and leaves no appearance after the moment it was meant for. T

word is compounded of *gim*, as the travesty of *gin*, the contraction of *engine*, and the same word at bottom as *gun*; and means a *trap* [*snare*] as that which goes off with a sudden snap [explosive] sound, and of *crack*, as *the noise*; and thus furnishing the sense of that which surprises [catches] the attention for a moment and then is lost entirely. SKYNNER was right in regard to the first member of the term, but misconceived the import of the second.

MAUDLIN.

Maudlin drunk, crying (whining) drunk, is evidently the familiar contraction of *Magdalone*, as her whose expressions of grief have been amplified and varied, in a once popular hymn, by Chaucer, taken from the works of *St. Origen*. Chaucer, speaking of himself, says,

" He madin also, gon is grete while,
Origenes upon the MAUDELAINE."

SNACKS.

A share slyly obtained; but in reality the sly or undue way the entire gain has been made in. *Snaaksch*, [*snoecksh*]; q. e. *slyly*, cunningly, sharper-like. And *to go snacks*, is to take a share (participate) in the transaction by which the gain alluded to has been acquired; and the stigma implied by *snacks* attaches to all concerned. The word is an adjective formation from *snake*, *snaeck*, snake, the emblem of fraudulent, mischievous, cunning. The same word as *snoeck*, Jack fish, the sly greedy way-laying watchful freebooter of fresh water. The name I take to be as *je huch*; q. e. *the one always upon the look out for a chance to profit by* (see *Jack-ketch* p. 124). *Snoeck sien is*, to look out sharp after. *Snaak* is as *sno-ij*, sly, sharp, from *snode*, *snood*, *snoó*, cunning, wudly knowing; contraction of *snedig* from *suede*, sharpness, ed

J'hach, ja hach sounds *Jack*, the *ch* as *k*. *Shark*, the fish, is an *schurk*, a bad subject, a bad person, an unprincipled personage, and thus a bad member of the community. Evidently connected with the Latin *scurra*.

MONKEY.

Munko (*munkon*) ; q. v. a little demon, a little mischievous devil ; the diminutive of *moon*, demon, an evil genius. JOHNSON gives *monikin*, as a diminutive of the Anglo-Saxon *mon*, man, for the source of the word *monkey*. But we say, *what a monkey that man is !* and imply how unlike a man he is. In truth he has nothing of the nature which distinguishes man ; but a good deal of that which distinguishes the everlasting *doer of mischief* ; and in regard to mankind he is notoriously such. We say, *monkey tricks*, in the sense of, *unmanly habits ; actions not belonging properly to man, but to the animal monkey*.

CURRA.

As in the expression, *I don't care a curra about it ;* and in the sense of, it is of little importance to me. *Kerri* ; q. v. a small wild cherry in which the stone exceeds the proportion of the pulp, much stone and little meat, and thus an apt emblem for little value, and hence, for little importance.

" Wisdom and witte now is not worth a curra,
But if it be needd with covatin clothers kamba her would."
Via, *Pierre Ploum*.

" For to body, as to soule, this vnylith out a curra."

CHAUCER.

Curra [malediction, affliction] is the metathesis of *Aruijoo*, *Arula* in the same sense ; and *schuijrae*, *kuirra*, *curra*, by transposing the *r*. *Hiril* was written formerly also *brid*. *Curra*, at bottom, is the same word as *cross*, in the import of vexation, we say, he *vet with many crosses* in life, and *cross* is the above *ruijoo*.

"In heven and hell, in yerth, and the salt see
Is felt thy might, if that I well discerne,
As man, BRID, beste, fishe, and grene tre,
Thei fele in timis with vapour eterne
God lovith, and to love he will naught warne,
And in this werlde no liv' is creature
Withoutin love is wroucht, or male endure.

CHAUCER.

"The Cuckowe, well it is not for to hide
Howe the Cuckowe and I fast havin chide,
Evir sithin that it was daie light,
I prais you all that ye doin me right
Of that foule and false and unkinde BRIDE."

IDEM.

TO BOX THE COMPASS.

To know its points by heart is simply as to shut up, and so lay aside the compass from being able to do without looking at it. *To box* is to shut up, enclose.

CATCHPOLE.

A bailiff, sheriff's officer; a thief taker; but never used in a serious sense. *Guit's polle*; q. e. *the rogue's sweetheart*; the thief's suitor; one who has a special and constant liking for a thief; one who has such an affection for the thief that he is never so happy as when he has him in his possession. *Guit* has been repeatedly explained in the foregoing pages as *thief*, and shown to be the usual producer of *cat* in the travesty; and *guit's* the genitive case comes out, by resemblance of sound, as *catch* in this place, and in others as *cats*. *Polle, pol, boel, lover, sweetheart, paramour, am-sius, concubinus*; whence our term *bully*, now used in a derogatory sense; but originally implying an attendant upon the wife according to customary sufferance, as the *cicisbeo* of Italy and *cavallero serviente* in Spain. It is this source of the term *catchpole* which has imparted the burlesque of v

MILKABUB.

The allusion of *milk-sillabub*. *Milk sullen er b' op*; q. s. *milk starts up from it* (flies up when it reaches it), milk is made to rise up at once by that which is done, namely bringing it in contact with an acid; and *sillabub* is as milk made to mount upon froth by bringing it in contact with some sour liquid. We spell the word as above but we pronounce *sullabub*, *sollabub*. *Sullen*, to make to rise in the air, to toss up, to cause to bound up. *Hot ship ward op da hauran genold*; the ship was tossed upon the waves. *Suncho Pança ward in een deka genold*; Suncho Pança was tossed in a blanket. *Er b' op (er b'j op)* up thereby, on high by what is done to it. *Er* sounds *a. O* as our clown *a in tub, dub, &c.* *H* and *p* are well known interchanging sounds. So that the term is as the description of the sudden springing up or rebound of milk when milked hot from the cow upon an acid; which was the way *sillabub* was made within my day. *Sullen* and the Latin *sulla* (to rebound) are evidently connected. The vulgar *sullabub* is the true pronunciation.

ARM OVER HEAD.

As in the expression, *he fell arm over head*. *Erre's over head*; q. s. *rage* [wrath] *gets the better of caution*; passion defeats prudence. A *hasty man* is a passionate man. *To do in haste*, is to do unduly or ill. *Erre* the same word with our *ira* and *err*, the Latin *ira* and *error*, and the German *irre*. We had once an adjective from the word *ira* in the shape of *trous* [hasty] in use among us. *Head*, caution.

"Though by iron courage your love be moved,
With soft words and humble obsequence
His wrath will soon be swayed and relaxed."

CHAUVIN.

" IRE is a sinn, one of the gretest of seven *,
 Abominable to the King of Heven,
 And to himself it is destructioun.
 This every leud† Vicar and Parsouns
 Can say, how IRE engendrith homicide,
 IRE is, in sothe the executour of pride
 Of IRE right couth I say soche moochill sorow,
 That my tale shulde lastin till the morowe,
 And therefore praye I God, both day and night,
 To an IROUS man that he send litil might !
 It is grete harme, and certes grete pite
 To set an IROUS man in high degre."

The Sompneur's Tale.—CHAUCER

HAIR-BRAINED.

Hot-headed, blunder-headed, wild, irregular wrong-headed. *Er-beredent*; q. e. *wrong-reasoning* talking erroneously; speaking without guidance or reason; hasty speaking; talking angrily (rashly); giving way to passion in reasoning (deciding). *Erre-er*, error, mistake, blunder, also anger, passion, and likewise passionate [enraged]. *Erre-dom*, *er-dom*, state of error. The word is ancient and belongs evidently to the same stock with the Latin *ira* and *errare*, the Greek *ερατιν*, the German *irren*. The Dutch *erg*, *arg*, *errig*, is from *erren*, *arren*, to err, to be wrong, of which *erre* is as the contraction of the participle present. *Beredent* already explained as possessed of eloquence, power of reasoning; reasoning rightly, logically. JOHNSON has the term spelt as above; but thinks it ought to be spelt *hare-brained*; and thus implies the term is as, *with the brains of a hare*, but can the *brains of a hare* have any more to do with the meaning of the word than *the brains of a rabbit* could have. *H* represents such a nearly *ad libitum* effort of the voice, that it is commonly said to be *no letter*, in other words, it is hardly worth noticing. *Er*, when aspirated sound *her*, and thus either as hair or hare with us; w

* The seven deadly sins of the catholick.

† Foolish, ignorant.

being groundedly as *arre, erre*, the *e* has a distincter sound than usual of our *a*.

A HOBGOBLIN.

A sprite, an invisible disturber of rest, a night walking spectre. *Er hadde kabael in*; q. v. *tumult is dancing about like mad there*; there's disturbance jumping up and down in this place. *Hobben*, to dance or jump about; *hob sacken* to hop about like a mad thing, *dare motos incompotus*. *Kabael*, an old term for tumult, disturbance; but probably here as the German *kabold*, a noisy trick playing sprite [fairy] in Dutch *kabouter*, a corruption of *gehul dorman*, the disturbance maker; the maker of a general and uncessing noise. *Holderen*, to bluster, to kick up a dust. *Holder geesten*, a sort of rest less night walking ghosts [sprites], the *lemures* of the Romans. The French *goblin* belongs here. The amount of the phrase is real noise, and fancied noise.

HE HAS BROUGHT HIS HOIS TO A FINE MARKET.

He has employed great effort to produce something of no value, he has taken great pains for a rumpsey purpose. *Hie hoest broeckt es hogh's v' aphaeyen maer keet*; q. v. *in this case here genius has been strained to elaborate that which is mere worthless matter*; here genius has been bent to the utmost stretch to effect laboriously that which is worth less than nothing, that had better never have been produced. *Broecken*, to bend towards, to turn to, *Hoghe hogh, heugh*, mind, talent, intellect, sense, *Maer, maar*, but, only, *Keet, keet*, trash, dirt, lth. From *broecken*, *broken*, in the above import we have our sea phrase *to broche to*. *Havijen, aphaeyen*, to elaborate, to bring forth with labour, to produce by great effort, and sounds a *fine*.

HE WENT THE WHOLE HOG.

He went the whole length, took a deep interest in, made it his own business. *Hij wendt de hok hogh*; q. e. *he turned the feelings of a friend towards the subject in question*; he applied the zeal of good will to the point referred to; he acted as one who made it his own business. *Hoghe hogh, heughe*, besides the meaning of mind, intellect sense, has that of delight, pleasure, joy; and also of consolation, hope. *Wenden*, to turn to. *Hold* bearing good will to, kind, favourable, friendly. The amount of the expression is, he took the business to heart, he gave it all the attention of his mind.

Mr. Secretary Cecil told the other members: If you stand upon law, and dispute of the prerogative, hark ye what Bacon says, *prerogativam nostram nemo audeat disputare*. Mr. Francis Bacon, A WHOLE HOG MAN, SIR, said; as to the prerogatives royal he never questioned them, and he hoped they would never be discussed.—*Mr. Clayton, in U. S. Senate.*

A GENTLEMAN.

In the common acceptation of the term. *Er gent t'el man*; q. e. *there is the one who behaves with the propriety due to every other*; there is he who is considerate in every regard; he whose presence is pleasing to his fellow men; he who conducts himself steadily evenly and without wantonly offending another. *Gentle, genteel* and the French *gentil* are as the above *gent t'el*. *Gent, jent, ghent*, well conditioned, elegant, courteous, affable, cultivated, well ordered, gentle, easy, prepossessing, graceful, and the same word with the old French *gente* and our *ghen gent*, in an analogous import; and also with our *janty, jaunty*, still partially in use. The term grounded in *geint, geent*, the past participle of *intēn, entēn*, to ingraft, to insert, and, thus ingrafted and so improved and of a better nature than the rough and general stock; but in reference to that which is done by nature herself

gent [jant] is as the improved sample of our species, one out of the rougher or more general stock. The French *gentle puella* answers to our gentle maid, but *gentle* does not imply mere facility of temper, but never failing propriety, to which both justice and firmness are required; a temper that shows itself alike to all on all occasions, one constituted to do well that which is right to be done; to forgive to to resent duly; the reverse of a repulsive [poussive] temper. And in the true sense, a term equally applicable to the peasant and to the man of the highest station known to society, as either may come within its category. The horrid import of the term is in the secondary and borrowed relation of artificial superiority of rank. *Man* is explained in the article *Man of war*. In the proverb, *Jack will never make a gentleman*; the sense is imparted by the term *Jack*, as *j' hoch* (*je hoch*); i. e. mere chance, nothing but chance; and with context, implying *chance alone will not make a man of a gentle disposition*, of a proper easy manner; and inferring nature (positive sense and consequently design) must be the giver of such disposition, no one's disposition [mental constitution] being left to blind chance, but ever presided by the hand of eternal design. The root of *exten*, *intin*, is *innu*, to receive in, to take in, to put in, from the theme *in*. A *gentleman* is described by the French phrase *une ame bien née*, born with a happy disposition, naturally well endowed. At bottom the Latin *gentilium* seems the same word as *gentle*. *Vir gentilium*, *virgo gentilium*, *vinum gentilium*, *pinum gentilium*, etc. all stand phrases. *Gentle*, in the sense of the rugged hatched in the lot of meat and in liver, is the same word as *whore*, but in the single direction of the sense of putting in, and thus as of that put in, the egg deposited in the meat by the parent. *Gentle* is as the ellipsis of *gentle woman* (*maignie*).

as the worm or maggot put in (deposited in) by the fly under the form of its egg.

"Thei (the birds) saidin sothely al by one assent,
How that the gosse, with the faconde *GENY* *
That so desirith to pronounce our nede,
Shall tel our tale."

"For lo the *GENTIL* kinde † of the Lion!
For when a flie offendith him or biteth;
He with his tails awaie the flie yamiteth
Al easly, for of his *GENTERIE* ‡
Him demith not to wreke him of a flie."

"Amidde of which ther stode a herbir grona,
That benched was with colours new and clene.
This herbir was all full of flowers *GENDE* §."

"Ye, *GENTLES* ¶ of honour
Saine that men sholde an old wight honour
And clepe them father for your *GENTILNESSE* ¶."

"Yet wero it bettir that I wero your wife,
Sith ye ben as *GENTIL* born as I,**
And have a relme not ferre but faste by,
Than I suffrid your *GENTILNESSE* to sterve;
Or that I let you as a page to serve,
It is no profite unto your kinrede."

"Farewel my sweetest both soule and minde,
So loving a spouse shall I never finde,
Adieu my soveraise, very *GENTLEMAN* ††."

* *Faconde gent*, natural eloquence.

† *Gentil kinde*, inborn superiority of instinct over that of all other beasts of prey.

‡ *Genterie*, superiority engrafted by the hand of nature upon the stock or standard of which the beast-kind is the general sample.

§ *Genda flowers*, cultivated [garden] flowers as opposed to wild or uncultivated ones.

¶ *Gentles of honour* those who are honoured / respected, beloved; for their natural qualities and superior disposition by the others of the community they belong to.

¶ *Gentilnesse*, natural excellence of mind.

** *As gentil born as I*, i. e. of a stock as well engrafted (or much improved or cultivated) as my own.

†† *Very Gentleman*, as the most perfect sample that the hand of nature has ever framed. The phrase is here applied to
THE MAGDALEN TO OUR SAVIOUR.

Ἐπειὸν δὲ καὶ ἄλλοι, οὐ μόνον οὐδὲ
Ἡμεῖς ἀλλὰ καὶ οἱ ἄλλοι ἐν τῷ ποταμῷ
ἔπιπτον ὅταν εἴη ἡ ἀνὰ τὴν ἀκρότητα

Εὐκλείδης

the water is blackened, Clever's description of
the water has been introduced. That of a gen
man by the same hand follows here

Ἐν τῷ ποταμῷ ἔπιπτον ὅταν εἴη ἡ ἀκρότητα
Ἐπειὸν δὲ καὶ ἄλλοι, οὐ μόνον οὐδὲ
Ἡμεῖς ἀλλὰ καὶ οἱ ἄλλοι ἐν τῷ ποταμῷ
ἔπιπτον ὅταν εἴη ἡ ἀνὰ τὴν ἀκρότητα
Ἐπειὸν δὲ καὶ ἄλλοι, οὐ μόνον οὐδὲ
Ἡμεῖς ἀλλὰ καὶ οἱ ἄλλοι ἐν τῷ ποταμῷ
ἔπιπτον ὅταν εἴη ἡ ἀνὰ τὴν ἀκρότητα

Ἐπειὸν δὲ καὶ ἄλλοι, οὐ μόνον οὐδὲ
Ἡμεῖς ἀλλὰ καὶ οἱ ἄλλοι ἐν τῷ ποταμῷ
ἔπιπτον ὅταν εἴη ἡ ἀνὰ τὴν ἀκρότητα
Ἐπειὸν δὲ καὶ ἄλλοι, οὐ μόνον οὐδὲ
Ἡμεῖς ἀλλὰ καὶ οἱ ἄλλοι ἐν τῷ ποταμῷ
ἔπιπτον ὅταν εἴη ἡ ἀνὰ τὴν ἀκρότητα
Ἐπειὸν δὲ καὶ ἄλλοι, οὐ μόνον οὐδὲ
Ἡμεῖς ἀλλὰ καὶ οἱ ἄλλοι ἐν τῷ ποταμῷ
ἔπιπτον ὅταν εἴη ἡ ἀνὰ τὴν ἀκρότητα

Ἐπειὸν δὲ καὶ ἄλλοι, οὐ μόνον οὐδὲ
Ἡμεῖς ἀλλὰ καὶ οἱ ἄλλοι ἐν τῷ ποταμῷ
ἔπιπτον ὅταν εἴη ἡ ἀνὰ τὴν ἀκρότητα
Ἐπειὸν δὲ καὶ ἄλλοι, οὐ μόνον οὐδὲ
Ἡμεῖς ἀλλὰ καὶ οἱ ἄλλοι ἐν τῷ ποταμῷ
ἔπιπτον ὅταν εἴη ἡ ἀνὰ τὴν ἀκρότητα
Ἐπειὸν δὲ καὶ ἄλλοι, οὐ μόνον οὐδὲ
Ἡμεῖς ἀλλὰ καὶ οἱ ἄλλοι ἐν τῷ ποταμῷ
ἔπιπτον ὅταν εἴη ἡ ἀνὰ τὴν ἀκρότητα

1 In place of ἔπιπτον, the author, by possibly by accident
dropping, and the author read with quellen, quellen, to
the use of ἔπιπτον, "to sink," by accident, or otherwise, by
mistake or not in the sense of to sink, "to sink," all
of my attention [sic] the phrase in the text. It is not
to sink, but to sink, as well as the Greek author and the
Latin author, and the Latin author is not correct.

1 If will in translation of the phrase
It is not the author, but the author's
And it is the author's, thus the author's
1) will be the author's, thus the author's
It is not the author's, but the author's
It is not the author's, but the author's
It is not the author's, but the author's

Εὐκλείδης

" The watre is ever fresh and newe
That WELMITH UP * with wavis bright
The mountaunce of two fingir hight.

CHAUCE

HUGGER-MUGGER.

According to JOHNSON, implying secrecy; a place. *Heugh' er maegher*; q. e. a place where there is little hope; a cheerless position; a situation of poor comfort; there where little expectation be indulged in; a dismal cheerless abode. *Er*, the place or situation alluded to. *Heughs*, hope, expectation, future prospect: joy, delight, pleasure: mind, intellect, sense. *Maegher*, meagre, slender, shallow, poor. So that the phrase refers to the consequent state of mind of him who is confined against his will, not to secrecy. JOHNSON'S notion that the expression is *hug morcher* as a *hug in the dark*, is something better than even a whim. *Heugh er maegher* sounds *hug mugger*.

" And if you 'ill give my flame but vent
Now in close HUGGER MUGGER † pent
And shine upon me but benignly,
With that one and that other pigsney,
The sun and day shall sooner part.
Than love or you shake off my heart.

" Quoth he, th' infernal conjurer
Pursued and took me prisoner;
And knowing you were hereabout
Brought me along to find you out.
Where in HUGGER-MUGGER † hid,
Have noted all they said or did."—HUDIBRAS.

HELL, HELLISH.

As in the seemingly absurd expressions of fine, *hell-good*, *hellish good*, *hellish bad*, *hellish pretty*, *hellish ugly*, &c. *Heel*, *heelick*; q. e.

* Springs up, pours out.

† i. e. In cheerless, hopeless confinement; shut up
prospect of relief.

completely, wholly, perfectly, quite. It is
 vesty that has made the term unseemly and

PLUM.

the sense in which the word was used a short
 ack, viz. that of a hundred thousand pounds,
 implying a capital insuring affluence to the
 or; a sufficient fortune. *Pluin* (*pluijm*);
plumage, *feathering*; in the sense of a cov-
 ering, that which is clothing, and so far
 h and protection from inclemency of season;
 t which all other means and supplies would be
 A *plum* is an means secured for enjoying the
 which belongs to social existence. We any
 has *feathered his nest*; in the sense of, his
 provided for his future enjoyment of life.
 to *strip a fowl*, is to strip it of its feathers; to
 a *man*, is to strip him of his property. The
 equivalent is *an million* (£40,000) and the
 or was called *an millionaire* in the sense of,
 he had made a *plum*. JOHNSON says it is a
 term belonging to the city; but the word is
 want nor of civic origin. He gives no ety-
 for the word. *He plumed himself upon*
ments; imports his own conceit provided him
 talents, implying he had none from anywhere

HE HAVED HIM BACON.

just occupied, and that was all. *Hij so hav'd is*
h aen; q. v. he is in this instance set upon
 a again by accident; he owes his relief from
 to a lucky chance. *Aenhaffen*, *aenhieven*, to
 fight, to relieve, to give assistance to. *H' haech*
uch) by chance, by fortune. *Haech sounda*
b' haech, bac. *Aen, on*, and *sounda on*; so
haech aen has the exact sound of *bacon*.
hevet, hevt, as the Ang. Sax. form

gehevet, geheft, the participle past of *heven* above. JOHNSON tells you the phrase is borro*wn* from the cure of housewives in the country, w*h*o they have seldom any other provision in the h*o*use than dried bacon, to secure it from the march soldiers! This from a mind of the keenest sag*ac*y and of gigantic power! This placed in the treas*ur*e of our language!

NOT A WORD TO THROW AT A DOG.

Said of one who remains in a state of glo*u*rious silence, torpidly speechless; evidently unwilling to take part in conversation. *Noodd er wie hoord* *scer row*; *heet er d'ough*; q. e. *deep sorrow* in [inclines] to this, as in becoming to the state [see there]; let the eye speak for him [or the eye speaks for him, tells the true situation of his mi*nd*]. *Nooden*, to invite, and also to make necessary. in this case. *Wie hoord*, as it ought, as it sh*o*uld be, as becomes. *Scer*, much, excessive, deep, so*l*ow, mourning, grief, sorrow. *Heeten*, to tel*l* answer for, to speak, once in use with us in same sense. *D'ough, de ough*, the eye. *row* sounds as we pronounce *throw*. *N* sounds as we utter *not*. *Wie hoord*, *w*'h*o* sounds *word*. *D'ough*, sounds *dog*; *heet er*, a

" And sworn and hartely gan her uret *,
Evir to be steadfast and trewe,
And love her always freshly newe,
And never othir ladies have."—CHAUCER.

" And if there askin any me,
Whether that it be he or she,
And how this boke, which is here
Shal uret, which that I rede you here,
It is the Romant of the Rose
In which all the arte of love I close. 1000

* *Promiss, my, repeat, call.*

CLAPPERCLAW.

Scolding, making a noise at, utterance of loud anger. *Klap er klaar*; q. v. *sheer noise*, mere sound, sound destitute of rational import. *To clapperclaw*, to bring into action such noise, and thus to make a noise, to scold loudly. *Klap*, noise, burst of sound; whence our *clap* in the phrase, a clap of thunder, or a thunder-clap. *Klaar*, pure, free from mixture, genuine, evident, manifest. *Klaar* sounds *claw*.

"They are CLAPPERCLAWING one another, I'll look on."
SHARPPHANK.

"They 've always been at daggers-drawing,
And one another CLAPPERCLAWING."
HUBBARD.

DOWN IN THE MOUTH.

Dejected, having nothing to say, dispirited. *Toe aen in de moed*; q. v. *quite closed in point of animation*; spirits at an end; all talent for display impounded; mental power obstructed. *Toe aen*, quite shut up, all over. *Moed*, confidence in one's self, mind, animation, spirit, vigour of soul. *Toe aen* sounds *down*.

DOUGD.

Sullen, gloomy, silent, reserved. *Toe gehegt*; q. v. *shut up from*; *shut against*; *firmly closed up*. Importing a state of moroseness or ill-will shown by silence and reserve; sullen reserve; silent ill-will, aversion to join in conversation. *Toe*, shut up, closed. *Hechten, hegten*, to fasten, to tie up, of which *gehegt* is participle preterite. The *h* is not sounded, and *egt* sounds nearly as *ed*. JOHNSON derives the term from *doel* now an emblem of *silence* / of moroseness /

"Your uncle must not know but you are dead:
I'll fill these *doel*ed pipes with false reports."
SHARPPHANK.

" Few miles on horseback had they jogged,
But fortune unto them turned success."

HUDIBRAS.

CALVE'S LOVE.

In the sense of the first symptoms of love in a young person; early, transient love; love in youth; first transitory symptoms of amorous desire. *Kerf's lueve*; sounds *culf's* (*calve's*) *love*, of which I have little doubt it is the original form. The meaning, however, refers to physical circumstances not to be explained here. *Kurf*, *kerfe*, *kerte*, have the same meaning and belong to the same stock as our *to curve*. *Laeve*, *luuve* is as the participle present of *laeven*, *luaven*, to assuage, to relieve.

TO DRAW STRAWS.

As in the expression *his eyes begin to draw straws*, and in the sense of, he seems to be going to sleep; he appears there to be almost asleep. *Te druut sterrouw's*; q. e. *it will soon be dead sleep with him*; in a minute it is all fast, quiet, with him; all in a state of fixed (motionless) repose; such as represented by one *fast asleep*. *Te druut*, at once, in a short time, quickly. *Starre*, *sterre*, *ster*, *stiff*, rigid, fixed. *Roeuwe*, *rouwe*, *ruwe*; repose, quietude, rest; in German *ruhe*. 'S, is, is.

HE GRINNED LIKE A CHESHIRE CAT.

An expression used in regard to some one whose appearance in a room produces a disagreeable effect; is annoying to a party. *Hij geur i'nt lijck er j' huse*, *schier haet*; q. e. *he produces an unpleasant effect in the place he comes into, like some he-cat, whose presence is only perceived by the smell it brings in with it*; or more literally, he brings in a flavour like some Tom-cat, and thus implying his presence in regard to society is only perceived, the disgusting effect it produces. The he-cat often smelt but seldom perceived in any other

Geur, flavour, odour. *Innen*, to bring in. *Lijck*, like. *Er*, there. *Je*, some. *Hess*, ho-cat, tom-cat. *Kert*, sith, cause of stench. *Geur innt* sounds grinned.

A CROAKER.

In the sense of, one who always presents the worst view of a question; one who is in the habit of telling only the worst part of a subject in question. *Erg wrock er*; q. c. *unfair distortion there*; a perversion of the point in question. *Wrock*, *wronck*, distortion, twisting. But *to croak*, as a frog or rook, has nothing to do here, being simply an onomatopoey of the rough deep fetched sound made by the croak of these animals; and is of the same stock as *roccken* and the Latin *ructure*, to bring up noise from the stomach through the throat. *Raucus* belongs here also, as well as the French *rauque*.

CALF.

As in the phrase *the calf of the leg*. *Kalf*, q. c. *fleshy thickening, fleshy part*; and thus the fleshy thickening of the leg. *Kalf des hout* is the pulp of the tree, *pulpa ligni*. At bottom it is the same word as *calf*, the young of a cow; of this in another page.

TILL-TALK.

A tale-bearer; he who carries what is said from one to another. *Telle t'heel*; q. c. *every body's hack*; and thus he that carries about from one to the other. *Telle*, a hackney, a pad, a riding horse. *Te heel*, to all, to the whole, and sounds *tale*.

LOAF.

The ellipsis, of *bread-loaf*, or rather of *braudloaf*, a phrase of synonymous import in the Islandick, an ancient sister-dialect of our language. *Loaf* is the same word as the German *loaf*, and bears

same sense as that word in the phrase *loaf de gulds*; q. v. *the currency of money*; and the *loaf of bread* is *the currency of bread*; that is, the various regulated forms and sizes in which that article is used amongst us; and such is *the currency of money*, as implying the various forms and values of the materials under which it is current; in course of exchange. The *loaf of sugar* is *the currency of sugar*, the various forms and sizes in which that article is used and sold. *Loaf sugar*, is opposed to *sugar* not manufactured into the state and forms in which it is made for general use. We say, *bread is the staff of life*: substitute *loaf* for *bread* in this phrase and it is revolting to sense. *Loaf, lafe, lafe, hlaf* are the same word; and as the participle present of the ancient *loufan, loufan, lafan, hlufan*, the Gothic *hlaufan*, the German *laufen*, and the Dutch *loopen*, to run, to be in course, to go on, and thus as a running on, a going on, and, in a substantive form, *currency* [*course*]. Mr. Tooke's whim of *loaf* being *hlaf*, the participle present of a verb he calls *hlifan*, to raise, to lift up, and thus as that which is raised and prepared by leaven (yeast) is grossly defective. What can *loaf* in this sense have to do with *sugar*, where no leaven is used in its confection? And *the loaf of sugar* is no good English as *the loaf of bread*.

"Conscience full curtesie, the commaunde Scripture
Before Patience BRAD* to bryng, and me that was hi
mitche;
He set a soure TORN* before us, and he."

Vis. P. Plow

"And two TORN of heanes and bran bake for my folke;
And yet I saye by my myle, I have no salt bacon
Ne no cokney, by Christ, colopen for to make."—In sos.

* Here *bread* is as the material, and *loaf* as the proper form of the material.

STERLING.

As in the phrases, a pound sterling, sterling money, sterling virtue [merit, value, honesty]. *Sterling*; q. v. *sturling*, as the bird well known by that name; grounded in *streling*, *sterling*, the old participle present of *strelen*, *streecen*, *struelen*, by a, formerly usual, metathesis of the letter *r*, *sterlen*, *steerten*, *staerten*, to shine, to radiate, to beam. And thus the term would be simply *shining*, *glistening*, *beaming*, and *sturling* as the ellipsis of *sturling-bird*, that is, *the shining [bright] bird*, which it pre-eminently is, both as regards the extreme glossiness of the plumage, as well as the thickest starlike spangles which stud it. *Sterling-money** is as *shining money*, that is, coin made of shining substances, such as all metals are, especially when fresh from the mint, and in which the value is evident and general. The term is used as opposed to value in any other form. *Bank-notes* are not called *sterling-money*; nor is any equivalent of mere barter so called. *Shiners* is a vulgar term for coin, but one in a true sense. A *pound-sterling* is a fixed amount of value in metal, and, in use, the standard of such amount in any form of currency. A man of *sterling* virtue [merit] is a man of resplendent virtue (conspicuous, shining virtue), of genuine, evident, undisputed, and acknowledged value.

" Thus heard I cry in all
And fast coming out of the hall
And shook noblest and starrynoes." (CHAUCER.

* " Which [viz. MONEY] as Civilian's note, must consist of matter, forme, weight, value: for the matter, copper is thought to have bin first coyned, afterward silver, for the cleanness, beauty, sweetness and whiteness; and lastly gold as twice cleane, more beautifull, more sweet, more durable, more use, more pliable and portable, aptest to receive forme and visible without losse, &c."

(Camden Remains concerning Britain

¹ *Coin*, pieces of money, so called.

² *v. Shiners*, coins, pieces of money of all sort.

Some are content to that derivation of *startling* which grounds it in *scartarlinga*, as the people formerly employed as carriers. But what becomes of *startling* virtue in this case? Our term *stare*, (another name for the starting bird) and the Dutch *stare*, *starre*, in the same sense, are as the participle present of *starran*, *starran*, to exhibit, to beam.

TO CURE.

To *cure* the eye, *Quicken*, *q. a.* to bring to life, to restore to action (use, activity), tho' that to *cure* is simply to quicken or bring into life, and to *cure* the eye, is to bring it to life or into action, to revive its sight; and has no relation, in point of origin, to either the cause of the obstruction to sight, or to any particular mode of removing it, as *John* and *suppose*. To *quicken* is used, in our copies entirely modern works, in the sense of to bring into life. Can the term be as to *uncure*, (to unloose or unloose) and as to remove the film or layer obstructing the sight? In the same form of language we say *shell* for to *unshell*, to *peel* for to *unpeel*, to *skin* for to *unskin*, to *head* for to *unhead*, to *ring* for to *unring*, &c. One of these two sources the term must spring from. But I suspect the first given is the true one. To *cure* as to *uncure* is not used in any other relation throughout our language. *Quick*, *quich*, *quitch*, *cure*, are the same word in different forms of spelling with us. We say the *quick* and the *dead*, for the living and the dead. And *cure* grass is just *quick-grass* and *quitch-grass*, and is as the grass pre eminently gifted with tenacity of vital principle; the ever living, the never to be destroyed grass as it were. *Quicken*, *quicken*, *quicken* means also to nourish, to revive, to bind and become connected with *weaken*, to *weaken*, even to life. The *ck* was formerly sounded by us & the French like *k*, as it still is in Italian. The *Fr. couche* (bed) is probably from this source, now

that which revives, restores to activity, gives fresh
to.

'All they that go down into the dust, shall kneel before him ;
no man has quickened his own soul.'—*PSALM XLII. 80.*

Chaucer wrote to *quicke*.

"Thou mist thy Prince has yove The the might
Both to sle and ake to quicke a wight ;
'Thou no mayist but only lyve berove,
Thou hast not other power us no love."

The gods workes that haun mortified by oft sinning, which
had boying in charite, may not quicke ayen without very
itonen."—CHAUCER.

"I praise no woman though she is wode,
That giveth herself for any gode,^o
For still should a man yettelle
Of her, that will her body selle,
Be she a maide, or be she wise
'That quicent wol selle her by her life, †
How faire she is that ever she make,
He is a wretche I undertake
That love such a one for swete or sour." ‡

CHAUCER.

"The grete Panetrus, the Kinge of Inde, |
Upon a steed bay, trappid in stede,
Covered with cloth of golde dappid wode,
Came riding like the God of armis Mars,
His ante armure was of the cloth of Tarn,
Covered || with perles white and round and grete." §

LOWE.

JUNKETING ABOUT.

Always on the alert to attend a feast wherever
a given. *J'uan hat in ar hand; q. n. always*
ward where the produon of the kitchen is to be

Possessions, fortune, riches. † Alive.

Body; here in the original meaning of the carcass [mere
it].

For better or worse.

It is not improbable, reached to have in the same sentence
one sawn, lighted up, unlightened, brightened. Mr
explains it as last, and then as overlaid or covered, or
by the same intended, but I think it is not.

had from home; ever a hardy intruder whose delicacies are to be had out of his own house; implying one who pushes to partake of entertainments giving by others. *Ket*, *keet*, is the slope of *keet-stone*, and, as it were, the fire place where table dainties are prepared. The word in this sense is very ancient; but evidently the source of our word *kitchen*, and also of *caeter*, viands, delicate dishes of food, dainties. The Dutch *keutel* and our *kettle* belong here; so well as the Gothic *keutle* and the Latin *cofinus*. *Keet* is now used in the sense of a cot and stove where salt is prepared by boiling. And I suspect our term *cot* as *hut* is the same word. *Keten* formerly meant to cook, to prepare at the fire-place, and is now supplied by *booken* in the same sense. *Jo*, ever, *Aen*, upon. *Bood*, bounds, *bout*, bold, hardy, forward, enterprising, brazen-faced. I do not think *junket* and *to junket* an English, although in Johnson's Dictionary; when the etymology from *juncate* as *giuncata* (an Italian term for curds drained upon a layer of milk)

A HANLET,

It has been said, that the first of men who lived by the fire of the furnace, of one whose existence depends upon the fire, was called by looking on the source of the power as *han*, that the first man for which the living, is not suggested by the etymology of the word, nor the next either, An affinity with the Latin was applicable to the word. The source is the same as that of *han*, which formerly signified fire. It is a word taken from the Welsh, where the word *han* (which is the same as *hanlet*) signifies a fire; but the suggestion of the word necessarily has a fire, which is the source of the word which is applied to the milk. The

the term implies no more than a letting self out for the unlimited purpose of another, and is thus groundedly a degrading appellation. Mr. HousE TONGE thinks the word is an *horclet*, and so an either a *tiny whore* or a *little bit of one!* And this is he, who sneers and sneers at those who knew more about the subject of language, a thousand times over, than he did himself. Besides *let* is not a diminutive form belonging to our language. A *horclet!* What an idea! Who would pick her up but Tom Thumb? *Huerre, horre*, a hurling, and consequently a letting out of; and also the same word with our term *whore*; and sometimes the way that *ure* (*hour*) is spelt. *Huerren*, is the same word with our *to hire*. *Hurie* sounds *hire*, and *horre*, *whore*. *Lat* the same word as at present with us.

"And take heed now, that he that reproveth his neighbour either he reproveth him by some harme of pain, that he hath upon his bodie, as *inwell*,^o crooked, harlot, or by some sinne that he dooth."
CHAUCER.

"They† give ther almes to the riche,
To maynteynēt and men of lawe,
For to lordis they wol be like,
An uncharite's powwe § not worth a lawe."

"Rothfastness alle an-ke han slawe.
That *houke ther crokettes* || with crystal,
And drede of God they have doune drawe,
At such faitours soules hem befall."

"They make parsons for the pennis,
And canons and ther cardinals.
¶ Another amongst hem al is any
That no both glowed the gospel sale
For Christ made her no cathedrals,

o *I spruce*, and the same word with *maistre*,

† The Pope.

‡ *Partakers* in the event of a lawsuit, which they undertake on that condition.

§ *Non* of a whore.

|| *Adorn* the tops of their croziers with crystal.

No with him was no cardinall
With a redde hatte, us use minstrals,
But falshid foule mote it befall." IREM.

"They takin to ferme ther sompnours*
To harme the peple what they may;
To pardoners and false faitours,
They sell ther soles I dare well say.
And all to holdin grete arrais
To multiplie hem more metall,
They drede ful littil dom'is day,
When al suche falsed shal foule fall."

"Such *HARLOTS* † shal men disclaunder,
For ‡ that they shullin make them gre, §
As hen as proud as Alexander,
And ain to the pore, wo he ye?
By yere eche priest shall paie his fe ¶
For to encrease his lemman's call, ¶
Suche herdes** shal wel evil the ††
And al suche false shal foule befall."—CHAUCE

‘ And up he gaf a roting and a erie,
As Mothir when the child shal die;
Out, help, alas! harrow he gan to erie.
O stronge lady none, what doist thou?
And she answerid, Sir, what aylith you?
Have pacience and reson in your mind."

The Merchant's Tale.—CHA

JACKASS.

The animal. *Er j'ack ass; q. e. there creature of chance food; there's that which to seek its food from the hand of chance.* He is worked, and then turned loose to seek sustenance out of thistles and briars [what he may offer]; he is, in fact, the only domestic which is habitually so treated; and thus a :

* A sort of ecclesiastical Attorney General.

† Vile wretches.

‡ Before, rather.

§ Do them pleasure, court them, make the agreeable bribe.

¶ The calls of the Pope's mistresses. Who is worth a farthing, wants to live like a rich woman.

** Pastors, Popes.

†† Thrive.

of content and patience, of ill-requited service and unrewarded drudgery. The *Juck* in the phrase has no original relation to sex. *Ass* is the ellipsis of *Juck-ass*. We can say a *she juck-ass*, although against common usage.

BALDERDASH.

Empty talk. *Bolder-das*; q. e. *that's all empty noise*; there is nothing but sheer noise in what you are hawling out by way of discourse. (See article *Hobyublin*, page 141.)

THING-A-ME.

Said when at fault, at a stand, at a loss for a name [for to recall something]. '*T'hingher mij*'; q. e. *bear with me in this affair*; suffer me here; give me time; allow me time in this case; and implies, wait till I can recall the name or circumstance to my memory. *Ilngen, kengen, gekengen*, to allow, to bear with. *Er mij*, there, to me in this instance.

TO THROW IN HIS TEETH.

I will throw it in his teeth; I will reproach him with it, make him repent of it, be sorry for it. *Te seer rouw hin in tijt*; q. e. *from this point we go straight to sore repentance; hence we start off to severe sorrow*; what I have said must lead to grief, and consequently, to repentance. *Hin*, from this point, hence. *Tijt*, sounds *teet* and *no teeth*; *th* has no other representative in Dutch than *d* or *t*. *Seer*, sore, much, very. *Seer-rouw* sounds *throw*.

TO BURN DAYLIGHT.

To waste time, to misemploy means; to take the long and the wrong, instead of the short and the right road, to arrive at a due point. *Te behou'n de leyd*; q. e. *virtue [honesty] leads straight to duty [propriety]*; never quit the path of probity

Ne with him was no cardinal
With a redde hatte, as use minstrals,
But falschid foule mote it befall." IDEM.

"They takin to ferme ther sompnours*
To harme the peple what they may;
To pardoners and false faitours,
They sell ther seles I dare well say.
And all to holdin grete arraie
To multiplie hem more metall,
They drede ful littil dom'is day,
When al suche falsched shal foule fall."

"Such HARLOTTEs † shul men disclaunder,
For ‡ that they shullin *maks them gre*, §
As ben as proud as Alexander,
And sain to the pore, wo be ye?
By yere eche priest shall paie his fe ||
Yor to encrease his lemman's call, ¶
Suche herdes** shal wel evil the ††
And al suche false shal foule befall."—CHAUCER.

' And up he gaf a roring and a crie,
As Mothir when the child shal die;
Out, help, alas! harrow he gan to erie.
O stronge lady HOME, what doist thou?
And she answerid, Sir, what aylith you?
Have pacience and reason in your mind."

The Merchant's Tale.—CHAUCER.

JACKASS.

The animal. *Er j'ach aes*; q. e. *there's*
creature of chance food; there's that which i
to seek its food from the hand of chance a
He is worked, and then turned loose to seel
sustenance out of thistles and briars [what ch
may offer]; he is, in fact, the only domestic a
which is habitually so treated; and thus a ss

* A sort of ecclesiastical Attorney General.

† Vile wretches. ‡ Before, rather.

§ Do them pleasure, court them, make the agreeable
Bribe.

¶ The calls of the Pope's mistresses.—Who tho
worth a farthing, wants to live like a rich woman.

** Pastors, Popes.

†† Thrive.

of content and patience, of ill-requited service and unrewarded drudgery. The *Jack* in the phrase has no original relation to sex. *Ass* is the ellipsis of *Jack-ass*. We can say a *she jack-ass*, although against common usage.

BALDERDASH.

Empty talk. *Bolder-das*; q. o. *that's all empty noise*; there is nothing but sheer noise in what you are hawling out by way of discourse. (See article *Hobyoblin*, page 141.)

THING-A-ME.

Said when at fault, at a stand, at a loss for a name [for to recall something]. '*Thinghar mij*'; q. o. *bear with me in this affair*; suffer me here; give me time; allow me time in this case; and implies, wait till I can recall the name or circumstance to my memory. *Hingen, hengen, gehengen*, to allow, to bear with. *Er mij*, there, to me in this instance.

TO THROW IN HIS TEETH.

I will throw it in his teeth; I will reproach him with it, make him repent of it, be sorry for it. *Te seer rouw hin is tijt*; q. o. *from this point we go straight to sore repentance; hence we start off to severe sorrow*; what I have said must lead to grief, and consequently, to repentance. *Hin*, from this point, hence. *Tijt*, sounds *teet* and so *teeth*; *th* has no other representative in Dutch than *d* or *t*. *Seer*, sore, much, very. *Seer-rouw* sounds *throw*.

TO BURN DAYLIGHT.

To waste time, to misemploy means; to take the long and the wrong, instead of the short and the right road, to arrive at a due point. *Te behoer'n del leyd*; q. o. *virtue [honesty] leads straight to duty [propriety]*; never quit the path of probity

and you may be sure you are going right; tal means which conscience approves, and you n certain you are not misemploying your ti regards yourself. And thus axiomatically im ing, that to swerve from the path of integr misemploying the best means which are in power, and amounting to an analogous impor that in which the travestied expression is *Behoor*, propriety, duty, that which is beco behoving. *Leyden*, to conduct, to lead, and sounds *light*. *Deqhe*, *del*, virtue, probity sounds *day*. 'N, in, in. *Te behoor 'n sou burn*.

EARTH TO EARTH, ASHES TO ASHES, DUST TO D

As in the known Rubrick at the burial of the the official farewell to the departed, pronounce the community, by him who is authorised to pe that service. *Eerd toe eerd aen is, toe a deyst, toe deyst!* q. e. earth food to ear returned to food, returned for ever! earth is back to fatten earth, carrion is gone back to entirely gone. The words are emphatically a to the body [carcase], as that which is alone the dominion of the grave. In the usual common form, if literally construed, unmea but in sound sense conveying a solemn and tionate recognition of the frailness and compa unimportance of that form by which the deq was known to us, and of its true destinati distinguished from that which is beyond the of death. That our body is of the earth returns to the earth, is duly expressed; b never are ashes, nor do we ever return to unless we happen to be burnt, and not always neither are we dust, even though some of us ma pen to be dustmen; nor do we return to dust under special circumstances, so that neith nor dust can have any general relation to

of man, alive nor dead. Nor are these words ever employed, even as tropes, in such sense, except in relation to the customary use of them in this form in our well known rubrick. In the phrase *as pale as ashes*, the term *ashes* is the travesty of *ashes*, and thus like as a *corpse*, or as that which is dead meat [carion], for *ashes* are not necessarily pale. *Acrid*, *wild*, earth, formerly spelt *art* and *yerth* by us. *tea*, *sea*, food, carion, flesh, meat, and so on that which is fit to feed [fatten] in a general sense; formerly *eat*, *aut*, and grounded in *ik etc*, *ik ate*, *'out*; but *ashes* as the plural of *ash* (cinder) is as *asche* in the same sense and as the Greek *αση*, *out*, filth from smoke, remains from fire, *ardens & lignis stummi adherentes camino*. JOHNSON says the word has no singular; yet *ash-heap*, *ash-cart*, *ash-workshop*, *ash-box*, &c., are all good English. *Deyat*, *yedeyat*, the participle past of *deyuen*, *deyuen*, to go back, to retreat, to back out, to retire, *reular*, *retrocedere*, *retrogradi*, *pedem referre*; and sounds as we utter *dust*; but which word, in its unphilosophical sense, is as *dust*, *dustet*, *dustet*, *onst*, *dunst*, powder in general, *pollen*, flour-dust, *urina*, *detritus* of sawing, filing, &c., saw-dust; the word had once the form of *doen*; i. e. *doen*, on the obsolete *doue* [the French *doux*, the Latin *dulcis*, and Italian *dolce*] to which stock our *own*, as soft feathering, also belongs; so that the round sense of *dust* is as comparative softness in relation to solid cohesion. *Tua* has both the meaning of *to*, and also of entirely, finally.

"We therefore commit his (this) body to the ground,
EARTH TO EARTH, ASHES TO ASHES, DUST TO DUST."

The order for the burial of the body in Common Prayer Book,
Ashes was once spelt with us *ashin*, and even
this.

"For certain Lords, no more has she me wounded,
That stode in blacke, with looking of her eyes,
That to mine heart in botome is it founded."
OL. 1.

Through which I wet, that I must needs dien,
 This is the worst, I dare me nought bewrien *,
 And well the hotir ben the gledis rede
 That men hem wrien * with *asenn*; pale and ded." CNAUEN.

" Now ben the Priestes pokes † so wide,
 Men must enlarge the vestiment,
 The holy Gospell thei doon hide
 For the contrarion in rukment;
 Soche Priestes of Lucifer ben sent,
 Like conquerours thei ben armed,
 The proud pendautes at ther ars pent †
 Falsely the truth ‡ thei han betraied.

" Shrift silver soche wollein ** askels,
 And wollein men croke to the crouch ††
 None of the sacramentes save *asenn* ††
 Withoutin mede †† shall no man touche;
 On ther bishops ther warrant vouche
 That is a lawe of the doere;
 With mede †† and money thus thei monche ††,
 And thus thei fain is charite." IYEN.

* I take both these words to be grounded in a metapho-
 sis of *weyren*, *weeren*, *woren* [to protect, to shelter, to cover
 up] and thus to *wryen*; and to be in the first case as "I dare
 not shelter [cover] myself by getting out of her sight," and in
 the second as, "they cover up the glowing brands with ash to
 keep them alight.

‡ Ashes; and so *aschen*. † Pockets. † Appended, hung.
 † Faith, gospel. ** Will ask, will demand.

†† 'To receive the priest's benediction, when he makes the
 receiver of it crouch [crook, bend the body in sign of pro-
 stration].

‡‡ Ashes, but spelt in that manner merely for the sake of
 rhyming with the foregoing *askels*, a common manœuvre with
 our older poets; the term is here used as the refuse of the
 articles employed in popish communions.

‡‡ Bribe, pay. †‡ Munch, eat, live.

One.—When *cinis* [cinder] is used in Latin as the trope of
 the *corpus*, it is, because it was customary with the Romans to
 burn their dead;—a custom which can have no relation to us
 [man in general]. In the expression *cinis et umbra*; *cinis* is the
corpus, remains; and *umbra*, soul, spirit, that which has left
 the body, its shade, ghost. *Suprema ferre cineri*, is to attend
 the *corpus* to the funeral pile [to see it reduced to a cinder].
 In this sense it could never have been employed as when
 in ashes to ashes; *cinis in cinerem*, cinder into cinder, in we
 sive to sense.

A BURNING SHAME.

As *some* improper {unbecoming, disorderly, offensive} act {appearance}; a departure from decorum {decency}. *Er behooren in sched 'em.* ¶ c. Here {in this affair} he has departed from that which was proper {decent, becoming, right}. By the falling of the term *burning* into the travestied phrase, from analogy of sound with *behooren in*, the expression of its present form is exaggerated and burlesque. *Behooren*, to become, to be proper *to*, to suit, *decere*, is here used substantively. *Sched, schede*, as the potential form of *scheiden, scheyden*, to depart from, to separate from. 'Em, hem, him, to him. *Sched 'em* sounds *shame*.

Suax, in old Dutch *schueme* (now *schueme*) is I suspect grounded in the thema *schu-en*, to diminish, to lessen, to take off, and thus, to deprive, to injure; whence *shade, shadow*, as that which takes off from that over which it extends, and the Dutch *schemer*, twilight, as well as our old *to scathe* (to scotch'), in the sense of to injure, to take off from, and the Italian *scemare*, to diminish. So that *shame* (*schuam*) would then be as the substantive contraction of *schu-ing*, an injuring, a lessening, which is in fact the import of the term, *subauditio* character, personal perception, or some other word; and it should not be forgotten, all substantives are necessarily ellipses, and that no noun in itself expresses more than one adjective quality {idea}. To cast a *shade* upon the character, is to lessen and so to take from, to injure, to blacken, the character. *The faults are a shade lower*, the faults are a single lessening lower, the first degree in diminution {taking off} and so the least possible. *Schu-en, sche-en*, are a same thema, hence the ancient *scheem* (now *schemel*) a shade {appearance, apparition}. *Te vlie nu onder den schem uwer vlyelen.* ¶ c. I compose myself under the shadow

of your wings. Hence also *schaeden*, to injure, the same word with our *to scathe*.

"A gode wife there was also beside Batho
But she was soudele defe, and that was SCATHE *."

CHAUCER.

Thei would eft sonis do you *scathe*
If that thei mightin late or rathe †."

IDEM.

"Thou rote of false loviris, duke Jason,
Thou sleer, ‡ devourir, and confusion
Of gentill women, gentill creatures;
Thou madist thy reclaiming and thy lures
To ladies, of thy SCATH-LIKE § aparauce,
And of thy wordis farsid ¶ with plesaunce,
And of thy fainid trowth and thy manere,
With thine obeisance and humble chere,
And with thy counterfeited pain and wo
There other falsin one thou falsin two."

(The beginning of a sort of duetto-scolding, from
Hypsipile and Medea to their old lover, Jason.) IDEM.

SHAM.

Pretence, appearance, something merely in appearance, unreality. I believe it to be the same word with the Dutch *schem*, antiently *scheme*, *sceme*, as the contraction of *schieing*, the participle present of the thema *schien*, in the sense of to pass away, to fleet as shadow does, and thus a temporary [fugitive, passing] appearance and no more: what else is *sham*? We say a *sham appearance* and mean a passing [temporary] appearance. A *sham sickness*, is one in appearance only, not in reality. Hence *to sham*, to put on an appearance, to pretend, that is, to put before. *Recht als de SCHEME van d' sonne lijt* "Also gaen wi heen al onse tijd;" q. e. "just as the shadow from the light of the sun, so pass we away all the time we live." JOHNSON tells you *sham* is as *shommi*,

* An injury, defect, as the Dutch *schaede*.

† Soon, quickly, as the Dutch *raede*; *citò*, *confestim*.

‡ Slayer. § Mischievous, noxious.

¶ Crammed.

the Welsh for *to cheat*.—He must have been hoaxed. Mr. THOMPSON, in his *Etymons*, is much nearer the mark. The co-relative stock of words deriving from the thema *scha-en, schre-en, schi-en, scho-en, schu-en*, is endless; *shade*, our old *shene* now *shise*, *sky*, *shoe*, *shore*, *shun*, *shy*, all belong here.

"And as the birds, when the sunne sheweth
 Delight in their songs, in lewis grove,
 Right so the words, that thou speakest here,
 Delight them, and make the birds chere."
 CHAUCER.

TOOTH.

I believe to be an *teeth* in the collective sense; the set [formerly *tothe*]. *Toe u's*: *q. e. to is you*; *to*, as yourself; without *to*, you are nothing; *to and you are one*; *to*, is you all. *Toe*, has the sense of ended, finished, closed, as when we say the *door* is *to*, that is, *shut*; and also that of entrance, approach; as when we say he is gone *to London*; so that, it is as that which shuts out and as that which lets in; that which lets in our means of living and that which lets out what we have to say (you can't speak with your teeth shut) and we should do all without these means; gums and lips are but sluffs and substitutes, at best in these respects. *Toe* and *to* are the same word and account for both the *o* and the *e* in *tooth* and *teeth*. The feminizing terminal *s* of the Dutch [old form of our language] shades off into *th*; *groes* and *growth* are the same word. It is not impossible, but the word is as *To*, *The* [thee]; that is *to is thee* (thyself); which comes to the same thing. *Thee* was formerly spelt *The*. And *to th'*, *to the*, rhymed with *soth*.

"So fare we, if that I shall say the with
 Yet quoth our hoste, let me talke to'with."
 CHAUCER.

* *Shisee, sjeesse, showe.* † Together. ‡ To thee.

Sooth, sothe, truth, certainty, is, I suspect, in the same way *so is*, that is, *is so*, and thus a thing certain, a thing as it is [itself]; and thus a *truth* [a reality]. JOHNSON tells us *tooth* is the *A. S. toth*, and *sooth* the *A. S. soth*; but what are they, except the same words? and it is no more than telling us *tooth* is *tooth*, that is true, but it is of no use, because no explanation of the words and self evident. Horne Tooke tells you *tooth* is as the gothic *taugith*, and thus as *tuggeth*; but that would do better for the drawer out of them than for the source; and is a groundless conceit. Besides he don't even hint how *taugith*, *tuggeth* [if there ever could be such a word] becomes either *tooth* or *teeth*. And how would such a source be brought to bear in the familiar expression, *he [she] has a SWEET-TOOTH*, meaning a propensity to dainties; to choice feeding; to delicacies? *A sweet tug*, would never do here. But in the sense of self or selfishness, as above explained, it comes nearer the mark; and, I should say the phrase was as; *er sie wie hiet toe u's*; q. e. *there see! that which has the command of you is no other than self* [within yourself, in you]; implying a self abandonment, a resigned [given up] controul over self, and thus an undue [unfit] inclination [propensity]; and sounds precisely *a sweet tooth*. *Toothsome* is as *toe u's saeme* and thus as that which you like, suits you. *Saeme*, whence our *some* and *same*, being as the participle present of *saemen*, to assemble, to collect, to bring together, and the sense as that which suits, agrees, *likes* with each other. *Sie*, look! see! *Wie*, how, who, which, the which. *Hieten*, *heeten*, to command. 'S, is, is,

“ For I wold, sell my ———
 I couth walkin as freshe as any rose,
 But I woll kep in it for your own TOTHE*.”

CHAUCER.

* Pleasure, inclination, appetite, propensity.

EYE-TOOTH.

As one of the grinders, or large round teeth at the back of the jaw. The term cannot be, as Johnson supposes, in the meaning of *eye* as the organ of sight; for what can those teeth have to do with that organ more than the front and side ones. The word must be an *eye*, *ey*, *ei*, *egg*; and thus as like an *egg* in shape, *oval* [ovally rounded] as those teeth in fact are; if compared with the others, they are conspicuously *oval* [egg shaped] above the gums. *Eye* was once used by us in the sense of *egg*, the *glaze of an eye*, was the white [transparent shining portion] of the egg.

A FOOL'S TOOTH.

As loving pleasure till an unsuitable time of life; pleasure and amusements unbecoming the age of the person in question; a continuing to play the fool longer than there is any excuse from youth to be advanced for it; to be an overgrown or old fool in conduct; *nimis tardare sensum fieri*. *Her key hold's, too a' s; q. s.* how long the time of being a fool shall last, depends upon yourself; how long the part of a madman shall be the favourite one with you, depends upon yourself [as with yourself]; how long madness [folly] is to be your companion [crony] is within your own breast to fix [decide upon]. The time when folly is to be discarded as a favourite with you is your own concern [in your own person]. *Keye, kay, key*, madness, folly, and also a madman, a fool. *Hold, huld*, favoured, dear to, endeared to, made a friend [a pet] of; and *keye hold* sounds *coll*, notwithstanding the different form of letters, as will be proved by the actual trial of pronunciation. A continuous series of vowels necessarily concludes into an unbroken sound.

TOOTH AND NAIL.

All the means in your power, either in attack or

another or in defending yourself. *Toe u's hand; n hel*; q. e. *you have not lost your hands, after th what need be said more*; you have the use of you hands; what you have to do with them now, you not be told; implying you are not unprovided with th usual means of offence and defence, and you ma use them as the case requires. *Nae, na*, afterward after that. *Hel*, evident, clear, manifest. *Toe u* has been explained in the article TOOTH. *Hand*, i with us.

HE SHOWED A WHITE FEATHER.

He gave symptoms of being afraid to fight; w shy of coming to blows when the occasion require [demanded] he should. *Hij schouwdt er wo he veete'r*; q. e. *he shyed there where the occasio required the coming to action [fighting]*; he gav symptoms of backwardness in a case where dut bid him fight [come to the point of blows]. *Schouwen schuwen*, to shy, to start away from. *Wo*, where *Heeten, hieten*, to bid, to require, to demand. *Veede veete, veyde, vied*, war, strife, contention, contest and the same word with our *feud*, in the same sense *Wo heit* sounds white.

IT WAS AT THE END OF MY TONGUE.

All but uttered, it was ready to come out, but stopped before said. *'Et was heet die, end af me toogh'n*; q. e. *it was said this, and went off in mer demonstration [grimace, look]*; it was ready to be uttered, but went off in mere unheard mutter; implying I said it to myself, but did not utter th words; what I meant was within me ready to utter but I refrained. We use the expression *I said i to myself* in the sense of passing all that was in tended [thought] by internal review, representing i to oneself. *To say*, from the nature of its sour implies no more than to embody the thought [i you intend [have in view] and, without a suitable

t, infers no external communication. *I say*, is at
 tom no more than *I see*, and both words spring
 m the obsolete adverb *se, sa, so* (our *so*, thus)
 l as the incipient or first state of identification, per-
 tion of self-existence; whence our *to see*, the
 tin *se, sum*, the Dutch *zijn* [to be], *sien* [to see] *nial*
 ul), and *self, said, and soul*, with many other words
 a same nature. A *soothsayer* is a *seer* [foreseer]
 that which is true or to happen; whether he utters
 at he sees or not; and *sayer* is the same word
 h *seer* as our term for a prophet. *Saw* the præ-
 ite of *to see*, and *saw* (a saying) are the same word
 bottom. Formerly *I say* was spelt *I seie*, and *I*
 was spelt *I say*. The Dutch *seggen* (to say) is
 the contraction of *se-ig-en*, *se* being as above
 plained, *ig*, as the identifying terminal adjective,
 d *en* as the infinitive sign, and has both *gesegd*
 d *geseid* (*said*) for the past participle. The Latin
scire, sagacitas and *sagire*, as well as *scire*,
 d the Italian *savio* and *assaggiare* all belong here;
 does the old German *saeghen*, with the Dutch
zage, zage, zegge, zage (a saying) and the French
ye [wise].

"Then they that shall be dampned shall saye"
 A sawe of sorrowe that never shall have ende."

Dives and Pauper.

"Yea from the table of my memory
 I'll wipe away all trivial fond records,
 All sawest of books," SHAKESPEARE.

"Then must discover all thy worching,
 How thou servist, and of what thing,
 Though that thou shouldest for thy soth-sawt,
 Ben all to betin and to drawe." CHAUCER.

"This Damian, when that he his time saye,
 In secret wise his purse and eke his bill,
 (In the which he had written all his will)
 Hath put into her hond withoutin more."—CHAUCER.

i. e. See a sight, shall have before them the mental
 mentation of, shall repeat within themselves.
 Evidently implying no utterance. † Truth, veracity.
 Either see or saw.

" For which full oftin tims wold he preche,
And me out of old Roman gestis teche,
How that Sulpiolus Gallus left his wife,
And her forsoke for term of all his life,
Nothing but for opin hede he her *SAYE* *
Loking out at his dore upon a days." CHAUCER.

And False Semblant had he *SAINET* also,
But he knew nat that he was false. IDEM.

" Go hence awaie, for certis my dying,
Woll The disese, and I mote nedis deie,
Therefore go waie, there n'is no more to *SEIZ* †." IDEM.

O king Prism (quoth thei) thus *SEOR* § we,
That all our voice is to forgoe Cresside
And to delivir Antenor thei preid." IDEM.

" For to spekin of her eyen clere,
Lo! truly thei writtin that her *SEIZ* ¶,
That Paradis stode formid in her elen." IDEM.

" But understonde in thine entent,
That this is not mine entendement
To clepin no wight in no age,
Only gentill for his linage,
But whoso that is vertuous
And in his post not outrageous ;
When soche one thou seest The beforne,
Though he be not gentill ¶ yborne,
Thou mayist well *SEINE* ** this in soth
That he is gentill, because he doth
Al longith to a gentil man,
Of them none other deme I can." IDEM.

" I curse and blame generally
All them that lovin villanie,
For villanie maketh villaine
And by his dedes a chorle in *SEINE* ††. IDEM.

Geffery axid water, and sith brede and wyne
And *SEIZ* ‡‡ it is holsome to breke our fast betyme.
IDEM.

" Geffrey and Beryn and worthy Romeyns tweyn
Stood apart within the ship, to Geffrey gun to *SEYN* §§." IDEM.

* *Sees, saw.* † *Seen, and, in many places of the same author, used also in the sense of said.* ‡ *To say.* § *Saw.* ¶ *See article GENTILMAN.* ** *Say.* †† *Said.* ‡‡ *To say.* §§ *To say.*

And seven^o their bloody woundis wide and sure
 And all crydin at once both less^t and more,
 Have mercy Lord upon us wymin^t al." IOWA.

A FOOTPAD.

designations nearly obsolete, but a few years
 well and practically understood to mean a
 a foot robber of an inferior grade to the high-
 man; one who indiscriminately attacked those
 not as well as those in conveyances of any

Er fonte te pad; q. v. a defect there in the
 path; a nuisance to the path in question; and
 the being robbed and ill-used might fairly be
 dered to be by any one. *Faute*, *fonte*, a de-
 a blemish, a fault, and once thus spelt with us.
fn, is to fail, to be defective in. *Pad*, as the
 is of *root-pad*, the same word with our *foot-*

Te, to. *Fout*, had also the meaning of the
 num or soft and defective part of [blemish of]
 ve [wood]; the sap-wood. And I suspect the
 sh phrases *fontue bête* and *il a fontu le*
p, now consigned to the use of the populace.
 rounded in the above *fauten*, *fonten*, in the
 of to fail, to be faulty, to be wanting, and
 in their origin no connection with any thing
 ent except through the travesty occasioned by
 ry of sound.

A JACK-IN-OFFICE.

me upstart in employment; now used in a
 atory sense, probably from the general con-
 of those whose appointments depend upon
 favour, as favour obtained more by com-
 ce with the interests of a court than by per-
 merit or popular choice. *Er j' hach in huf*
. e. in court, there it is all ever a matter of
ent; at court, it all for ever depends upon the

r. / The little and the great, all sorts of people.
 men.

chapter of accidents. Implying, whim and caprice and not merit or virtue are the controlling powers in such resorts. *Je*, ever, for ever. *Hach*, chance, hazard. *Hof*, court.

MEN IN BUCKRAM.

Men (soldiers) in fancy, ideal people, men talked of, but no where to be found; Falstaff's soldiers. *Men in backe ruim*; q. e. *men who are contained within the space of the mouth that brags of them*; who have no other existence than in the mouth (words) of the speaker who mentions their number. *Men*, as with us. *Backe*, the space within the jaws, the mouth. *Ruijm*, *ruymte*, *ruim*, space, whence our word *room* in all its senses; we say both *there was no room in the house*, for the whole space of the house, and *the room in a house*, as a portion of the space into which a house is divided off; and *ruymte* seems to have produced the word *roomth* as room.

"The seas (then wanting roomth to lay their boist'rous load)
Upon the Belgian marsh their pampered stomachs cast."

Drayton, *Poly Albin*.

Mr. Tooke supposes *roomth*, in that form, to be as the third person of the Anglo-Saxon *ryman* to dilate, and thus as *rymthe*; a pure whim. Our word is the Dutch *ruymte*, space, and nothing else. Hence *ruymen*, to dilate, to amplify, and also to evacuate, to empty, to leave, to remove from a place, to go elsewhere, whence the German *raumen*, and our *to roam*, formerly *to romin*.

"And I aftir gan romin to and fro,
Till that I herd, as I walkid alone,
How he began full wefully to grone.

CHAUCER.

"Her frendis sawe her sorowe gan to eslake,
And prayed her on ther knees, for Godd' is sake,
To come and romin in ther cumpanie,
Away to drivin her darke fantaisie.—CHAUCER.

"It might be no better, and the cause why
There was no woman^o her brought in the place."

Idem.

KICKSHAW.

Show dishes; table-services intended more for appearance than as substantial food; unsubstantial dishes to fill up the table, and thus any thing merely ornamental [for show, decoration]. *Kijck / schud's*; q. v. *look!* and you will find it all shadow [mere show, unsubstantial stuff]; and applies more to the festive dinners of half a century back than to those of to day, unless we include the plateau and épergne concern. *Kijcken*, to look at, to spy curiously, to pry into. *Schud, schaeye, schuede, scharduwe*, shade, shadow, appearance. JOHNSON derives it from the French words *quelque chose*, but that is anything but a *kickshaw*; *quelque chose à manger* is no *kickshaw*, but something solid. When you come to an inn in France, and ask for *quelque chose à manger*, you don't mean a *kickshaw* nor even *kickshaws*, but something fit for a hungry man.

^o Some pigeons, Davy; a couple of short-legg'd hens; a joint of mutton, and any pretty little (say *KICKSHAW*), tell William cook." SHARPSHANE.

By taking the French term, above mentioned, for the source of the phrase, JOHNSON has unconceived passage in MILTON where it is used, and, as he supposes, in a sense different from its common use; one's relation to dancing, which is not the case.

^o Shall we need the Monasters at Paris to take our youth to their custody, and send them over back again transfused into anticks, apes and arrantness." MILTON.

For *kickshoes* there is an *kijckschuds*, the original form of the word, and means simply unsub

^o Larger, more roomy.

^o Inn, lodging, and the same word at bottom with harbor.

stantialities, good only to look at, and thus tr
 pery things [beings]; from things solid char
 into mere frivolities.

A HEARSE.

Spelt also *a herse*. The term seems to have
 tracted the attention of most of our etymolog
 Minshew says it is *αρησις*, a lifting up, and of c
 a Greek word. Junius thinks it is as the
 latin *hersia*, and grounded in the Anglo-Saxon
 honour: Skynner, that it is from the Teuto
hulse, a pod, a silicle. Mr. H. Tooke, by implica
 holds all these fishings of his predecessors as fail
 and settles the question to his own satisfactor
 adding to the list of these errors, a worse of his
 For he surely does so, when placing the word
 predicament of *hurst* (a grove of trees), he tells
 both terms come out of the Anglo-Saxon *hyrsta*
 ornament, to decorate. As for *hurst*, it is sin
 the Dutch *horscht*, *horst*, in the same sense, and
 same word with *forst*, *forest*, a forest, in w
 form it has been amply accounted for by Hu
 coper, whose work I have not by me. And with
 word Mr. Tooke's Anglo-Saxon root can hav
 more to do than with the *moon*. Nor do I see
hearse is to be brought out of it either. A *he*
 may be ornamented, or not, and so may any
 vehicle. At this rate, the term applies better
 Lord Mayor's state coach than to the funeral car
 of a corpse. It is a groundless conceit, wit
 even the justification of being probable. I be
 the term to be simply as *Heers*; q. c. *belongin*
a gentleman, a person above the ordinary cond
 of society, and thus the designation of the i
 ment of one of that rank; and no more than
observation of a bystander, who says as the ve
passes with the corpse, that is the burial
 person of superior station in the com
 as distinguishing it from one of an inferior

where the body is borne, by his fellow men on foot, to the grave. (Or the word may be as *haer*'s, q. v. that is (a corpse) of a person of distinction; and as *haer* is, which comes to the same thing. *Haer*, a master, one above others, one who has others at his orders, a gentleman, a lord, as lord of the manor, and in all the senses we use the word *lord* or *master*. Either form of the phrase sounds *herne*, *haerna*. It should be always borne in mind, denominative nouns are all necessarily ellipses, and incomplete in the sense used, without a *substituendum*, which I take to be here body, corpse, corpse, person, or some such term; and then the phrase is either, that is the body of a person of distinction, or, the funeral is that of a person of distinction, as distinguished from that of one of a poorer class. I know of no analogous term in any other language, for the French *catapulte*, and the German *lyk-haete*, can have no relation to its source, any more than the Italian *bara* or our *bir*. The modern Latin *herald* is *haerna* Latinized.

"No many torches, no many tapers, no many black gowns, no many wery mourners laughing under black hoods, and a gay her." *St. Thomas More*.

But here the term *herne* is qualified by the adjunct *gay*, as shewy [fine], and this seems to have misled the author of the *Diversions of Purley*, who quotes the passage as the *probatum est* to his etymology; though in common sense a better one for *gay* than for *HEARNE*. When the word is used in the sense of a temporary monument, it is in the same direction of meaning as above given.

A CORPSE, A CORSE.

A dead body; as the French *corps*, in Dutch *heer*, *huer*, *horn*, for that which surrounds the life, 'the soul, the existence; and thus the covering or

crust of the spirit, vital spark; and of this *corp* the French *corset*, the body of a gown, is the diminutive. The word *corpse* [*corse*] is not applicable in this sense but to the dead human body. The Latin *crusta* and our *crust*, as well as the French *croûte*, seem to be as the metathesis of the Dutch *korste* in the same sense, and to belong to the family of words, as grounded in the thema *gro-* in the sense of to increase, to grow (over, upon, or into)? The *g* *c* and *k* are kindred consonants, they intermutate in different dialects of a same language. Our *corps*, as the French *corps*, in the sense of a body or assemblage of soldiers, is, I suspect, merely the Latin *cohors*, per syncopen *chors*, *cors*, in the same sense, of which our *cohort* is another form and has nothing in common with *corps* as body in the other sense.

“ Upon his creste he bare a toure
And therein stiked a Lilly floure ;
God shilde his cors from shonde* !
And for he was a knight aventrous
He n'olde alepin in none hous,
But liggin in his hode.” CHAUCER.

“ I pray to God to save the gentle *CORCOR*.”—IDEM.

“ But al to late comith the lectuarie
When men the *CORSE* into the grave carie.—IDEM.

“ And fell aslepe wondir sone,
As he that was weris for go
On pilgrimage millis two
To the *CORPS* of Sainte Leonarde,
To makin lithe that evil was harde.”—IDEM.

MY HEART JUMPED INTO MY MOUTH.

In relation to some sudden unexpected insult or provocation; and implying, though it surprises you, it did not deprive you of courage [spirit to avenge and resist]. *Mij hurt! je hummt hin to*

* *Disgrace*, mishap, scandal, the Dutch *schande* in same sense.

HE WENT HEART IN HAND.

He undertook the affair with all his soul, heartily. *Hij wendt aart in aen*; q. e. *he turned all the means he possessed from nature to effect the point in question*; he applied all his natural powers [his genius] to the business to be done. *Wenden*, to turn to. *Aart, aerd*, genius, ingenuity, natural disposition, innate tendency, nature of man, nature, and the same word in source with *aard, aarde, aerde, eerde*, earth, ground, soil, mould, as the participle past of *eeeren, aren*, to plough, to cultivate, and thus as that which is ploughed or cultivated; hence we say indifferently *good in its ground*, or *good in its nature*, and the Dutch *goed in den aart*, or *goed in den grond*, in the sense of a first principle or basis. *In aen*, in upon, upon the business in question.

THE MOUTH WATERS.

There is a strong wish for; he has a vehement desire to have. *Die moedt waerde er's*; q. e. *this one thinks there is value there*; he imagines it is something precious; that the object in question is worth having, a thing of worth in itself. We all know that when the keenness of hunger, or the desire of any particular dainty, is excited by the view of food, or of that which is craved, an increase of water [saliva] is shed perceptibly into the mouth, and it is generally believed it is to this circumstance the above phrase relates. JOHNSON evidently coincides in this mistaken view, for such it is. Does not the expression apply to many other objects of desire than those of the stomach? A woman's mouth waters for ornaments not within her reach; a sportsman's mouth may water for a dog which the possessor will not part with, for a hunter he cannot afford to buy, &c., &c. And surely no one imagines there is any sensible change in the flux of liquids of the regions of the mouth when

noise [sound], which is of the same stock Dutch *klappen*, *kleppen*, *klippen*, *kloppen*, *pen*, to strike; and where the whole scale vowels is employed indifferently in the same I take the *to clap*, in the above expression, as *to clip*, to cut off, to remove, to take off, a secondary sense, to embrace, to hold with arms and thus to take off or remove from former position, and then to retain confined or from elsewhere, to hold off or away from. \S *to clap in prison*, would be either as, to cut off prison [to confine within a prison], to remove elsewhere to the confinement of a prison, hold off or away in prison. The verb *to* as *to clip*, is as derived from the Dutch *k* in the sense of *castrare*, *evirare*, to maim, mutilate, to disable, to spay, and so to cut off or from, as that which is *clipped* *clapped up* is. And *kloppen*, in this sense, contraction of *ge-lobben*, *ge-lubben*, as *evirare*, *castrare*, *eunuchare*, *virilia execare* *lobbe*, *lob*, a lob, *testiculus*. The Dutch term *klop-suster*, a nun, a vestal, is of this stock; sense of one who is cut off from intercourse with general society. But *nun*, formerly spelt *no* the Dutch *non*, *nonne*, the low-Latin *nonna*, vesty of *mona*, the Greek $\mu\omicron\nu\eta$, the feminine of $\mu\omicron\nu\omicron\sigma$, *single*. The men of this cast were *nonni*, also *nonnanes*, and, by a truer Greek *monachi* ($\mu\omicron\nu\alpha\chi\omicron\iota$), whence the Dutch *munck*, our *monk*, the German *munch*, the \S *monje* (pronounced *monkey*), and the *moine*. *To clip a hedge*, is to take the ends off the shoots, *to clip the nails*, is to take off their ends. In the sense of *to embrace*, it was sometimes *to clep* as well as to *clippe*, as *clippen*.

" Beware, I pray you, for by havin king
 Full many a man wenth^o to see a thing
 And it is all another than it seemith,
 He that misseesivith full oft misleamith.
 And with that word she (may) lept down fro the tre :
 This JANUARY, who is glad but he !
 He kineth her, he carriveth her full oft."
 CHAUCER.

" A music child he (the Parich Clerk) was, as I had my save.
 Well couth he lettin blode, and car^g § and shave
 Or make a Chaire^o of londe, or acquitance
 In twenty maner couth he trip and daunce,
 After the schule of Chayncorde tho,
 And with his leggis castin to and fro." ILLUM.

" Or ellis he! this was ther moute sere
 That all this thing but nice § dromis were
 For which he full oft echo of hem said, sawote
 Clerra I you thus, or else I do it mete §." ILLUM.

" Then kneeled I doune, in pain 'in outrage,
 Carriv^o the crowne within myne armis twain,
 His blode distilled doune on my viange,
 My clothis she the dropping did distain
 To have dyed for hym I would full fain."
 (Lamentation of Mary Magdalen). ILLUM.

" Wherefore the wiseman doth the advice,
 In whom words can be found no leynng §
 With the stranger to attin to no wine
 Which is not thy wife, full not in carriv^o
 With her, but beware she of her blasynge,
 Keps with her in wine no alteration,
 Lest thyns herte fall by inclination." ILLUM.

" Ayenat his commandementis they eris
 And dampn^o all his to be hondis
 For that he like such a rannocoun^o {lying, falsehood}." ILLUM.

o Imagines, wansou, to fancy.

§ Embrance; in one of the original manuscripts, carriv^o.

§ Cut hair, nails, &c. § Foolish, empty.

§ Dream.

§ Lying, flattering; evidently of the same stock with the Italian *lusingare*, to deceive, to flatter, and the same w^o with *leynng*, *leynng*.

A SIMPLETON

A silly person ; a soft-headed man ; a dupe ; one easily imposed upon. *Sie 'em ! pelle toe hun ; q. e. look at him ! there's plucking for you ;* do but look at him, his face tells you, you may make him your dupe ; his face tells you he is a fit subject for imposition. The term is extended to imply any one who bears in his face the marks of a weak mind ; but originally was confined to one who proved himself proper game for the sharper. JOHNSON derives the term from *simple*, implying, I presume, the term to be a peggiorative augment of that word, and thus a great fool [idiot]. But I do not believe that *simple* can ever be brought to the meaning of any quality implying weakness [debility] of mind [faculty]. In Latin and French, whence we have it, the term means single, honest, without duplicity, sincere, plain, devoid of art, The French say, *Dieu aime les humbles et les simples* ; it cannot, I should think well mean fools there. *Simple comme un enfant*, when applied to a man, may mean unfitness, but that only by the context. OVID says *merui simplicitate fugam* ; commonly construed, I deserved my banishment for my folly, but duly, by my candour, sincerity. The old French *simplesse*, means ingenuousness ; and *simplicité* is sometimes employed in the same sense ; and also in that of *naïveté, bêtise*, but it can only have this import from some context that directs such meaning from it. *Je ne suis pas si simple que de me fier à lui* ; it is the *si* (so) that causes it to imply over openness or confidence, and thus *too much*, which is always good for nothing, even when said of a good thing. *O virum simplicem, qui nos nihil celat ! sapientem, qui servendum necessitati putat !* here again it is the context and contrast to *vir sapiens* which gives the sense of an over candid or too sincere person. But *simpleton* always means a silly d

independent of all context, and is a groundedly English term, which *simple* is not; besides *ton*, *tone*, is an Italian and not an English form of augment. I do not believe the two words have any connection in point of source. *He was out for the simplex*, he was made a fool of, he proved himself a dupe, *his wo was, (tuit, ou'dr dij; sie 'em pelle's; q. v. here where there is provision, rogue, provide yourself; look at him, here pillage is in his face [he looks like one who is easily duped]. The Dutch spell *simple*, *simpel*, and, I suppose the above term was once spelt *simpelton*.*

"There was a Nonne, a Priestesse,
That of her smiling was startle * and cry,
Her greatest oth was but by Saint Eloye." - Chaucer

"Then shame came forth ful startle †,
She wende have trespassed ful gratuly,
Humble of her parte, and made it startle ‡
Wering a velle in stele of wimple §,
An Nonne done in their Abbey." - Iden.

"A more of afaire, and debonnaire of chere,
With full assurid lokyng and manere." - Iden.

"The swiftest of these arrows fye
Out of a bowe for to drive,
And the best fethered for to ste
And fastest she, was yeloped || Deutle.
That arrow that hurteth longe,
Was elopid (as I trowe) startle ¶.
The third yeloped was Fraunchise
That fethered was in noble wise
With valour and with cortisie." - Iden.

A FIRE-EATER.

In the name of a seeker of danger, one fond of adventures, one who courts [runs after] unnecessary

* Open, ingenuous. † Astonishly. ‡ Plain.

§ A sort of platted veil, worn by Nuns as to cover the neck and breast. In Dutch *scampel*, in French, *guimpel*, *quimpel*.

|| Called.

¶ *Landre, tinn-ow*

perils; a sort of Quixote, a mock hero; a madman. *Er vaer hiet eer*; q. e. *there is is always at the command of danger*; on no sooner hears of some new opportunity to his mania, but he is at its service: or one ever ready to expose himself for the sake of notoriety or money. The term is always used in derogatory sense, and as opposed to a person of courage, he who never exposes himself for his advantage, but only when called on by principle or feeling. *Vaer, gevaer*, danger, peril; and as we pronounce *fire*. *Hieten, heeten*, to come to bid. *Eer*, ever, always.

A NICKNAME.

A scoffing designation of the person in question; a ludicrous distinction in regard to some one present; for nobody is called by their *nickname* in the face, except by one who is pretty certain he runs the risk in so doing, one who is well acquainted with the man. *Er ruck nu'em*; q. e. *there is a scoff when his back is turned*; here is a mocking when he is gone away. *Nucke, nuk*, a sly sign, a secret sign of contempt, a cunning trick, of sly roguery, *une ruse*; the word springs from the theme *nu-en*, to nod, and is the contracted *nu-ij*, the adjective of *nu-en*. Hence the *nutus, nutare, annuo, renuo, abnuo*, &c. French *nuque* (the nape or bend at the back of the neck) and *knuckle*, in Dutch *kneukel, knokel*, immediately from *nokken*, whence *genokken* now *knien*, the same word with *kneuken, knikken*, to bow. To this stock belongs also *knee*, in Dutch *knie*, as *ge-ni-e*, from *nijgen*, to bend, to bow, and is as *ni-en, nigen*, in the same sense. Hence also our *KNIFE*, in Dutch, [whence the French *canif*] as *knipmes*; q. e. *knife*, knife with a joint or bend; and *knippen*, to nip, to compress, is *ge-nippen*, fr

in the same sense. Here also belong the Dutch *nek*, and our *neck*, also our *nick* [notch], as inbending or inlet at the base of the arrow, and the French *niche* and our *nick*, as the inbending or incurvation for the reception of a statue in a wall [building]. But the French *niche* as trick, a silent scoll, is in the sense of a bend of the head or nod, as is done when we wink or make a secret sign to another in relation to something not to be said before the person it relates to or who is intended by it, and is from the same theme, but in another direction of the sense; the word is properly *niqus* as every one knows. We say by signs and nods, in the sense of secret understanding between the makers of them to the exclusion of the others who are not in the secret. So that *nickname* as *nucknaem*, is as a secret scolling sign given in ridicule of the person in his absence [behind his back]. *Nae, na*, after, behind. *'Em, hem*, him. The Dutch equivalent *spottnaam* is as mock name, name given in mockery. *Kniff* in Dutch always means a *clasp-knife*, and is a very ancient word; a *table-knife*, or one that has no bending joint, being *mes, messer, mats*, and of which *knife* is as the ellipsis, for in truth *knife* of itself means no more than a joint [band]; so that JOHNSON'S definition, with this understanding, sounds ludicrously; when he tells us it is *an instrument edged and pointed wherewith meat is cut and animals killed!*

KNICK KNACK.

Ornamental trifle, toy for decoration [shew]. *Nick, nack*, q. v. *nod, nod*, and is one of those imitative iterations, as when we *tick, tack, olick, clack*, &c. meaning to express the alternating snap of the noise of a clock or any similar sound. An expression probably suggested by those Chinese images of old mandarine eunuchs formerly so frequent in the rooms of the rich mercantile classes, both here and in Holland, the heads of which were

so put on as to keep nodding for a considerable while after the slightest touch. By the French they are termed *magots*. *Knicken* and *nicken* are used indifferently for to nod; *knacken* is to snap. *Nack*, *neck*, *nick*, are the same word with our neck and grounded in the thema *ni-en*, *ne-en*, whence *nigen*, *nijgen*, to bend, to incline. The *k* is the representative of the collective prefix *ge*, and thus *knicken* is from *ni-en* in the form of *ge-ni-en* whence *knie*, knee. *Nack*, as adroitness, flexibility, aptitude, pliancy, is evidently from a same source; the *nack* of a performance [performing] is a flexibility, a pliancy in doing [acting].

SULLEN.

In a gloomy mood, a state unfit for any society but one's own, a state repulsive to others and when others are so to you; in a lonesome temper of mind. I take the term to be the same word with our old *solcine*, lonely, alone, and as, *so*, *alleen* [*so*, *al-eine*]; q. e. in *this state*, *be alone*; in such a state, alone; unfit to be with any one but self. *So*, *soul*, *self*, will be accounted for in another page. I suspect in our expression *every soul of them perished*, the term *soul* is a travesty of our old word *sole*, only, one, and *every soul* would then be as *every one* (*every sole*). And the Latin *solus* is probably as *so-el* or *so-el*, one all, one the whole, or one another, patterned by the Greek terminal *os* (*us*).

“ Me thought the fellowhippe as naked
 Withoutin her, that I sawe ones,
 As a corowne withoutin stones,
 Trewily she was to mia eye
 The *SOLCINE** Phoenix if Ambye,
 For there livith nevir but one,
 Ne suche as she ne knewe I none.—CHAUCER.

* Only, sole, solitary.

" But for his mother curtiain
 Hath taught him evir for to be
 Clode of acquaintance and privy *,
 For he lovith none hevynesse,
 But mirth and play, and gladnesse,
 He hateth also alle treachours
 And sorowes † folke and envions,
 For ye well wotth ‡ how that he
 Wot evir glad and joyful be. I. iii.

" For ofte when thou bathinkst The
 Of thy loving, where so thou be,
 Fro folke thou must depart in hie §
 That none perceive thy malicte
 But hide thine harme thou must alone
 And go forth sorow ‖ and make thy mono." I. v.

" And I for worms soules ¶, said the sorow cuckow,
 For I will of min owne authorite
 For common spede, take on us the charge now."—I. vi.

Not by singular avauntage, no by privy envy, no by
 in** purpose in covetise of worship, or of goden."
Test of Love.—I. viii.

THE HIGHWAY

is the public [common] path, passage, road.
hya way [*wagh*] ; q. e. *the labouring way* [path] ;
 place in which it is laboured [worked on] ; the
 ' travelled on. *Hija, hya*, as the participle
 sent of *hijen, hyan, hoyen*, to labour hard, to
 h the breath hardly, as one who labours hard
 ; to be molested, troubled by hard work [dis-
 sisting action], whence our *to hie on, to hie*, to
 ten, to go forward with pain from the effect of
 ed, and so to pant [wheeze]. *Way*, as the
 sish form of *wagh, way* (way) from *wa-on,*
on, the Latin *viara, vahere*, to go on, to make
 , to carry on, to continue on, to progress ;
 mee *via* (in the dialect of the *Oaci veta*) and the

I suspect an *he-ri/ve, he-ri/ll* in the sense of *lloral, youe*
, bountiful. † *Mullon, sulky.*

Know, the Dutch *weten, weten*,
laste, from hjen, to labour hard. ‡ *Alone.*
 † *Hard that eateth worms.* ** *Stiffish.*

French *vole*, *vays*, and *voguer*. So that the term *highway*, would be formed in the same sense as a *travel* from the French *travaller*, to labour; and we say to be in *travail* for to be in the pains of labour [child-birth]. The *highway* was the path of the foot traveller, as well as that on which burthens were brought to and fro, long before chaises and fours were thought of; and a journey on foot, especially a long one, and loaded, is no easy task nor capable of being done without labour. It is evident *high*, in the literal sense of that term, can have nothing to do here, as is with us of precisely similar sound as *his*;

"Beryn, quoth this blynd, though I may nat see,
 Stand nere yit the barr, my comyng is for The,
 That wrongfullioh thou withholdist my both to eyes,
 The wich I toke The for a tyme, and quykk to me wysse,¹
 And take them me ageyn, as our covenant was."

CHAUCER.

"A childe came from the hal,
 To warne Cresside the suppir was redie;
 First knocked at the dore, and eft couth call,
 Madame, your father biddeth you cum in nis t
 He hath marveile so long on grose † you lie,
 And saith your bedis both ‡ to long somdele
 The Goddis wote ¶ al you entent full wele."—IOW.

The hosteler ley oppon his bed and herd of this affray,
 And start him up lightlick, and thought he wold assay,
 He toke a staff in his hond and wondir blive²
 Ty! he wer with the feleship that shuld never thryve."

IOW.

* To hasten, to pant in going or working, the Dutch has an above. † Haste, hurry.

‡ I suspect, as *gerosp*, (in German *gerufe*), a calling upon, in prayer or by prayers. Mr. Urry says it means *groveling*! and *fare* convertible sounds. Chaucer has been at times sorely mauled by his Glossarist. § Heads, as prayers.

¶ Know; the Gods know what you mean without all the rigmarole of yours.

¶ Hastened, and the same word with hid, but different lettered.

** Complaisantly; with good humour, for the *woi* joining a kindness officiously; for I take blive to

"The Damsell said to Heryn, Me, ye must com home
 For, but ye useⁿ ^o blise, that you was young,
 Your moother will be dead, she is yit on live,
 If ye wol speke wyth her you must useⁿ blise."
 (CHAUCER.)

A HIGHWAYMAN.

A line of life now rarely pursued, owing, I suppose, to the increased extent of the enclosure of land, and consequently diminished means of a robber's escape. Bagshot and Hounslow heaths, sixty or seventy years ago, were hardly to be passed at night without danger. *Er hye wee m' uen*, q. v. is that place you have the toil of travelling and was [diminutor] besides; besides the fatigue of your saying, there is a calamity of another kind; imply ing, on the road in question you have the plague of a journey and the risk of being robbed or knocked on the head beside. *Hye* is here as explained in the foregoing article. *Wee, woo, giel, dntrean*; and sounds as we utter *way*. *M' uen, met uen, mede uen*, along with, into the bargain, and sounds *man*. It cannot be an Johnson sup pose — *a man on a high road, and so a robber*, for, if that case was not in fact a *non sequitur* and a mere whim, the profession would be more safe than ever, instead of being nearly extinct, as it really is.

THE WEASAND.

[Weasand] the wind pipe, the passage of the breath, that by which we breathe. Perhaps an *de weasent* (*weezent, weasent*), q. v. the being; the existing.

holers, the participle present of *holer* (to comply with a *de uen*) used in an adverbial sense and thus, as officiously. Mr. Hery says it is as the A. S. *be lif*, with *life*, vigorously, but *be lif*, if there is such a term, don't imply that.

Both words as explained in the preceding notes, and but *high blise amounts to*, but that you have the good manners (the *complacency*) to hasten. And this mode of spelling his *uents* for the *high* in *highway*, always explained. We say his ^o in the sense of *hasten on, go on*.

the existence, and thus as our being, or the man existing. Stop the weesand [wind-pipe] and is an end of our being in this world. The A Saxon term is *weasand*, and the same word. the term more directly connected with *waase*, vapour, and so the evidence of breath, breath as vapour, and as *waasend*, fuming, and coming forth in the way we see the breath do a frosty morning from the throat [*weas*]. *Waase*, *wase*, vapour, is grounded in *we-a-en*, to flow, and thus as that which flows whence *waefend*, blowing, (of which *wind* is contraction), the participle present of *waefen* blow. *Waas*, *wase*, was once in use with us in sense of torch [link] as that which fumes, and throws off vapour. *Stop my vitals* is an old oath often met with in our less recent comedies equivalent to, *you may kill me; may I die; stop my weasand*, would amount to the same and be as stopping the passage of the vitals, to it is as such.

“ But I fare like the man that for to swole * his eyes
He stert into the berrn, and astir stro † he hies
And goith about the wallis with a brennving wase
Tyll it was at last that the loem ‡ and blase

* Mr. URRY thinks it is as the A. S. *sweltan*, in *swelten*, to become languid [faint, exhausted], to be weak but I suspect the word is as *swelgen*, *swilgen*, whence *swill*, to *swill*, in the sense of to drench [swallow down thus as to drench or to stifle, and so to get rid of [do overwhelm]. The ground sense is in *welen*, *wellen*, to up unceasingly and so to *whelm* or *overwhelm*, as has observed before. *Wase* is a torch, not a wisp, as Mr. fancied, and is from the same source, or else, the same as the Latin *fax*, *facts*, *face*, in the same sense; whence perhaps the *faix* in *ports-faix*, now a porter, but probably once that carried the light [torch] for people on foot at night link-boy. Is *faix* to be accounted for as a burthen, like French *charge*? I don't know how, though I know the explanation in dictionaries.

† Straw, in Dutch *stroo*: their *strongen* and our the same word. ‡ Flame.

ntrod into the chynys^o, where the wheate was,
and kinned to the eyese, that brent was all the phras^e.
CHAVEAN.

HOP-A-KICKY.

As in the expression, *a little hop-a-kicky man* (y), and in the sense of a diminutive, under-
est, sample of either. *Op er kijck hij*; q. v. *there*
he who looks up [when he speaks to or looks at
at another person], as very short people do
when they address any one. Aspirate *op* and the
and is precisely the same in travesty and
ginal. The word *hop* as the travesty of *op* has
parted the idea of *lameness*, but wrongly, as the
in refers merely to a Tom-thumb diminitiveness
person; a dwarf; a shrimp. The term was evi-
dently too undignified for Johnson in his dic-
tionary, yet it is as sound English as any recorded
one, and probably as well known as any in it
is, up. *Kijken, kijken*, to spy, to look, to
scrut, to pry.

HE IS LED BY THE NOSE.

He is made to submit to the will of another; he
is teased into compliance; and implies he gives way
to the harassing of another, who takes such means

^o Mr. Cuny thinks the word means *chink*; but I take it to
be a misprint (mistake) for some other word corresponding
hopa with *chazzes, chaces, barns, gauges, granites*,
such as *choses*, if there ever was such a word), for *what*
n't for *in chinks*, nor does *chinks* ever mean *chinks*, or any-
thing else that I am aware of. *Chink*, seems to be as the
it is *chink*, in the sense of the sound given by the *knack-horn*,
cock or substituted shell that served as a kind of bugle,
in a secondary sense, of the sound given by striking, when
the Dutch *knacken* and our *chink*, as money or metals
when struck, and *chink*, as a crevice, is as that through which
the wind, by blowing, makes a noise (sound) such as the *cock*
when blown through. But *chinks* may after all be a misprint
for *chynys, chynys*, as the funnels or net-holes made out
of was stored, so that then only one letter, viz. *ch*, will
omit. d.

to gain power over him. *Hij is leed by de noose*; q. e. *he is annoyed* [disgusted] *by the strife*; he is distressed [tired out] by the continued altercation [disputation, contention] and, by implication, overcome by it, yields to it, rather than stand up against it; e. g. as we hear people say *submits for the sake of peace and quiet*. *Leed* is here as the participle past *leeden* to become disgusted, to be tired out by. *Lee syn*, is to be dejected, out of sorts. *Leed wesen* to be in a state of pain, grief. *Noose*, *noys* vexation, nuisance [formerly noysance, noyance] noxiousness, offensiveness, and the same word with the Latin *noxia*, and the French and our *noise*.

“ For which cause the more we doubt,
To do a fault while she (*the Queen*) is out,
Or suffer that may be NOYSANCE,
Againe our old accustomedance.” CHAUCER.

THE NODDLE.

The head, but said derisively, and as meaning a head without sense in it; a mere top to the body. *Nol*; q. e. *the crown of the head*; a very old word, and grounded in the thema *no-en*, in the sense of to turn round, and is thus in the same sense as the Latin *vertex*, as the crown of the head, from *vertere*, to turn, and in fact is the spot where the hair parts and goes round to cover the head. When sounded broadly, the word, as uttered, approaches *noddle*.

A NOODLE.

In the sense of a foolish trifter, and also of one easily managed [persuaded] led by the nose, easily turned about from one thing to another; a weathercock person. *Neul*; q. e. *a trifler*, a dawdler, one changing opinions according to the last person he talks with, and thus an easy, weak headed person. *Neul*, the same word as *nol*, explained in the preceding article. Hence the German *w*

a dawdler, a trifling tiresome person, and *nibelen*, to
 be long about doing a thing, in Dutch *scutelar* and
scutalan; and grounded, as said before, in *no-en*,
 is the import of *morus neclere*. The French *nouer*,
 to tie up, to knot, evidently belongs here; a *knot*
 is made by turning; and the notorious Russian
knout, cut-o-nine-tails, is so called from its being a
 string of knots, or knotted string, as well as in our
 own instrument of torture. And I suspect the
 French expression *nouer l'aiguillette*, in the well
 known sense, is as the travesty of *noijs el as gyle*
leats; i. e. *enchantment* [witchcraft, *maleficium*,
 cunning, and we call the witch, the cunning woman,]
wevented [interfered in] *the consummation of that*
which was otherwise a marriage. For what is the
 expression in the literal form, but an unmeaning
 liaison of letters. The French is full of travesties
 springing from its low-Saxon ground, the colour of
 which shews abundantly throughout it, as well as
 throughout the Latin. *Noyen*, *noyen*, to molest,
 to interfere, to annoy, to injure, to delay, to vex.
kl, otherwise *alid*, *alids*. *ka*, marriage, lawful
 union. *Gile*, a very ancient low-Saxon term for
 cunning, deception, and the same word with our
wile, but obsolete in the Dutch. *Heeten*, *hirten*, to
 command, to order, to bid. The explanation of this
 term, given in Gattel's Dictionary (which is the best of
 its sort in French), besides being absurd, implies the
 very reverse of the meaning of the expression, as
 any one may see who gives himself the trouble to
 look out the phrase in that work. The French
 infinitive *er* corresponds with the Latin *era*, *ire*, *are*,
 and the Dutch *en*. *Rötir la balai*, to lead an
 licentious way of life, and to live the life of a libertine,
 can never be explained by the present form of the
 French language; but will certainly be found in
 that of the low Saxon or Dutch; as well as a host
 of other expressions of the like category, which
 have puzzled the learned of that nation. *Neut*
wt. t.

sounds nearly as we utter *noodle*. *To benoodle a person* is to trifle with him, to make a fool of him or treat him like one, to talk nonsense to him. I suspect the term *nul*, in the expression *c'est homme nul*, a foolish insignificant man, is the same word as this *neul*, *no!*. I know it is usually construed as the Latin *nullus*, but *nullus homo* nobody, and neither the French *nul*, *nulle*, nor the Latin *nullus*, have the sense of *no account*, except by the words of the context. This however is given as mere conjecture.

TO NOD.

In the sense of to make a sign by the head, and by implication to want the means on that occasion of employing any other way, either from distance from convenience of secrecy. *Nooden* [*noden* q. e. *to want, to need*; and also to invite [*press*] come, in a secondary sense. And *to nod*, is simply an implication of want [*need*] of means to make known your intention [*wish, desire*] in any other way, owing to circumstances. And has nothing to do, in regard to etymology, with the A. S. *kniga* to bend [*bow*], as Horne Tooke fancies; for he is *to nod* to come out of that word, either in form or sense. It is not the *head* that is bent, but the *neck*. The true ground of the word is in the then *no-en*, in the sense of to press, to compress; as when we say *he nods* [meaning his head in sign of somnolency, sleepiness] it is as he wants [*needs*] sleep, is oppressed [*pressed upon*] by the urgency of sleep; *a nod* is as, *or noode*; q. e. *there is necessity, a wanting*, in the same sense as implied in the verb of which it is the participle present and in a secondary sense an inviting [*a pressing to do*] [*come*]; a wanting of a person to come, *desiring* of that to which the sign is made to come or else to understand you want means of yourself. I made *a nod* is as, I made him a

no one uses signals except when there is a want or means of speaking, from incidental circumstances. We say *he pressed him to come* in the sense of *he wanted him to come*; *he pressed him to dinner*, he wanted him to stay dinner; *I led to him, I wanted him to come, I invited him to me*. The occasion was *pressing*, the occasion inviting. *Nood*, as necessity, and our *need* the same word; and our *necessity has no law*, pressed by the Dutch *nood breekt wet*; and, as substantive, the prototype of the obsolete *ik nood-e, nood*, I pressed. The term is properly a *nood*, expresses *lot*, the Latin *sors*, the German *gual*, and implies distress (danger) in no greater sense than the Latin *sors*, as chance, or that which he, or is destined to happen, and thus only known to him who has destined the course of events; but it is so much grounded in the theme *no-en* in the sense of to press, as in the theme *no-en*, to bind together, whence the French *nouer*, to tie, to knot; imports the connection of things (the necessary order or system of things) as designed by Providence for us, and thus in all parts necessary and inevitable, though unseen and unforeseeable. The connection of the Latin *nodus* and the French *nœud* the word in this sense is evident, and *nodus* is employed in the sense of difficulty, danger, distress; we say a *knotty* affair, for a difficult or entangled affair. *Maximus in republica novus est inopia occurrere*; where *nodus* is as, difficulty. *Magna vitales animæ novus è corpore solvit*; here connecting links. *Novus -anni nocturnis exeat lucibus umbras*; here it is apparently as, the dated course, the destined course, the course intended for. In a distant relation, but in the sense of impression, as grounded in *no-en*, to press upon, *weeze* (push), the term *nut* (in Dutch *not*, as that which is pressed (pinched) in order to cut it, is of this stock also. Not, nood, nut, a

notion *ed*, you have *naked*, *nak'd*, *nud* (a brand) or *son*! Mind! *knak* is already as a preterite and *ed* is a preterite termination; so that we are to make a double preterite out of a fancied one, and to get at *nud* through *knaked*, which would then be an *unloaded*! *Nijjen*, to brand, is connected with *knac* and *neck*, but no more with *nud* than it is with *needle*, or *needle*.

TO TAKE TIME BY THE FORELOCK.

Not to lose the opportunity, not to be behind hand. *Toe 't hecke t'heim by dij voer luycke*; q. c. *be thou duly* [quietly] *at the gate* [of the town] *before the locking of it*; take care not to be shut in [or out] from your home by being too late for the opening or shutting of the town gate. And refers to a frequently occurring inconvenience, at one time general to all who lived in towns; but now relating only to garrisons and citadels. But it should be recollected, all traverstions of ancient forms of expression refer to long by-gone periods when other habits and customs prevailed, and to some of which even the traces are no longer to be perceived. However this is a phrase that would still be well understood by the inhabitants of any of the continental towns. *T'heim*, quietly. *Luycken*, to lock.

TO KICK UP A DUST.

To be the cause of a disturbance [terror, alarm] confusion. *Toe kijck, hoop er deyst* [dust]; q. c. *only give them one of your looks and the crowd* [multitude] *retires* [backs out]; or if we put *dust*, it is then, *is alarmed* [terrified, dashed, look foolish]; look sternly [sternly], and the mob is off [taken fright]. *Turkijcken*, to look fixedly at. *Hoop*, mass of people, company, crowd. *Deynen*, *'tsaen*, to go backwards, to withdraw. *Daezen*

to be confused, to be disturbed [disordered], to become terrified, and the source of our *to dash*, in the sense of to confound, to distress by awe, to awe, to overawe. *Deyst* sounds precisely *dust*, and *daest* nearly so.

"He flew forth with his wings twin
All drouping, and *DASID**, and dull."—CHAUCER.

"For in gode faith thy visage is full pale,
Thine eyen *DASIN* † sothly as me thinketh."
IDEM.

A ROW [ROUW].

As in the phrase *to make a row*, or he made a row; he made a disturbance, a scene of distress. *Er Rouw*; q. e. a *mourning*, a scene of grief [sadness], a sad scene.

TO WHEEZE.

To fetch the breath with difficulty. *T'u w' hje's*; q. e. *with you it is like a fetching your breath laboriously*; like breathing in a distressed way. *He wheezes*; *hie w' hje is*; here it is like a painful breathing [panting]. The phrase has been transformed into a verb of the same sound. *W'*, *wie*, as, like to. *Hijen*, *hijgen*, to draw the breath with difficulty, to labour [pant] for breath; and *hje* is as the contraction of the participle present of *hijen*.

A HORSE-LAUGH.

A rough, disturbing, unpleasant laugh. *Er haersch lach*; q. e. a *hoarse laugh*; a coarse disgusting sort of laugh. *Haersch*, austere, displeasing, coarse, rough, *hoarse*. And it is as this word that we use the term *horse* in *horse-chestnut*, *horse-bean*, *horse-mint*, *horse-radish*, *horse-muscle*.

* Confused, disordered, dashed.

† Look heavy, oppressed, dull.

er, &c.; and in the sense of that which is coarse [arguing] of the kind, and so unfit for the use of food for man. *Horse play*, is rough play. *Huersch*, *heersch*, and *heesch* are the same word, and *heesch* [here] still survives, as what is called a vulgar term, in the above given sense among us; and most of these, so called vulgar terms, &c. words in the truest sense of our language, had have survived the fate of the others by additional use in the mouths of the people. *Wason says*, *horse-laugh* and *horse play* are *us use* and *play*! what a laugh! what play!

"And as I lay this wonder howde
 Althought I heard a hunte blowe
 I' assay his grate horse and to knowe
 Whether it was cleve or worke of sowne,"

CHAUCER.

A HEARTY LAUGH.

Kr aurt ja lach; q. v. *there nature laughed*, of course implying through the person in question; and *heartly laugh*, is a *natural*, unadorned laugh. The French use *naturel* both in an adjective and a substantive sense; *un mauvais naturel*, is a bad disposition; *le naturel de l'homme*, is the nature; disposition of man. With us the substantive form of a *natural* has the import of an idiot, one bereaved of reason; and is, I suspect, the travesty of *Kr uo't ure el*; q. v. *it has there happened herwise than with others*; implying the one in question has not had the same lot as the generality of his fellow creatures. *Ure* being here us, lot, circumstance. *Kl*, otherwise. *Aerd*, *aurt*, *aurd*, store, disposition. I believe the term *heartly*, in the phrases *heartly welcome*, *heartly friend*, &c. &c. as above explained, and means sincere, natural, & artificial, unadorned. A bad heart, is evidently a bad nature, disposition, and heart is there as above *aurt*.

"And when they sette so high to be,
 Their wame * to have in certaintie
 Of hently † frendis grete nombre."—CHAUCER.

HE HAS SOWN HIS WILD OATS.

He has ceased to display the levities of his first youth; he has become more steady and less reckless in his conduct; he behaves more like a person of staid age than he formerly did. *His haest soen ijse, wis yld oot's*; q. e. in this case dread hastens the redeeming; he that behaved wildly has become tame [decorous]; here we have an instance where the fear of consequences has hastened redemption from wrong conduct; he that was going on thoughtlessly has become considerate. *His, hier*, in this case, here. *Haesten*, to hurry on, to force on, to quicken, to hasten. *Soen*, propitiation, reconciliation, expiation, redemption, penalty, ransom. *Ijse, eyse*, dread, horror, fear, pavor. *Wis*, he, who. *Ylen*, to be delirious, to act like one out of his mind. *Oot, ood*, humble, meek, placid, subdued. *'N, is, is*. The final *t* is a scarcely perceivable sound in the third person of the tense in the Dutch verb, and *haest* passes into *has* almost imperceptibly. Aspirate *ijse* and it sounds *his*. *W'yld, wis yld*, sounds *wild*. *Oot's, oats*, and there is scarcely a difference in sound between the travestied and original sentences. I believe all the other forms of its tenses, moods, and applications have arisen from this, the ground one of the expression, and its true import.

NEW-FANGLED.

That which is now in common estimation; that which is now all captivating [enticing, pleasing to the eye or any other sense]. *Er nu van geld*; q. e. that which is now of value; that which is now prized, precious in estimation; what is now the

* Think, imagine, as the Dutch women, to fancy, to bell
 † Sincere, unfeigned, frank.

prevailing fashion (taste, mode, fancy), the freshest charm. *ſir*, there. *Nu*, now, at this moment. *Van gold*, of value, precious, prized, of price. *Geld*, money, worth, value, and from the same source, *ſchalen*, to avail, to prevail, to be of value, to bring in, to return profit to, and the same word with *our to yield*; *to give* was formerly written *to yave* by Chaucer and others of his day. *Jonnen* and *gonnen* are the same word in Dutch. *Jonnen*, by its definition, shows he had a just view of the meaning of the term; but in deriving it from *naw* and *ſingla* merely taken from sound, for I do not believe he or any can produce such a noun as *ſingla*, either in the sense he supposed, or in any other, except perhaps in the shape of *ſinglan*. The participle *ſingled* (which he says means, gawdy, vainly decorated, ridiculously showy) has not the meaning he attributes to it, and in I suspect simply the travesty of *money gold*; *q. v.* catching at money; barra-capturing, money hunting, and thus into contact, nullish. *Van gold* would be *ſingled*; and *money* is here the participle present of *to catch*, to captivate, to take in, and as the construction of *money*, taking.

"At Christmas I see some dainties come,
'Tis with a show in May's new dainties shown,
But like of such thing that in summer grown"

SHAKESPEARE.

"Quick with him in dainties new-fangled, and in purpose-
incumbent."—AUCAN.

"A look I take, says one,
He not, as in this dainties world,
Noble than that it covers." SHAKESPEARE'S *Cymbeline*.

A BILLY GUY.

An one addicted to nominality, to a general gratification of nominal desires; but, by the conventional

* A world that is ruled by money (interest) but which
agrees by outward appearance, its faulty propriety

form of the term, now restricted to the mean a glutton : and so to one addicted to the pleasure of the table. *Er bij el ligge ood* ; q. e. *for t. else is neglected* ; for such a purpose as this is abandoned (left to take care of itself) ; [what we see every thing else left to chance (without care for)]. And of course in reference to the bad employment the person in question is to be exclusively engaged in [eaten up by, loded up in]. The original phrase is evidently an incidental remark, called forth by the conduct of some lavish, thoughtless spendthrift ; but in relation to one propensity more than another refers to any dissipation of property in pursuit of selfish amusements of any kind, to the neglect of fortune and means. *Er by*, thereby. *El*, a every other thing. *Liggen, ligghen*, remains *Ood, oot*, in a waste state, neglected, desecrated, uncultivated, unproductive.

BELLYTIMBER.

Solid provision, any article useful to life and health, but by the form of the literal term bringing the idea of a supply for the belly, and not simply of meat and drink. *Bije heel lije ti* q. e. *the bee carries home nothing useless* ; [the bee brings back to the hive is useful matter, not but what is material to his state, that is, it is : viceable to his comb (dwelling) or else to his maintenance (honey), and thus necessary to his existence ; shelter and food. Hence no reference to that which fills the paunch [guts] in the original phrase, which is degraded by this travestied and mean expression. *Bije, bie*, bee, as the term denotes diligence and forecast in work. *Heel*, whole, complete, perfect, all, entire. *Timber, timmer, t. materials*, useful stuff, structure. *timber*, the word is as the ellipsis of *timmer-boat*. *timber* for *timber* in the original sense has no

the nature of the materials employed, but to their mass *his* structure. *Lije*, the ancient form of the third person present of *leijen*, *lyen*, *lyden*, *ryden*, to carry away, to bring away, in which case our own *to lead* is still used in Scotland; "to lead dung to a field," is there, to carry dung to the field; and *leading-strings* are not the strings that guide the child, but the strings that carry or bear him up.

"With him there was a ploughman, his brothir,
That had takⁿ of dung many a fother,
And a trowe swissan I, and a gode was he."

CHAUCER.

"She was like a thing for hungir ded
That takⁿ her life only by bread;
Kneelin with steel & strong and egre **."

To lead a good life, is to carry on a good life; and *to say to pass a good life* in the same sense; and *to carry a poor person to his parish*, is to convey or carry him on to his parish, and *lead* is not then in its modern sense of *to guide*.

HEADLONG.

As in the phrase *he fell headlong down stairs*, to which we apply the sense of to fall head foremost, not abusively, in regard to the original form of the phrase. *Het lange*; q. v. *the length*; as the length of him that falls, and simply importing a fall equal to the height of him who falls, and so a complete fall, or fall enough, as regards the person in question. The remainder of the distance is carried by *down stairs*, where *down* is as *daun*, and thus as the place whence he made his first or full-length fall from, to the extent of the stairs; *daun* (down) being as *daun*; q. v. *thence onwards indefinitely*, so that if

* Carried, conveyed, caused to be carried, as the poet
 Ueple of to lead. † I lead. ‡ Labourer.

Carried on, supported. † He led. ‡ Various.

* Romp.

his fall was into the bottomless pit, the words *headlong down* would be in point, and go, in sense, the whole length with him. *Lunge*, is here used with a neuter article, and thus, as a collective noun, and is, as the participle present of *langen*, *lengen*, to lengthen, and so the lengthening or length. *Lung*, *lanck*, long, affords both *long*, in the usual sense, and *lank*, as that which looks more like length than breadth or circumference. A *lank* person, is one in whom the idea of *breadth* or circumference is extinguished by that of *length*, and thus, as all idea of corpulence lost in the mind. JOHNSON says, the term is as *head* and *long* in the literal sense, but that will never construe into any thing else than "put a head to," or else "take the head off, long." Is this the meaning we attach to the term? *Lengde*, *langheid*, are the substantives of *lang*, long.

HEADLONG.

As in the phrase, *headlong passion*, *headlong precipitation*, *headlong violence*, and in the import of fiery, red-hot, flaming. *Heet laeying*; q. e. *blazing hot*; *flaming hot*, as disconnected with fuel, and so pure flame, and thus by implication unextinguishable flame, as without a particle of control. *Heet*, hot. *Laeying*, as the antiquated participle present of *laeyen*, *laeden*, to flame, to blaze, to send forth flame, *flagrare*; and seems connected with *laeten* to appear, to shew itself, to come out, and so to go off; *die buss liet*, is, the gun went off, and *liet* is the præterite of *laeten*. Groundedly, *out to long for*, in the sense of to desire, in Dutch *langhen*, *verlanghen*, is the same word as the *langhen* of the preceding article and is as, the figurative protending (stretching) after of the wish [desire] of the mind towards a definite object: practically, we reach for what we wish to attain. and mentally, we do the same for a same purpose.

this sense we say "his mind was upon the stretch." CHAUCER uses the adjective *long* in the quoted form of *lang*, but more frequently of *ge*.

"When thei togithir mournid had full tawe."
Test. of Crowde.

belong to, as to be that which pertains to, is also included in *lingen*, to stretch, to reach, but in the sort of *to reach to*, and so to give to, or put in possession of, and is, as that which is acquired, used, a dependent sense. The Dutch have the word in substantive form of *belang*; q. v. *interest in*; concern in, importance to. The theme of all these is in *la-on*, to extend.

"And did also his othir observances,
 That till a lover cometh in this case,"
 CHAUCER.

"Thou mayst wel seke this in soth
 That he is gentil, because he doth
 As cometh to a gentil man." CHAUCER.

HE PUT HIS BEST INTO FORGOTTEN.

That is, he did his utmost on the occasion alluded to he exerted all his power, and implying, the occasion was such as forced him to do so, contrary to his usual character (propensity). *Hij put in best*, i. e. *voor moet*; q. v. *he the lazy one, is best drawn* [brought out] *when the case is such as forces to do his utmost*; the indolent man never exerts self but when the occasion tells him he must give him no alternative], implying, nothing short of necessity would have obliged him to make a due use of his abilities (show off his powers). To the gent and ready, the phrase is evidently inapplicable. *Putten*, to draw forth, bring out, exhaust, &c. *Best* as in our phrase "he did his best," where it seems to be as the contraction of *bestest*.

to. † Belongs, appertains to, concerns. † Belongs

that is, *promise*, and thus, implied duty [not the superlative of good], in Dutch *behest*, as command [direction] by word of mouth. We say, "he is a young man of great *promise*," in the sense of his apparent abilities *promise* [speak] in his favour [tell to his advantage]. And we say, "when he has done well on a first occasion," he has performed his *promise*, in the sense of he has done that which former appearance foretold of him. *Voor*, for *Moet*, has been already explained in the article MUST IS FOR A KING. The *s* in our *behest* and *must* is paralogical. *Leeg*, *ledigh*, in the sense of lazy not duly active, indolent, slow.

"Parde, Sir, full well thou wost
That eche of you *MOTE* * tellin, at the lest,
A tale or two, of brekin your *BEHEST* †."—CHAUCER.

"And sith none lovith her so well as I,
Although she never of love me *BEHEST* ‡
Then ought she to be mine through her mercie
For othir bond can I none on her *knet*."—CHAUCER.

It is also likely the original form might have been *Hij put hys best, leegh, voor moet*; q. e. he comes up to his promise, the lazy one, by being forced to it; he keeps what he promised when he is pushed to the wall. The sense comes, in both ways, to the same point. *Hys*, the Anglo-Saxon form of his 'Es as *des*, would do also here.

HE IS BORN WITH HIS BACK-SIDE UPPERMOST.

A popular phrase, implying the person referred to, comes forth under favorable circumstance that he makes his appearance under such omens; entitle him and his well-wishers to foresee a happy issue to his course in life; from a prosperous commencement we naturally predict a happy termination.

* Must, and so as the Dutch *moet*. † Promise made
‡ Promised, and here as the Dutch *behest*, *behet*, with
intruded *s*.

Hie is born! *wijze's de back seyde hope's moet*, q. v. *Here's the spring!* and *that's a sign which entitles us to hope the stream [water] will follow*; and thus implying, we have begun with success and feel it to be a natural forerunner of a successful consequence. And in fact, first success brings with it excitement to exertion, and consequently a greater probability of doing well; for what is done well without exertion? *Hie, hier*, here. *Born*, (in German *brunn*) fountain, source, spring, borne. *Wijze*, indication, manner of making known, mode of signifying. *'S, is, is*. *Back*, rivulet, stream, torrent. *Seyde*, hereafter, in time to come, in course of time. *Hope*, as the subjunctive mode of *hopen*, to expect, to look for. *'R, er*, in that, this case. *Moet*, must. The phrase has probably been damaged by the falling of *back side* into the travesty, which word, however, means groundedly, no more than the *back-half* of the body, as opposed to the *front-half*, but, being soiled by this unlucky incident, may be considered as not fit for use in it's second-hand state, except by the less nice. We say the *back-side* of a house, in the sense of the enclosed space behind the house.

ONE MAN IS BORN WITH A WOODEN SPOON AND ANOTHER WITH A SILVER LADLE IN HIS MOUTH.

In the sense of, one man is born under circumstances which portend unfavorably for his career, while another is born under such as prognosticate a fortunate progress to his passage through life; one man enters the world with fortune smiling on him, another with fortune frowning at him. But always inferring a fair ground for such prognostics, such as good disposition of mind, and, by extension in sense, with friends or without; good health or bad, &c., &c. *Wan man hys bore een wijze er worde in spiane, er nutter wijze er selecte leide bel in by worde*, q. v. *the ill-conditioned man shews* !

pain it costs him to controul his furious t [bearing, demeanour, behaviour] *as he rises i* much better had it been for him could he have self-controul [moderation] was natural t mind. Implying a bad temper leads to intern: quiet, while a good one leads to internal peace thus, that true happiness depends mainly upo disposition we are born with; and so, res nearly into the sound sense of the travesty, v for the literal form of the words, would be non *Wan*, evil-disposed, malignant, and sound: the *w* representing a mere aspiration. *Hys born* upon his elevation, advancement, success; *beur*, may be also as bearing, conduct, beha *Wijsen*, to give signs of, to indicate. *W* rabidness, savage temper, the old English in the same sense. *Spaane*, the contracti: *spaanig*, the participle present of *spaanen*, *spe* to wean; to refrain from. *Nutter*, the compa of *nut*, advantageous. *Selver-leide*, moder self controul, power over self. *Hel*, evident, not to be mistaken. *In hys moede*, the ne condition of his mind, in the inborn turn of r from *moede* we have our *mood*, as dispositi mind. *Bore aen*, is uttered as we do, *born*.

TO SHOW THE CLOVEN FOOT.

As when we say *he began to show* (or *he sho the cloven foot*; and in the sense of, he began to (or he showed) he was a different kind of person that which we had given him credit for being; hi disposition (inclination) begun to appear from t the disguise in which it had been concealed f interested purpose; his hypocrisy began to r itself in spite of his artifice; what we took sound heart, upon trial, proved a rotten one. *schouw de geloove in foute*; q. e. to a demonst confidence has been in fault; it is clear t been reposed in a wrong place; it is plain

been deceived by appearances; he that we took for an honest man turns out not to be one. *To show* as above translated. *Uelove, yelouf*, credit given to, faith, belief in, good opinion. *Faute, faute*, the same word with our *fault*, and the French *faute*, formerly *fault*, and properly *vallé*, i. e. *valling*, or else *faulte* as *facting*, the participle present of *faelen, faylen*, to fail, and thus in a *falling* and so a *fault* or blemish. The root word is *vallen*, to fall, to sink, and thus *to fail*. A *slip*, in the sense of an involuntary and lighter fault, acquires its meaning in a like direction, and so does a *false step*, in the sense of a wrong measure. The Latin *fallere*, to deceive, and so to fail in promise, is the same word as *faelen*, and so is the Italian *fallere* in the same sense, as well as *fallire*, to fail in business, and the French *faillir*, and the Spanish *fallure*, to be in want of, to fail in; *non me fallera una hora para morir* (you can't deceive me of my moment to die in, and implying, so to your worst) was the answer of a lazy, but philosophical, shoe maker in Spain, to a customer who threatened him with the loss of his business for not sending his boots home in time. The Greek *φωλω φωλω*, I deceive, I beguile, is probably of the same stock. But it were useless to enlarge the list of words which belong here, and which may suggest themselves to every one. Mr. TOOKER gives the Italian *fallito* (become a bankrupt, failed) as the root of our word *fault*: he would have been nearer the mark, had he said *fallito* was grounded in the same theme as our *fault*. However if he had never received himself more than in this point, his book would have been less misleading than it is, on the score of etymology. *To show* as *schouwen*, has lost the hard sound of the original *ch (k)* in the *flourish* of dialects, as well as its indistinct syllable *ou*. *Faute* sounds precisely as we utter *ut*. *Schouwen* is a substantive, and the root of our

show, in the sense of something to be seen, sight.

LOOK FOR A NEEDLE IN A BUNDLE OF HAY.

As in the expression "you may as well look for a needle in a bundle of hay, as try to come at [find out] what you propose," and implying it will labour in vain, to no purpose, lost time. *La voere aen ijdel in er by hun d' el af heye*; q. *fortune brings in her favors in vain to him* [the whose mind is harrassed by other thoughts [and desires] in regard to which, those she has in store [can bring] are of no avail. By a heart ill at ease within itself, that which would have been felt pleasure by one free from care, is perceived with indifference. What gifts of fortune will ease a mind possessed by jealousy? smitten by evil conscience? burning with hopeless desire? or grieving for the lost object of its affections? After all the phrase results into the trite truism, that all which can be done is useless, where the opposing obstacle is in its own nature insuperable to human means.] Luck or fortune is as distinct from design, and consequently from that which is sent by God, comes from providence. By the form of the travesty the ground sense is demeaned, and the phrase can only be used in familiar discourse; still it has preserved a trace of its origin. From the falling in of the word *look* as the replacing of *luck* in sound has introduced a verb in place of the substantive in the original form. *Aenvoeren*, to bring in, to conduct towards, to lead to, to introduce. *Ijdel*, vain, useless, empty, and grounded in the *Idolum*, as BILDERDIJK has ably shewn, and may be explained in its place. *Hun*, him, them, *it is* a relative pronoun both to the singular and plural substantive. *Af*, concerning, about, as Latin *de* is sometimes used. *Heyen*, *lijjen*, to vex, to fret, to be in a state of agitation, &c.

In or by him, is literally in there, to him (them) *Die el of*, he (they) who concerning something else, who in another direction; *el* is here as the adverb *altst*, *altid*, *altan*. *Voer een fjedel*, sounds for a needle, *in or by han d' el of hage* sounds, *in a bundle of hay*.

HE IS AS DRUNK AS DAVY'S (DAVID'S) NOW.

In the sense of completely full of liquor, as drunk as he can well be. *Hj is ala de ranche*, *ala ste eandj's nod*; q. v. *he is like the young shoot*, for that is always full of juice; he is as the young sprout, for that is juice itself. *Ranche*, a young tender shoot of the first year, especially that of the vine. *Nod*, *sofke*, juice, mother's milk, juice supplied by the mother [parent] to the offspring. And the sense is, he is as full of liquor as he can hold, and thus as drenched [drunk] as he can be, and thus in a state similar to that of the spring shoot of the vine in respect to juice, and that as a standard type of liquid repletion. *David's son* is the creature of the travesty, and not as the pet of the Hebrew harpist.

A JACK-ROVER.

As the errand man of an inn; he that does the chance jobs of the chance comers to an inn. *Et j' hoch hant's*; q. v. *in this instance chance is always of some use*; he at least is an instance of chance [accident] being always a gain; implying those, whose arrival depends upon chance, and whose jobs are equally the effects of accident, are the certain source of profit to him who does them, but not within his control. To employ him implies at least the promise of payment for what he does, and that which he does, is that which belongs to no one else to do, and being always uncertain, requires a sleepless degree of vigilance and activity not to lose the chances that present themselves at all hours and at all moments.

So that next to JACK-KETCH, he is the most essentially dependent of human beings upon chance (see that term, page 124, where *j' hach* is explained). *Baat, baet, bat*, use, service, profit, gain, and the same word with our *boot* in the phrase *to boot*, in the sense of "into the bargain;" profit beyond that which is expected; and with *boot*, formerly *bote*, in the same sense, and *boat* as that which serves for passing on water, and *boot* as that which serves to defend the leg of the rider, hereafter shown. 'S, is.

" Her* owndid heer, that sonnishes† was of hewe,
She rent, and eke her fingers long and small,
She wrong ful oft, and bade God on her rue ‡,
And with the death to do wot§ on her bale ||.—CHAUCER

"A boots ¶, is in one of these Inns, what a goose is in a yard, always awake, and always beginning to move as soon as any one else (no matter who or what) is on the stir." .
Regist. Vol. 85, No. 11, p. 678.

A COXCOMB.

As a conceited frivolous man; one ridiculous pretending and frothy [supercilious and superficial either in a general or a special allusion. *Er oock schom*; q. e. *behold the Jackdaw, nay, for itself*; see the senseless flighty bustle of the day nay more the working [bubbling, worthless] see itself.

AN EMPTY-HEADED COXCOMB,

in its travesty is tautology; but in its original form *sound sense*. *Aen 'em tije, heet 'et*; *Er oock schom!* q. e. *show him to be, call the thing*

* Her wavy hair, undulating tresses.

† Yellowish, as the colour of sun. ‡ Take pity.

§ Service, aid. || Sorrow.

¶ A familiar ellipsis of Jack-boots. Unless as a travesty neither "a boots" nor even "a Jack-boots" could be *er oock schom*, for the article "a" would be a solecism when attached to a noun of plural form.

Jackdaw! even scum itself! point him out, tell him to his face, he is a magpie (jay), nay, mere both; always implying though this view may be the ant. he takes of himself, it is sure to be the first every body else takes of him. We say, "he is a coxcomb in his dress" in a special sense; "the man's a coxcomb" in a general one, as in regard to his whole conduct. *Aentijgen, aentijen*, to accuse, to point out, to indict, to demonstrate, the *acn* is postponed to its verb in this phrase according to the rule of Dutch syntax. *Acn 'em, acn hem*, on him, in relation to him. *Heeten*, to designate by name, to call. *Ka* (as the chough or daw tribe) includes the Jackdaw, Magpie, and Jay, and whether as the fuller spelt *Kaa, kouw, kouw*, is grounded in the imitative sound, representing the natural call of that tribe of birds; and the term is simply an onomatopy. *Doek*, moreover, what's more, *Schom, schuym*, scum, froth, top refuse, that which is thrown away as noxious matter. *The scum of mankind*, is as the most worthless of the human race, without reference to station. The Dutch have the phrase *schuym van hoeren*, as the highest rascal [thief], the tip top villain, and it then seems in the sense of that which is at the top, as froth is. For in the sense of refuse or rubbish, *schuym* would be tautological. JOHNSON says the term is as *Cock's comb* in the usual import of that phrase; which at least implies an ornament; but a *coxcomb* is neither as use nor ornament. The *b*, as in *dumb*, and in the old *plumb*, now *plum*, is paralogical. *Dumb* is *dom*, and has no need of the *b*.

JESUS GOD.

A vulgar and indecorous exclamation upon the announcement of some startling or terrifying calamity either in itself or in relation to the exclamation *'Jise! suss' God*; *q. v.* you fill me with horror by the Almighty compose my mind! You

the messenger
store me to
resignation.
ugly fellow,
becomes ter-
je, ye, you.
and sounds
to calm, to q
belong to th
points out
appeal that
the best) as

er of terrifying news; may heaven re-
calmness, help me to bear the news with
J'jse is not here in the sense of "you
" "you fright," but as the one who
rrible by the evil tidings he bears. *J'*
Jjse, horror, shiver, extreme terror,
Sussen, to compose, tranquillise,
quiet. It is *je* that shows the phrase to
e less polished class of society, and which
the expression (though including so
would well beseem and do honour to
one appropriated to that portion of it.

TO KICK THE BUCKET.

As the immediate travesty of the form of the original expression, since used in other moods and tenses. We say, "he has kicked the bucket," in the import of "he is dead, it is all over with him." And this arises from the travesty having brought in a verb in the places of an adverb and substantive of the true phrase; as in an endless number of other instances. *Tos kich, de back hecht*; *a. e.* breath at an end, the jaw locked; not a puff of breath left, and the jaw clenched; and thus, as in a state strongly symptomatic of his never recovering the one, nor of opening the other again. *Tos, up, over, included. Kick*, a short wenzing respiration, slight iterated attempts to breathe, a gasping sort of hiccup; and we say, "he is at his last gasp," in the sense of, when that's gone its all up with him. *Back*, that portion of the face which covers the jaw bone.

A SWEETHEART.

As a lover in relation to either sex. *Er sie, hij u hiet heerd*; *q. e.* See there, he calls you his flame; he tells you, you are that which is the cause of his ardour, of an ardent passion in him. Or when v
lative: to the other sex, *na; Er, nij u hiet heerd; a*

Thera, she tells you, you are the source of the warmth she feels within. We say, "he is inflamed by love," we call her who is deemed a man's sweetheart "his flame." We say, "he has not a spark of love for her left in his breast." *Toto conceptit pectora flammam*; is as the whole breast is filled with fire (flame), in the import of ardent love. *Mons ignis*, is used in the sense of "my love." *Regina oculo carpitur igni*; is as, she is consuming by slow degrees, by a secret flame (love). And *Corydon ardebat Alexin*, also implied a sort of inflammatory disease in one of the parties. And if we put *harta, hert, hart, heart*, for the second member of the term, it comes nearly to the same, that word being as *ha-ert*; and thus, as the warmer or heater of our frame, and is grounded in *ha* by the dropping of the enforcing consonant in the theme *cha, ha, ko*, the root of *ka-en, ko-en* implying in all known languages to burn. The Latin and Greek terms for heart, *cor, sapdia, anp, anap*, are grounded in the same syllable, and *amaisiv, [urera]* is the same word as *ka-en*. *Cor meum! Cœur mien! Mon cœur!* and *mi coraçon!* are as *my love* in Latin, Italian, French, and Spanish, and in the sense we now apply to the term *sweetheart*. *Flug-rantit amore*, and countless other terms are in the same sense.

A SWEETBREAD,

in the usual sense of the term, and like most of our culinary terms, more or less of French connection. I take the word to be as the old French *subite* [*subitus*, still surviving in the Italian *subito*, soon, quickly, at once], and the Dutch *braud, braud, gebraud* (broiled, fried, cooked, roasted, dressed by fire), and thus as that which is of its own nature ready for dressing, and without further addition or diminution, making a dish in itself well 'oiled. *Subite-braud, soon broiled (cooked).*

been translated into sweetbread. *Sablon* is the French term for the same thing, and the origin of the above term, as I believe. The Dutch name for the Latin *rumen*, as the meat consisting of a cow's udder, is *uder-bruedt*; *q. s.* the udder dish of udder. Johnson tells us sweetbread is the pancreas of the calf, and this brings the inquiry *non solum* (all flesh), but to no derivation of the term *sweetbread*.

BRAWN,

As the term for the fleshy parts of the animal as well as for the well-known preparation of the same, I suspect, no more relation to the flesh of the hog, than to that of any other animal. It is to me to be the same word with the obsolete *braun* (the fleshy portion of the body and limbs) thus as *brauzing*, the participle present of the verb *brauden*, *brauden*, *brauden*, *brauzen* (to roast or cook by broiling, to prepare by the means of) in the sense of "the roasting," and thus as the verb which is adapted for roasting (cooking); and *braun* is no but the fleshy portion of the body (flesh). The *n* is retained in our form as the contraction of that terminal syllable. *De braun* was an old phrase for the calf of a pig. The term *COLLAR*, in *COLLAR OF BRAWN*, is evidently a culinary corruption of the French *coller* (*coller* being the feminine of the participle past of *coller* (to glue, or stick together) and the term is as the fleshy part of meat rolled together (glued together) by boiling in a wrapper. Johnson says the etymology of "brawn" is uncertain. Mr. Tooke derives the word *brawn*, which he fetches out of Latin in the same, and says the word *flesh* is to be used. To make one word out of your own head suppose another, would facilitate the work.

mology, but not promote the end of it in proportion. It was the forgetting that "brawn" was ever used in regard to any other substance than of the prepared flesh of the swine, which must have led Mr. Tooke into his groundless explanation of this word. The *brawn* of a man's arm is as much "brawn" as that which composes the collar of "hog's meat." The *brawny* part of the leg, has no relation to that of the swine nor to that of any other beast. When the term is applied to human flesh, it is in a secondary import and suggested by the general analogy of one fleshy portion to another.

"For now he hath drunk so deepe, he will divine some,
And proven it by her pocalypse and passion of St. Avarine,
That neither bacon ne *BRAWN**, black-munger, ne mortroux,
Is neither fyshs ne fleshs, but fode for a pennant.

Viz. Pier. Ploum.

And well his wordes he besettin can,
And had a noble viange for the nonen
And formed well of *BRAWN*† and ske of bones.

CHAUCER.

"The bitter frostis with the slete and raine
Destroyed hath the grene in every yerde ;
Janus alt by the fire with double herde,
And drinkith of his hagle horns the wine,
Biforne him stont *BRAWN** of the tuskid swine
And Nowell † singith every lustie man.---CHAUCER.

THREE SKIPS OF A LOUSE.

As in the expression "I don't value your anger [rage, passion] three skips of a louse;" and in the sense of "you might as well have kept your temper, it would have been better for yourself, your anger is nothing to me." *Tier hij scheppe's afstel-huys*; q. v. a man in a rage is the image of the

* Here the word is used as a meat different from bacon or hog's flesh.

† i. e. Flesh, as human flesh.

* i. e. Flesh.

† As the French poet in the course of a satirical carol. (S. "ON THE NAIL," p. 116.)

devil's own imp (of one of the devil's children & family); implying, this is all he gets by making such a figure of himself, as no one else troubles his head about him, while in that odious & ridiculous state. And in fact represents the person in that state as when we use the expression since the original has been lost. *Tieren*, clamour, to make a noise, to storm, to vociferate to speak loud, and the source of our *tear* the expression *to rave and tear*. *Hij*, *h* *Scheppe*, *schuype*, image, shape, form, and likeness in representation, and the source of our word *shape*, and many others. *Hel*, *helle*, *he Huys*, family, race, stock, descent. The most literal construction of the original phrase is, *show he clamour (when he clamours) he is the image one of the hell-family*; which comes to the same as above explained. *Tier hij* sounds *three*; the Dutch have no representative of our *th* but *Hel-huys* sounds *a louse*.

A PIG-HEADED MAN.

As one who acts in defiance of common feeling, or who acts from concealed purposes, motives special to himself; one who is actuated by persevering prejudice. *Er pick heet 'et m'uen*; q. e. *there* (in his *prique* [private enmity] *had a voice in what has been done*; a concealed animosity speaks [declares itself in what has been said [decided by word]. The phrase concerns all instances of such individual determination, in regard to either right or wrong as are at variance with common sense [the feeling of mankind] or at least of that part of it whose means of judging are as good as the deciding. The phrase has no allusion to either *pig* or *head*; a *pig*, is not the type of obstinacy; we say 'obstinate as a jack-ass'; a pig-headed man, simply "a man with a pig-shaped head," but not the sense of the phrase. It may be a

that we say *sheepish*, in the sense of *shy*, as where modesty is easily alarmed, though a *sheep* is no type of such feeling, but rather, of placidity and harmlessness. The term however has in fact nothing to do with that genus of animal; but is simply as, *schin behissake*; q. v. *quick alarm*; soon taking fright, and consequently, as soon getting out of the way of that which causes it, and thus shy, fearful, sensitive. *B* and *p* intermutate. *Hissake* is here as the participle present used in a substantive sense, of *hisschen, behisschen, husschen, hitschen, hatuchen* [to irritate, to provoke, to excite, to make angry]. *Schin behissake*, sound *b* as *p*, becomes *sheepish*. *Schin, schierlich*, at once, suddenly. A *pig-headed judge*, is one who decides contrary to right from private motives, such as, interest, to serve his patron, dislike of the principle in question, of a party concerned, &c. A *pig-headed monarch*, is one actuated by selfish motives, regardless of either right or wrong. A *pig-headed fool* would be a solecism, if the epithet meant "obstinately inclined," for a *fool* is as one who acts free of any rational motive; but a *pig-headed fool*, is a fool who, in appearance, acts as if he had a motive, when in fact he has none. *Pick* [pique, spite, animosity] falls easily into the sound of *pig*; as may be seen in the various phases of the pronoun *ick* (*I*), which is the Gothic *ei, jai, ei*, and passes into the Latin *ego* and Greek *eyw*, and is the same word with the German *ich*, the French *je*, the Spanish *yo*, and the Italian *io*. As *dirty as a pig* may be a true phrase, but "as obstinate as a pig" could only arise out of an habitual misconception of the word in the above phrase. The other terms of the original expression have been repeatedly explained in previous articles.

A JOB'S COMFORTER.

As one who brings more plague than relief: "

who adds to the distress [embarrassment, trouble] he came to relieve; a well-intentioned, but troublesome, visiter to distress; a well-meant infliction. *Er jobbe's komme voor teer*; q. e. in this case the stupid man is an incumbrance instead of assistance; the fool has brought fresh distress instead of means of relief or for getting out of it. *Jobbe*, dunce, fool, stupid person. 'S, is, is. *Komme*, a contraction of the participle present of *kommen*, to straiten, to distress by confining, to prevent getting off or from where one is; and as *geommen*, to surround, and grounded in *om* the same word with the Latin *am* in the import of *circum*, in the sense of going round or rounding; whence a numerous race of words, such as *to incumber*, the French *encombrer*, the German *kaum*, the Dutch *hum*, difficult, and *kom*, a vessel, a chest, our *comb*, as that which holds either water or honey, &c. *Teer*, provision for going on, *viaticum*, travelling expenses, in fact, any means necessary for doing what is intended.

LIKE A BULL IN A CHINA SHOP.

"But having it thus, LIKE A BULL IN A CHINA SHOP, all his own way, making his own language, its defections and its sounds, let us see how Mr. Bellenden Ker has executed his task."—*Editor of The Times newspaper.*

As power abused, authority used unfeelingly, capricious use of command, functions rationally entrusted brutally performed, necessary confidence needlessly betrayed, a solemn trust executed with indecent buffoonery. *Luck er beul in, er schie hee is hope*; q. e. when once Jack Ketch comes in for you, all hope is soon gone; let the hangman come for you, and comfort yourself if you can. The drift of which is, whether rightly or wrongly condemned, it is no matter to Jack Ketch, whose concern is to see you duly executed; your tears not melt him, your courage is lost upon him

our innocence or your guilt are the same to him; he puts you to the rack, he breaks you upon the wheel, he empow'ers and quarters or hangs you accordingly as he is empowered, and with a same habitual unconcern. Man or woman, right or wrong, hero or dastard, you are all one to him, when once he is officially entrusted with the care of you. As corresponding types may be adduced, the brutal husband, the despotic emperor, the flogging commander, the jack in office (from the lowest to the highest), the time-serving judge, or indeed any one who is a wanton or corrupt abuser of his trust. *Haut, heudel, hael, budel*, executioner, he to whom appointed authority to act is communicated by those above him in office. Our *beadle* and the French *adouan* are bottom the same word, but in the single sense of an executive officer or messenger. The modern form of *budel* is *palet*. The connection with *gebieten*, to order, and *gebuden*, ordered, is evident. *Hode* is a messenger. *Hud, gebud*, an ordonnance; and *bidden* is to invite, to pray, and his source of *our to bid* in another direction of the sense. *Lucken*, to appear, to happen, to take place, to come upon; and usually implies that which takes place without appointment; and probably as *ghen* in a similar direction of sense, but which, with that direct import, is obsolete. *Schle*, *shielick*, quickly, in an instant. *Hen, heen, hin*, hence, from this moment. *Hope*, the same as with us; and is grounded in *op, up*, as mind [thought] directed to heaven to judge [decide] the best for us; and we say, all was "up with him," in the sense of his only chance was from above; and all was over with him, has the same import.

A CURIOUS.

"How does the reader suppose that Mr. Hollenden Kew sets out the proof of this circumstance? Why, not being able to do such a language, he actually creates one which he chooses

to suppose was once upon a time Low-Saxon or Dutch of *The Times* newspaper.

As a wrong-headed conceit; an irrational notion; a foolish scheme; a mad design. *ſir 'r uitsiet*; q. e. in this instance the fool peeps in what he says; he that says this has a twist head; what he says smacks of the madman; see the weakness of his head by what he proclaims. *Keye*, a wrong-headed man, a perverse fool, a frantic person, a man whose brain is ungrounded on the thema *ke-en*, to turn, *w keeren* in the same sense. *Hij heeft een keye kop*, means he has a twist in his head; he is a weak-headed man. *Keye* is as the participle present of *ke-en*, and thus a twisting or turning; also our word *key*, as that which is turned over our quay, as that which is turned toward the boat or ship. But *croquer*, as one of crooked lines between which by-words (phrases) placed or as a crooked line in a music book, is French *crochet*, in the same sense, and at the same time the same word with our *crook*, with the diminutive suffix, and the Dutch *krook*, *kroke*, a bend, a curve. Hence our word *curl*, as a metathesis of *krol* in the same sense; as well as the Latin *curvus*, *cur* and a long list of words too numerous for this article at bottom *crotchet* in both the above senses reduced into a same thema. We say, "his ways are crooked," in the sense of his ways are unright, not straight-forward, in a concurrent but strong meaning, than that he is a *crotchety man*; the implying a wilful dereliction of right, and so a blemish, the other a natural defect, and so a mistake. It is an analogy of sound which has confused the form of the two words with us in literal translation, *Wilsien*, to peep out, to peer out, and so to itself slightly, or in a small degree. *Keye*'s is the sound of the first vowels being naturally alike in the preceding consonant *k* and the *r* taking

place, sounds as *brotsset* would with us, and almost identically with our pronunciation of *crochet*. 'R, er, there; and is the almost uniform original of our article *a* in point of sound and meaning.

FIFTH.

"We entreat that the error may be first expunged from the book. Mr. Hollander Ker has attempted to explain some of the nastiest sayings of the lowest of the cannille. No one could have desired this information, even if Mr. Hollander Ker could have given it, — which he cannot; and, in making the attempt, he is unnecessarily dirty, without being in the least degree useful." — *Editor of the Times newspaper.*

As nastiness, corruption, foulness. I suspect as *vuyt* (*gevuylt*), the participle past of *vuylen*, to foul, to defile, to dirt, and also to corrupt, to become putrid, to rot, used in a substantive sense; and thus as rottenness, and so foulness, nastiness; or corruption as the producer of nastiness. *To defile, to defoul, and to defoil*, are the same verb differently spelt. *Vuyt* is the same word with our *foul* and the German *faul*. The theme is in *ro-en, ru-en*, whence *rouwen*, as our *to fold*, in the sense of to fold together, to plait, and so to wrinkle, make uneven, put out of order (to rumple). And the ground sense of *foul* has no reference to nastiness or stink, but is merely to that which is not in due order, and thus as that which is altered from its original appearance. *Foul flesh*, is flesh in an unduly altered state, in a disordered state, in a broken up state. We say, the "sea has a *foul bottom*," in the sense of a rocky, uneven, rough ground. *The rope is foul of the anchor*, is as the rope is disordered, or put out of order, entangled by the anchor. *Foul linen*, is as linen not in a due state. *Foul weather*, is as disordered (disturbed) weather, unsettled state of weather. *To foil, in the sense of to defeat* (derange), is the same word as the above *vuylen*. *To foil his hopes, is to derange* (to disorder) his hopes. A *foil*, as a piece

less sword, to fence with it as a sword put out of its first state, by taking off the point, by flattening it into a harmless state, and is as the ellipsis of *foiled-sword or rapier*. But a *foil*, as that under a jewel in order to show it advantageously, is as the Dutch *folie*, *foelie*, and the same word with the Latin *folium*, and the French *feuille*, as a thinly flattened substance. *Vollen*, our *to full*; *voelen*, our *to feel*; as well as *foot*, and a numerous tribe of other words, all spring from the thema *vo-en*. Our *to soil*, and *to sully*, and the French *souiller*, are one word. Of this another time.

"When that I this * *youle storie rede*
Mine eien wexin youle t, and so: also."

CHAUCER.

"The holy bed *DEFOILED* † of marriage
 (For once *DEFOILED* may not be recovered),
 The vice goth forth."

CHAUCER.

A DIRTY DOG.

As a phrase of contempt, imports the meaning that the person in question does not count among honest people, that the known baseness of his conduct renders him an outcast from the company of honourable persons. *Er deer te doogh*; q. e. is him offence to virtue; a bane to worth; a poison to merit; an evil to good; one that quarrels with honesty. A dirty man, is as — *Er deer te man*; q. e. in him you see a nuisance to mankind. A dirty action, is as — *Er deer t'achte sie aen*; q. e. behold there an offence to respectability, an offence to all that is respectable among men. To be dragged through the dirt, in the sense of to be a sufferer through friendship or misfortune, as the partaker in another's ill conduct, and so to suffer for another in reputation, is as — *Te bij draught de rouw, die deert*;

* Unnatural, out of the usual course of things.

† Disordered by tears, filled with unusual molsters.

‡ Disordered, misused, injured.

q. v. *As that is present bears the sorrow for it, the other does the mischief* (commits the offence). *Dirt*, in the common sense of that word, is a metathesis of the Dutch *drijft*, filth, excrement, *stercus*, *sordes*. *Deer*, *dere*, offence, nuisance, mischief, hurt, harm: whence *deron*, *deeren*, to injure (offend, damage, hurt) and formerly in use among our older writers.

“ For though fortune may not an angel * *DEER*
From his hie degree, yet fel he (*Lucifer, Satan*) for his sinne
Down to hell, where as he is yet time.” CHAUCER.

A SCOUNDREL.

In the well-understood sense. *Kr schud, hoon, dere helle*: q. v. *see there* detraction, infamy, mischief in broad daylight; and thus as one who is clearly to be shunned [guarded against] by all who are not his fellows. *Schud, schade, schade*, detraction, damage. *Dere*, as in the preceding article. *Hoon*, disgrace, infamy. *Helle, hel, holder*, clear, shining out without a cloud, and here used adverbially. The words in the above order have the precise sound and meaning of *scoundrel*. The derivation of this term by Johnson, from *scoundrulo*, deemed by him an Italian word, grounded in the Latin *abscondere*, and in the sense of deserter, is a whim. It must not be forgot, that the *sch* in *schud* is pronounced as *sk*.

A RASCAL.

In the usual sense. *Kr ras schud hel*: q. v. *there you at once see mischief in broad day* (undisguised), you will quickly find the one in question an injury, a detriment, a nuisance, a mischievous fellow; but importing, by the word *ras*, (quickly, soon), a certain degree of concealment, a quantum sufficit of hypocrisy, which does not belong to the scoundrel, *or that implies a barefaced (shameless) rascal, one*

* Hurt, degrade, injure.

you cannot mistake as such for even an instant. Hence we can say a *mean rascal*, but not with propriety a *mean scoundrel*. Johnson has been hoaxed into the etymology of *rascal*, as being the Saxo term for a lean beast; or else misled by Bailey.

PILORY.

As the structure on which persons are exposed to public gaze by judicial sentence. When justly decreed, a source of infamy to the guilty; when unjustly, to the judge alone. *Pijle loerie*; q. c. *scaffold-gazing*; a structure on which persons are placed for exposure to public view. *Pijle*, pile, in the sense of structure, as when we say, "what magnificent *pile* of building," in the sense of magnificent edifice. The word is then as the participle present of *pijlen*, in the sense of to put pile together, stake by stake, and thus, as the forming structure by such means, and then the structure itself. *A funeral pile, a pile of wood*, are phrases where the word is used nearer to its original meaning; viz. *pijle, pyle*, stake, pile, as that which is stuck in. *At to pile*, is literally to put stakes together in any direction; but which meaning has in the course of time been extended to placing materials of any kind in any requisite position. The Latin has the adverb *pilatim*, in the sense of any thing placed close together; as, for instance, soldiers, and even men put together to form an edifice. The theme is *pi-* to stick, to penetrate, and *pielen*, is as the frequentative form, and thus as, to stick successively repeatedly. The French has the term *pilori* in the same sense as we have; and Ménage derives from the Latin *pila*, as *pillar*; but that we can never account for the second member of the term; viz. *lorij, lori*. *Loerie* is as the participle present of *loeren*, to look askance at, and so to look disdainfully at, and the same word with our *to* and perhaps also with our *to lour*, in the

ed to look with a frown, to frown at, to look angrily at, for that is the look we give to guilt, for which alone this punishment was contrived

1828 BY ASSE.

An expression, from an unintentional, but accidental, encounter of the literal travesty of the last word, now, not very often used among the well educated; but, when used, a somewhat repulsive answer to forward, intermeddling, intrusive impudence. *His usual note; q. c. than reproach to honour! than claim to respectability! or, if the 'e' is taken as the usual ellipsis of is, then no, you are a disgrace to honour (to respectability), and, consequently, have no right to address one to whom such character belongs; but, if you do, it is right you should know from myself what I deem you.* The answer is simply a declaration of an opinion, extracted by the address of some despicable person, who breaks in upon the reserve of a respectable man; and necessarily carries with it a due responsibility for its appropriate application. It is the vulgar travesty that has degraded the phrase; for in its original form nothing can be more unexcusable, nor more necessary to the protection of a gentleman from one who is the reverse. No popular phrase, that I have discovered as yet, ever contained, in its original form, a coarse or indecent term; and it is due to truth and to our forefathers to clear them from the reproach of being the authors of phrases such as the above travesty, even at the risk of the anger of those who deal in them.

A. A. A. A. A. A.

In the sense of one with a distorting intellect; one who misinterprets all you say to him. one who mistakes even a well intended expression for a supposed insult; and thus a sensitive person, but not so dangerous as the wrong headed man, for
 " 2

one may be set right, the other never can. *Er boel ander heet*; q. c. *the tormentor blurts something quite at variance with the subject spoken of to him; answers by something which has no relation to the point in question; and thus one who misconceives or takes a distorted view of all that is said, and by so doing renders himself a torment to society.* *Beul, boel, bole*, executioner, was not merely he that hung or beheaded those who were consigned to him, but was also he that put them previously to the question or rack, and tortured them by every painful mean his employer could devise for him. That it was once so even with us, is still testified by the name of the Press Yard in Newgate, which was formerly Jack Ketch's scene of action and play ground. *Boel* is thus, Torture personified. The French say, *Ah le Bourreau!* in the sense of a vexatious ill-conducted disturber of social quiet (order). *Ander*, another thing, something foreign to the subject in question. *Heeten*, to name, to call by name, to say, to give utterance to. *Blunderheaded* as the adjective, is probably as *boel ander heet 'et*; q. c. *the torment calls it by a wrong name, mistakes what it is (or is said); implying, that his answer [observation] shows he had misconceived the point in question, miscomprehended what had been done or said.* And what more startling and vexatious to ordinary patience? *'Et, het*, it, the thing in question. I suspect our term *a bull*, as a blunder, a mistake in point of sense, is as the first member of the above original form of the phrase. Perhaps our national sobriquet of *John Bull* is no other than - *Jouw! hoon! beul!* q. c. *hoot! defy! you tormentor!* Shout! insult! you torment to others! It is a nickname at all events, and seems clearly not of our own giving or choosing; but has likely arisen from the somewhat uncouth and supercilious carriage, generally imputed by foreigners to our countrymen, when they come in contact with them. And has

possibly been adopted at a period when the balance of exterior politeness was universally admitted to incline in favour of our neighbours, by whom the English were looked upon as comparatively unpolished. To this day we are accused of being nationally infected by what the French term *la morgue Anglaise*, *q. v.* *the gloomy reserve of the English*, the silent superciliousness, the formal stiffness of the English, and which appears to them still rife with us. The phrase sounds as *John Bull* is uttered. If it is not this, what else is it? If *blunder*, in the travestied phrase, is left in its literal sense, *blunderhead* construes into sheer nonsense, and *blunder* could never have belonged to it in its rise.

BLUNDERHEAD

As one who, when you happen to hear him speak, makes you feel surprised he can even do that, though you may not express your astonishment to him. In fact, one who proves consummately deficient in mental endowments when called into action; and it is in this sense we say "he acted like a blockhead." Oh! the blockhead! is not said by way of either reproach or admiration, but in compassion for his natural defect. *Bel cock heet*; *q. v.* *Well! q' that round nob dont speak!* Who could have thought that this turnip of a head could have talked! Implying, that from the appearance and manner of the person to whom it belonged, it was more than was to be expected [quite startling]. *A converted blockhead*, is one who acts as if he conceived he was not one. *Bel*, any round substance, a ball, a bowl for nine pins, a bulb, a balloon, and metaphorically, the head. *Cock*, well even, even also, *what then! as etiam* in the sentence *etiam scilicet* *sunt loquere!* *Herten*, is here as barely to utter, articulate intelligibly and no more. So, when without doubt, we say to a person who has

appearance of being neither dead nor alive ; Do but speak ! just say one word ! and feel agreeably surprised when we find he can.

A BELL-WETHER.

As a noisy incessant speechifier upon a same subject, an endless troublesome harper upon the same string. *Er beul weder ; q. e. there's the torment again !* there's our certain plague again ! there's he who never spares us, when we are within his power. *Beul, boel, hole, bolet*, either as Jack Ketch or Beadle, implies the inflicter of all other punishments as well as those which end by death. The word turning into *bidello* in Italian and *bedeau* in French, and into *beadle* with us, shews the tendency of *oe, eu*, to vary into *eu* and even *e* and *i* ; so that *beul* resounding into *bell* is as a natural deflection of the voice. The modern English *head* was spelt *hevet, hent, hede*, by our old authors ; *heafd, haved*, in Anglo-Saxon, and is now spelt *haupt* in German and *hoofd* in Dutch. Our term *bull*, as the animal, is an example of the *e* resounding into *o* and *u*, the word being no other than the ellipsis of *bell-stier* (bell ox) as the leader of the herd, and round the neck of which a bell was slung when he was sent to pasture in the wilds of former days, as is now done with the BELL-WETHER of the flock. *Stier* (bull, steer) has in course of time, and use, dropped from the phrase, as in innumerable similar instances. The ancient form of *bull*, as *bell*, still survives in *bellow*, and is a term distinguishing the roar of the *bull* from the lowing of the cow, and has probably arisen from *bell-os* [*ocks, ucks*] *bell ox*. *Os* signified originally the male of his species, but is now used in a confined [restricted] sense. *Belle, bell*, is as the Latin *bullu* (bubble) which was the real form of the ancient bells. *Weder*, again, de novo.

"When that Phœbus his charr of golde so hie
Had whirld upon the sterrie sky aloft
And on the north* was entrid certainly,"—CHAUCER.

BELDAM.

An old woman, a hag, an old witch. I suspect, a corruption of the French *vielle dame*, in the sense of "old-mother." *Dame Abesse* is an out, Mother-Abesse; for Lady Abesse is a needless extension of the original phrase. But this is mere guess. *B* and *v* are interchanging sounds. *Vigye*, *Bigye*, and *Pig*, are the same word. Put *b* for *v*, and *vielle* sounds very like *bel*, and has the same sense in *beldam*. JOHNSON derives it from *belle dame*; but I don't see how an old woman is to be brought out of those words in any way I am aware of. The French *dame* and our *dame*, mother, are the same word; the French say *Dame Nature*; we say *Dame Nature* in the import of nature the mother and producer of all things. Both are groundedly *dam*, as female in general, but restricted with us by use to the *mare*, which last is the same word with the French *mere*, but also limited in meaning by use. The Italians have *dama*, *damma*, for the female of the deer, and we *dam* for that of the horse. The theme of *dam* is, *da-en*, *do-en*, to enclose, to contain, whence also *dam*, as bank [enclosure]; the word is the contraction of the participle present, which is *daing* (enclosing), and formed in a direction analogous with *swim*, *swimmer*, *womb*, *womben* (in English *womb*) and the same word with *woman*, as the container of her kind, indefinitely. We say the "*womb of time*" as the mother [parent] of forthcoming events. *Wam* is as *swing*, the participle present of *wa-en*, to enclose, to hold within. The French *femme*, the Latin *fœmina*, are merely different stylings of

* Bull, in Dutch *bulle*, *bulle*, *bolle*—and here used as constellation, called *Laurum* by the astronomers.

wamme, wam; the *f*, *v*, and *w*, being interchanging aspirates. *Women*, as the sex indefinitely, is perhaps in no other way the plural of *woman*, than as the Anglo-Saxon *wimman*, and so the sex in a general or plural import; and this accounts for the different pronunciation of the same substantive in a language, for *women* sounds *winmen*. Our *doe* and the French *daine* (female deer) belong to the same thema as *dam*, as given above.

“The Pelican then axid right;
 For my writing if I have blame
 Who then wol for me fight of * fighte † ?
 Who shullin shielde me from shame ?
 He that yhad a maide to DAME ‡
 And the lambe that slaine ywas
 Shall shieldin me from gostly blame,
 For erthely harm is Godd’ is grace.”—CHAUCER.

“And let us shewe our fantasies in soche wordes as we lerneden of our DAME’S tonge.”—CHAUCER.

Beldam, is sometimes used with a wider extension of meaning than that above given, and then implies a witch, as she who predicts the fate of others, and so a fortune-telling female. I believe such import is connected with the poetical phrase *weird women*, as three witches, figured as three old females; the *parcæ* of the Latins.

Banquo. Thou hast it now, King, Cawdor, Glamis, all,
 As the WEIRD WOMEN § promised; and I fear, &c. &c.
Macbeth. Act III. Sc. I.

* As the Dutch *of* in the sense of *or*.

† As the Dutch *vleghten, vlechten, vlichten*, to weave, to braid, and so to combine, interpose, or come between. Shakespeare employs the verb *to weave* in the same import as the last. ‡ Mother.

§ The fates. *Parcæ*. But at bottom, I suspect, the same with the freesish *wird* as our term *word*, which is as something said, or an idea expressed or brought out from within the mind. The fates and *Parcæ*, are as synonymous terms; and *fatum* (in the plural *fata*) is as the neuter of the past participle of *for, fari*, to say, to speak, and so a word; and f

'*Folle warden fallen nin such* ; q. e. as many words as you, but they won't fill the sack ; much talk won't fill a sack. —
 an. proverb.

"But, O! fortune execrable of warden^o,
 O! influence of these hevins hie,
 Both is, that ourd God ye ben our hiesden
 Though to us beatis ben the causes wrie †."

CHAUCER.

AN DRUNK AS A LORD.

In the meaning of plainly drunk, visibly intoxicated, drunk enough for not to leave any doubt out the state of the case. *Die ronck als el hoord* ; o. any man hears that this one snores ; any one I know, by the way he fetches his breath and by a kind of his sleep, the condition he is in ; implying we must all know by his startling struggling open efforts to breathe and his semi-asphyxiated state how it goes with him. *Die*, this one, *roncken*, to snore, to sleep aloud, to make a noise of one in an unsound disturbed state of sleep or stupor, in French *ronfler*. *Als*, as. *El*, snorer, and so any one. *Hooren*, to hear. The expression, even in the original form, is at least jocular, in a travesty burlesque.

DEAD DRUNK.

As supremely drunk, surprisingly drunk, remarkably drunk, wonderfully so. *D'heet dronck* ; q. e. all! this is what you must call being drunk ; if my state is to be called so, this is it ; this is what we may properly call being drunk ; and we say familiarly "such a one is properly drunk," in the same direction of sense ; and we say also, "this is something like being drunk." The form of the

evidently connected with fortune ; we say, "to tell his tale," in the sense of to forewarn what is to happen.

^o *Warden, sentences* ; so that execrable of warden is as the *let into effect* (the accomplicher) of that which has been before (foretold).
 † Hidden, put aside.

original phrase is that of personification and as coming from a supposed bystander. *D'*, *die*, this. *Heeten*, to name, to specify by name, to call. *D'heet*, (*die heet*) sounds as we pronounce *dead*.

TO DINE.

To make the principal or substantial meal of the day; in French *diner*. *Te dyen* [*dijen*]; q. e. *to become better*; to be bettered by, to feel better from, to improve by food, to refresh by additional means; and don't we, almost proverbially, say, *I feel the better for my dinner*, in opposition to the feel from the want of it; to thrive by internal supply of nourishment. It is in this import the French call the keepers of eating-houses *restaurateurs*, and a nutritive [fortifying] article of diet, *un restaurant*. The word has no relation to the quality of the food *we dine from*, nor to the time we take it at. *To dine off a leg of mutton*, is to better by it. *Breakfast* and *supper*, are comparatively inconsequential refectations, in regard, both to the articles of food used at them, and to the importance attached to them by society. *To dine upon bread and cheese*, is, to be better after eating it. The ancient term, with us, for *dinner-time*, was *mealtide*; and the Dutch term is *noenmael* [*middagmael*]; q. e. *noon-meal* [*midday-meal*]. JOHNSON tells you, *to dine*, is as the French *diner*. When we refer to etymologists for *diner*, they tell us it is, as the Italian *desinare* [to dine], and that, that is, as the Latin *desinere*, to cease, to end; but that would be a better source for *death* [ceasing to live] than for *to dine*, which is, to better, or add to, continuance. The fact is, this is one of those scholastic whims which have degraded etymology with us, and given language the appearance of being the result of *stupid chance*, instead of divine design, as, when duly traced, it is found to be. The Italian *desinere* is simply a latinized form of the old French *dier*

now *diner*. *Dyen* sounds as we pronounce *dine*, and *dijen*, as the French pronounce *dine*. *Dijen* is also spelt *dijden* and *dijghen*, and is the source of a large stock of words, to be explained in the subsequent pages.

" I love better the acquaintance
 Ten times of the King of France
 Than of a *poore* man of milds made,
 Though that his woul be all gods,
 For when I see boggies quaking,
 Naked on mains^o all stinking,
 For hunger cry, and who for care,
 I outcomet out of their fare,
 That ben so *poore*, and ful of pine,
 That might not *crim*'s youn as a *stunt* I,
 For that have nothing but their life;
 What should he *yave* that licketh his knife."
*Faloe Semblant in Chaucer's Remains
 of the House; from the French.*

" The morown came, and nightin gan the time
 Of *marriage*, when that the faire *queene* Helen
 Shoope his to ben an *hour* after the prime
 With *Dalphynus*, to whom she w'olden I *salve*
 But as his *quest* heronly, *with* to *salve*,
 She came to *stain*, in her *plaine* § *content*,
 But God and I'ndadars *wist* ¶ at what she *meant*."

CHAUCER.

The French *dine*, dinner, is a dining, and has no relation either to time or sort of food, but is an *dijing*, *dije*, the participle present of *dijen*, and thus a filling of the stomach, and so a bettering of the body, and our *dinner* is the same word spelt after the English pronunciation of the French term.

CHEEK BY JOLE.

As in the expression, "there they are setting cheek by jole," in reference to people sitting so

o Dung-heaps.

† I. e. A dinner; a belly-full of victuals; a dining.

‡ To whom she was wholly inclined, but with a sisterly love.

§ Detachable, apparent, returned.

¶ Judged, guessed, divined. *wisdom*, to judge, to learn, to know.

done as to make a ridiculous appearance, or to suggest the idea of impropriety to him who uses the expression. *Schick by fool*; q. e. a posture [arrangement] contrived by a fool; in the sense of, no one but a fool would have taken so ridiculous a posture; and as the expression, by its form, relates to each or either, and thus to one as much as the other, and so to both or all together, it is as fools placed one by the side of the other. I believe we use the phrase generally as confined to two only; and that arises merely from the travesty being *chick by jole*, two terms for the same thing; but that is not the original sense. *Schick*, order, arrangement. *Jool*, fool, ridiculous personage. *Wassende in der daat een jool* (being in fact a fool). P. C. Hooft.

TO LEAD APES IN HELL,

In the meaning of to remain unmarried, to continue a spinster or a bachelor, and in no real relation to one sex more than the other. *T'u lied*; *es-haps in el*; q. e. for you the bridal song; while marriages proceed in another direction; you can hear the nuptial carol, while you see chances of matrimony taking place in other directions; and implying, in spite of the espousals you see take place with others, your heart is still obstinate enough to keep from following the example set you by your neighbours. The saying in the original has none of the little minded malice infused into it, by the travesty; but refers to a voluntary complacency in celibacy, or at least in not committing yourself to another for better or worse without necessity. *Lied* is as, *bruid-loft-lied*; epithalamium, hymeneal chaunt. *T'u, te u* (to you, for your share). *Es*, marriage. *Hap*, chance, portion, lot; and *es-hap*, marriage-chance, is used here in the plural number; or, the original word we have been *es-happes*, and thus marriage

happenings, takings place of marriage; then *happe* would be as the participle present of the word *happen* in the sense of to seize the opportunity, and thus as the opportunity of marriage taken. But I think the first is the true phrase; for *happen* means also *to bite*, and would infuse a malicious import, not befitting the sense of the phrase. *In el*, to the other, or in another direction. *Es-haps*, sounds *apes*. *Lied*, sounds *lead*. *T's* sounds *to*. We say, marriages are made in heaven, in the sense of, though to us as the effects of chance, they are, in fact, like every event, the predestinations of a designing Providence.

NOTABLE

As the epithet of the industrious usefully pains taking female. *Nutte 'er bje el*; q. v. *the industrious bee (person) is a use to every one*; implying, the bee not only produces that which is necessary to itself, but also, by the abundance of the provision it makes, affords a share to man. And when we apply the epithet, it is in the sense of one who not only keeps herself clean, but also prepares cleanliness for others. *Bje*, bee, as the type of useful homefelt industry, is feminine and refers naturally to woman. *Nutten*, to be of service to. *El*, another, and thus, indefinitely, all others. Jousson, under the sway of Latin and Greek, gives the word as the French *notable*, as the Latin *notabilis*, remarkable; whereas, a *notable woman* is one of the true or natural character of her sex, in which one who is not *notable* is the truly remarkable one of it. Besides, the stress or breadth of sound is laid upon the *no*, in the Latin and French words; but in our *notable* upon the syllable *not*, as *NOT*, where it is contracted.

TO HELP A BLIND MAN OVER THE DITCH.

As in the expression, "you are a pretty fellow to

help a blind man over the ditch;" and implying you are not adequate to the undertaking, you are not equal to the task, unfit for the office; you have not the means. *Te heyl 'p er beloend m'an hoov' er de duijts*; q. e. *to the salvation of one who is mortgaged (in debt), among other things, to have the pence, is a main point*; to be of service to one whose person and property are responsible for the debts he has contracted, it is not sufficient to have the inclination, but you must also have the money required, in order to be of real service. *Heyl*, salvation, sound state. *'P, op, for.* *Beloend*, beloand, mortgaged over head and ears. *M'aen*, *met aen*, together with, along with. *Hoeven*, to be necessary, to need. *De duijts*, the doits, the money. *Heyl'p*, sounds help. *Beloend*, as we pronounce *blind*. *M'aen*, sounds *man*. *Hoev'er*, as over with an aspirate, which is no letter. *Duijts*, is as near to *ditch*, as any ancient form of our language will admit. *Er*, there, in this case.

HE MEASURED HIS LENGTH ON THE GROUND.

As in the expression "he measured his length on the ground," and implying the person in question had a fall. *Hie mis-ure, 't is lengt aen de grond*; e. e. *here mischance, it is at full length on the ground*; here you may see an unlucky moment exemplified by the person who is lying at his length before you; and one fallen accidentally is as a practical instance of ill-luck. *Hie, hier*, here, that which is before you. *Mis-ure*, an evil hour, unlucky moment, a mishap, misfortune, mischance. (*Ure, uur*, hour, moment, instant time, and in the neuter gender); the French say *malheur*, the Italian, *mal'ora*, the Spanish *mala ora*, and we in an evil hour, in the same sense. *Lengen*, is to stretch, to lengthen, and also to reach; but in either sense its participle past will do for the above expression. *Aen*, on. *De grond*, the ground, bottom.

A FEATHER IN HIS CAP.

As when we say, "that was a feather in his cap," and in the sense of that was something which told [counted] in his favour; some additional honour to him; something accrued to what was his before. *Er seit er in hys keep (kappe)*; q. v. *that was something to his account*; a doing (action) which told to his account; something that came into his score (reckoning); a notch for his tally. *Seit*, a fact, something done, an act, a feat. *Keep, kepe*, is groundedly a notch [cut], and the root of the antiquated *kepen*, surviving with us in the verb *to keep*. But *keep, kepe*, is formed of the obsolete preterite of *kappen*, to cut, to notch, to hack; and thus that which is cut, or a cut. And the *kepe (kappe)* of the above original phrase, is as the participle present of either *kepen*, to keep, or else of *kappen*, to cut. And, in former days, accounts [reckonings] were kept by notches, cuts, scores, so that the word is as a notching or cutting, in the sense of an account *kept*. And the expression *to keep an account*, arises from this meaning of the verb *to keep*. *To keep a servant*, is to add him to your account or reckoning on the debt and on the credit side, and is as an equponderating of what he costs with what he does. *To keep a mistress*, is to put or add her to your account, in the same sense. *To keep the right road*, is to turn or put the right road to your account, and thus to your use and service. By custom and time the word has extended its meanings, but always relatively, and in the sense of its original import. But in the expression, *he kept out of sight*, I suspect *kept* is as the preterite of *kappen*, to withdraw, to remove, to take away, to steal away from, to disappear. *He kept from me* is as, he took himself away from me. But *to take kappen*, in this meaning, to be a modification of *kappen*, to cut off; and quite another word from *kappen*, to hatch, to come out of the egg. The Lat

capere, cepi, captus evidently belong here. In this direction of sense, we use the term *score* as the expression *milk-score*, which was originally a stick on which the account was *cut* or *scored*. *a tally* is a stick on which accounts are kept *cutting*.

NERVOUS,

as in the expression "he is in a nervous" and in the sense of, he is in a gloomy, dejected, distressed state of feeling. A phrase in constant use as well among the sufferers, who know its meaning by sad experience, as among the physicians who see what is the matter and use the term, though they would be at a loss to tell why the word expresses that state rather than any other term might have been pitched upon for the purpose. JOHNSON, who always seems in a huff, when defeated by some common word in his attempt to resolve it to his mind, says, the term is *mere cant* (humbug), and defines it, *a state of nerves*. Implying, of course, a connection of the word with *nerve*, as the Latin *nervus*; a word which would be more likely to bring out the idea of a *strong*, than of a *weak* state. And this from the most illustrious and enduring martyr of the nation, that perhaps ever suffered under its agonies, NERVES, as when we say, "his is a disease of the nerves;" *Nærwees*; q. e. *the woes of debility* or *woes of dejection* [prostration of strength], denoting sufferings, oppressive inflictions, always in an indefinite sense, so that no fixed cause of the suffering is pointed at by the term itself, and in fact, implying an undefined vague unaccountable state of feeling; and such is the real meaning of the nosological *nerves*. NERVOUS is the word when *wees* is lettered as our plural *woes*. *the Anglo-Saxon was*, in the same sense. *nerious* is as *nærwoes*, and a same to

capere, cepi, captus evidently belong here. In this direction of sense, we use the term *score*; the expression *milk-score*, which was originally a stick on which the account was *cut* or *scored*; a *tally* is a stick on which accounts are *cutting*.

NERVOUS,

as in the expression "he is in a nervous" and in the sense of, he is in a gloomy, distressed state of feeling. A phrase in constant use as well among the sufferers, who know its nature by sad experience, as among the physicians who see what is the matter and use the term, they would be at a loss to tell why the word *nervous* express that state rather than any other term might have been pitched upon for the purpose. JOHNSON, who always seems in a huff, when defeated by some common word in his attempt to resolve it to his mind, says, the term is *cant* (humbug), and defines it, *a state of nerves*. Implying, of course, a connection of the word with *nerve*, as the Latin *nervus*; which would be more likely to bring out the idea of a *strong*, than of a *weak* state. And this fits the most illustrious and enduring martyr of the nation, that perhaps ever suffered under its name. *Nerves*, as when we say, "his is a disease of the nerves:" *Nervousness*; q. e. *the woes of debility* or *woes of dejection* [prostration of strength], including sufferings, oppressive inflictions, always in an indefinite sense, so that no fixed cause of suffering is pointed at by the term itself, and in fact, implying an undefined vague unstable state of feeling; and such is the real nature of the nosological *nerves*. **NERVOUS** is the word when *woes* is lettered as our plural word *the Anglo-Saxon was*, in the same sense. *nervous* is as *nervousness*, and a same

naerwees, as *nerren*. *Wee*, *wa*, *woc*, *wo*, is the same word with the Latin *Vae!* [the interjection of sorrow or lamentation], and the Greek *was!* where the aspirate is dropped. *Vae misero mihi* is *wa*, *woc* is to hapless me! and *we* alone would account for the *v* in our term *nerrous*, instead of the *w* of the original form; even if *r*, *w*, *f*, were not well known interchanging aspirates. *Naer* is grounded in *na*, *nigh*, *near*, whence *na-cr-en*, *now becrren*, to distress, in the sense of *to narrow*, as *to make too near*, and *so* to confine, of which *naar* is as the participle present, and thus as distressing, pinching. *Narrow* is from the same source, indeed the same word; and *narrow circumstances* are pinching, distressing, circumstances.

"The ewallow Progne with a w^e rowfull lay,
 When wotow came, gan make her wai^ementing,
 Why she forchupin was, and ever lay
 Panders ebed, halle in a slomberinge
 'Til she so nigh him made her wai^ementing,
 How Terous gan foeth her sustir take,
 That with the name of her he gan awake."

(CHAUCER.

* In *waiementing* we have *woc*, as originally pronounced, viz. as the Dutch *wce*.

"The wine to bringin him commoudded he,
 And drinke soon, none other w^e he made;
 When might is joyntid unto cruelte
 Alas! to depowollin the venin wode."—(CHAUCER.

"His helme to hewin was in twentie places,
 That by a taxon hung, his backe behinde,
 His shilde to dashed with swerdie and with unces,
 In which men might many an arrowe fynde,
 That thirled^e had both boone and swerf t and rinde."

(CHAUCER.

The phrases, *disordered nerves*, *deranged nerves*, *nerves in a sad state*, &c. are all expressions which

* The same word with the more modern drilled, as *pierced*.
 † The *ninew*, and here used in the sense of the Latin *neruus* as *force*, strength.

have crept into use in reference to the supposition that the term was an offset of the Latin *nervus*, and are in truth solecisms [improprieties of language].

Obs :—*Nervous*, by the less polished part of society, is still pronounced *narvoos*; and thus in a sounder sense than the *nervous* of refinement.

INTRODUCTORY OBSERVATION,

TO THE

FIRST EDITION

OF

Nursery Rhymes.

As the now unmeaning metrical farrago known by that title; and which, in a greater or less proportion, survive our nursery-days in the memories of us all. That such compositions should have acquired the wide spread they have among us, with the form they now appear in, is repugnant to the nature of language and the feelings of common sense. And I am persuaded they appeared, originally, during the existence of a form of our speech, in which the sound of the form they now present to the eye, carried the sense they were intended to express. In my view, by referring the *sound* of their present form to *words* which at that time belonged to the language, I have endeavoured to restore them to the state in which, I believe, they were first uttered. In all those I have tried by this test, I have found connected meaning to be the result. It is this form and meaning which is offered in the following pages. If I have succeeded in demonstrating, by the means I mention, the fact to be as I believe, this seeming anomaly in language is no

have crept. The metre is punctually the same that the sound scarcely varies in either stage; preserving always that pronunciation of the letter which belonged to them in their prior current among us, and which has been pointed out in the beginning of this essay.

The reinstated specimens are not offered as models of composition, nor as the effusions of superior genius, but simply for that which I believe them to have been. To me they seem popular Pasquinades, elicited by the soreness felt by the population at the intrusion of a foreign and onerous church-sway, bringing with it a ministry, to which a goaded people imputed fraud and exaction. As such, these compositions gained that popularity which is now continued to them as traditional jingles. The disguise of their true form, I believe to be owing to the nature of their original import and to have been suggested, to those interested in neutralizing such import, by the unparalleled change which was then rapidly supervening in our language. The common origin and nature of both forms rendered such artifice feasible to zeal and ingenuity.

The translations, in the modern form of our language, having neither the metre nor the poignancy of the originals, appear flat and comparatively tame. A glossary is added at the end of this essay to explain the presumed original terms used in the reinstated specimens.

ADDITIONAL INTRODUCTORY OBSERVATIONS

TO THE

PRESENT EDITION.

As one of the explanations of the term **KARLE**, **KERRLE**, given by Kiliaan, in his Dictionary, we find what follows: **KARLE**, *vet. sax.* *Patrem favens patrumque propitius Saxonum genti; hostis Saxonum nationi, q. s. Carolus, nempe Magnus Ille Saxonum domitor acerrimus, qui Saxonem subjugator omni rationi Christianam facere conatus est. Speculum Saxonorum.* In other words, "that the term **KARLE**, besides its appropriate meanings, was used by the ancient Saxons as a trope for their oppressor, Charlemagne; who, not satisfied with having subdued that nation, employed all the means in the hands of a persecuting conqueror to force the dominion of the Roman Catholic Church upon them." So that it is not improbable, but some at least, of the ensuing anti-clerical lampoons took their rise during the career of this bigotted and ferocious tool of the Pope; while in time they obtained a general spread among the subduers and, in part, authors of our race.

The outrageous bearing of the satellites of the Roman Church, under the protection of this imperial scourge, increased from day to day the number and circulation of these popular execrations, till their ripeness produced an urgency to rid the church of this perplexing mode of stigmatising the conduct of its members. The remedy was ingenious, and worthy of the astuteness of friars. An unparalleled and constant corruption of the dialect, in which they were composed, was taken advantage of, and the invective of the lampoon was gradually undermined by the introduction of harmless, unmeaning, medley of a precisely similar sound and metre, in the latest forms of the altered dialect; till in time the original import was forgotten, and its venom and familiar use replaced by the present Nursery Rhymes. But by whatever hands the scheme was accomplished, its success has been complete, and the ingenuity and dexterity employed conspicuous; for while not a trace of the former meaning has been suffered to remain, not a particle or note of either sound or metre has been lost to the public ear, in which their echoes still continue to resound in their various and wonted proportions. To suppose their national prevalence and long standing could have been acquired by the fascination of an unmeaning jingle, seems to me to be to prefer an unaccountable and mysterious anomaly in language to a plain and intelligible

in the very nature of it. This is my theory concerning these anomalous compositions.

A friend has pointed out to me a passage, in Birch's life of Milton, which seems to prove the existence of cotemporary documents confirmatory of the odious light in which the Saxon monk was viewed. Documents, probably, familiar to our eldest chroniclers, but of which no traces, except such as are met with in their own writings, are extant. The passage is as follows: "Mr. Toland, speaking of 'Milton's' History of Britain,' observes: We have not this history as it came out of the author's hands; for the licensers, those sworn officers to destroy learning, liberty, and good sense, expunged several passages of it, wherein he exposed the *superstitious pride and cunning of the POPISH MONKS IN THE SAXON TIMES*, but which were applied by the sagacious licensers to *Charles the Second's BISHOPS*."

The number of the NURSERY RHYMES still in popular currency must be considerable; I myself have heard, or seen more than three hundred, not one of which (of those at least I have tried) have refused to resume, when tested by correlative sound

* Milton could only have collected his information concerning the Saxon Monks from our oldest writers, to whom documents must have been familiar, which had been put out of any one's reach, most likely, long before the time of that writer.

in our ancient dialect, the shape of some anti-clerical lampoon in that form of language.

If those, who deem the following compositions harsh and exaggerating sarcasms, will turn over the pages of the courtly and catholick, but candid, Chaucer, they may learn to regard them as the comparatively lenient and understating expositions of the conduct of the lazy, libertine, rapacious satellites of an outlandish and anti-national Church.

Nursery Rhymes.

1. — *Jockey was a Piper's son,
And he fell in love when he was young,
And all the tunes he could play,
Was, over the hills and far away ;
Over the hills, and a great way off,
And the wind will blow my top-knot off.*

' haeck gij wo aen ! Er Pyn persae aen !
End hije fel in el hoeve ! Waer 'n hie wo aen j'haugh !
Lentuel de tuijn ! Hie gij houdt pleet !
Vo aen, Hoeve Heer de hilde's, and Vaer er ween ;
Loeve Heer de hilde's and er gret ween af,
End die winnt wel blô Oom Hye, Top knouwt af.

You Harpy! where provisions are at hand! You
man of the Cowl [monk]! keep on with your grind-
ing oppression! keep on with your fell vexations in
your neighbour's farm! Woe to the village where
here exists a provision store! Put in your claims
upon the produce of the gardens and orchards of
the village! They are all within your homage [all
sold of you]!

Of our provision the farmer is the true and safe
reserver and useful purveyor; the monk the curse
and the waster. The farmer is the store that pro-
vides and supplies the bread we eat, and thus
keeps want at a distance. But that which the timid
rheedled Cousin-Farmer had harvested and stored
up for us, the Friar seizes upon and devours like
a cancer [is all swallowed by the devouring jaws
of the Monk].

*The first three lines are an ironical apostrophe to the Friar
to persevere in their oppressive and robberies, and*

the opportunity to state the way they were felt by the authors. The other three lines are as a kind of return of the speaker to his own breast for the grounds upon which the above apostrophe has been selected from him; and by which he shows the relative efforts of the industrious thirsty cultivator of the earth, as contrasting with the idle rapacious consumers of its produce, in regard to society. It was of the first four lines, the first Lord Mansfield said, he would rather have been the author, than of any other four in all the English Poetry. That he said these words, I know, but upon what ground beyond that of any stanza like common I am not sure was. *Was*, instead of *were*, is not English, as usual in them, but has been forced in, from analogy of the sound with the original form. From the term *Jachay* falling into the treasury, the lines have been supposed to relate to some Scotch rustic scene, but upon no other ground, clearly.

I, ja, ya. Hush, a rapacious being. Was see, whose provision is to be had, and sounds see. Pye, a hood of wisdom or felt which covered the head and shoulders, and was the uniform dress of the friar of those days; and hence the token of that tribe. Hizon, to see, to view, to appraise, to, fortuitously. Inel houn, in the demands of another. Wod, was not well to fall. His, the hundred, village, street, in the former sense of a village and which still survives in the name of some of them, as for instance in Market street; and means a row of houses at the side of a highway or road. Was see jhangho, wherever there may be a better way, i. e. of most, a place where meat is prepared for carrying. Aobelen, to eat, to consume, to call upon. Tuin, to eat, to give. Plea, plague burden, to hold in homage. Houn kar, the farmer, the landlord in those days. Hilde, the journey, as the place where provisions are prepared and not which would be seen, and then a verb, to journey. Vaid, under, the latter, the taken of the Monk which appears to be it was. Wee, we. Gerten, garden, of, to send away, to send away. Winnen, to win. Ely, blood, something from, the word of application given by the Monk in the study, and name. Gertin, my garden. Hye, the witness, the present. In the course of the study, the past was the word was used and it is the form of the name of the study. Fervent, however, to give away. Fungt, something young, jhangho, journey, the felt in the house, to felt in the, the same as, the same

* In the original text, the word "Hush" is written as "Hush".

† The word "Hush" is written as "Hush" in the original text.

2.—*The lion and the unicorn
Were fighting for the crown ;
The lion beat the unicorn
All round about the town.
Some gave him white bread,
Some gave him plum cake,
And sent him out of town.*

Die laeyen end die u nick o'erren
Weêr-vecht ! Ding ! Voer dij krouw'n !
Die laeyen biecht, die u nick o'erren
Al rouwhond er bauwt dij toe hun.
Nio Oom geev' hem wyte breed,
Nio Oom geev' hem blaem keck,
End seyn t' hem, houde af toe hun !

Fight against ! contest ! lay your claws upon him
as he comes to load you with fresh rates, and with
greater intention to put a fresh yoke upon your
neck ! Like a surly mastiff, growl at [show your
teeth to] him who offers to assess you afresh, and
put another yoke upon your neck. Be sure, Cousin
oddy, you make the fellow comprehend your
proof, that you blast him properly [give it him
all] ; and that you make known to him by some
actical sign ; the sooner he betakes himself to his
den the better for him.

*Laeyen, laden, to load, to lay on, to make more heavy, ag-
gravate, aggravate, and sounds lion. Nick, neck, neck, neck.
'ren, overen, overen, to desire eagerly, to long for, in Latin
re, whence aurus, and probably the same word with (suere, *
take to heart, to be zealous for. Weêr, weder, against.
chten, to fight. Dingen, to litigate, dispute. Voeren, to
go forward. Krouw, krouw, krauw, a stroke with the talon
claw. Jemand een lustige krauw geeven is, to give a man a
wiper rebuff, a stickener. Bieden, to offer. Rouwhond, a
rough dog. Bauwen, to make mouths. 'Tie hun, to him,*

*Ans.—It is however possible o'erren may be as the contraction
of overen, to ride over, to bestride ; and nick o'erren, as to
-bestride.*

[them]. *Oom*, the clerical trope or cozening token for coazing the Farmer by. *Wys*, reproach, reproof. *Breed*, broad, open. *Gieven*, to give. *Blaem*, blame, scandal, opprobrium. *Kek*, boldy, stoutly. *Seynen*, *seinen*, to make a sign to. *Houde*, quick, at once. *Af*, off. *Tos hun*, to their home, to his house. *chez eux*. *Vecht*, sounds fight and *veest*! ding; fighting; t and d commuting sounds. *Sie oom*, sounds some. B intermutates with P; so that *blaem* sounds, plum.

3.—*Hie ! diddle diddle*
The cat and the fiddle,
The cow jumpt over the moon,
The little dog laughed to see such sport,
While the dish ran after the spoon.

Hye! died t'el, died t'el
 De guit end de vied t'el.
 De Kauw j'hummt; "Hoeve eer; dij moe aen."
 De lij t'el doghe laft tot sij sus sport;
 Hou yl te dies: "Ran! haft er dij spae aen."

You that work hard for your bread, do contrive among yourselves to shame the common thief and mischief-maker. This Jack-daw (priest) keeps on repeating "Plough the land duly; be pains-taking, my man!" and this curse to every virtue continues harping on in the same strain till he is stopped short. Be sure you salute him at once with, "My active fellow! take you this spade and get your own bread with it honestly, and dont filch from others.

Hye, hie is properly the beetle, in those day's the labourer's principal work-tool, and thus a metaphor for the labourer himself, and so the class of labouring peasants. The word is also used for the paviour's rammer. *Heyer* and *dyker* is, a hedger and ditcher, with us a rustick labourer. *Hij eet als een hyer*, is, he eats like a working man. *Ran*, slim, slender, and thus a proper subject for work. *Died t'el*, show up, sounds diddle. *Vied t'el*, every man's hand, sounds fiddle. *J'hummt, je hummt*, mumbles on for ever, sounds jumpt. *Kauw*, Jack-daw, here's one that keeps on saying the same thing over and over ag like a parrot. *Dij*, thou, sounds the.

4.—*Hey my kitten, my kitten
And hey my kitten, my deary;
Such a sweet pet as this
Was neither far nor neary.*

*Here we go up, up, up,
And here we go down, down, downy,
And here we go backwards and forwards,
And here we go round, round, roundy.*

Hey! mij ketten, mij ketten!
End hey! mij ketten! mij deyre je!
Sus er: mij u hiet pete. Alsdies
Was neder vaer naer neere je!

Hier wij-gauw hoop, hoop, hoop;
Hier wij-gauw toe hun, toe hun, toe hun je
Hier wij-gauw back-waerde's end voer-waerde's
Hier wij-gauw rouwhond, rouwhond, rouw-
hond je.

Honest rustick! you are my torment, my torment, and again I say, you are my torment, my eternal pain. Silence! for shame then! Dost he call you Father? Surely this lamentation cannot be as a low-spirited dread of not having a sufficient share of our provision. In this place, the holy sly boots hoards up, hoards up, and is always hoarding up; here he is in every house at home, every house is his own, his home at all times. Here he is the controller of every man's provision-store, and of the provender for his castle. And here the holy one treats them all in return for this like dogs, treats them all like dogs, and is for ever treating them as dogs in return for all this.

Hey, hey is explained in No. 3. *Pete* is properly God-father, and was used as an appellation of respect and affection from the rustick to the members of the church. *Vaer, fear, rounds* *far*.

The priest is over-heard uttering, like a spoiled child, saw *shints* against his indulgent provider. He is interrupting

and reminded of his unconscionable ingratitude. The rest is the interlocutor's description of the complete control of the churchman over the peasantry and the way this is abused by him. The pasquinade is in the form of a pronopopais. *Nor*, after, sounds *nor*. *Wife-gone*, holy sly-fox (sly boots), sounds *we go*.

5.—*Diccory, diccory, dock,
The mouse ran up the clock;
The clock struck one one;
The mouse ran down,
Diccory, diccory, dock.*

*Dick-oore, dick-oore, dock;
De maé's ran op de klokke.
De klokke strack won.
De maé's ran toe hun,
Dick-oore, dick-oore, dock.*

Thick-headed dolt, you dolt bring out what you have for our use. The churchman is in want of a fresh supply of provisions. The churchman got at once what he demanded with such hardy impudence. Dolt you hear! the churchman tells you provisions run short with him. Bring out at once, you thick-headed dolt, all what he orders so impudently.

Dick-oore, blockhead, dolt, designates the foolish peasant who is the dupe of the churchman's arrogance and gives up to it that which he has earned by the sweat of his brow. The object of this Pasquinade is to reproach the husbandman [peasant] with his gullibility; and the churchman with his barefaced impudence in demanding that which has been acquired by another's toil. *Maé's* is pronounced *mad's* and thus *mouse*; the *a*, being broad, sounds nearly as *o*. *Maé*, *maeghe*, *maaw*.

6.—*Mistress Mary quite contrary
How does your garden grow?
With silver-bells and cockle-shells
And so mine garden grows.*

Mistruewea meere! guyte-gewaent-treure!
 Hoe dus uwer garden grouw?
 Wijae selv' verbelds end gochel-scheela
 Aen, so myn garden grouw's.

Mistrustful fable! filling the mind with apprehension of evils invented by the villain who profits by them. How happens it the terror of your scourge is so prevailing? If the terror of my scourge is such, you must charge it to the account of the brain-sick fancies of the weak-minded, and to the idle scruples raised by the cunning jugglers who hold their away by it.

Evidently aimed at the undue practices of the confessors of those days in relation to their addle-headed penitents, *Guyte-gewaent-treure*, literally, rascal-hatched misery, sounds quite contrary. *Wijae* sounds with.

7.—*See Saw, Margery Daw,
 Sold her bed and lay upon straw;
 Was not she a dirty slut
 To sell her bed and lie upon dirt?*

Sie saegh! maer je reê d'auwe!
 Sie hold Heer Bede! end loye hope aen'a trouw!
 Waese n'aet schier dier te slot,
 Toe velle Heer Bede, end laeye hoop aen dierte.

Preserve a humble abject aspect! mind nothing but to make the earth afford produce by your labour! be respectful and obedient to Lord Beg-all (the Friar) and learn to place all your hopes in the promises he makes you. If, in the long run, famine should come into the land, then you will behold Lord Beg-all betake himself to his cloister, and become an addition of fuel to the flame which is devouring you.

Sie hold, look with affection at, sounds odd. *Heer Bede*, literally Lord Petition (Rogation), and here the metaphor for Friar, as member of those religious orders termed mendicants (such as the later founded Capuchins and Recollets, &c.).

who had no revenues for the maintenance of their members, but were of course dependant upon charity. *Leye* sounds *lie*. *Laeye* sounds *lay*. *Dierte, duurte* dearth, scarcity, famine, sounds *dirt*.

A Pasquinade aimed at the mendicant members of the monkhood, who lived in idleness by begging their bread from the industrious peasant, and in return added to his misery in times of want, by loitering in their at-home without going to his assistance, and devouring in their convents provisions obtained from him in better times.

8.—*Harry Parry when will you marry?
When apples and pears are ripe.
I will come to the wedding
Without any bidding
And lie with the bride all night.*

Heer je, baer je, wenn wel uwe maer je!
Wenn' op pelles end persse Heer Raep!
Ei wel! kom! doe de wedd' in,
Wijse houd ene bidding!
Aen laeye wijse die bereid al nae het.

Domineer over them! roar out to them! You plunderer! make them swallow your idle tales! teach them to submit to your fees for burying their bodies, and to your usurious loanings! Come then, call in your pawns (forfeits)! give notice you are going to make increased assessments. Into the flames the assessor along with the assessment-order (condemn the order for a new rate to the flames and its deviser along with it)!

Bidding, a notice of a meeting to bid one against another for the district [land] upon which a tax [tithe] was to be paid; a kind of letting a rate or tax by roup. *Heer raep*, Lord Rapine, a symbol of the priest, who, at that time of day, seems to have been a sort of pawnbroker to his parishioners; or at least took interest upon the postponed payment of his dues. *Persse*, usury, extortion, and sounds pears. *Laeye*, blaze, roaring fire, sounds *lie*. *Nae het*, along with it, sounds as we pronounce *night*. *Wijse*, give notice; sounds with. *Houde*, hold, v once, directly. *Baeren*, to roar.

9.—*Jack Sprat*
Cou'd eat no fat,
His wife cou'd eat no lean,
And so, betwixt them both,
They likt the platter clean.

Jackes praet
Goed hiet nauw vat,
'Eo huif goed hiet nauw leen,
End so betwisten bod
'T heilicht de platte er kleyn.

the doctrine of the priest, it is righteous to eat the last farthing of your claims upon another; that of the lawyer, it is righteous to hold fast by what you have, while you take the highest interest upon the most abundant security; and both seem to twist about the law of God to their own uses, with such sleight and plausibility, that the golden crown (tonsure) is mistaken by the vulgar for the stamp of the holy saint, instead of the worldly-led rogue.

Jack, the surplice, and here metaphorically the church [y]. *Huif*, the coil, and metaphorically the law or the sergeants at law are styled of the coil. *Huif* sounds

Platte, the tonsure [shorn crown], and metaphorically the order of clerks [clerical body] which at that time of day led both priest and lawyer. The emblem of the tonsure survives in the black patch of the judges and sergeants at wig. *'T*, et, hat, it. *Het kleyn*, the ignorant rabble, the avaricious cunning of the churchman in regard to his the interested advice and attention to the home-invented multiplied formal technicalities of the lawyer and the dilly of the illiterate layman of that day are struck at by impoem, is evident, *'T heilicht*, it makes a divinity of, as they lik'd. *Th* has no representative but *t* or *d* in *'t*.

10.—*Jack Sprat*
Hud a cat,
It had but one ear,
It went to buy butter
When butter was dear.

Juckes praet
 Huydt er guit ;
 'Et huydt Bot wan hier ;
 'Et wint toe Bael Bot er ;
 Wee 'n Bot er ! Wo aen dij hier ?

The churchman's tales while they serve to fill the rogue's belly on the one hand, serve to pinch the of doltish cloddy on the other; they convert the cloddy-dupe into the provider of the woollen gowned gentry (the Friars). Alas poor Cloddy who is there to provide for thee in this state of things? (whence in the mean time your food?)

Wan, empty, sounds *one*. *Bael*, serge, a coarse kind of woollen stuff used for the friar's garb, and metaphorically the friar as the whole craft. *Bot*, a dolt, one easily duped metaphorically the peasant, and so the peasantry. *Wee's* (*wee aen*), woe upon! pity upon! and sounds *when*. *Wo aen dij hier*, whence will food come to you in this case? so sounds *wan daar*. *Huydt*, hoedt, keeps, feeds, sounds *had*.

11. - *Robin de Bobbin, the big-bellied Ben.*
He eat more meat than fourscore men,
He eat a cow, he eat a calf,
He eat a butcher and a half,
He eat a church, he eat a steeple,
He eat the priest, and all the people.

Raep-pijn, de Boë-pijn, die bigg by el leed ben!
 Hij hiet; mij hoor niet! t'aen voërschuere menn!
 Hij hiet er gauw: hij hiet er kalf:
 Hij hiet er: bat je er aen der alve!
 Hij hiet er: ghierse! hij hiet er: stapel!
 Hij hiet die prijst: Aentael de bijbel!

Rob-toil, thou curse to our barns; you that fatt like a hog by other men's labour. The fellow says with an arrogant tone, I have a right to my due away with your produce to my barn and store! bullies the sharp ones; he bullies the flats: he with a grave face, Be sure you never forge!

or utmost for the priest! whine and beg for him!
ard up for him! While to him who is setting out
; tythe, he cries out: Justify by appealing to the
ble.

Karp-pijn, a then popular metaphor for a greedy priest;
pin, to rob; *pijn*, labour. *Bigghe*, *bigge*, *big*, *rigghe*, *rig*,
the same word, and here used in the sense of a fat hog,
by implication a sort of Trulliber. *Boops*, *boods*, *bood*,
instead, also storehouse or magazine, and *bood-pijn* is an
allusion to the provender-store. *Prijers* is to value, to cut a
cut upon, and *prijn* sounds *priest*. *Sijtel*, *bibbe*, by the im-
itating sounds represented by *p* and *b*, and by the *y*
ending *er*, translates into *people*, which is the utterance we
use to the word *people*. It was to the Bible the priest referred
; then rustic Bazon neophytes as the holy writ of his race.

12.—*Goosy goosy gander!*
Where shall I wander?
Up stairs and down stairs,
And in my Lady's chamber;
There I met an old man
That would not say his prayers.
I took him by the left leg
And threw him down stairs.

Guisé guise gae 'n daer!
Woe'r Schell-Heij wuene daer
Op stuyrs aendorn stuyrs;
Eand in métyd is schem buer.
Dere ei! met een ouwel-man!
D'art, woed n'art, sie ee is Par-heers.
Hye tuck heim by die left legghs
Eand seer ruwe hem doe aen stuyrs.

Do you hear the insolent jeers and sneers that
come from that room? It must be the labour-curse in
committee, contriving how to lay load upon load of
new taxes. There all feeling for those that pay
them is an empty shadow. To think of compassion
for us in the breast of a priest (a water-man)
provender, rage after provender, that is the end

of the day [law] with these lords of the parish. Let the labourers [peasantry, parishioners] concert together some plan of operations which may make these chatter-boxes sorely rue the taxes they have loaded us with.

Schell-hey is as the plunderer of the farmer [husbandman], and thus as the priest. *Hey* has been already explained, and *schellen* is to shell, to strip. *Ouwel-man*, wafer-man, mass-man [Priest]. *Par-heers*, of the rector [parson], and sounds prayers. *Schellen* is to peel or strip, and *schell-hey* is thus literally *peel-peasant*. It would seem by this, some church-rate is referred to, where the clergy assessed, but did not pay. Where their privilege made them the assessors of the rate, but exempted them from the consequence of it; so that among themselves they mocked the sufferers for being their dupes. *Dere*, sympathy. *Met*, with, in. *Aet*, provision. *Wood*, rage, passion. *Sis*, behold! *Ee*, law, rule. *Hye*, as before. *Tuck*, concerted plan, contrivance, cunning trick, device, trap, snare. *Heim*, private, underhand. *Leffen*, *lassen*, to chatter, to twaddle, hence our *lift*, *laft*, as stuff and nonsense. *Seer ruwe*, severe repentance. *Legghen*, to lay. *Seer ruwe* sounds *threw*.

13.—*Cock-a-doodle-do!*
Dame has lost her shoe,
Master's broke his fiddle-stick,
And dont know what to do.

Gack er duijdt hel t'u!
 Die 'em aes lost ter sjuw,
 Meê aes teer's Bije roeck. Hie's vied t'el stick,
 Aen doen noô wo aet tot u.

Dolt of a peasant! your life is a hell upon earth; you that are such a fool as to take delight in working hard for an honest livelihood. Along with slender diet, the condition of the labourer is that of care and anxiety. While here [with us the monks] it is simply pillage inflicting dearth upon you in the midst of plenty.

Duijdt hel t'u, literally, hell manifests itself to you, as sounds *doodle-do*. *Meê*, *mede*, with. *Aes*, food. *Teer*, slender

spare. *Hye*, the industrious peasant, the bee being the token of that class. *Ma*, here. *Vled t'al*, war upon the other, pillage of all else. *Stich*, stuck, affair, business. *Njuw*, hard work. *Aen doen*, to inflict, to cause, to bring upon. *Ned*, want, misery, poverty. *Wo*, where. *Aes*, food. *Toi u*, to you, into your house, home. A jeering apostrophe to the noodle peasant put into the mouth of the monk by the Naxon lampposter.

14.---*Little Boo-peep has lost his sheep
And cannot tell whera to find 'em,
Let him alone, they'll come home
And bring their tails behind 'em.*

*Little Boo-peep has lost in sulpe ;
End kanna nood t'el wear to vand om.
Letta hin al home ! 't heel kom hou 'em !
End beringh ! teer t'heel's behend om.*

Little Boo-peep! his food and his delight are drunk ! It is this love of the cup which has invited him again to go out on a fresh visit. Keep to yourselves all reproaches upon this head ! The whole of you come and do him honour, and form a circle round him. Provision has been procured, and will be offered to the whole of us.

Boo-peep is here the *Limitour* ; the friar employed by the monastery in begging about for its support was formerly called amongst us. *Hud* is the contraction of *hede*, a messenger ; and the *Limitour* was as he who intruded himself into every man's home to procure provisions for his convent, and pick up all the idle gossip he could besides. The term was in use with us in Shakespeare's time in the sense of a hide and seek person. *Ese*, participle present of *esen*, to feed, and so food. *Kanne*, pitcher. *Can*, jug. *Noulen*, to invite. *Letten*, to put a stop to. *Heringen*, to enquire. *Nahendan*, to give, to offer what you have got, to hand over.

" Then they for sudden joy did weep.

And I for sorrow sung

That such a king should play so-wane.

And go the fools among."

King Lear, Act I. sc. 1

15.—*Little Jack Horner*
 Sat in the corner
 Eating a Christmas pie ;
 He put in his thumb
 And pull'd out a plumb
 And cried, O what a good boy am I !

Lij t'el Jacke Hoornas,
 Sat in de koren er,
 Hij ding er kruijse m'aes by.
 Hij put in ijse te om
 End puijld uit er plomp
 End kracijt, O ! wat er goed boeye Am Hey !

The public's bane, Justice Allproper, crammed full of law there, extorts by judicial chicanery, along with his bread, every man's curse. He draws profit from the terror he spreads all round him; and while he grows fat by the traffic, he exclaims, Oh! what an excellent milch-cow the clodhopper is! (what good squeezing there is in this sponge!)

Jack, long-robe, and here as the general term for a Judge or Lawyer. We use the expression, *the long robe*, for the tribe that belong to the profession of the law. Formerly they were clerks, and *tonured* as belonging to a branch of the clerical order. *Hoornas*, according to what it ought to be; but here used ironically and for the nick-name of the magistrate of the district. *Am-Hey* is foster-man peasant, by whose disputes and squabbles the Judge was supported. *M'aes* (*mel an*) sounds *mas*.

16.—*Bobby Shaft is gone to sea*
 With silver buckles at his knee ;
 When he'll come home he'll marry me,
 Pretty Bobby Shaft !

Bobby Shaft is fat and fair,
 Combing down his yellow hair ;
 He's my love for evermore !
 Pretty Bobby Shaft !

God-beschaft is gaen toe mij
 Wie' en silver-boeckels sat is nie,
 Wie' n IJle komt omme IJle maere meê.
 Praet je God-beschaft.

God-beschaft 'es vattaen veer,
 Gauw meê indouwend 'es " Je hel O Heer!"
 Hij's mij lof! Verhef er moêr!
 Praet je God-beschaft,

Our smooth-tongued Limitour is gone to her who is never tired of seeing his silver locks, and who is easily duped by any idle tale he trumps up. Cant on for ever, you fluent clever scout! The smooth-tongued Limitour wheedles out what he wants with such adroitness! slyly slipping in here and there, "Oh ever glorious Lord of Hosts!" For it is he that is always uppermost in my thought. Why don't you join with me, my dear mother, in glorifying him? Oh, may you cant on for ever, you fluent, clever scout!

God-beschaft, literally, accomplished messenger [scout], is here as the popular sobriquet for the *LIMITOUR* or *FRER*, to whom the duty of begging provisions for the convent was entrusted. *LIMITOUR* is met with in our old writers. Sterne's begging monk of Calais was one of these *God-beschafts*. The lines are as a sneer at the sly lazy monks for the use they make of their penitent dupes. The *stornello* is an ironical exhortation for them to persevere in their holy swindlings. *IJle* is here used in two meanings which belong to it and sounds *he'll*. *Iof* sounds *low*. *Ver hef* or sounds *for ever*. *Gauw meê* in sounds *combing*. *Douwend* sounds *down*. *Je hel O!* sounds *yellow*. *Heer* sounds *hate*. *Vat aen veer* sounds *fat and fair*.

" A Frere there was, a wanton and a merry,
 A *LIMITOUR*, and a full solempne man,
 In all the orders four is none that^e can
 No much of dalliance and fair language."

CHAMBER.

" *Wilt sette ye al the kyngis londe to your *LIMITOURS*, &c*

^e *Knows, understands. Kennen, to know.*

ye were larkin of ol' money grandin, and ye wud not suffer a
 from to hang in another's (symptom of hypochondria),"

Jack (phew)---(GROANS).

"Lardings there in in Yorkshire, an' I gheen,
 A marish water called Holderness;
 In which there want a hamper about,
 'Tis peaches, and who to buy it is no doubt."

(GROANS).

17.---(Go to bed, Tum!
 Go to bed, Tum!
 Drunk or sober,
 Go to bed, Tum!

(Go to bed, down!
 Go to bed, down!
 'Tis much beer or water,
 Go to bed, down!

Dull, too busy in parting with your satisfaction in
 the laughing mock. Dull, that would a too willing out
 to the idle laughing of the first! No, you dull, be
 more on your guard in listening to such an im-
 portance.

One, good, to have used in the name of sympathy, of the
 fact a nature; and implies, finally good natured, 'Tis much
 would drunk, fear, without the system, which is no better,
 would or, 'I and it you well known interchanging would.
 'The sum of this short paragraph would be; that's the a good
 of the old saying of "A fool and his money are soon parted."

18.---(Such and Jill
 Went up the hill
 'Tis got a pint of water;
 Such fell down
 And broke his crown,
 And Jill came tumbling after.

I'll marry, Such
 I'll marry, Jill
 'Tis some liquor, Such
 'Tis some liquor, Jill

Jack end Gijl
 Winnent op de helle
 'Tooge't er pelle of waerder.
 Jack sal doe nen !
 End broek 'em grouw in !
 End Gijl geð 'em t' heymelen agter.

Vlae erve Jack !
 Vlae erve Gijl !
 Kom er gij inn, Jack !
 Kom er gij inn, Gijl !

The rector and the lawyer would ply their work in hell itself if they could but get a glimpse of a burial-due or a fee to be gained there. Fall to work, priest, assail your parishioners for your dues, employ all the horrors that belong to your trade; and if you should get into any difficulty, the lawyer will find out some loop-hole for you after all (some means of bringing you off with impunity). Strip the homestead priest! Strip the homestead lawyer! Into it there, priest! Into it there, lawyer!

Jack, surplice, gown, the dress in which the priest officiated; and it is also used for the lawyer's gown, the one he wears on duty; here it is employed metaphorically for the catholic priest. *Gijl*, fraud, guile, chicanery, and so the lawyer. The order of the tonsure formerly included both professions; hence *lay-lord* in contradistinction to *law-lord*. *Pelle*, pull, is here used as the burial perquisite (one of the principal bonuses of the priest at that time) and sounds *pull*. *Waerder* is here used in its meaning of fee, and sounds as we pronounce *water*. *Vlae*, flay, sounds *fly*. *Aendoen* is to demand a debt, to dun; *doo nen*, dun them well, sounds *down*. *Geð 'em* (*give him*) sounds *come*. *T' heymelen* (*to heymelen*) sounds *tumbling*. *Erve*, sounds *away*. *Er gij inn* sounds *again*, and means, there get you in, there make an entrance.

10.--*I had a little husband
 No bigger than my thumb,
 I put him in a pint-pot,
 And there I bid him drum:*

*I bought him a little handkerchief to wipe
his little nose,
And a pair of little garters to tie up his
little hose.*

*Wat buyd er! Lij t 'el hua man!
Nob Bigg r dyn niet om!
Wat put hem in er pyn-pot
Aen teer! Ei! hilt hem d'rom!
Wat bought hem er lij-t'el hoyend keur kyt te
wy 'p 'es licht-el noome;
End op eer af lij-t'el charters toe 't er op 'ea
lij-t'el houe.*

Oh then! hoard away! Proclaim yourself the
curse of every family! Go on there, driving for your
tithes, you greedy hog! Plunder the forfeit-fund
for your expenses! Beg about to supply all your
wants! Boast of your harassing, accursed law-
suits, instituted for the purpose of this manifest nei-
sance; and pride yourself upon the accursed chat-
ters that endow your convent, and serve as the
nest egg for this nuisance to every man's pocket.

Hoorden, hoorden, to hoard up, to keep together. *Buyd*, is
the imperative, and sounds had. *Pyn pot* was the fine fund,
or money accruing from penalties imposed by the confessor
upon their dupes for sins of their own hatching, and which
was properly destined in aid of charity. *P' and b* represent
interchanging sounds. *Lij t el*, all man's curse, seems to have
been in that day a popular epithet for the priest. *Charters*
is the contraction of *gacharters* from *charteron*, to reduce to
writing, and grounded in the Latin *charta*. This word was
formerly spelt *uarter*. *Lij hilt in huer hand enen groeten roet
te*, does sole in gewassen stand, en was outboden and al gheest
om te loene. *Ei's*, was *meow meow*. It is evident this
word *distric* is meant for the monk, who was often employed
as the family confessor, and in that capacity computed the sin
and allotted the penalty. *Aen teer*, for a maintenance, and
scoutle and *there*, the th of this period having no other paper
contative with us than the t in the d. And it is the t which
supplies the sound of the d in, and in the fourthly, as a
of the th in there. *Op eer*, on the glory, sounds a pair. *Hoorden
houe lijf*, sometimes law strike, sounds handkerchief. *P'yn y*

the pot or box in which chance forfeits were put; and the savings of servants and children were formerly deposited in what was termed the *spare-pot*.

20.—*Over the water, over the lee,
Over the water to Charley.
Charley loves good ale and wine,
Charley loves good brandy,
Charley loves a little girl,
As sweet as sugar-candy.*

Hoov 'heer de waerder! hoov 'heer de lij!
Hoov 'heer de waerder toe Schaer-ley!
Schaer-ley love's god heel end wyne,
Schaer-ley lov'es god baere end dij,
Schaer-ley lov'es er licht-heel Keerl,
Als hij u hiet als sij hij u gar kend je.

Farmer the bailiff (storekeeper)! Farmer the slave! Farmer the bailiff to *Schaer-ley* [the lazy gang; the monks]. *Schaer-ley* may thank the gospel and the being made a priest for all this; *Schaer-ley* may thank the Bible, burial-fee, and such as you for all this; *Schaer-ley* may thank the empty-headed clown (for that is the title he would call you by if he saw through you as thoroughly as I do).

Schaer-ley, literally, the lazy gang, crew, assemblage; here as a token for the friarhood. *Schaer*, a multitude, a troop, a band, and the same word with the German *schaer*, and the Italian *schiera*. But this sobriquet was probably suggested by its close resemblance with the terms *schaerlant*, a sturdy vagabond, and *schaerluyn*, a scurvy, scurvy. *Licht-heel*, literally, completely wrong-headed, over-easy, sounds little. *Als h' u hiet* (als hij u hiet), as he would name you, sounds as sweet. *Als sij hij u gar kend je*, if it should be that he was thoroughly acquainted with what you are, sounds as sugar-candy. 's, 'es, des, for this, on this account. *Wyne* or *wyins*, is a contraction of *wyng*, an admitting into holy orders, an ordaining, and sounds wine. Evidently a jeer upon the rusticks for being un- convenient tools in the hands of the then priesthood. *God is here*, as the word of God, the Bible, and thus metaphorically for the tithes which are laid to the account of

book; and as that which, with pious donations and official fees, make up the revenue of the priest. *God, sounds god. Waerder, overseer, sounds as we pronounce water.*

21.—*Ding dong bell,
The cat's in the well.
Who put her in?
Little Johnny Green.
What a naughty boy was that
To drown poor pussy-cat,
Who never did any harm,
But kill'd the mice in his father's barn.*

*Ding d' honig-beld,
Die kaetst in de weld.
Wie? hoe put heer in?
Lij't 'el Je haen, Je Grijn.
Wat! er nauwt je boei wo aes dat?
Te draa! hone puur boose guit.
Wo nijver dijdt ene arme
Bat ghild hem eys in 'es vaders baen.*

It is the honey-bearing image that brings this revenue, it is this that affords all this wealth. How? in what way is it taken out? That curse to us all, the sneering bully (the monk). What hav'nt you always a pair of handcuffs ready for such a carrion-rogue as that? At once make an example of the thorough-paced villain. While industry and hard work can alone avail the vassal-peasant, the idle pick-pocket-career of the monk affords him abundance.

D' honig-beld, the honey (money) making image refers to one of those once well known miracle-working figures, to which devotees flocked to deposit their *ex voto* presents in its sanctuary, of which the priests were the pilferers. *Je haen, Je Grijn*, (Johnny Green) literally, ever a swaggerer, ever with a sneer on his face; and here, is meant as a nick-name for the monk, the sturdy impudent beggar who laughed in his sleeve at the folly of his dupes, while he bullied them by his threat if they were backward to give. *Puur boose guit*, a properascal, sounds poor pussy out. *Ghild*, yield, sounds hi

Don, path, sounds burn. Cut in the constant travesty of gutt in all these purposely defaced lampoons. D' honig-bold is a sort of parody of the expression d' honig-bie, the honey making bee, and sounds dang-bell. Wie, who? Hoe, how.

22.—*To bed, to bed,
Says Sleepy-head:
Tarry a while says Slow:
Put on the pot
Says Greedy-Gut,
We'll sup before we go.*

*Toe bed, toe hed!
S' eys Siel hij 'p je hued
Toe hare je er u yl a' eys Louwe.
Put uen de bot,
S' eys Greytig-guit,
Fiel's hope behoer wije-gauw.*

Harken to the begging one! to the begging one! says the one who has the care of the soul ever in hand (the priest). Hasten to me, says the man of law. Strip the dolt, says the greedy-rogue (the parish-priest); all a true bloodsucker has a right to expect must be allowed to be due of the holy aly-fox (the priest).

The Pasquinade seems aimed at the three branches of the tonsured profession, viz. the friar, the lawyer, and the regular clergyman; and refers to the share which each taken in the pillage of the countryman's property. At the end, the regular clergyman is made to say, he thinks he is quite rogue enough to be entitled to the whole of the booty, and not to share with such inferior thieves as the other two are, in his eyes. *Wije-gauw*, literally, the holy aly-one, seems to have been a popular nick-name for the officiating parish-priest. And the last line, as in most of these epigrams, contains the point of it. *Hede*, a voluntary contribution, a stated gift; and here implies the friar, as he who lives by that alone. *S' eys, as eys*, so commands. The word *eys* is used in the same sense by our old writers. *Toe hare je*, to her, to she, sounds tarry, and refers to *Louwe*, which is feminine. *Fiel's hope*, the rogue's expectation, reliance, sounds we'll sup. *Behoor*, belongs, sounds before, *h* and *f* being aspirated. *Siel hij op je hued*, is literally he who is ever on the watch to keep the soul safe, and he meant as an ironical sobriquet for the Monk.

- 23.—*Hush-a-by baby, on the tree top
When the wind blows the cradle will rock,
When the bough breaks, the cradle will fall
Down comes the baby, cradle and all.*

Heesch er by Paepe! Aen de tiere top!
Wen die wint bloð's; die kraeyt hel wel, wroel
Wen de bouw breke's; die kraeyt hel wel, fae
Toe hun kum's; de Paepe kraeyt hel, aentael

Don't spare them, priest! Storm at them in y
best style! When the farmer is pushed and he
back his tithe, the priest roars out stoutly, thi
all a pretence! When the harvest is a comp
failure, he roars out, it is all owing to your ne
gence! Provisions fall short in the farmer's ho
and the tithe is behind-hand, the priest roars
I've an execution to put in your house.

The first line of this lampoon is a sneering apostrophe
dressed to the tithe-coercing rector. The rest a scenic d
of his intercourse with his parishioners. *Tiere*, raving, r
and sounds *tres*, the *r* was formerly placed indifferently, by
writers, either before or after the vowel. *Kraeyt hel*, crie
in a decided tone, sounds *cradle*. *Toe hun*, at their house,
euz, *appreso di loro*, sounds *down*. *Paepe*, priest, sounds
Aentael, a judgment, a writ, an indictment, sounds *and all*.
is always travestied by *a*, which it sounds.

- 24.—*As I was going to sell my eggs,
I met a man with bandy legs,
Bandy legs and crooked toes.
I tripped up his heels and he fell on his*

Als 'Ei! wasse goèn toe celle meê egg's!
Ei! m'heet er man wie de bandig leeck's!
Bandig leeck's, end kruck het toe's!
Ei! tript op ijs' ijs, end hij fel aen hys no

*Alas! let it so be, that the prospect of bet
his condition may mix itself up with the poor
call to the cloister! Alas! tell me, if you can*

human condition so wretched as that of the condition of the bondaged layman! Of one who is the bondaged layman, whose whole possession is the staff in his hand! Alas! though he has subdued the fear of coming to want by what he has done, he is mal-
dened by others he could not foresee in the state he has entered into for life.

*Handig, bondaged, in a state of vassallage, slavery, sounds handy, lack, layman, sounds lag. Krack may be either as the poor man's staff or as the shepherd's crook. This com-
position is in the form of an ironical hunter upon the fortune-
less rustick, who takes holy orders to enter into some
monkish establishment, that he may escape the miseries of vas-
sallage and constant labour; and it concludes by remarking
that, after all, the change is only from the frying-pan into the
fire. 'Tis, tis is, all he has in the world, and sounds too.
Hya, the Anglo-Saxon form for ho. The moral seems to be,
that the miseries of the monk's life were not discovered by
the neophyte dupe till too late; and those were so numerous
that the hard working vassal, after all, lost by exchanging his
condition for the other; and is thus, dissuasive from taking
orders by the peasantry.*

25. - *Girls and boys come out to play,
The moon does shine as bright as day,
Leave your supper and leave your sleep,
And come with your play-fellows into the
street;
Come with a whistle, come with a gull,
Come with a good will or not at all.
Up the ladder and down the wall,
A half-penny roll will serve us all.
You find milk, and I'll find flour,
And we'll have a pudding in half an hour.*

*Keetles end boers, kom honds toe plek;
De moon dus syn beraght als deek,
Liev uwer wop lier, end lier uwer alijjeet
Kom wijne uwer plek val u 'n; hin toe dij wrijde!
Kom wijne, er hui stil! kom, wijne er kneel!
Kom, wijne er goed wille! hoor me't haet al!*

Op te laede er! End doe hou aen de wal!
 Er happ' ene rouw el wel seer u 'es alle.
 U vijand melk, aen yl vijand flauwer!
 End wie el haev er put in, in half een ouwe-heer.

Bondsmen and boors (rustics) come quick to the tithe-audit and pay your servile rates! It is thus the demon (the rector or clerical lord) domineers as of right over his people! Do then love your lord with the shaved crown (the priest)! Love your lurking assassin (the priest)! Come on, and look as if your audit-dues were a pleasure to you! Come as if you strove for a prize! Come as still as whey parts from the curd! Come with all the humility of a destitute slave! Come, shew that you are there with all your heart! Obey the summons to a tittle! Come up to the pay-table there! And do all homage to the voracious leviathan! Or else every one of you will have to repent of it sorely. Give a good sop (bribe) to the fiend, and you will see him fawn and grow gentle. He that has a mortgage (a lawful claim) upon another's fortune, is half its proprietor already; (when you feel you are in another's power, dont set him at defiance, but coax him, for you can't help yourself.)

Bereght, orders about, sounds bright. *Pleß val u 's*, duty which is pleasant to you, sounds play-fellows. *Huy stil*; (see article "as clean as a whistle;" page 48). *Ouwe-heer*, proprietor, landlord, sounds hour. *Doe hou aen*, do homage to, sounds down. *Er put in*, has a finger in, a claim to sounds pudding.

26.—*Little Tommy Tucker*
Sings for his supper:
What song will he sing?
White bread and butter.
How will he cut it
Without ee'r a knife?
How will he be married
Without ee'r a wife.

Lette Hel t' Oom je ; t' Huyck er
 Sijgh' in's ; voer is op er.
 Wo acts hangh, wel hic sijgh in,
 Wyt bereed uen Bot er ;
 Hoe wel hij guit' et,
 Wijst houde hier nen huif ;
 Hoe wel hij bij marre 'et
 Wijst houde hier nen wy-alf.

'o cousin Cloddy hell is a trouble. To the man
 he cowl [the friar] it serves as a filtre ; there's
 it and drink in it for him. Wherever there is a
 vision store ; in he comes filtre in hand ; and
 ins to reprove the dolt of a Cloddy with every
 l of sin. But let him chicane it as well as he
 , he can't keep clear of bringing up something
 vlich the lawyer is, one time or other, as guilty
 the Cloddy. Let him make the best story he
 of it, it will, in spite of him, include here and
 re, the conduct of the holy incubus as well as
 t of the Cloddy.

ette, as *let* with us in the sense of impediment, obstacle,
 thing in the way of. *Oom*, is as the coining title with
 the holy ones used to address the Cloddies, and thus
 is token of that class. *Huyck*, a cowl, and thus the trope
 the Friar. *Sijgh*, a strainer, that by which the good is
 ned off and the trash left behind. *In*, for, by way of ;
sijghen sounds *sing*. *Voer*, *voeder*, provender. *Hangh*, a
 e where flesh meat was formerly hung to dry for winter
 , and *acts hangh* is a flesh magazine, preserve, larder.
acts hangh, where meat is hung, where there is a drying
 is [a larder] for meat ; sounds *what song*. *Acte hang*
vera in one sense to *carnea carumium*. *Deturbavit totum cum*
e carumium - he turned the whole larder, meat and all, up-
 n. *Wytten*, to reprove, to throw in the teeth. *Bot*, the
 , dupe, *homo boticus*, and the same word with the Spanish
 a stupid dull-headed fellow. *Bereeden*, to prepare, put in
 r, arrange, trump up. *Huif*, the calf, and so the lawyer.
alf, the holy incubus, i. e. the rector or vicar. That the
 re (then a member of the clerical order, should favour the
 branches of his own profession, was a thought likely
 gh to enter into the head of the lay-people, who were
 treated as the refuse of society. *Alf*, the same wor-
 T

with our *elf*, a demon, a sprite, a fairy, an incubus, has considerable relation in point of sound to *alve*, surplice, and metaphorically the priest; so that *wye-alf* (holy incubus) becomes a sort of quibble or pun upon *alve* by this resemblance, and sounds *wife*. *Aen-huij*, sounds a *knife*, for the *k* is not uttered by us in this word.

27.—*Ride a cock-horse to Banbury Cross,
To see an old lady on a white horse,
Rings on her fingers, bells on her toes,
She will have music wherever she goes.*

Ryd er Ghack-horse! Toe ban by wreê kruys!
Toe sie een ouwel-led hij aen er wyt horse,
Rings aen haer vingers, bels aen haer toys,
Sie! wie el have muise sich weêr eyver schie gaé's.

Ride your Cock-horse (your people, parishioners)! Bestow upon them the curse of cruel vexation! Take care, however, they don't reproach the wafer-craft (priesthood, parsons) with the horses its members ride on, the fine rings they wear on their fingers, and the rich dresses on the images of their saints. See; he who enriches himself out of other men's property must quickly submit to take public odium for his partner (must go shares with envy).

Ghack-horse, now cock-horse, literally, fool-horse, in the sense of one who lets another ride him. The cock-horse, among school-boys, is the one who is fool enough to carry another astride on his back. And the term was formerly used as the symbol of the populace, who are fools enough to suffer others more cunning than themselves to ride them; to use them as slaves. *Ouwel-led* is here as the churchman; literally, a member of the wafer-people's guild or society. *Ouwel* is the holy wafer or host; and *led*, *lid*, member. *Weêr eyver schie gaé's*, is in return a partner with public hatred, sounds *wherever she goes*. *Toys*, jewels, finery, and the same word at bottom with our *toys*. *Gaé*, *gade*, a partner, equal sharer.

28.—*There was an old woman, and what do you think?*

She lived upon nothing but victuals and drink.
Victuals and drink were the chief of her diet
And yet this old woman could never be quib

Daer wo aas een Ouwel-wije-hummend, end wo
 aet toe die hincke,
 Sij luidt op een nutting Bot. Vied t'els, hand-
 teringh!
 Vied t'els handteringh! Wie Heer die klijf af
 haer die haeye heet;
 End ja wet dies Ouwel-wije-hummend kelje
 houdt nijver; Bije quae heet.

Wherever there is provision in store, there you always find a buzzing chantry [a church establishment]; wherever there are victuals and drink this always limps after them. The burthen of the Chantry song is how to make the most of the Clodhoppers. Itself an enemy to all handicraft; essentially hostile to all industry in others. As chief [upper hand] it brazens out those who call it the shark of the community; and you know these buzzing bodies hold honest diligence to be no better than madness [folly]; and that they term the honest labourer, who works for all—rubbish [mean stuff].

Ouwel-wije, the water-consecrator; i. e. the host-maker or priest. *Hummen*, to mumble, to mutter in a drawling indistinct hoarse tone; and thus to make the kind of noise the priest did while rehearsing or chaunting his Latin church-offices; and it was this peculiar kind of buzz or humming sound that is here alluded to, as one never heard but it reminded the hearer of the purposes for which it was then used; viz. imposition and extortion. The lines are meant to imply that the same voice which conjures the bread out of the mouths of the industrious, is equally employed in mocking them for their folly and for their pains. *Handteringh*, vocation, business, profession, handicraft, trade, call, and sounds and drink. *Bot*, dolt, and thus the clerical cognomen for the peasant and his class. *Wie haer*, as ruler, where he can lord it. *Vied*, curse, haue. *T' els*, to els, to another. *Haer*, her. *Haeye*, haul, shark. *Heeten*, to name, to call; and once used in the same sense with us. *Keys*, folly, insanity. *Houden*, to hold, to deem. *Nijver*, zeal, diligence. *Bije*, bee, the token of the working class of the laity. *Quae*, kwae, kwast, quest, *and* rash, vile stuff,

29.—*There was an old woman lived under a hill,
And if she is not gone she lives there still.*

Daer wasse een ouwel-wije hummend luid aen der
Heer hilde :
End of sij is nauwt gaê aen, sij lief's daer still.

There you hear rise a holy-wafer-humming noise in honour of the Lord Pantry. And if it is not well paid for, the holy wafer-chaunters would rather be quiet (not give themselves the trouble of mumbling over their church-office for nothing).

The point of this distich seems to be to reproach the friars with their mass-chanting and other solemnities, as carried on for the means of filling their bellies ; and implies if they were not well paid they would not be at the trouble of performing merely from religious or conscientious motives. *Ouwel-wije-hummen*, a muttering or mumbling noise made by the wafer-blessor ; *q. s.* the priest or mass-man, and sounds *old woman*. *Wij-brood*, is consecrated wafer. *Heer hilde*, Lord Pantry, is as the means of supplying with provisions, and sounds *a hill*. *Sij is nauwt gaê aen*, if she is pinched in regard to profit, and sounds *she is not gone*. *Sij lief's*, she had leave, and sounds *she lives*.

30.—*Pat a cake, pat a cake, baker's man,
So I do, Master, as fast as I can.
Put it and prick it, and mark it with T ;
Put it in the oven for Billy and me.*

Bat er keek, bat er keek, Bekers-man,
End so Hye t' u meê aes daer als vast als Hye kan,
Bat 'et end prijek het end maeck 'et wie's T ;
Put et in de hoeven voor billigh end miê.

Put a bold face on it, be assuming in your claims, my man of the cup ; by so acting you will impose upon the clod-hoppers, and make them more ready in bringing you their stores, and they will hurry to you as fast as they can. Be brazen, be arrogant, comport yourself with pride and insolence ; show

down your finger benedictions like hail, employ the homesteads as if all the things in them were your right and due.

Bakers-man is as the mass-man or priest; so designated from an assumption of the Catholic priest, by which he deems the partaking of the cup in the ceremony of the communion to be competent to himself alone, to the exclusion of the laymen to whom he doles out the bread or wafer, without the wine, in giving the sacrament. *Hay, hys*, as the metaphor for peasant or labourer, has been explained in No. 5, page 252, and sounds *l*. *Musck 'st wis's T'*, is to make the form of the T with the finger, and thus to cross or bless in the Catholic form. *Musck*, make, fashion, sounds *mark*.

31.—*Little hoy blue, come blow your horn.*
The sheep's in the meadow, the cow's in the
corn.
What? this is the way you mind your sheep!
Under the haycock fast asleep.

Lij t 'el hoeye! Bije-luy! kom Bloð uwer hoy
 er 'un!

De suiyp's in de med-hoeve. De gauw's in te
 koren.

Wat! dies is de wee u meyndt uwer suiypse?
 Ander de Hay-Ghack vast er sluiypse.

You curse to other men's storehouse! You drone!
 Come, you sly-one. Get your hay in there. The
 sot's in the ale-house. The sly dog is only gone in
 there just for a taste. What! is this all the reproof
 you have in store for a drunkard of your own
 order? The poor hard-working layman comes off
 in a case like this in a very different manner with
 you; (if it was one of us, you would treat him very
 differently).

A countryman apostrophises some lazy friar who had the
 charge of the farm lands belonging to his monastery. He
 calls upon him to come out and attend to his harvest work.
 A brother of the same order answers to the call, and says, *the*
sot's at the mend-house (the ale-house of the time); but if
he is only gone in just for a sup. The countryman is

voled at this palliatory rebuke, and replies, that if it had | one of them that had neglected his work to get drunk | business would have been viewed in a very different light | him. The lines seem to be simply a reproach to the | friars for their partiality to their own order in meting | their reproofs, as compared with the strictness and aust | with which they scanned the failings of the benighted | sastry, out of whose labour they were kept in idleness. | t'el and boys have already been explained. *Bijz-ly* (| *bje*), a drone bee, and sounds *huc*. *Med-hous*, mend-h | seems to have been a resort for the labouring class, of | same nature as the present beer-shop or ale-house. | ghost, labouring fool, the cat's-paw of the idle friar. *Ho* | the metaphor for labourer, has been explained.

32.—*Sing a song of six-pence*
A pocket full of rye,
Four and twenty blackbirds
Baked in a pie.
When the pie was opened
The birds began to sing ;
And was'nt this a dainty dish
To set before a king ?
The king was in the parlour
Counting out his money ;
The queen was in the kitchen
Eating bread and honey.
The maid was in the garden
Hanging out the clothes ;
There came a little blackbird
And snap'd off her nose.

Sing! er saeg inn! hof! Sechs-pennse!
 Er poch 'et vuyjl af rye!
 Voor-hand tweyn dij plack-boerts!
 Beck 'et in er Pye!
 When de Pye was op in 'et,
 Die boerts begue nen toe sieing.
 Aenwassend dies, er dijs in te douch
 Te sed-behoor ecking;
 Die ging wars in de laer leer
 Koer ding houdt 'es mene.

Die Quene was hin te kitchen
 Hieting breed aen hünne p
 Die mede wasse in te Gardiaen
 Hen gang houde de klyane.
 D' Heer grē 'em et licht-hel plack-buett
 Land suapt of hiet her noose.

Carol away, there! Entertain them with your stories! Cheer away, you feast-loving holy one! Hold forth in your usual strain of ribaldry! Keep spinning out your ready-made and smutty jokes! Reason them well for your company, my Man of the Cowl (friar)! And when this Man of the Cowl was once up to his mark, he kept on from one joke to another till daylight. At last all at table began to be infected by this example, and the scene became offensive to all order. From bad to worse they began to fall foul of the church-doctrines (began to talk sheet deism); and many of them broached some over-bold opinions. As for the Man of the Frock (the friar), he had become nearly dead sick, and kept on tooting out imperiously for the rest to attend to him and do as he bid them (to behave themselves properly). All this, as the uproar became louder, at last reached from the friar's cell to the ears of the guardian of the convent. This gentleman came in and cracked some practical jokes upon the back of the jolly father, and put a stop to all the disturbances at once.

See page 2, last part, for the solution by which this pattern of a friar was known. Plack-buett, smutty jokes, sounds black-buett, the b and p being convertible sounds, and hiet pronounced hied by us, t and d interchangeable. D'ys, a monk's cow, and metaphorically the friar himself. Heer, untired, naked, unapheliated, Ier, doctrine, toast, precept. Quene, frock, the friar's frock; the common Dutch phrase bid to quit the state of monkhood or holy orders is quitten lo fien; and gone is here as monk of friar. Consider the title for the superior of such convents as belonging to the mendicant orders of monkhood. Heer, monig, manig (the many, majestically sounds never. See page 2, 1st. MURDER MARRS THE MARRIAGE. Taken order to attempt, to become corrupt, to turn into

matter, to become offensive, in the participle present *being*, and sounds a *king*. The above seems to be a lampoon upon the community of trumping friars, personified by this pious brother, here signified as the conductor of smutty stories, the breacher of prodigious opinions, and habitual drunkard. *Barber*, natural religion, as opposed to revealed religion, and is here intended for an additional stigma to the monks, who after making the Christian doctrine the means of their livelihood suffered it to be profaned in their presence at their *social orgies*, it would, by the interchanging *h* and *p*, *parlour*. *Tween*, the imperative of *twopen*, to twist together, as is done when the thread is drawn out in spinning, *catchand twopen dey*, spin them, make them ready beforehand. *Pluck* has the meaning both of smut or stain, and also of ferule or stick used by the schoolmaster to punish the scholar, and in the proverbial line, *pluck beet* is as a joke made by means of this stick, and thus a practical joke. *Give em, give him, sounds came*. *Being*, seeing time, i. e. daylight, the old participle present of *see*, and sounds *see*.

33. *The fox had a hole,
He did'nt know where,
He looked in his tail
And he found it was there*

*De volke ka hole er hulle,
Hy dijd in te noerweert,
Hyt lucht in hys steel
End hy vond 'et was teert.*

The public was maddened by the state of its affairs and put on a stormy aspect. It peyed into the state of the government and found it had gradually got into the hands of corruption.

The only comparison of this nature I have yet seen which leaves the lawyer and priest out of the question. It seems to have been produced on the occasion of some popular discussion with the managers of the *conscience of the commonwealth*, by whom the people began to fancy they had been defrauded. *Volke, the people, would's for*. *Dijd in te, 'straw' from gradually into, would's did'nt*.

34. *Eggs, butter, cheese, bread,
Stuck, stuck, stone, dead,
Stuck him up, stuck him down,
Stuck him in the old man's crown.*

Egg's Botter, achie jae bereedt,
 Stiek' stock'n, toe on daed,
 Stiek hem hope, stiek hem toe hun,
 Stiek hem in de ouwel-man's krouwen.

The stirrer of all mischief is the Hypocrite [the confessor]; he is the one who quickly spreads terror in every direction he appears in; he is the cause, he is the exciter of all foul play. Stifle him in the cradle of his hope; stifle him in his own den; stifle him in the craving and extorting of the rector [church man]. That is, starve him. Evidently the apostrophe of some sufferer from that most dangerous pest to domestic happiness, the conscienceless and intriguing confessor; in regard to whom he proposes to take the bull by the horns, and extinguish the whole kit, root and branch, by not paying the clerical dues, and so starving the race out, or smothering it in the wet blanket of an anti-tithe resistance.

Eggs, harrow, turner up, exciter. *Botter*, hypocrite, foul player. *Stiek*, stuck, cause. *Toek*, attraction, traction. *N*, is, in. *Toe*, to. *Ouwel*, malice, indefinite doing of mischief. *Stiekten*, to stifle, to smother, to suffocate. *Hope*, as with us. *Hem*, him. *Toe hun*, at his home *chee lui* sounds down. *Ouwel*, waser, host, consecrated waser. *W'sorer* was once the term for a baker. (See *Via*, *Pierce Plowm.*) *Ouwel-man*, always traveltied in these lampoons by *old-man*, seems to have been the then well known nick-name for the priest, as the one by whom the monopoly of host-making was held. *Krouwen*, *krouwen*, to claw together greedily, and here used as a substantive.

35.--*There was a man in Thessaly,*
And he was wondrous wise,
He jump't into a quichset hedge
And scratch'd out both his eyes;
And when he saw his eyes were out
And he was in great pain,
He jump't into a holly-bush
And scratch'd 'em in again.

T' Heer was er man in tessch' all hij,
 End hij was w' hun droes wo eys.
 Hij j' hummt hin t'u; Er quick! Set hegghe!
 End schreyt; Houd bod 'es eys!
 End wen hij saegh 'es eys weêrhoud,
 Aen hij wasse in greyt-pene,
 Hij j' hummt hin t'u; Er Olie! Boos!
 End schreyt om in erg; Inn!

The rector of the parish was a man whose whole soul was in his breeches pocket; and he was a perfect bugbear to the parishioners when the tithe was to be set out. He was always buzzing in your ear; there now, be quick! set out the tithe (put the bramble [stick] in my tithe heaps). And he screams out: Keep at least that law of God which orders you to pay me tithe! And when he has abstained a little from the saws about his tithes-rights, and the pangs of avarice come on afresh, he buzzes out in your ear for ever: There! behold the holy christm itself, you wicked man! and then screams out more spitefully than before: In with my tithe!

Heer is an *Par-heer*, the rector of the parish. *Tasachs, tessachs*, purse, pocket. *Droes*, devil, giant, imaginary monster. *W'hun, wis hun*, as their, for their, and sounds *wun*, as we pronounce *won* in *wondrous*. *Wo eys, w' eys*, when the getting of his due is a question, sounds *wiss*. *Eys*, as demand, claim, requisition, was formerly in use with us in the same sense.

“ And right he swooned
 Till Vigilante, the velle*, set water at his eyes
 And slept in his face.”—*Vis. Pier. Plowm.*

Hegge, bush, is here as the branch stuck in the tithe heap, and is the word whence our *hedge*. *Hummen*, to buzz, to hum. *Olie* is here the holy oil used in extreme unction as the catholic ticket for heaven, and thus a subject of awe and reverence to those of that persuasion, as the whole population at that

* i. e. Nurse, old woman.

time was. It seems here used at the ultimate ratio of the priest with his parishioners when shy with their Ulthos. *Schroyen*, to scream out. *Schreit* sounds *scratch'd*.

36.—*Tuffy was a Welchman, Tuffy was a thief;*
Tuffy came to my house, and stole a leg of
beef;
I went to Tuffy's house, Tuffy was not at
home;
Tuffy came to my house, and stole a marrow-
bone.

Tuyf je was er weo helmch m' aen, Tuyf je was er
 dief;
 Tuyf je geê em t' Oom hys huys; aen stoel er loeck
 af beefe;
 Hye wentt too Tuyf hys huys; Tuyf je was nae't
 aet hou 'em;
 Tuyf je geê 'em t' Oom hys huys; aen stoel er
 maer rouw boê hun.

Tuyf (the priest), by his calling, has ever proved a hell-contrived grievance to us all. *Tuyf* has ever been a diminisher of our property. *Tuyf* will hardly ever let my cousin Farmer leave his house, while up in the pulpit he shudders at the very name of the profane layman. The farmer places his house and its contents at the disposal of *Tuyf*, and *Tuyf*, for the sake of what he can take out of it, is very condescending and officious to the master of it. *Tuyf* will hardly ever let my cousin Farmer leave his house, while up in his pulpit he turns the austere and unsympathising denouncer of affliction upon the whole class.

Tuyf was the term for the high cylindrical rimless black professional cap worn by the priest in all out-door functions, such as burials, host carrying, &c.; it had a large tuft of the same colour at the top; a part of his dress familiar to every one who has formerly frequented catholic countries. I think the French call it *Bonnet de Prêtre*. The term is here a

284 ARCHAEOLOGY OF NURSERY RHYMES.

phor for the wearer; *i. e.* the priest. *Hye, hey*, has been explained, and *hye-hays*, is as the farmer's home. *Oom*, cousin, a term of affectionate intimacy used by the priest when he wanted to coax the boor out of his property. *Steel*, pulpit. *Bob, beds*, bearer of intelligence; evangelist. *Af beaven*, shiver at; *ick af beef*, I have a horror of. *God em, gers han*, betook himself, and sounds *came*. *M' aen, mbe aen, made aen*, along with every thing else. *Ast*, provender. *Was helck*, a hellish nuisance, sounds *Welch*. *Tuff je*, sounds *Tuffy*. *Je*, continually. *Hun*, to them; *bob han*, sounds *bene*. *Rouw*, austere, rough.

GLOSSARY

TO

NURSERY RHYMES.

The Figures correspond with those prefixed to the separate Rhymes.

3.--*Bladen*, to explain, to expose, to make it understood. *Gult*, villain, vagabond, and is usually translated by *cat*. *Vied*, *veda*, *vesta*, secret enmity, eternal nuisance. *Heave*, farm land, estate. *Keran*, to plough; *arare*. *Moeyen*, *moedan*, to work hard, fatiguer. *Lij*, suffering, distress. *T' el*, *te el*, to any, to other. *Daghe*, as the participle present of *daghen*, *daughen*, to be worth, to be of the value of, and here used in a substantive sense, as value, worth, virtue. *Laffen*, to chatter on. *Sij*, she, is used in the feminine gender in reference to *Heu*, which is feminine. *Sus*, hush, a bidding to hold the tongue. *Sporen*, *speuren*, to find out, to trace out. *Hou*, salute, shout. *Yl*, quick, instantly. *Te dies*, to this. *Hau yl*, sounds while. *Hafsten*, *hefsten*, to take up, take hold of. *Spud*, spade, shovel. *Aen*, on, upon, is here used an expletive particle, as *of* is in *take hold of*.

4. *Ketten*, *keten*, chain, tie. *Dayre*, *dere*, injury, hurt. *Histen*, to name. *Neder*, low, depressed. *Vaar*, fear, apprehension. *Nere*, food, nourishment. *Wise*, holy. *Gauw*, clever, sharpwitted. *Tee hui*, at home. *Rouw*, rough, roughly. *Roeman*, *honen*, to abuse, to vilify; and *rouwhonen* is to use disgracefully, brutally. *Rouwoud* sounds round. *Mij*, to me; the dative case of *ich*. *Sus*, hush. *Dies*, this. *Neder*, low, depressed, and the same word with *nether*. *Naer*, after. *Neere*, food, sustenance. *Hoopen*, to accumulate, store up, and here used in the subjunctive mood. *Tee hui*, at home, *cha tul*, in case sua. *Rack*, dried or preserved provision, bacon, dried beef, &c. *Ward*, depositary. *Vot voder*, fodder, provender. *Sij u liet*, the pennywise calls *y* sounds sweet.

5.—*Decken*, to give at once, to give without delay; it has the import of an imperious demand, a sturdy begging, *Maagh*, stomach, the same word with our *mauw*. *Klerke*, cloak, gown, and here the metaphor for the church or priesthood, in the way we say *the cloth* in the same sense. *Ran*, lack, and here denoting want of food or filling. *Seroek*, immediately. *Winnen*, to obtain, to succeed in the part. *loh won*.

6.—*Mistrouw*, mistrust, distrust. *Has*, how. *Dus*, thus. *Gard*, a rod. *Crouw*, terror. *Aenwijzen*, to point to. *Selverzield*, self-created view or prospect. *Geschool-school*, sophistry. *Wijes* sounds with.

7.—*Sien*, to seem. *Saagh*, timid, awed. *Maer*, nor, but. *Readen*, to prepare. *Auwe*, soil, land. *Leyen*, liden, to guide, to direct. *Hops*, future prospect, hope. *Trouw*, belief, inward trust. *Wassn*, to wax, to become. *N' act*, *was act*, afterwards provision, and sounds *not*. *Wassn* is in the subjunctive mood and is *as*, should become. *Nehier*, entirely. *Dier*, scarce, high priced. *To slot*, as the conclusion, as the finale. *May* as the potential present of *happen*, to increase the amount. *Naagh* sounds *aw*, and might have been written, according to *duis* abbreviation, *sal*, as it is in fact pronounced.

8.—*Haeren*, to bully, to tyrannise over. *Wannon*, to accustom to, to use to. *Haeren*, to raise, to make a hideous noise. *Kublatd at farucitër clamare more urorum*. *P'alle*, a pall, and here as the burial-due paid to the priest. *Bereiden*, to prepare, to draw out.

9.—*Praet*, prattle, jaw, talk. *Goed*, strictly, proper. *Hieten*, to call, to designate. *Nauw*, strict, all that can be got by law. *Val*, grasp. *Leen*, loan. *Hod*, a commandment, precept. *Heilichen*, to treat as holy, to worship. The word *hloyn* was spelt *clane*, and it may have been this form of the word that suggested the travesty of *clane*.

"Man sint int roomscha rika clane
Dien ghelike dire stenen."—M. STOUT, B. I. v. 609.

Jucke, surplice. *Praet*, jaw, gabble, lingo. *Goed*, strictly, proper. *Hieten*, to call, to name. *Nauw vat*, a tight grasping, the utmost that can be held and kept. *Helwisten*, to botwino, to turn about and about. *Hod*, commandment, precept. *Nauw leen*, a loan, made of good or exact security, well tied up by legal forms.

10.—*Huyden*, hunden, to keep, to hoard, to lay up, or by. *Winnen*, to gain over to, to make a profit of.

11. *By el leed*, by another's mischance, and *woulda an h' all red*, and so *lally ed*. *Heten*, *heten*, to order, to command. *Houwen*, to belong to, to appertain. *Miet*, assigned. 'T *aan*, to use, to to, into. *Vade*, *wader*, soldier. *Schueren*, *gruony*, to the laws of the Frisian courts. *Likeren*, *gieren*, to beg unanimously for. *Atapelen*, to pile up, of the same stack an *our staple*, *steeples*, *step*, *steep*, *stop*, and the Dutch *stop*, *ha*. *Aan-takten*, to incriminate, to bring to disgrace by accusation, to cite, to call upon, to appeal to. *Aentael*, the imperative, *woulda and all*.

12. *Ginse*, *dueren*, *aanet*. *Gin an dur*, *gown an thorn*, *woulda gander*. *Wannen*, to conceive by the mind, *huyl*, tribute. *Aenduen*, to add, to put on. *Met lud* is, sympathy is, *woulda my lady's*. *Sichem tachim*, *huer*, a hurn appearance. *Taken*, to hit to, *whet an out to tuck*. *Hy de ty heft leech*, *clown the layman who beats all the pain*, *woulda by the left leg*. *Touwen*, to confide to.

13. *Duden*, to make to appear. *Sjou*, *awent* of the brow, whence the Frisch *oer*, and *woulda shoe*. *Vied t al lwa luan* explained in No. 3. *Stek*, *stuck*, a piece of luminous, an act. *Wit*, a law. *Tot u*, to you, *woulda to do*.

14. *Loet*, *lust*, pleasure. *Suppe*, *sup*, *dashing*, a *duft*, whence *our cup and sup*, and *woulda sheep*. *Naa't t na het jil*, according to the humour he is in. *Vande*, *vand*, the participle present of *vanden*, to visit, and is in the construction of *vanding* used substantively. 'T *heel*, *het heel*, the whole, *woulda they'll*. *Hou 'em*, *hou hem*, *chase him*, *woulda home*. *Beringhan*, to surround. *Tee*, the expansion, means of living. *Ta els*, from *houe*, *woulda tals*. *Behouden*, to buy hold of strictly.

15. *'ut*, full, stuffed. *Kure*, *keur*, explained at page 77. *Droep*, to hangin to. *Hij ding*, *woulda eating*. *By*, by the interchanging *woulda* of *puud h*, *woulda pye*. *Kruyde*, *crude*. *Dome*, judgment, doom. *Puiflen*, to swell out. *Plump*, plump, *crummy*. *Kruyde*, to grow. *Boge*, *magazine*, *woulda buy*.

16. *Bakels* *nyghen*, *culs*. *Nut is ne*, never has enough of *ijle*, *hute*. *Ijle*, *ille*, and is then in the construction of *ijle*, *empty*. *Muer*, *lulde*, *muer me*, *woulda muer me*. *Puuten*, to push. 'T *at nen tee*, *lays hold of it cleverly*, *opportunistly*. *Tee*, *tee*, *careless*, and the same word. *Cicco*, *elyly*. *Induuen* to lead in *above* to. *Het*, *pluuen*, *taught*. 'T *Heer*, the Lord God as a *pluuen* *exaltation* *thrown in* *hypocritically* by the *blissful*. *Mur*, *murder*, *treason*, *woulda muer*. *Verheffen*, to exalt.

17.—*Rancke*, fraud, and here as the metaphor for the wheedling friar. *Hooren*, to listen. *Soler*, cautiously, in moderation. *Dom*, dolt. *Bede*, suit, petition, begging.

18.—*Winnen*, to get profit from. *Op de helle*, upon hell, sounds up the hill. *Fel*, ferociously. *Broken*, *breucken*, *bruycken*, to make use of. *Grouw*, terror. *Gie 'em (gere hem)* can give him, sounds came. *Te heymelen*, to hide away, to secure. *Erve*, landed property, sounds away. *Innen*, to take to one's own account.

19.—*Bannen*, to anathematize, to proclaim. *Hus, huys*, family. *Bigg*, see No 11. *Putten*, to extract. *Bidt hem d' rom*, let him beg about. *Boogen*, to brag, to exaggerate. *Tos wy 'p (toe wy op)* as an *ex voto*. *Licht hel*, evident, as clear as daylight. *Noose*, annoyance. *Tos 't ei*, as the egg, sounds to tie. *Hose*, strong-box, *theca coriacea*, and also breeches.

20.—*Hoere*, land, farm. *Heer*, master. *Waerder*, one that looks after, a keeper. *Lore*, potential mood of *loven*, to praise. *Heel*, entirely. *Buer*, as *buer-geld*, argent comptant, ready money. *Dij*, thee. *Kond*, aware of, acquainted with. *Wijen*, *wijhen*, to consecrate, to ordain, to sanctify.

21.—*Ding*, capital, source of income. *Kaetsen*, to hunt up. *Wel*, wealth. *Hwa*, Anglo-Saxon form of *who*. *Nauwen*, to feel want of. *Boei*, fetter, place of confinement. *Wo*, where. *Aes*, curion. *Te drua*, at once. *Honen*, *hoonen*, expose to shame. *Dij den*, to succeed. *Arme*, poor. *Bat*, profit. *Ghilden*, *gelden*, to yield. *Eys*, *yse*, terror. *Vader*, father, monk.

22.—*Slappighied*, *faivcantise*, indolence. *Toe hare je*, to her always, sounds tarry. *U yl*, hurry you, sounds while. *Louw*, law. *De bot*, the dolt, and so the metaphor for subordinate people, parishioners. *Guit*, rascal.

23.—*Toppen*, to take the lead, be at the head. *Die wint*, he who cultivates, the farmer. *Wrock*, concealed malice. *Hel wel*, clearly. *Bouw*, harvest. *Breke*, a bankruptcy, failure. *Faet*, fault. *Kum*, hardly, with difficulty, scarcely.

24.—*Wasse*, increase. *Goén*, *goeden*, of property, of goods. *Celle*, the monk's cell, and here as the monk's condition. *Egg*, an incentive. *Trippen*, *trappen*, to tread under foot. *Ijl 's*, the evil is. *Fel*, outrageous. *Aen hys noose*, at his misery. *M'heet*, *mijheeten*, name me. *Heeten*, *hieten*, to name, to tell. *Mij*, me.

25.—*Keerles*, vassals, *Hoers*, peasants. *Houd*, quickly. *Plad*, pledge, homage-audit. *Moon*, domain. *Heroghten*, to govern. *Dad*, *deghe*, due. *Nep*, t' *sop*, top, the crown of the head, and here as the turre of the crown of the head; and thus *Nep-heer*, the gentleman with the turreted crown, is a metaphor for the ecclesiastical lord of the domain; Abbot. *Lieven*, to love. *Sluijpe*, as the contraction of *sluijping*, the old form of the participle present of *sluijpen*, to crawl slyly out of a hiding-place, to surprise by stealth. *In*, come on; into. *De strijd*, the struggle, a vying together. *Wijzen*, to show. *Kaol*, destitute, naked. *Hooren*, to conform to. *Heet*, command. *Laade*, counter, money-table. *Wal*, abyss, gulph, whale, monster. *Happen*, to catch (overtake). *Neer*, severe, sore. *Vijand*, enemy. *Maken*, to soothe by gift. *Flauw*, weak, relaxed. *Huue*, have, possessions.

26.—*Lette*, hindrance. *Hel*, clear, evident. *Nina is*, in the soul of, devoted to. *Noen*, compensation, fine, penalty. *Sinnen*, to revolve in the mind. *Wyten*, to reproach, to throw in the teeth. *Breed*, broadly. *Hotter*, cheat. *Cluiten*, to play the rogue, to find out specious reasons for an unjust decision in law, to grind the law to suit the judge's private inclinations. *Wijzen*, to point at. *Marren*, to hammer in the mind, to take time to think of.

27.—*Hyden*, to ride. *Twee ban*, denounce upon. *Wred*, wred, savage. *Krujfe*, curse. *Tuusen*, to look to. *Ora*, horns, horns. *Muifzen*, to take care of number one, to take a full share of.

28.—*Woese*, where any thing to eat. *Wo eet*, where food. *Hinken*, to limp, to hop, to follow slowly but surely. *Luiden*, to sound. *Nutting*, acquiring. *Kijven*, to wrangle, to extort by squabbling. *Duyt*, debt, money. *Heguyghen*, to quit.

29.—*Nauwen*, to be distressed for want of. *Lief*, rather. *Still*, quiet.

30.—*Heker*, banker, chalice, cup. *Hasten*, hasten, to profit by, to make booty. *Kach*, holdly. *Med een duer*, there with provision. *Prifoken*, to parade, to assume a pompous demeanour. *Houwen*, farm-house. *Billigh*, just. *Mia*, *miade*, *miata*, stipend, reward, meed.

31.—*Hoy*, haul, hay. *Innen*, to get in. *Sluijpe*, sly. *Claw*, sly, ravenous. *Koren*, to vomit. *Wee*, grief, pain, woe. *Maynen*, to estimate, to rate. *Ander*, in another way, otherwise. *Vast*, constantly. *Sluijpen*, to glide away, to slide out from.

32.—*Pochen*, to bluster. *Vuyt*, foul, dirty. *Rys*, in a row, one after the other. *Beoken*, to urge, to stimulate. *Begnen*, to commit, to do. *Aenwassen*, to increase. *Disch*, table. *Sed-behoor*, moral fitness of conduct. *Wars*, worse. *Koen*, hardy. *Houden*, to maintain. *Kitsen*, to spew. *Hin*, hence. *Breed*, broadly. *Husna*, to them. *Hen*, from there. *Houde*, quickly. *Kluyssse*, cell. *Licht-hel*, as clear as daylight.

33.—*Heyt*, furious. *Hollen*, to be in a state of fury, to be run away with. *Nof-wesfr*, storm. *Luchten*, to explore. *Stel*, constitution. *Vond*, found. *Wassen*, to wax. *Tedr*, tender, soft, tender, and so rotting.

35.—*Hegghe*, a bush. *Schreiten*, to call out lustily. *Greypene*, pang of greediness. *Wesrhoud*, withheld.

36.—*Oom*, cousin. *Stool*, pulpit. *Wes*, woe. *Helach*, hellish. *Winnen*, to familiarize with.

END OF VOL. I.

SOUTHRAMPTON:
PRINTED BY J. COUPIARD,
70, HIGH STREET.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.









