OBSERVATIONS

INTRODUCTORY TO A WORK

ON

ENGLISH ETYMOLOGY.

BY JOHN THOMSON, M. A. S.

AND LATE PRIVATE SECRETARY TO THE MARQUIS OF HASTINGS, GOVERNOR-GENERAL OF INDIA.

LONDON:

JOHN MURRAY, ALBEMARLE-STREET.

1818.

N.B. *The Reader should understand that, Saxon in these sheets means Anglo-Saxon, and Teutonic the dialects of Upper Germany, particularly in the middle ages.*

London: Printed by W. Bulmer and Co.
Cleveland-row, St. James's.

OBSERVATIONS, *&c.*

THE English Language is derived from the Gothic and Celtic, chiefly through the Anglo Saxon and French dialects. The object now in contemplation is to trace the probable origin of British words, to mark their adventitious changes, and indicate their principal analogies.

The utility of etymological enquiries has been disputed on the ground, that, a precise meaning being once affixed to words, it avails little to know whence they originated. This, abstractedly, may be true; but, linked so intimately as they are with the Arts and Sciences, their variations must correspond with the progressive improvement of the human mind, and therefore assume some considerable importance in the History of Man. Were no other arguments to be found than those suggested by the puerile attempts of this kind which have been admitted into our dictionaries, it becomes a national concern that means should be tried to avert the sneer of foreigners, and remove at least some erroneous ideas, which are always pernicious. The difficulty of such correction is sufficiently evident. Few literary men would be disposed to tread in this humble path; and fewer still, if any, possess

knowledge of the ancient and modern languages of Europe adequate to the pursuit. Many years of labour, and no small portion of fortune must be devoted, in this way, without any certainty of success, amidst the numerous contingencies which exclude all rational calculation of pecuniary advantage. Fame, the aerial recompense of authors, cannot be expected. If the etymons be at all natural, the difficulties of selecting and compiling them will become less obvious. They offer, at the same time, so wide a scope to the shafts of criticism, that, those who choose to exercise it candidly, will, at least, distinguish between the cursory and amusing analysis of particular words, and the toil of wading through a whole vocabulary with no choice of evasion.

The task, here prescribed, extends much beyond the usual practice of referring merely to some cognate term, in German or French, for an English etymon, without pointing further toward a common source ; which is little more satisfactory than adducing some difference of pronunciation at York and in London.

It is impossible to conceive, without painful experience, what obstacles must be encountered during the investigation, not only of corrupt expressions, but numerous omissions, mutations, and transpositions of letters, by which nations, as they became more refined, endeavoured to please the ear by euphony. This confusion has been increased, in many cases, by the introduction of a foreign

alphabet unadapted to the organic sounds of particular languages; such as the Sclavonian and Irish, where several consonants are put together for what might be expressed by a single letter. And still more provoking, if possible, is the barbarous articulation of such conquerors as those who have changed Constantinople, Athens, and Nicæa, into Stambul, Settines, and Isnic.

The Gallic Celts were more remarkable for their variable pronunciation and mutation of letters than even the Welsh and Irish. The Latin barba, the beard, was with them barf, varef, barv, parw, warf; the Gascons were Vascons, Wassones, Bascons and Biscayans. In many instances, however, imperfections of this nature were productive of some advantage, in the same way that the Latin flavus, fulvus, helvus, and gilvus, although originally perhaps the same word served afterwards to describe different shades of colour. H, g, and c, when initial letters, were generally confounded among the Celts, by indistinct guttural sounds to produce energy; but k has frequently taken their place, in modern days, since they became objectionable for their harshness.

The intermutations of p, q, c, h, and k are very extraordinary. P, reversed, appears to have formed q, which probably was introduced into the alphabet at a later date. The Osce or Oscans, whom we now call Toscans, used p where the Latins had q. The Welsh and Armoricans adhere to the mode of the Osce, while the Irish incline generally

toward that of the Latins; and allowing for such singularities, the affinity of European language is observable in the qui, quæ, quod of the Latin, which takes cui in the dative case; the Irish ci, ce, ciod; the Greek ποιος, ποιη, ποιον; the Æolian κοιος, κοιη, κοιον; the Armoric and Welsh, pi, pa, piad, or pibeth; the Gothic hua, hy, huad, Saxon hwa, hwe, hwat; Danish hwo, hwilk, hwad; Belgic wie, wilk, wat. And in our ancient quho, quhich, quilk, quhat, together with the modern who, which, what, seem to be included both the Celtic and Gothic pronunciations. The Gothic huilk, converted by us into which, is contracted from *who like*, forming the feminine gender; but used occasionally for both the masculine and neuter. That the Greeks as well as the Armorican, British and Irish Celts, had p in one dialect for q and k in another, may be further instanced ωπος and οκκος; while the Latins have converted λειπω into linquo liqui, ποπαω or πεπτω into coquo, λυκος into lupus; and their columbus and palumbus had no original difference. Similar mutations have crept into French, as escume for spuma; while in English cod, a husk, is pod; and our term peep in all the northern dialects is keek, from the Gothic ge auga, to eye. The Gothic or Saxon name for a grasshopper is lopust, the leaper, from which the Latins seem to have formed locusta; and our lobster is their sea-locust. This perversion extended to other remote nations; for the Christians of Abyssinia, or more properly Habish, say Ketros for St. Peter.

Among many peculiarities, the Irish having no H in their alphabet, frequently substitute the letter T; as the Russians do Th, at the beginning of words; by which it becomes difficult to detect their source. Thus tulla, or tulloch, which is of the most common use throughout Scotland and Ireland in forming the names of places, could not readily be recognised as the Gothic hola and Saxon hyla, our hill or hillock; but when we know that taip is a heap, talla a hall, toll a hole, teth heat, and tocsaid a hogshead, there can be no doubt of the fact.

Some races of men discover unaccountable aversion to particular letters and predilection for others: of which R and L are examples. The former is entirely excluded in favour of the latter by the Chinese, who say Fu lan sy, and vulgarly Plance, for France. Two American tribes, evidently from one stock, have the same speech, except that these letters are their shiboleth. The one cannot express R, nor the other L, so that they call themselves Cherakies and Chelakies. The Greeks and Latins, as well as the ancient Goths, preferred the softer sound of L, which the Italians, French and English, frequently in the middle of words, pronounce like a vowel. The Portuguese generally introduce R instead of L; but sometimes they absurdly transpose them in the same word, as milagre for miracle; while the Italians convert the Latin lusciniola into rosignuolo, a nightingale, and the French orme is the Latin ulmus. This dispo-

sition militates against the opinion that nations were naturally inclined to appropriate the first of these letters to express energy and harshness, and the other softness and liquidity. Fortuitous deviations of this sort, as well as mutations which are sanctioned by general use, will be noticed more properly at the head of each letter in the body of the work. But, in such an extensive undertaking many things must be omitted: and a claim for great indulgence toward instances of misconception and inadvertence cannot be lightly rejected, where so much is to be explored among the relics of dark and distant ages, or unravelled from the barbarous distortions of elocution, so prevalent in more modern times.

The Celtic language, including the Hellenic Greek, and Latin or Æolian dialects, is supposed to have been general throughout Europe, prior to the irruptions of those hordes named Pelasgi, Πελασγη, the neighbouring country, or Pelasgeotæ, perhaps Φυλησγητη, the Gothic tribe, who were called by the Asiatics the red-haired people; and its affinity to the Arabic, Hebrew, and Phœnician, like that of the Gothic to the Sanscrit and the ancient Persian has been generally admitted. The first establishment of those invaders was said to have been Argos, the white, or town of fair men, and the name afterwards extended to the whole of Greece. That particular race may still be distinguished in Sweden, Saxony, Hanover and some smaller districts such as Darmstad, whose lofty stature and

flaxen hair indicate a different descent from the cross made, swarthy inhabitants of Hesse Cassel, Bavaria, and Suabia; while an evident mixture is observable among the English, Belgians, Danes, and Prussians. Concerning the derivation of Celt, little can be said with certainty, since History is silent; and Etymology, unless founded on some basis of that nature, is no more than conjecture. Γαλια, in compound words, denoted belonging to the country. The inhabitants of the continent adjacent to Britain called their's Gall or Gaul, and themselves Galiods or Gallouets, by the addition of liod, Welsh lyeod, Gothic lyd, Saxon leod, Greek Λεος, Λαωδης, which alike signify the people or nation. The Gothic ha lyd or ghalyd and Greek Γαλαωδης, landsfolk, might readily be conjectured as having produced the Greek synonimes Γαλατι and Κελται, for Celts; but the latter term has more the appearance of being the Doric Κελετη, for Τελετη, a boundary. This meaning corresponds exactly with κανται, the Gothic kant, a side or boundary; so that Celtiberia and Cantiberia would imply the borders of the Iberus, without any allusion to the Celts who were probably never considered as a distinct nation any more than the Tartars.

It may be observed that the Hebrew galat and galeel signify an adjacent territory or different nation. Gaul, however, can with more probability be traced to the Persian Gaw, Armoric Gwale, Welsh Gwal, Gothic Wall, Woll, or Bala, Swedish Wall and Scotch Wala, a plain, low or flat country;

by which designation the low districts on both sides of the Alps would have been clearly distinguished from those of the mountains; and such was probably the origin of the Wallis or Valais of Switzerland. The same indefinite term might readily have included afterwards the different regions to the very confines of the Goths, who, at all times, have given the name of Wals or Walsk to the French and Italians. Val, in old French, was low, and avalar to abase. The Gauls almost uniformly, at the beginning of words, used G where the Goths had W, as guard, ward; guile, wile; guise, wise; by which Wal and Gal or Gwal would be the same word. Lower Brittany, in Armoric, is Gwelled, the low country, which equally well applies to Guelder or the Netherland, where the people were once called Gwalons or Walloons. Thus the Gothic Flalander, Flat landers, is Flanders; and its inhabitants Flamen or Flamensk, men of the flat or plain, Flemmings.

The Gothic gauw or gow, properly a meadow, although sometimes used, like the Persian gaw, for a vale, had perhaps no connexion with the word gaul. It was converted into the latin govia, in the names of many places bordering on streams of water, such as Brisgaw, Turgaw, in Germany; and Glasgow, Linlithgow, in Scotland.

Of the three distinctions, Comati, Togati and Bracchati, applied by the Latins to the Gauls, the last seems to have been given to Goths, either through mistake or from their having fixed them-

selves in what was considered a Gallic territory. Brik, brok, bracchæ, adopted by the Greeks and Latins, is Gothic, and signifies the break, breech, divison, or fork of the body; and also the cloathing called breeches: but the Gothic brek or bragd, from bregda to divide, change, variegate, and Danish brogges, Swedish brokut, Hebrew barudh, Arabic buruk, abruk, Celtic bric or brek, denote what is ornamented, variegated, or striped. Birkbenar, the ancient name of a class of Gothic warriors, was probably corrupted from brikbenar, the soldiers with striped hose, the same perhaps who in Irish history were called red shanks. The tartan dress worn by the Highlanders of Scotland, is bryc and breacan, in Welsh and Irish: like them too the Galli Bracchati or Helvetii may probably have followed this mode of marking their genealogical descent and family connexions; and the checkered cealt of the Irish, the Gothic kiolt, Danish kilt, Teutonic kiolt, a lap or fold, being thus variegated and tucked round the thighs or loins, was readily confounded with breeches. This costume is known to have obtained among the Scythians and Persians, who were also called Bracchati by the Romans.

Heraldry, or Σημα, probably originated in such disposal of colours, combined with the usage of the Goths in wearing on their armour the figures of beasts and birds; although it received no doubt much improvement during the crusades, since gules, rose; sable, black; azure, blue; and diapre,

damask, are terms borrowed from the Arabic and Persian. The Gothic bræge or brahe, gallant, noble, brave, ornamented, produced braghett, or as we would express it, bravehood, which was an honorary dress, according to Ferrarius, among the ancient Helvetii, known still in Sweden as stændser hus, probably the Gothic stanid hos, stained hose. Thus, to wear the breeches is to possess an emblem of superior rank and authority. This particoloured clothing was also called heden by the Goths, from heid, honor, splendor; and not, as some have supposed, from Heathen. The plaid of the highland Scots, which they likewise call breacan, corresponds with the Gothic liot, Swedish let, Danish plet, stained, or spotted, and the Saxon bliod or gebliod, coloured, striped, variegated; all of which seem to have the same root with our blow, blush, and bloom. The word tartan is the French tiretain, probably from the Latin traho and tingo, signifying drawn or woven in colours. This invention was no doubt an improvement on the rude staining practised in very ancient times. That worn by women was known among the Goths as stanidsa, stained or striped cloak. Even the sporan in Erse or Irish, a purse used as a decoration in dress, has no verbal connexion in that language: but the briki beltis sporn, the breeches belt sporan of the Goths, Swedes and Danes, has the same root with our word spare, to save, from which the French have derived espargne, a treasury.

In the time of Julius Cæsar, no vestiges of Celtic erudition or monuments of ancient architecture appear to have existed either in Gaul or Britain. The bards frequented the wicker halls or camps of chieftains ; and the druids practised their mysterious devotions in sacred groves, like the idolatrous Hebrews, or among the gloomy recesses of the forests. Those rude fabrics of huge stones which have been considered too lightly as remains of their temples, are generally Gothic. Some inclosure of that kind was usually erected by the Normans and Saxons to the memory of a chief slain in battle ; of which many examples are found in Spain and Portugal, as well as England. Stonehenge, constructed exactly in the same style, but of greater dimensions, evidently signifies the stone circle for popular conventions, called in Sweden allgemenneligit thing oc ring, " the general council and ring for the people." Our court of hustings is the Gothic hus thing, the aulic forum ; and the Yorkshire riding, rett or ried thing, a justiciary meeting. Thing, corrupted into hing and ing by the Saxons, may be traced in the names of many places, such as Reading, Lansing for landsthing: and our lath, a district, is merely the Saxon leth contracted from lathing, a law court with the portion of territory within its jurisdiction.

The Goths denominated themselves Gaut or Gautr, Got, Jot or Jotun, which they consider as a mere difference in pronunciation, meaning, like riess or russ, powerful men, giants, or warriors.

The formation of their name may be traced with some probability from the Gothic A, to have or possess, which produced *aud, aut*, Swedish *od*, Saxon *ead*, Teutonic *od* and *ot;* all of them signifying wealth, power, happiness, riches, beatitude; and hence were apparently derived our words God and good: the Latin bonus signified good, rich; dives, divus, opulence and divinity. The Greek Πλαυτος, also, was wealth and Pluto, known to the Goths as Audin or Odin, the Persian Aydun, Hebrew Adoni, the Almighty, whom the Syrians called Mammon. The chief who conducted the Goths into Scandinavia appears by his Gothic names Odin, Wodan, and Godan, to have been confounded with the Deity, because his name, like the Persian Udu, the Gothic Aud, denoted power; as the arabic Akbar is applied to designate God or a mighty prince in the sense of our word Lord. The Bodh, Voda, or Vogd of the Indians, Tartars and Russians, the But, Bud, Wud, of the Persians and idolatrous Arabs, the Qud or Khoda of all the tribes from Turkey throughout Tartary, the Godami of the Malays and Ceylonese, appear to be merely different pronunciations of Wodan, especially as bodh or boodh in Sanscrit and the common dialects of Hindoostan is used for our Wednesday or Odin's day.

Whether the Aud of the Goths produced their Audska, Auskia, and As, may be doubtful: but they were names for God, Jupiter, and Odin. The Hebrew esh, Syrian as, the Persian atash,

azish, Gothic eysa, Εσια, signifying fire, probably produced the Gothic and our word ashes: The Auska of the Goths was the goddess of sun beams; Astar, the Ασαρτε of the Syrians, Venus or heat; whence the Persians had their Ashtee or Love Feast, which is our Easter; and As diisa, the moon or Diana, was the sister of that great luminary worshipped in the east as Boodh, called Adonis in the heathen mythology of the west; and still consecrated by name in our Sunday. The etymon already assigned for Odin is congenial with the Gothic synonimes for God: Har or hær, high, is their herr, the Lord; ofur or over, above, having the article J prefixed as usual, became their Jofur, Persian Zufur, or Zubur, the superior, or Jove, which the Latins adopted as more declinable than Jupiter. The Gothic negative reversed the meaning of this term and na ofur is the Scotch Nufur, signifying the devil, or literally the infernal, which is the opposite of Jofur, the supreme. The Goths equalled the Greeks, Romans, and Hindoos, in the number of their idols. In Gothland one hundred of them were exhibited in the great temple dedicated to Thor. Their belief in a trinity of the Godhead had been adopted in Asia, and it prevented their conversion to christianity until the introduction of the Athanasian creed several centuries after the death of Christ.

The name of Goths, or powerful, may have been assumed, subsequently to their emigration, from the pride of conquest; but perhaps they were first

known as jæt or hiæt from their own word I æth, progeny, or more probably from ha ætt, jætte, gæth, Swedish giætte, Greek Γεθεν, Γεθε, descendants of the earth, giants; according to which Æschylus calls Pelasgus, who probably was a Goth, son of the earth-born. In sacred history the children of the land are described as giants; the Greek Γιγας has both significations; and in Roman mythology, Terra was the mother of all giants.

The Goths not merely in name, but from speech, manners, country, and their own tradition, were the Getæ of ancient authors, better known to us with the article prefixed, as Sgetæ, Scacæ, or Scythians. Scandinavia, the Skanisk or Scaniza of Jornandes, the Skagan of the Goths, signifying a shelving shore, is applied to the extremity of Jutland at the entrance into the Baltic sea; and the modern Scania, the southernmost coast of Sweden, may have been Skagen idun, to which the Latin termination was annexed. There they distinguished themselves after their relative positions, as Normen, Suddermen, Austrgautr, Westrgautr, Danen, and Saxon, which in our language would be northmen, southmen, east-Goths, west-Goths, islanders, and sea borderers. The Goths used sun as well as sud for the south, and called the Swedes Suens, or Soenski, the Latin Sueones. The Gothic eyna, ŏn, Danish oen, islands, with the article de, our the, would be *de on*, the islands, and denote the aquatic territory of the Danes, called Dænmark in Saxon; the Gothic mark, marz in Persian,

being our march, a boundary. *I on,* the island, is Jona; and *mi on*, the middle island, Mona.

The inhabitants of Germany were in speech Goths, particularly the Teutons whose proper name was Thiuden, from the Gothic thiod or tiod, folk, subjects, people; and thus Suithioden, the south nation or Sudermannia, was Sweden. The Thiudans or Teutons seem therefore to have been colonists from the Goths in general; and Thiodsk now pronounced Teudsh or Teutch throughout Germany, Tudeschi in Italy, and by us Dutch, means strictly belonging to the nation. Theodoric, rich in subjects, was thus a name totally different from the Greek Theodore.

Sigg, segr, sigsman, in Gothic and Saxon, is a warrior and a conqueror. The North American savages, nearest to Europe, call their captains sachems and their great chieftain saga more; which is almost purely Gothic. Sax, or as we say Saxony, might appear to be connected with this word; but generally, throughout the Gothic tongues sæ æg was the sea side or edge, the German shore, along which Saxony anciently extended. The Gothic sax from ax, an edged tool, has been fancifully suggested by some who were willing to believe that most nations assumed names from their favourite weapon in war, particularly as sax was a short sword and also the sharp beak or prow of a galley.

Those Saxons from whom we have obtained the name of English, inhabited Angria or Angerman-

land. The Gothic angur or more frequently angul, from the disposition already noticed to change R into L, is the Danish angul, the Saxon enge, a hook or strait; and although Anglia, the ancient capital of which is said to have been Hæthaby near Sleswick, extended in latter times as far as the Weser, it consisted properly of what now is called Angelen, being a narrow part of the Isthmus between the broad domain of Saxony and the Jutes. The latter were the Saxon Ytas or Eotas and the Gothic Utts, Jutts, or inhabitants of that jut of land forming the entrance into the Belt, which is the Gothic bælt, Scotch belth, a passage for ships, a channel, giving name to the Baltic sea. Utt in Gothic, Swedish udd, Saxon eot, is an isthmus, and Eotole, in Saxon, signified both Jutland and Italy.

The English had their name from angl, and the Scotish from scot, by the addition of the Gothic termination sk, which is the origin of our ish, the Saxon isc, Teutonic isch, Greek ισος, signifying assimilated, identified, and the term is used in all dialects to the very shores of China. Thus, in Russia and Tartary, Tobolsk, on the river Tobol, Uralsk belonging to the Ural, are followed by Ochotsk and Yukutsk bordering on the Pacific ocean.

The Saxon chiefs, who led their countrymen to the conquest of Britain, were called Hengist and Horsa from their military insignia; for those are alike names for a stallion or horse; the figure of

which is still retained in the armorial bearings of their relatives, the illustrious house of Hanover. The Gothic hiu alf signified the family or race of Alfo, the successor of Odin, who was considered to be not only royal but divine. It became afterwards corrupted into Whelf and Guelph, when used to distinguish the Imperial and Papal factions in Italy. The Gothic *lit*, or *ligh*, a face, resemblance or likeness, became the Saxon *bileh* and *bilith*, Swedish *belate*, an image, device, or cypher, which is pronounced *byl*, *billed* and *bild*, with the Teutons and Danes. This may have been confounded with βαλη, in the low Latin bulla and Italian bolla, for the official seal of the Pope, whose edicts were therefore called bulls. By prefixing to this word the Gothic *we*, Saxon *weoh*, Teutonic *weih*, sacred, holy, the Germans formed weihbil or weihbild, a consecrated signet. The Italians, according to custom, converting the Gothic W into G, made Ghibelli; their diminutive of which, Ghibellini, was applied to the opponents of the Guelphs.

To conclude the observations relative to Anglo-Saxony, it may be observed that, the principal part of its territory, when most extended, is now included in the dominions of Prussia; a word formed from the Gothic bo, a colony or settlement, and russe, which was the ancient name of the river Niemen; and thence originated the barbarous Latin Borussia, the German Preussen.

Continual warfare with the Gauls and Romans

must have attracted all the military force of the Goths, from the east and west, toward the frontier rivers and mountains which were their natural barriers. Those individuals who possessed extraordinary spirit of enterprize could indulge it there in what was deemed legitimate spoliation; while the peaceable cultivators of the soil, in the more northern countries, enjoyed a state of tranquillity which could not fail to produce an excess of population. These military bands, who, according to Cæsar and Tacitus, had annually a new distribution of territorial property, maintained among themselves almost entire independence, and were at times even hostile to each other, unless when united under some chief against the common enemy, or with a view to conquest. It happened frequently that an aspiring military character, taking the lead, was joined from every quarter by those who disdained a state of repose; and this assemblage, as with the Tartars, bore the name of that people from whom he descended; although far from being the most numerous of his followers.

The Suevi were so called from the Gothic swefwia, to associate; and the Allmanni may have been either Allmen, or more probably the Gothic Allmagn; which like Gior or Germagn, signified the entire might or force, and would include all the warlike borderers of every denomination along the Dnieper, the Danube and the Rhine, to the German ocean.

The Ukrain, Persian kran, a limit, as in Krain and Krainth, now Carniola and Carinthia, had apparently the same root with our word rand and the Gothic gran or grætz, signifying still the border; being probably considered as part of the Gothic Langobard, from lango, extensive, and bard, a border, which at one time comprehended Dacia and reached to the Black Sea. But when the Langobardi, defeated and dispersed, were forced to seek refuge for several centuries in the interior countries, whence perhaps they originally sprang, the limits of Almagna became contracted to the Danube and the March. That river called Moraw and Moera, from the Gothic mær, Persian marz, Greek μοιρ, our meer, a boundary, gave name to the Marcomani, men of the marches, and afterwards to the country called Moravia. Next to them came the Catti, or Kanti of the Goths, derived from their att, jat, jad, and ghatt, Arabic hadd, a border; whence the low Latin Gades and Getia, now called Hesse. The Gothic and Saxon sælyd or sælid, the people of the sea-shore or descending coast, were probably the Salii of the Latins; particularly as the final consonant was frequently omitted by the Goths; and Frizeland for Fri sæ land, was the country of the Frisones. The Gothic bal, a plain or flat, and ha or gha, the Greek γα or γε, a territory, may have been corrupted into the Latin Belgæ, with whom terminated the primary list of borderers.

The Vandals apparently were not known till a

later date. Their name originated in the Gothic vanda, from which we have our verbs to wend and to wander, converted by the Teutons into Vandel; a name which designated some hordes of emigrants, compelled by over population to leave their native soil in quest of new possessions; but these people were totally different from the Vendi, who seem to have been the Hueni or Huenti, Huns and Fins. Venice was also called Ηενετια by the Greeks.

Most of the tribes here enumerated were afterward included in the more general names of Burgund and Frantz. The former were probably from Gothic bor, bord, and gun, people or warriors of the borders; who were also called Urgundi from the Gothic ur, over, exterior or separated. The Rhetian alps seem to have been named from the Gothic ra ætti, mountain-limit; but this ra became the German gera, and produced the modern names of Grausons and Grisons for Ge-rhætians. The Eth in Tirol, if formed from ætt, would mean the boundary river. No root enters more into Gothic composition than ra, Swedish ræ, Persian rayah, Saxon ra, Teutonic rah, Greek ορα, Latin ora, demarcation or limit. It served to form the Gothic ran, ren or rand, a line or border, which is also the Teutonic rain, Irish ran, French rang, Welsh rhenge, our range and rank.

The initial letters B, F, V, and G, were common prefixes of nearly the same purport with the Goths, who said frewa, froa, groa, to grow; frid, grid, peace; so that ren became their bryn and brun;

whence our word bourn and the French borne, a limit or boundary. The same etymon, with G prefixed, is the Gothic græns or grans, Danish granse, Teutonic gran, grantz, and vran or vrantz, which was the Saxon feran, and the origin of Grancia and Francia in low Latin. In Scotland this etymon may be traced in Granz ben or Grain pen, now pronounced Grampion, the boundary mountain; and Græns dike, converted into Græms dike, the boundary rampart. The Teutonic france, French frange, and our fringe, a border, appertain to this general meaning; and the Gothic brin, already noticed as a variation of the same term, was also brenk, our brink, a margin, from which the ancient name of Brenks or Brensk, as well as Franks and Fransk, were given to the same people.

It would appear from similar investigation that Pharamund, the Gothic Ramund and Framund, corresponding with Ορι αμυν or Φοραμυν, and signifying protector of the border, must have had that title before he led the Franks into Gaul. The Gothic mund, or munt God, was the war-cry of the Goths, which the French pronounced Mountjoye, because God sounded like the Latin gaudium. This mund, in the same sense, formed the termination of many Persian words, being apparently the Sanscrit wunt or want: and from it are derived the names Sigismund, patron of victory or conquest; Edmund, defender of power; Gundamund, support of battle; Efrimund, high warden; Rosamund, endowed with praise, and not rosy-mouth as some

have supposed, which is totally inconsistent with the dignity of Gothic names both male and female. Rosa, the Swedish roos, Danish roes, Scotch roose, produced rosary, divine worship, and beroose converted into praise. The Greeks also prefixed B to the initial R; and in this way the ancient racing at weddings, in the portion of Britain northward of the river Humber, for the bride's praise or favour, has become broose, without any more connexion with brose, brewis, or broth, than the vulgar phrase of ruling the roast, with what is roasted; and the Gothic ross hatt, Danish roest, renown, pre-eminence, was probably the origin of the vulgar expression to call roast meat, to vaunt.

In the later periods of the Greek empire the predatory Goths, who called themselves Væringe, or Væringer, which signifies in their language, military or pretorian bands, became the terror of friends and foes on the shores of the Mediterranean sea. It was they who under Hast Thegnus, the high Thane or Maire du Palais, are said to have founded the town of Hastings; and from them the Russians received their sovereign Rourick, rich in peace, whose descendents were called the Warger or Waringer dynasty. The depredators known to us as Normans were these Væringi, the Beringi and Veringi of the Greeks and Latins, whose valorous achievements as Furungee, when associated with the Franks during the Crusades, are celebrated to this day in eastern romance throughout Persia and Hindoostan. They were of the same stock with those chiefs who

had obtained the dominion of France, whom they assisted in defending and desolating the Greek empire. When joined to the Italians and English, with multitudes of other military pilgrims, their common jargon produced the modern commercial language called lingua franca; and thence all Europeans are known as Furungee, by the Asiatics. Among the changes arising from snch corrupt pronunciation may be here instanced those which have occurred in the name now generally assumed by the sovereigns of France. The Gothic Lud wig, renowned warrior, was Hludivig or Hluwig in Saxon, and formed the low Latin Chlodovicus or Ludovicus, which became successively Cloud, Clovis, and Louis, with the French. By similar gradations the Gothic œr rik, rich in honour, Saxon Eor rick, Swedish Erick, with the Gothic article J or ij prefixed, produced Yorick, Jorge and George.

Various etymons have been assigned for Britain without any advertence to the word bro, so universal among the Celts of our islands and of Gaul, where it is also pronounced bru or broed; which, like the Syriac baro, Gothic byr, signifies a populated country. The Armoricans now call England bro saos, the land of the Saxons; and the Welsh and Irish have the term in common use, saying bro aeg, a country accent, or brogue; brûaidh, a compatriot; and broed dyn, a countryman or Briton; tan, in both Irish and Welsh, is an extended or flat territory; so that broed tan, like Gaul,

might have served to distinguish the plain from the mountainous country, until time had rendered the name general to the whole Island. Other districts on the adjacent continent, besides Brittany, were known from circumstances of locality, which the Celts were apt to observe ; and thus Armorica is composed of ar mor, on the sea. The Welsh braidd, Swedish bredd, and Danish bred, the shore, correspond with the Armoric and Gothic bordd or bord ; but dd being usually pronounced like z, by the Gallic and Cambrian Celts, Brittany became Breiz, the maritime district, the chief port of which is Brest. The Welsh Prydan, for Britain, from the Gothic prydd, beautiful, adorned, was only used poetically.

The modern name Wales originated with the Saxons, who, after the Goths, so pronounced Gaul, in which they included Italy, and considered the Britons, who took refuge in their mountains, as Roman subjects. The Celtic Gaul, Galle in French, produced Gualbech, little Gaul, and hence Perkin Walbeck, the heir of Wales. The name Cimmri, inhabitants of Cambria, being the regular plural of cym bro, the united country, might not have been peculiar to the people of Wales. But the northern Cimbri, probably Kynfrei, from the Gothic kynfer, a kinsman, were certainly Goths, inhabiting the whole of the territory now included in Denmark. Gothland was also called Kynaland.

The Hebrew pinnah, βαν, modern Greek bouno, and Celtic pen signify a mountain or cliff ; and the

Latin pinna, in some cases, has the same meaning; while the Portuguese pinna is more particularly applied to a serrated ridge or hill. Albion may therefore have been the albæ pinnæ or white cliffs: unless confounded with Albany, which as it would seem, denoted exclusively the highlands of Scotland. The Welsh al pen and Irish al ben correspond with the Latin altæ pinnæ, high mountains, Alpennines, Alps. Breadalbane, from the foregoing etymons, is therefore the Irish bruaidh al ben, the region of lofty hills; and Hispania may thus have been Hispena, a corrupt pronunciation of Cispinna by the Latin colonists on that side of the Pyrennees. Cale was the ancient name of Oporto; and the surrounding district being formed into a sovereignty was called Porto Cale, corrupted into Portugal.

The Scots and Picts were no doubt originally the same people: but a considerable change in their language and manners was afterwards effected by fortuitous circumstances and different pursuits. It is well known that, ever since the earliest ages of our history, adventurers from the shores of Scandinavia made annual excursions into Ireland and Scotland, to plunder cattle for their winter subsistence. On such predatory warfare were founded the poems ascribed to Ossian or O'sian; a word which, in Irish and Gothic, is the man of song. Homer also signified the hymner, poet, or psalmist, and both, apparently, were imaginary persons, to whom the genuine poetry of the

times was ascribed by traditionary consent. These Gothic freebooters, called Scouts or Scots, from the nature of their visits, gave occasion to the Irish, who still understand Scuite as a wanderer or pillager, to extend the name to adventurers from Spain or whatever other country. Their boats were also known in Gothic as skiota, Islandic skuta, Swedish skiut or skuta, Belgic schuit, Saxon skyte, a scout boat; and the Welsh evidently considered the Scots and Picts as the same race, for with them Peithas (Pictish) signified also a scout boat.

In Ireland, which, according to Bede and the Saxon Chronicle, was first called Scotland, it would appear that the Scouts or Scots, by superior management and intermarriages, must have succeeded to many chieftainries among the Celtic inhabitants, without the support of any great population from their own tribes. For, although much of their language pervades the Irish or Erse, where the very terms of family descent such as Mac and O, as well as the word Gailic or Gaol ac, the kindred speech, are apparently Gothic, (from ga ol, native, ale or eld, the Persian all, progeny,) the people adhere to what is called the Celtic tongue. On the contrary, very extensive and numerous emigrations of Goths, for the express purpose of colonization, seem to have been directed to all parts of Britain northward of the river Humber, where the Gothic speech and character have consequently been preserved with much less variation than in the south.

The Gothic bygd, bigt, Swedish bygd, Danish biggit, Scotch bigget, a cultivated district, are derived from bua, to inhabit or colonize; and the Gothic construction of that verb into bygga is little known in Saxon and Teutonic, although their bau is tillage, and bauer, a boor. From the Gothic abor or abauer, a cultivator, we had the Ebori, whose name corresponds in meaning exactly with Picts. The Boii, whencesoever they came, were probably so denominated from the Gothic and Swedish by, bau, abo, a colony; and thence their place of settlement is Boheim or Bohemia, although most of the present inhabitants are undoubtedly Sclavonians. Bayern, the german for Bavaria, Bern in Switzerland, and our ancient Bernicia may be traced also from the Gothic baur and bær, which belong to this prolific root.

The Picts, therefore, according to etymology, were the Gothic Bigts, Saxon Pyhtas, Scotch Pights, the Petes of the Orkneys and Peithe of the Welsh, whose peu, like the Gothic bau or by, is a habitation. This appellation may have served to distinguish them from the roving Scouts or Scots, of the Baltic and of Ireland; who afterwards, to oppose the common enemy, joined them with such hordes of Celts as were induced to follow their banners.

The Norwegians called their two colonies in Greenland the East and West Bygts; and other circumstances are powerful in support of the opinion that the Picts were husbandmen. The Irish continue to call wheat cruithneachd, the corn of the

Picts; and in the northern counties of England, as well as in Scotland, are still seen many ruins of ancient granaries known by tradition as Pictish houses. The Gothic byg, a country community, a cultivated district or village, converted by us into by, in Appleby, Whitby, Selby, Grimsby and other places, has sufficient resemblance with the Armoric paig, which is the Greek and Latin pagus, to indicate their common origin; and hence Picardy, Poictu, Pictavia, where a colony of Picts, according to Cæsar, actually resided, may have obtained their names in the same sense, either from a Gothic or Celtic source. It is almost superfluous to observe that the Germans usually pronounce b like p, which anciently did not appear in the Gothic alphabet. In Irish the term cruithneach, or cruinath, denoted the Picts; and cruinath tuath, the northern or Pictish country. Tuath signified the left hand and the north, because the former had that direction when the face was turned toward the east in adoration. The Irish Cruithen or Cruinath may therefore have been the Corotani or Coroniad, who, in Welsh tradition, are said to have settled in Wales long prior to the invasion of the Romans.

These inquiries concerning Scotland may be concluded with noticing that the Gothic Kall idun, district of the mountains, or Persian and Sanscrit Kul, Gothic Kullidon, clans of the Highlands, may be Caledonia, otherwise called Du Caledon, black or north Caledon, to distinguish it from countries which

bore the same name; and the latter portion of that word, so common to many places in the united kingdoms, is now generally known as dun, a hill. The Gothic ida seems, indeed, to have been so widely applied with this sense, in ancient geography, that, the mind is pleased to recognise its remote affinities.

The name Ireland probably did not obtain till the arrival there of the Goths; because land, although now used by the Irish, has no connexion in their language. The Saxon Ira and Latin Ierne may have been adopted from the Irish iar or iarain, the western island. Iar signifies the back, and figuratively the west, from the position of those who worshipped the rising sun. The Hindoos, in the same way, distinguish the four quarters of the globe: with the Arabs and Jews, yaman or iemin, is the south and the right hand. The remains of that once universal observance are common in every country, and particularly in the construction of Roman Catholic and our own churches, where the altar must invariably face the east to admit of consecration. The Irish iarin, to the Welsh would resemble their y wyrin, verdant, the Greek Εαρινη, vernal, the Erin of the Irish. Er in, the noble or ancient island, was used by the Irish poetically: But their ibh signifies an island, and from ibh iarin, western land, the Saxons were likely to form their Ihbern and the Latins Hibernia. Among the Gothic invaders of that country, mentioned in Irish history, were the Firbolgs, from the Gothic

fir or vair, Irish fir, Latin vir, man, and Bolg, Belgian.

London, in both Welsh and Armoric is lyn din, the lake or pool city. The word din or dinas, in this composition, is the Hebrew dun, Goth tun, Irish dun, a town; and lin in nearly all the Gothic and Celtic dialects is a pool. The latter seems to have denoted, more particularly, a place deepened by the confluence of tides or agitation of torrents, than the Celtic leoch or lag and Gothic laug; which prefixed to dun, became Lugdunum, the Latin name for both Leyden and Lyons.

Edinburgh, according to the etymon already noticed for Caledonia, is evidently the Gothic idun, a mountain or precipice, and burgh, a city.

Dublin, the Irish dubh linne, or black pool, corresponds exactly with its Welsh name of Du lyn, from dubh, or du, Hebrew deio, Gothic dauk, Teutonic duh, black, and lin, as in the formation of London, a pool.

The history of Europe and its ancient inhabitants affords little aid to the Philologist; but the foregoing explanations, together with the cognate etymons in the vocabulary itself, tend to confirm what has been remarked by many intelligent writers, relative to the number of Celtic and Gothic words so perfectly similar, in sound and meaning, that, there is much difficulty in ascertaining to which of the two they originally belonged. This circumstance however might partly arise from the eagerness with which those who differed almost

entirely in speech would catch, from each other, such words as had any resemblance to their own; although precision must have been injured, by warpings of meaning, in those rude efforts to produce some rays of mutual understanding.

It may be suggested that many apposite derivations might be obtained by the junction of words which have been known only as monosyllables in their original language. But, the sober rules of etymology will not admit of much latitude, at this day, in the artificial construction of ancient elementary particles into polysyllables, however aptly their component parts may accord with the purpose. Scientific terms, indeed, have been so fabricated with advantage; although equally barbarous with those of the monks, physicians, and lawyers of the lower ages, which, from long use cannot now be conveniently rejected. But, were such license fully admitted into etymological researches, there would be no difficulty in deducing any word from the Celtic, on account of its extraordinary flexibility, indistinct pronunciation, and those mutations of letters which lead the imagination so readily into error. Resemblance in meaning and sound, is therefore not always sufficient to constitute an etymon. Our verbs to lease and to glean, originating from one Gothic root, discover to the ear little or no affinity; and those who are conversant in the Latin, Italian and French languages will admit that, our words to beautify and to embellish are both derived from the Latin bellus.

Occasion will be taken hereafter to explain that, Gothic and Celtic particles cannot be united in compound words without bearing signs of distortion. The two languages differ generally in the construction of sentences, and particularly in giving precedence to the adjective or substantive noun. In the Gothic the former mode was almost invariable, while the contrary and more convenient arrangement prevailed with the Celts. "The horse, white, stately and swift," by bringing the principal object first to notice, and its relative qualities in regular succession, produces better effect than "the white, stately, and swift horse," where the mind is held in suspence to the end of the sentence.

Adam Smith was not aware that, by the same course of ideas, the auxiliary verbs in Greek and Latin formed the terminations which constituted the mood and tense. The Gothic construction, being generally different, appeared to him more simple, because the component parts were more distinct and obvious. His own quotation of amavero leads to this conviction, as it was anciently written amau ero, and the French aurai aimé transposed into aimé aurai would be nearly similar. Indeed it matters no more than to say loved, love did or did love. In the Arabic and its dialects, so averse to compound words, the parts of speech afford clearer views of origin and practice than those of the Sanscrit, Persian, Gothic, Greek, and Latin, which admit of the most extensive composition.

The Gothic besides, in common with the Greek, possesses a facility of connecting substantive nouns to great advantage. Horseman, is much more concise than man on horseback, "homme à cheval;" but foreigners who conceive from their own idiom that an adjective must exist in such phrases, are betrayed into even greater blunders than those we so readily commit by mistaking the genders of their nouns. The stranger who in broken English complains of being treated as if he were a black shoe, instead of a shoeblack, has acquired the vocabulary, but mistakes the phraseology of our language, and excites laughter among the vulgar, who also mock the Welsh for converting the pronoun he into her, because the former happens to be the Celtic, as well as the Arabic, feminine gender of the same pronoun. Such incongruities, although unadvoidable among illiterate people whose speech is fundamentally different, and abounding with inflexions unknown in that of the Goths, may have given cause to remark that, the descendants of the latter are more prone than others to ridicule foreigners who speak their language imperfectly.

In a work founded on etymology, there can be no rational inducement to adopt any hypothesis in favour of national precedence on claims of antiquity. The crossings of the Celts and Goths have been too advantageous to physical and intellectual improvement to admit of the least regret that the two races should become blended and indistinct.

Whatever therefore may appear like preference, among the cognate etymons, must be attributed generally to convenience of arrangement. Many of our colloquial terms were equally in use among the Greeks, Latins, and Goths: but, excepting those peculiar to the sciences, they have reached us more immediately from the latter, whose construction of them we have also closely retained. Where they are common to the Gothic and the British, Irish or Armorican Celtic, it ought to be recollected that no record or tradition alludes to any ancient emigration from the south or west of Europe toward the north; while history, since its earliest period with us, has noticed those swarms of men from the shores of the Baltic who continually infested France and the British islands.

It is not probable that these people would carry back to their own country, where it would be unintelligible, any great portion of a foreign language; and there is still a better criterion that the Celts were generally the borrowers from the Gothic, in that repugnance to amalgamization which is notorious in words of heterogeneous origin. To form legitimate alliance, they must be of the same family or caste; and thus the terms adopted from the Goths appear isolated and sterile in the Celtic vocabulary, while abundantly prolific in their own. The numerous Arabic particles and phrases introduced into Persian, in the same manner, continue to preserve their extraneous rank and character. This disposition is still more remarkable in our

own tongue: because it possesses a sufficiency of Gothic and Celtic materials for almost two distinct propagations, which, contributing to the general stock without being entirely blended, constitute its richness and excellence.

Instances, however, do occur where Gothic terminating particles coalesce with Latin words; either because the latter were deficient in expression or could not otherwise be reconciled to the idiom of our language. The Gothic adjunct, full, employed in converting substantives into adjectives, as rueful, manful, hateful, has been extended to joy, scorn, cheer, use, which belong to another source; and we have substituted the Gothic adverbial termination ly, for the French ment, in derivations from the Latin. Gothic adjectives became substantives by the addition of ness, such as coldness, sadness, brightness; and our Latin words tedious, tardy, neat, plain, rude, apt, have followed the same construction; but all substantives used adjectively by the aid of y final, like hearty, handy, filthy, witty, are Gothic, except gaudy, balmy, and rosy. Substantives ending in head, or hood, from Gothic het, Teutonic heit, state, condition, like Godhead, maidenhood or maidenhead, manhood, childhood; which added to adjectives is contracted into th, as breadth, width, health, dearth, sloth; together with verbs rendered frequentative by the termination er, of which among many others are waver, chatter, clamber, wander; from wave, chat, climb, wend; and all those that admit of the prepositions,

for, fore, up, y, or be, belong assuredly to the Gothic. Substantives made adjectives by ish, as english, childish, are all Gothic, but the vulgarism of feverish for feverous. The Gothic an or un being synonimous with the Latin negative in, and er with re, when used as prefixes, frequent substitutions of them have arisen, by which we say undoubtedly and indubitably, unviolated or inviolate, and release is the Gothic erlæsa confounded with the Latin relaxo.

On the Latin side must be placed all our substantives and adjectives of two or more syllables ending in able, ible, al, ant, ate, ent, ence, ce, cy, ment, ous, ty, including also tude, by which adjectives become substantives, as solitude, multitude; and others converted into verbs by fy, as deify, vilify, glorify: but so inapplicable do they prove to our Gothic compositions that the most ignorant person would not transgress so far as to say lonelytude, manytude; or godify, foulify, praisify; which, however intelligible, could not be endured by an English ear. The prepositions ab, com, con, de, di, dis, e, ex, inter, ob, pre, pro, sub, subter, super, (French sur,) tra and trans, obtain alliance only with Latin or Celtic words; nor, with the exception of a very few terms from the Norman code which end with ance or ment, can any surer test of discrimination be applied than that, no foreign graft is ever admitted on a Gothic stock.

Verbal distinctions of this nature require there-

fore serious attention, and must not be violated while there is any regard to chastity of style and purity of expression.

Radical words, like all primitive faculties, are few in number and simple; but, commensurately with the progress of human attainments, their combinations admit of unlimited extension. It is thus in some degree with the modulations of music. The gamut contains only seven fundamental notes; and yet on this confined scale depend the whole powers of melody and harmony. Words may, therefore, possess all the charms of novelty in expression and sublimity of conception by their mere reconstruction, while the component parts are so happily connected with impressions already familiar to the mind, that, our ideas glide into the intellectual channel which superior genius has opened for them, as if by magical influence.

That a common natural speech could exist for all mankind, is an opinion too absurd for comment. Herodotus, indeed, mentions a report that a trial had been made with two newly born children who were left with a she goat, excluded from all human society, and that their word when hungry was bek, the Phrygian for bread. But the experiment would prove nothing more than the imitation of the cry of the goat to signify their want of food. The historian should have observed that, in the same way Μαμμαν was the infantine expression for hunger; and Βηκη, in his own language, has been converted by the French into biche, a doe.

In speaking here of an original language, nothing more is to be understood than one which has been transmitted to us from such distant and rude times, that, some judgment may be formed of its structure, progress, and improvement. And it has been deemed sufficient, in general, to trace the etymons to that early stage, without attempting to develope their formation; particularly as several valuable tracts relative to the origin of Greek, Latin and Gothic, already exist. On the latter however a few additional observations may be useful to those who are inclined to study its history.

The Gothic consonants were not subject to many mutations, except B, M and V, which seem to have been used in some instances almost indiscriminately; such as be and ve from the verb vera to exist, mer and ver, our we, mid and vid, with, and met or mit for vit, knowledge, skill, wisdom. The last of these has been adopted by us from Mitvif, a Midwife, which the French have translated into sage femme. The vowels, however, were substituted for each other without much regard to consistency, unless where A, and U being initials maintained greater stability.

Among the numerous prefixes, in the Saxon dialect, be and ge had the most frequent use. The former was evidently the verb to be; and the latter also derived from E, with J or Y prefixed, appears to have nearly the same meaning with our yea, for identity. Thus the Gothic *aud*, *od* or *ot*, produced *god*, *got* and *bot*; which are our words good

and boot, profit, advantage. These terms were no doubt synonimous, since the Gothic bætter and best, contracted from bættest, form the comparative and superlative of good; and in the Persian beh, good, the final consonant, as usual with the Goths, has probably been omitted; the comparative being behtur, and the superlative behtureen. The Goths and Teutons also used bos and bus, for boot, and hence besser for better. The Gothic ij or double J is the origin of our letter y, and corresponds with the Saxon ge as used in gedown, geclad, which we pronounce ydown, yclad. The French and Welsh have also adopted this article y, confounding it with the Latin ibi. In Gothic it was synonimous with A; and we, like the Saxons, had formerly ydown and adown nearly in the same sense.

The vowels, being the most simple sounds, were probably first employed in speech, as expressive of some disposition, tendency, or procedure, which the consonants served afterwards to accelerate, modify, or arrest. The Gothic A, Æ, E, I, Y, very nearly resembled each other in meaning. Several of them were put together merely to produce greater intensity; and thus y, æ, a, sa, form yea so, contracted into yes, which we sometimes endeavour to render still more impressive by repetition. It may be noticed here that the Gothic *sa* corresponds with the Sanscrit *as*, our is or so. While the foregoing vowels, when prefixes, equally signified assent, conformity or procedure, the Gothic U, our un, like the Sanscrit, Persian and

Greek U, was a direct negative and reversed the sense of any word to which it was prefixed. The Gothic ra, a row or line, denoted also straightness and rightness. But ura, out of line, is wry; urang, has the same purport with our word tort, unright, crooked, wrong; and from this source we have wreath, wring, wrench with many others. Rik is our rich, possessing wealth and happiness; uriks or urick, poor, a wretch; god or giæd, good, with this prefix becomes ugæd, wicked; uman, not man, feminine; uvel, not well, evil, contracted into ill; and ueast, the contrary of east, west.

The almost invariable constructions of B, G and U are apparent in numerous compound words, of which the three following may serve as examples. The Gothic inn is the Latin and our preposition in, whence inna and Saxon ginna, to enter upon; beginna, to begin. A, signifying direct procedure, became the gothic ga, to go, uga or umga, to go obliquely, circuitously, and thence buga, to curve or bend; which is our word bow in all its numerous acceptations. From it are derived bough, bower, bout, bound, bounce, bosom, buxom, book, buckle, boggle, budge, buoy, bulk, big, bay, beck, bend, bight, bastard, and an endless progeny. The use of U is still more complicated in the following composition. The Gothic skia, to appear, to be clear or evident, produced skyggia to brighten and skygn discernment, from which root we have sky, shine, skill, sheer, and the Scotch shier the Gothic skira, to purify. Ua, like uga, already

noticed, to deviate, decline, or avoid, with the intensive particle sk or the foregoing ski prefixed, formed the Gothic skua, skaua, Danish skiæw; and thence our skue, askew, eschew, ascaunce, squint, scowl, shail, shilly shally, shy, shun, scamble, sheeps eye, skittish, skain, and also our naval term sheer, oblique. The letter O partook of nothing peculiar, being sometimes substituted very improperly both for A and U; but whatever might have been the particular nature of each vowel, all distinctions were lost on the introduction of polysyllables. The scantling they had formed for the original structure, being no longer necessary, they became in most cases mere links to connect consonants, without the apparent exercise of any primitive powers. Some traces of their distinct application are observable, however, in the tenses and moods of the Gothic verbs; such as we have retained them in sing, sang, song, sung; but as A, whether it be article, prefix, noun or verb, has generally preserved a character of identity, equity, conformity, continuity, possession, a few instances of its Gothic acceptations may convey, at the same time, some notion of verbal expansion and affinity.

A, according to Gothic authors, formed anciently the present tense of the verb to be, of which I a, thou a, he a, for I am, thou art, he is, was the original construction; and from that sense perhaps all the others originate. This verb had E for its imperative, which afterwards became be, the Go-

thic ve; and r was added to E, or A, in forming *are* for the plural of the present tense, and *were* for the imperfect. The Gothic E and Greek Εω have no doubt a common origin.

A, was a preposition, instead of i or y, when the word following began with a vowel; i Noreg, a Englandi: in Norway, in England.

A, prefixed to nouns or verbs by the Goths, is common in English; as ado, above, aground: but the Germans have converted this article into an, which is our on, when used separately. Thus, for the Gothic abordum, afotum, we say either aboard or on board; afoot or on foot; while the French adhere simply to abord.

A, in terminations, marked, as with the Arabs and Persians, the infinitive of verbs and the quality or tendency of nouns; but we now employ it only in burlesque poetry. The Teutonic and Arabic an is the same word; and the Saxons, from whom we inherited a dislike to terminating vowels, use it generally instead of a; as glowan, for the Gothic gloa, to glow, and lætan, for leta, to let or concede.

A, in the sense of continuance, sameness, was synonimous with also, or so on; being the root of our conjunction and.

A, that which is, what continues or holds, was converted into Ha; whence are derived hand, and our verbs to hend and to have. It is cognate with the Greek χα and French a in avoir.

A, either as signifying equity, or else that has,

holds, or is beholden, produced also our verb to owe. I ought to say, I have to say, I am bound to say, being synonimous with the Latin est mihi, it is my duty, I owe ; and thus also debeo appears to be de habeo, in the same way that Δεω, to owe, is from χω.

A, Æ, or E, as sameness, continuance, corresponded with the Latin Æ in æqualitas, to indicate evenness, smoothness or equity. The Saxon E and Teutonic Æ, in this sense, express law, right, justice.

AA, as a repetition of sameness or extension, was also a body of water. In Swedish it is converted into æ, the Danish aa, from which sæ, like the Latin æquor, denoted any smooth expanse, a plain, lake, or sea ; and from the Gothic aar, Islandic aa, a river, we have got aar, air, arun, arrow ; as also with the Gothic article J prefixed, yar, yare, yarrow ; by which yar is the or ȳ Aar.

A Æ, or Æ, Saxon A A A, corresponds with the preceding article ; but conveys, by encreased repetition, the idea of infinite extent, endurance, or continuance, and hence our aye, the Greek Αει, eternity. To these modifications of the vowel itself may be added some of its most obvions combinations.

Aith, from the Gothic A, Saxon Æ, Teutonic E, law or right, produced ed, eith, Saxon ath, Teutonic eid, an oath, meaning strictly a legal assertion; while to swear is to invoke evil, to imprecate. The Latin juro, in the same way, was originally from

jus, right, equity. Thus also the Gothic lag, *what is laid down*, a deposition, signified law and an oath.

Aihan, the Saxon agen, ahan, to own or possess, was either the junction of A with ha, han, that has; or Gothic eiga, formed from the pronoun eg or ey, me, and corresponding with the Greek A or Ea, personal property. Our verb to own or confess is the Teutonic iahen or beyahen, literally to yea, ayan, to say ay, to acknowledge; and the Latins possibly adopted the Gothic a, ja, or gea, to form ajo, or anciently ego, to yea; nego, to deny. The Gothic J being synonimous with A, identity, sameness, expressed, as in old English, both assent and individuality. When used, however, as a personal pronoun, it must have required to be accompanied by some sign indicating self, before time had rendered the sense unequivocal.

Am or em, the first person of the present tense in the verb to be, was anciently A, but probably assumed the final m for *me*, the Sanscrit Asmi, I am; although it may be connected with æm, a v riation of æve, which is to be noticed hereafter. The word is common to many dialects; Persian am or um, Saxon am, Armoric oum, Greek Ειμι; and the Latin verb sum is probably the Gothic so am.

Ar or ær, includes æ, duration, and ra, a row, line, or extent; whence the Saxon ær, which is the Greek ωρα, and Latin hora, time. The Gothic ar is also our year; and var, first of the year, Greek

Εαρ and Βηρ, Spring, corresponding with the Sanscrit var, day or dawn, which produced the Latin ver. From ær we have early, and our ancient or, soon; ere, sooner; the superlative of which, erst or *of erst*, is first. The Latin duro, for de hora, the Greek Διωρα and Teutonic dauren, to endure, are from the same source with the Arabic duhr, time. Ara or aria, has nearly the preceding formation, to make a row, and thence to plough. Furrow from the Gothic fara, our fare, to go, should properly be farrow, the row of the plough in tillage. Of this Gothic verb, the Greek αραω, and Latin aro are cognates.

Æfi or æve, is constructed from a a, or æ, Greek Αει, prefixed to the Gothic ve or be, to be or endure; as if we said aye be, instead of ever, which is the Saxon æfer.

Ave has A or Æ, equality, sameness, identity, united to ve of the preceding article; and means, from its component parts, being so, or the same; and thence, even or equal. The Gothic variations of this word are æf, æm, am, ef, emn, evn; and with the article J prefixed, iæf, iafn, ibn, if, iv, while the Saxons have am, em, im, efn; all of which concur in the same general meaning with our if and even; only that those without the article prefixed, are more particularly applied for if, Sanscrit api, Chaldean aph, Persian ehm, so if, equal; and am, perhaps the first person of our verb to be. The Saxons adopted iæf, iæfn, as their gif and gifan, which the Scotch have con-

tracted into gin, saying also dif for the if; and with us, yef, for yea if, and zif, so if, were common about the time of Mandeville. As our ideas acquire precision such useless repetitions of particles are exploded: but even now, among the illiterate citizens and peasants, they are studiously strung together in the antique pleonasm of phraseology "as if, so be, as how," when if, alone, would be more distinct, at least in modern acceptance.

Compound words for assent, similar to our ay or yea, are common to all European languages, and, like the Latin etiam or ita, Greek ετη, mean in their primitive sense, even so, or the same. The Mæso-Gothic ibn is our even, and ibe, the Teutonic eb, our yea be, or if. The Armoric and Welsh je pe, having precisely the same composition and meaning with the Gothic, is frequently written efi, for which pe alone was also used; and the Gothic eija, ey, Greek *Ei*, correspond with if or so; as we now say, "if he gives me the value," or "so he gives me the value." This construction of the word is very general; for the Greek Ειπη, if, has the same relation to Ειμι, that the Latin si has with sum, or the Gothic and Welsh ef, ibe, efi, epe, to their verbs ve, be, and pe. Our exclamation ay ay, is synonimous with so, so. The Gothic efa, ifa, iafa, ivan, formed from if, equality, sameness, signified to doubt. With us ifs and ans, also implied hesitation, from the real or pretended difficulty of discovering a preponderance of circumstances on either side. The Greek Δοιη, Latin dubium, two

ways, and the Gothic tuifal, Teutonic zweifal, two cases, must have involved a supposition that their parity of condition was such, as to produce that indecision in the mind which is called doubt.

These etymons have been the more closely examined, because our conjunction if, is asserted under high authority to be an oblique application of the imperative of the verb to give. But Horne Tooke had not observed that in the Teutonic it is ob, eb, in Belgic of, Danish and Swedish om, approaching the Greek ομ, and corresponding exactly with the Gothic ef, æf, æm, none of which can with any probability be derived from give. Their composition, however, has some affinity with the latter word, so far as relates to the Gothic ia or gia, Saxon gea, our yea, which converted into a verb of assent became gean, to own, to admit. The Goths probably added to gia their word fa, Saxon fon, Danish fae, acquisition or possession, in forming giafa, to bestow.

The article an, in the obsolete phrase, an if, which signifies so even, has been supposed to be the imperative of the Saxon anan, to concede; but that verb is a corruption of the Gothic, Swedish, and Saxon unna, to please, cherish or coax, which produced the Gothic ynde, and ge ynde, endearing, amiable, our word kind. The Gothic enn, then, so being, as well as the Teutonic an, ean, from the Gothic A, to be, is used exactly in the sense of the Arabic en, the Greek Αν, or Εαν, if, derived from Εω.

Had any rules for orthography existed in very

ancient times, infinitely fewer thorns would have been encountered on the path of the weary etymologist: but spelling was so arbitrary in the days of our celebrated Shakspeare, that, he varied it several times in writing his own name; and in France the evil was not remedied till after the middle of the last century.

The exact period of the first introduction of letters into Europe cannot be ascertained; but, no doubt, their progress must have been gradual and almost imperceptible. The attempt to represent things by signs of outward resemblance, so natural to the perceptions of an infant age, had probably long obtained among all nations. But that expedient, incapable from its nature of much improvement, tended so completely to mislead the mind, that, the invention of an alphabet appears like a miracle. Although some representations by figures were at first simple objects of convenience, in the common intercourse of mankind, yet every where, as with the Egyptians and Goths, they must have been employed more extensively in the mystical ceremonies of superstition; and therefore they were known as hieroglyphics or runes, both of which denote sacred inscriptions.

The most ancient and general practice of divination or incantation, consisted in scattering ritually a parcel of rods, and predicting events from the appearances they exhibited on the ground. Runn, in Gothic, is a bunch of twigs or branches, and the mountain ash, or wild sorbus, which so

long maintained its superstitious reputation in Scotland, was there and in Denmark called run or rountree. White beam, our name for that tree, has the same import, from the Gothic, Saxon, and Danish weight, holy, sacred, in allusion to its use in rabdomancy; and with us it enters into the composition of many words, such as Whitsunday, Whitchurch, Whitby, and the isle of Wight. The Irish fiodah, shrubs, is also the name for letters, each of which is said to express some particular wood. The Celtic druids may have been so called from trees, according to the original meaning of δρυς; and Δρυειδω, like the Gothic Trio wita, signifies to prophesy or enchant by trees. The Goths seem to have used rada runer and rada risur in the same sense, because risa was a twig or branch. But, whether from that ceremony, or not, the Gothic run, Irish run, Welsh rhyn, had the meaning of mystery, religion, sorcery; and from rune we have the obsolete word aroynt, to be exorcised. The Gothic staff, was added to run, in forming the verb runstafa, to divine or inchant by sticks; and of this nature probably were the Ephesian letters which, as Suidas reports, rendered one of the athletæ invincible at the Olympian games. Performers in this mystical art, like the priests of Egypt, would naturally be desirous of preserving the remembrance of their successful predictions; and the fantastic lines, copied on a leaf or stone, were the first runes. When the wonderful device of signs for sounds was introduced, many of the former figures, familiar to the

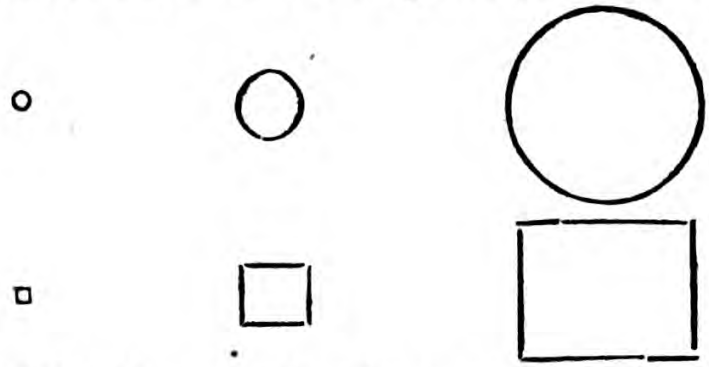
hand and eye, were probably adopted for alphabetical characters; which continue to be called book staff or buchstaf, in Germany, and buch stave in Denmark.

The origin of arithmetic has been unanimously attributed to the fingers. The Gothic teiga, tiga, to extend, ascend, appears to have produced tiga, tein, the number ten; although the word might be corrupted from tuig or tuen, our twain, meaning twice five, as the Gothic taihund, ten, approaches so nearly to tua haund, two hands; which would naturally produce decimal numeration. But the Welsh, like the Jalofs and Foulas, confined themselves to one hand for five or the whole; and, instead of sixteen, seventeen, they now say fifteen one, fifteen two, although they count to ten as we do. Something similar is indicated in Greek, by the apparent affinity of Παντ the whole and Πεντ five. In Persian panja is the hand and panj five.

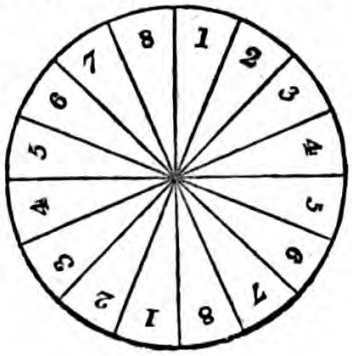
Haund or its plural haunder, the hands, has great resemblance to hundra, which originally may have signified ten; corresponding with the Latin centum in viginti and triginti, for tri centi; although it afterward denoted a hundred or five score. The Gothic teija or tegas hund, ten hundred, is our thousand. Hand was from Gothic Ha or Han, to have or hold, Greek Εκατον, probably Εχατον, from εχω, was any gross quantity, as well as ten times ten; and the Gothic katt or kant, corresponds with the Arabic kata, a division, the Latin centum and Greek Κοντα, as in Ογδοηκοντα, the Armoric and Welsh cant, a piece, circle, canton,

kantrad or hundred. The two last have the addition of the Gothic ra or rad, a limit, order or demarcation. In Welsh also rhaud is a portion.

We may suppose that a circular or quadrangular figure would naturally be used to designate what is called a round sum or square quantity. Thus



might be ten, one hundred, and a thousand. In our present arithmetical signs O has much of that effect; but, if any one of the three were described separately by such a figure, something must have been added to indicate its relative proportion. The Greeks had their great and small O. The Latins having reversed the ω into ϖ, or transformed CIↃ into M, would find that letter sufficient to express one thousand without annexing the larger circle. The smaller O had C, for centum, Ϛατον or Καντον, as its distinctive sign, which in the same way denoted afterward one hundred. With the Greeks, however, O mega contained only eight hundred, like the ættrad, four score, or literally eight portions, of the Goths; because they could obtain no further regular subdivisions of the circle without producing great excess; and, according to Mungo Park,



with some nations in the centre of Africa, the hundred is only four score. When thus graduated two additional lines were required to correspond with the digital or decimal system and complete the true hundred and thousand; then each X in the circle, being a tenth part of the whole, became numerically ten; and the half of X is v, or five. The M, or great circle, when equally divided, Φ, was twice the letter D; which, like the Greek Φ, is therefore half a thousand or five hundred. The square hundred seems to have been intersected diagonally, LT, of which L, being one half, was of course fifty, and all the regular subdivisions of squares are hence denominated quadrangulars or quarters. The Greek χ, like the Latin and Chinese X, was ten, as in χιαζω; and for χιλια or χ ειλη, ten times ten numbers, the Latins substituted Μειλη or mille, one thousand. The Greek B stood for two, and thus β εις, β ινος, became bis and binus. It may not be impertinent to observe also that, the Greek Λιτρα is weight or measure, the Latin litera, a letter; and, as the Osce frequently converted the Greek t into p or b, the connection between the Latin liber, a book, and libra, from Λιτρα, is remarkable.

Under these circumstances the learned will decide how far the suggestion be admissible, that, many figures, now alphabetical, may have long been employed for numeral or mathematical purposes, before they were adopted to denote vocal sounds.

London: printed by W. Bulmer and Co.
Cleveland-Row, St. James's.