PHILOLOGICAL PAPERS

COMPRISING

NOTES ON THE

ANCEINT GOTHIC LANGUAGE

PARTS I AND II

AND

SANSKRIT ROOTS AND ENGLISH DERIVATIONS

READ BEFORE THE LITERARY AND PHILOSOPHICAL SOCIETY OF LIVERPOOL.

BY J. A. PICTON, F.S.A.,

PRESIDENT

TO WHICH IS ADDED,

A CHAPTER ON THE

PHILOLOGY OF ARCHITECTURAL TERMS

READ BEFORE THE LIVERPOOL ARCHITECTURAL AND ARCHAEOLOGICAL SOCIETY.

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TO

PROFESSOR MAX MÜLLER,

THE GREAT MASTER IN

THE MODERN SCIENCE OF LANGUAGE,

THE FOLLOWING PAGES ARE, BY HIS KIND PERMISSION,

Most respectfully Inscribed.
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THE

ANCIENT GOTHIC LANGUAGE,

Parts I and II
PART I.

At the recent meeting of the British Association in Manchester, a paper was read by the chairman of the Ethnological Section, on the "History and Origin of Language," which attracted considerable notice, and was honoured by a leading article in the Times. The paper was remarkable, not so much for what it contained, as for what it did not contain. Views may differ, and it is quite competent for an essayist to deny all connexion between the languages of the East and those of Europe, and to treat the origin of language as a thing altogether capricious and abnormal, but that a paper of the kind should be read at a scientific congress of the present day, adopting Adam Smith as a great authority in Philology, and utterly ignoring the progress of the last half-century, is indeed marvellous; and still more so, that the hearers seem to have been quite as much at sea as the writer, nothing appearing in the report of the discussion to intimate that those who took part in it were at all familiar with the great works which have thrown so much light on Comparative Philology of late years. This is to be lamented, indicating, as it does, the feeble hold which the subject has taken on public attention in this country. In Germany, the case is very different. From the time when the two Schlegels first drew attention to the Sanskrit and Persian languages as throwing light on the origin of the European tongues, there has been a constant succession of able writers who have investigated with a patience and profundity known only to the German race, the
principles and relations of the various languages of Europe and the East. The works of Adelung, Bopp, the brothers Grimm, Lassen, Burnouf, Diefenbach, Meidinger, Graff, Zeuss, Pott, Gabelentz and Løbe, and others, have brought together a copious mass of materials, and thrown a flood of light on the nature, history, and connexion of language. In French, the works of Raynouard, Rénan, Nodier, and especially of Professor Pictét of Geneva, deserve honorable mention. In our own country, Dr. Pritchard divides with the Schlegels the honour of having first introduced the subject. The late Professor H. Wilson, and the present Professor Monier Williams have opened up the study of Sanskrit to the English student. Dr. Donaldson has done much to illustrate the Philology of the classical languages. Dr. Latham has devoted himself to the illustration of our mother tongue. Bosworth, Thorpe, and Kemble, have rendered easy the study of the Anglo-Saxon, and Max Müller, at the present day, stands in the van of the earnest students of the Science of Language, in its general aspects.

From the mere desultory acquisition of separate languages, Philology begins to assume the character of one of the exact sciences. The keen searching power of modern analysis, brought to bear on the mass of facts previously accumulated, has gradually elicited order out of chaos, has demonstrated the existence of fixed law where irregularity and caprice had been held as dominant, and has discovered relationships heretofore unconceived between the most distant races of mankind.

If Geology teaches us to read the history of our planet in its wondrous revolutions, and in the succession of organised beings previous to the advent of mankind, the Science of Language takes up, so to speak, the thread of the narrative where Geology ceases to inform, and, far beyond the first dawn of history, reflects a light, obtainable from no other source, on the earliest condition and the progress of the human race.
I am not about to enter on so wide a field as that of the origin of language. This may be difficult of solution, and, perhaps, impossible; but the comparison and correlation of the various languages spoken by the human race, is a subject of inquiry clearly within our range, which has led to very important results, and may lead to still greater.

The Gothic language, on which I propose to offer a few remarks, is interesting on many accounts. It is closely allied to our own tongue, and if not standing in the exact position of direct ancestor, it is, collaterally, very slightly removed from that relation. It occupies, also, a very central position in relation to the other Teutonic tongues; connected with the Norse, the old German, the old Saxon, and Anglo-Saxon, it indicates the point from which they all radiated before settling into separate dialects.

In examining any of the languages of the Teutonic family, in the earliest forms which have been handed down to us, nothing is more remarkable than the indications of degradation and breaking down which they present. Partial and imperfect inflexions; deficiencies and anomalies in the parts of speech, the syntax, and the modes of expression, meet us at every turn, whilst the regularity of other parts points to a period of completeness which no longer exists. In fact, the further we go back towards the original stem, the more pure and perfect does the language appear. The Anglo-Saxon having been the longest separated from the parent stem, presents the greatest amount of confusion and deficiency at the time when we first find it committed to writing. The Gothic, having been, probably, the earliest committed to writing, gives the strongest marks of its original complex character and eastern origin. There is little doubt that the Sanskrit, though not the parent tongue itself, stands in closer connexion with it than any other language. Now, the Gothic has, on the one hand, a strong affinity with the Sanskrit, and on the other, its
connexion with all the branches of the Indo-Teutonic family is close and palpable. Hence its value in relation to the origin and history of the English, German, and their sister tongues. Again, as the Gothic language was committed to writing before the separation of the North Gothic, or Scandinavian, from the congenital dialects, we find the Sueio-Gothic and Mæso-Gothic so closely resembling each other as to shew very clearly the intimate relation between them. The fact, also, of the language having been lost for several hundred years, and restored by the accidental discovery of a mutilated version of the Holy Scriptures, imparts a degree of interest to the study almost romantic.

I will commence by a slight glance at the history of the people by whom the language was spoken.

Beyond the slight notices in the classical writers, the principal original authorities are Cassiodorus, and Jordanes or Jornandes. The main facts of Gothic history have been so well epitomized by Gibbon in the tenth chapter of the "Decline and Fall," that a mere allusion is all that is necessary for our present purpose. Rejecting mere tradition, we find the Goths, in the time of Tacitus, established on the southern coast of the Baltic, near the mouth of the Vistula, associated with the Vandals, a kindred race. From thence, early in the third century, they appear to have moved eastward to the shores of the Euxine, and in the reign of the Emperor Philip, they crossed the Danube and invaded the Roman province of Dacia. At the same time, they extended their conquests to the north of the Euxine, and obtained possession of the Crimea, which they held for a long period. In the year 272, by consent of the Emperor Aurelian, the Ostrogoths settled in the provinces of Dacia and Mæsia, and acquired habits of a more permanent and civilised character. Towards the latter end of the fourth century, pressed by the advancing hordes of the Huns from the eastward, the bulk of the nation, under the
name of Visigoths, or Western Goths, moved westward, and becoming embroiled with the decaying Roman Empire, carried devastation through the provinces, invading Italy and penetrating as far as Gaul. The imperial city of Rome was sacked by Alaric; but, for a short time, the fate of the Empire was postponed by an ignominious payment of tribute. The Visigoths founded kingdoms in Aquitaine, and in Spain, and, it is probable, penetrated much further to the North. About 489, the Ostrogoths, led by Theodoric, advanced from Mœsia into Italy, and founded the Gothic Italian kingdom, which flourished for about a century, being, in its turn, superseded by the Lombard invaders.

The influence of the Goths in Europe during the fourth, fifth, and sixth centuries, was very powerful, somewhat resembling that of the Normans at a later period, but on a wider field. It was equally brilliant, but equally transient in its duration.

The Ostrogoths, in Mœsia, became a settled and cultivated people. It was here, about the year 360, that their Bishop Ulphilas made his translation of the Scriptures. Although this is nearly the sole remnant of their language and literature, there is reason to believe that the Goths were by no means the rude savages they are sometimes represented. According to Jordanes, poetry was cultivated among them, and the exploits of their heroes were celebrated in verse. Our English words "song," and "lay," are of Gothic origin. They are represented as having a series of written laws, termed by the Latin writers "Bellagines;" Gothic, Bi-lageins—things laid down, settled. They are also stated to have been instructed in natural and mental philosophy, logic, and astronomy. In addition to Bishop Ulphilas, we have the names of several Gothic writers of the sixth century, Athanarit, Hildebald, Markomir. Cassiodorus and Jordanes, though they wrote in Latin, were both of the Gothic race.
The flourishing period of the Gothic language was only short. In Mœsia, the advancing tide of the Huns soon reduced the Goths to a subordinate people, but the language continued to be employed. In the ninth century, we have the evidence of Wilfred Strabo that Gothic was still spoken, and divina service celebrated in the language in some of the provinces. Even in the sixteenth century, Olaus Rudbeck relates that traces of the Teutonic tongue still lingered in Wallachia. The settlers in the Crimea appear to have clung the longest to the language. The Brabant friar, William de Rubruquis or Ruysbroeck, who travelled in the country in the year 1258, gives this slight notice, *inter quos erant multi Gothi, quorum idioma est Teutonicum.* Guiseppe Barbaro, ambassador from the republic of Venice to Asop, in 1436, mentions that the Gothic inhabitants spoke a Teutonic dialect, which a German servant in his employ was able to understand. Busbequius, who was ambassador from the German Emperor to Constantinople in 1557-64, states that he there made the acquaintance of two persons of the Gothic race, who were on a mission from the Crimea to the Ottoman Porte, and furnishes a list of words picked up from them. The most part of these are common to the German and Gothic, but some are, without doubt, pure Gothic. This is the last notice of the Gothic as a spoken language, and from this time all traces of it disappear.

At the latter end of the sixteenth century, the manuscript called the Codex Argenteus was discovered by Antony Morillon, in the monastery of Werden in Westphalia. It is of quarto form, written on purple parchment, with gold and silver letters, and is supposed to be of the end of the fifth, or beginning of the sixth century, of Italian origin, at the period of the Gothic kingdom of Italy. Out of three hundred and twenty leaves, of which the MS. was originally composed, one hundred and
eighty-eight were remaining at the time of its discovery, since which eleven leaves have been stolen. The Codex Argenteus contains only portions of the Gospels. After passing through several hands, it was finally purchased in 1655, by Christina, Queen of Sweden, and deposited in the university of Upsala. Other MSS. have since been discovered at Wolfenbüttel, and in the Ambrosian Library at Milan, which extend the extant portion to nearly the whole of the New Testament, and a few fragments of the Old. Some difference of opinion existed amongst the learned at the time of the discovery as to the language of the MSS. and their dates, Lacroix and Wetstein maintaining that the language was that of the Franks. This question has been ably set at rest, with the aid of further discoveries, by Ihre and subsequent writers, who have fully established the integrity and authenticity of the MSS. The language was common to the several tribes of the Goths, the Gepidæ, Vandals, and Heruli, who, according to Procopius, all spoke the same tongue. *

The first edition of Ulphilas was edited by Francis Junius, and published in two quarto volumes (Dort, 1665, and Antwerp, 1684); since that time many editions have issued from the German and Swedish press, the interest in the subject having greatly increased of late years, owing to the progress of philological inquiries.

In our own country, some valuable observations and notes were contributed by Marshall to the first edition of Junius; and, in 1750, an edition commenced by Benzel was completed by Dr. Edward Lye, and published at Oxford. In the edition edited by Ihre, and published in 1773, by Büsching, of Berlin, some valuable critical observations are inserted by John Gordon, advocate, of Edinburgh.

The learned Dr. George Hickes, at the latter end of the

* "πως μια γοτσια λεγομεν."
seventeenth century, called public attention to the Gothic language.∗

During the last century, a single volume is the sole contribution of the English press to this subject. In 1807, the Gothic text of St. Matthew’s Gospel was published with a translation by the Rev. S. Henshall. (London, 8vo., 1807.) † For the last half-century, during which the German press has been teeming with editions of the text and illustrations of the language, the subject appears, amongst ourselves, to have dropped altogether out of sight, and been forgotten.

The question may very naturally be asked, what there is peculiar to the Gothic language which renders it more worthy of attention than any other Teutonic dialect, and what there is in it to repay the philological student for the time and effort bestowed on its acquisition. The question is a natural and proper one, and is capable of a satisfactory reply.

The Indo-European languages, or branches of the great Aryan stock, as it is the custom of late to call them, are connected together by various links of similarity both of form and substance. Let us confine our attention at present to two of the leading families, the Classical and the Teutonic, the former embracing the Sanskrit, the Greek and Latin, with their derivative tongues, the latter comprising the Gothic, Old German, Old Saxon, Anglo-Saxon, Old Norse, with their modern descendants. Between these two families there is considerable connexion in the vocabulary, and in the grammar to a certain point, from which they diverge, until the traces of resemblance at last became faint and few. The classical


† Of this performance Gabelentz and Loebe thus speak—“Ad textus emendationem non solum nihil contulit, sed etiam falsis verborum distractionibus aut copulacionibus, eum fude maculavit; annotationes autem textui subjectae tam sunt perversae atque ineptae, ut quae commemorentur non sint dignae.”
tongues continued to cling to the original forms more or less modified, which are found fully developed in the Sanskrit. The Teutonic tongues present unmistakeable marks of abrasion and degradation from their original condition, and of a re-formation, self-developed, and entirely different in character from the primitive system. In most of the Teutonic tongues, especially the modern ones, this self-developed system has been again so far broken down that it can only be discovered by a careful system of induction and inference. In the ancient Gothic language, we see the process going forward under our eyes, the old inflexions and forms giving place to the new, the deficiencies caused by time and accident being replaced by a growth from within, which has come at length almost entirely to supersede the old throughout the whole Teutonic family. According to Professor Bopp, "the Gothic language holds, so to speak, the middle place between Sanskrit and German." "It is the true starting point and guiding light, the real basis of German grammar, the German Sanskrit."

In order to illustrate more clearly the relation of the Gothic language to our own, let us take a single sentence and trace it back at intervals of about five hundred years from the present time to the middle of the fourth century of our era. I will take the first verse of the tenth chapter of St. John's Gospel. It stands in our authorised version, thus—

"Verily, verily, I say unto you, He that entereth not by the door into the sheepfold, but climbeth up some other way, the same is a thief and a robber."

It may be objected that this is really not English of the present day, having been written two hundred and fifty years since; but, practically, it is good idiomatic vernacular of the present time. With the exception of the exclamation "verily," every word is in daily use amongst us, and with the exception of one word "entereth," it is all pure Teutonic. Let us now go back five hundred years. In Wickliffe's version of the
New Testament, written during the latter half of the fourteenth century, we find it as follows—

"Treuly, treuly, I seye to you, he that cometh not in by the dore into the foolde of scheep, but steyeth up by another weye, he is night theef and day theef."

In this case very little of the language is obselete. "Night thief," and "day thief," though quaint, are very fair equivalents for the terms used in the Vulgate, "fur," and "latro." The only obsolete word is "steyeth," and it is strange how this word, which is found in one form or other in every Teutonic language, and even in Greek, should have dropped out of use, expressing, as it does, one of the simplest and commonest ideas, that of motion forward or upwards. Going back another five hundred years, we quote from the Anglo-Saxon version, which may fairly be dated about the middle of the ninth century—

"Soth ic seage eow, se ne gæth æt thām geate in to sceapa falde, ac styth elles ofer, he is theof and sceatha."

Here, the change in five hundred years appears considerable, aggravated as it is by the difference of spelling, but the language, in all essentials, is precisely the same. In addition to the verb "styth," which is common to this and Wickliffe's version, the only obsolete word is "sceatha," robber.* Every other word in the sentence is in common use among us at the present day.

Let us now go back another five hundred years, which brings us to A.D. 360, beyond which our knowledge of the Teutonic tongues, as such, utterly fails. The passage in the Gothic version of Ulphilas stands thus—

"Amen, amen, qitha izvis, saei inn ni atgaggith thairh daur in gardan lambe ak steigith aljathro, sah hliftus ist jah vaieddja."

* This indeed can hardly be said to be obsolete. Our word "saethe," to injure, to harm, is the verbal form of the same radical.
This, at first sight, appears uncouth and unintelligible; but a slight analysis soon removes the difficulty. "Amen" is taken from the Greek, untranslated. "Steigth" is common to the Gothic, Anglo-Saxon, and Old English. "Ak," but, is common to the Gothic and Anglo-Saxon. "Jah," and, exists in the Old Saxon and Old High German. The remaining words, though changed in form, are radically extant in English of the present day. "Qitha," is the first person singular, present tense of the verb "qithan," to say, which is preserved in our phrase, "quoth I," "quoth he." "Izvis," is radically the same as the Saxon "eow," English "you;" "saei," and "sah," are the relative and personal pronouns which correspond to "se" and "he" in Anglo-Saxon, and are all derived from the Sanskrit "sa," Zend "ha." At-gangeth is sufficiently intelligible, and would be good Yorkshire at the present day. "Thairh daur in gardan lambe" scarcely needs explanation; "through the door into the garden of lambs" is a very slight variation from our own version. "Aljathro" is an inflection of the word "al's," A.S "el's," English "else," combined with "tho." "Hliftus," thief, still exists in our terms "cattle-lifter," "shop-lifter." "Vaideddjia," literally woe-doer, sufficiently explains its relationship. Every word but one in the sentence thus exhibits its identity with the English, through the Anglo-Saxon.

Every language may be looked at in two aspects. We may direct our attention to its substance as shewn in its vocabulary, or we may study it in its form, as exhibited in its inflexions and grammatical system. I propose to take a glance at the Gothic language under both aspects; but the very limited space at my disposal renders it necessary to confine myself at present to one only, of which I can give but a slight and superficial sketch.

I will commence with the grammatical forms, confining
myself on the present occasion to the relations of the Teutonic to the Sanskrit and Classical tongues.

The noun first claims our attention. There is a remarkable similarity in the original inflexions of the noun throughout the Aryan family of languages. In the Teutonic branch, the Gothic is the one which exhibits the most complete system of case endings. The sister tongues, evidently identical at the outset, gradually broke down and lost their inflexions, until, in the modern languages, both Teutonic and Romance, the case endings have almost entirely disappeared.

The Gothic has two classes of declensions, called by Grimm the strong and the weak; by others, the vowel and consonantal, from a theory that the crude forms in each case ended, respectively, in a vowel or a consonant. There are four declensions in the vowel class, and two in the consonantal class.

I can only give a single specimen to exhibit the close connexion of the inflexional system of the whole family.

The Gothic, like the Greek, has five cases, the ablative of the Latin being deficient; but it resembles the latter in wanting the dual number of the nouns.

The first declension masculine of the vowel or strong class is as under:—

CRUDE FORM—"FISK" A FISH.

<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom.</td>
<td>Fisk—s</td>
<td>fisk—øs</td>
</tr>
<tr>
<td>Gen.</td>
<td>Fisk—is</td>
<td>fisk—e</td>
</tr>
<tr>
<td>Dat.</td>
<td>Fisk—a</td>
<td>fisk—am</td>
</tr>
<tr>
<td>Acc.</td>
<td>Fisk—</td>
<td>fisk—ans</td>
</tr>
<tr>
<td>Voc.</td>
<td>Fisk—</td>
<td>fisk—øs</td>
</tr>
</tbody>
</table>

Let us compare this with the Latin "Pisces." The crude form "Pisc" is the same in each language, the Gothic F being equivalent, according to Grimm’s law of phonetic change, to the Latin P:—
Let us now compare the declension of the same crude form in Greek:*  

CRUDE FORM ‘IXOTH or FIXOTH.

<table>
<thead>
<tr>
<th>Sing.</th>
<th>Plu.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom.</td>
<td>Pisc—es</td>
</tr>
<tr>
<td>Gen.</td>
<td>Pisc—is</td>
</tr>
<tr>
<td>Dat.</td>
<td>Pisc—i</td>
</tr>
<tr>
<td>Acc.</td>
<td>Pisc—em</td>
</tr>
<tr>
<td>Voc.</td>
<td>Pisc—es</td>
</tr>
<tr>
<td>Abl.</td>
<td>Pisc—e</td>
</tr>
</tbody>
</table>

We find here such a strong resemblance, that, if not amounting to entire identity, it at least points to a common origin. It is here that the study of Sanskrit comes in to unite these scattered elements, and to throw light on the original unity from which these languages have all diverged. I cannot go into the question of the antiquity of the Sanskrit language, or the indications of its close connexion with the original Aryan tongue. I would merely observe that one mark of high antiquity is the absence of governing particles. The relations of words are almost entirely marked by inflexions. The nouns have eight cases; in addition to those common to other languages and the Latin ablative, there are the instrumental and locative, indicating the use of the subject and its place. For instance, if I say, “The man cooks the food with

* Although the ι in Fιχθυ has the smooth breathing, all analogy leads to the inference that it was originally preceded by the digamma or Ψ. The dental aspirate θ, which answers to the s in the other languages comes after the guttural instead of before it. This transposition is common in the Greek language, as σεικτο-μαί, Latin specto.
(by means of) the fire,” the Sanskrit expresses it, आग्नेयं अग्नि पञ्चति नर: “Annam agnina pachati narah;” agnina being in the instrumental case. If I say, “The man cooks the food at the fire,” it will be आग्नेयं अग्निहो पञ्चति नर: “Annam agnau pachati narah;” agnau being in the locative case.

There is considerable uncertainty about the Sanskrit equivalent for the crude form Pis or Pisc, which we have traced through the Teutonic and classical branches. Pis or Pés in Sanskrit signifies rapid motion—a root which is found in the Anglo-Saxon, Fys-an; Norse, Fys-a; to hasten, to move quickly. Pictét (Origines Indo-Europ. sec. 47) maintains that the correspondence of the Latin Pisc with the Cambrian Pysg, proves the existence of a primitive crude form Pisk.† Assuming this to be the case, it would belong to the eighth class of Sanskrit nouns, and would be thus declined:

<table>
<thead>
<tr>
<th>Sing.</th>
<th>Dual.</th>
<th>Plu.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom. Pisk—(s)</td>
<td>Pisk—a</td>
<td>Pisk—as</td>
</tr>
<tr>
<td>Gen. Pisk—as</td>
<td>Pisk—os</td>
<td>Pisk—ām</td>
</tr>
<tr>
<td>Dat. Pisk—e</td>
<td>Pysg—bhyam</td>
<td>Pysg—bhyas</td>
</tr>
<tr>
<td>Acc. Pisk—am</td>
<td>Pisk—a</td>
<td>Pisk—as</td>
</tr>
<tr>
<td>Voc. Pisk—</td>
<td>Pisk—a</td>
<td>Pisk—as</td>
</tr>
<tr>
<td>Abl. Pisk—as</td>
<td>Pysg—bhyam</td>
<td>Pysg—bhyas</td>
</tr>
<tr>
<td>Inst. Pisk—ā</td>
<td>Pysg—bhyam</td>
<td>Pysg—bhis</td>
</tr>
<tr>
<td>Loc. Pisk—i</td>
<td>Pisk—os</td>
<td>Pisk—su</td>
</tr>
</tbody>
</table>

It will be seen that the Sanskrit noun contains the whole of

* It may be observed in passing, that out of these four Sanskrit words three are quite familiar in other connexions. सामुह क “Agnis” is the Latin “Ignis,” fire. प्रक “Pach,” the root of “pachati,” is identical with our word “bake;” the palatal “ch” of the Sanskrit being the equivalent of the Teutonic gutural “k.” When we talk of a “batch” of bread we are literally speaking pure Sanskrit.

† Another Sanskrit term for fish is jhash—a, which seems to connect itself with the Gaelic and Irish iasg. It might seem a hopeless case to connect these with fish; but the change of the Sanskrit palatals ch, j, and jh, into the labial f in other languages is not uncommon; e.g., Sanskrit, chaṭur, Gothic, fádir, English, four; Sanskrit, chaúr—a (a thief), Latin, fer, Greek, φῶπ.
the inflexions both of the classical and Teutonic declensions. The singular cases in the whole are so near as to speak for their own identity; but in the plural there are a few discrepancies which require explanation. It will be seen that the Sanskrit dative and ablative Pīṣg-ḥyas are reproduced in the Latin Pīsc-ibus, whilst the dative of the Greek answers more closely to the Sanskrit locative. The genitive of the Sanskrit, the Latin and Greek uniformly end in m. In the Teutonic languages it is the dative which so ends. This confusion is not difficult to account for. The case endings, though numerous, could not express all the nicer shades in the relations of ideas, and came in time to be used with considerable latitude of meaning, as is in fact the case in the Sanskrit writings, and in the application of the inflexions in Greek and Latin. Prepositions are very rarely used in Sanskrit in the government of nouns. In the derivative languages, as the use of the cases became confused, prepositions were more and more necessary to give precision of meaning, and thus, the case endings, in process of time, disappeared, being superseded by the modern system. This abrasion and wearing down can be traced very clearly in the Teutonic tongues. The inflexional system of nouns appears in the Gothic on a par with that of the Greek and Latin. In the Old High German, the Old Saxon, the Old Norse, the inflexions have undergone little change, and are identical, with the exception of dialectic variations, throughout the whole family. In the Anglo-Saxon, and Old Frisian, they begin to appear worn down, and so through the Middle High German and Semi-Saxon, the process is seen going forward until it has reached its consummation in the modern languages, which scarcely retain the shadow of their original case endings. The same process has proceeded in the languages derived from the Latin to even a greater extent, and can only be accounted for by the confusion into which the case endings fell, and the
greater definiteness which is attained by the use of prepositions.

All that it is possible to do in a paper like this is to present a brief illustration on each branch of the subject. I must, therefore, entirely pass over the other Gothic declensions, and their relations to the kindred tongues, and make a brief allusion to the pronouns.

These present strong resemblances throughout the whole Aryan family. The "ah-am" and "tw-am" of the Sanskrit, the εγ-ω and σῶ of the Greek, the eg-o and tu of the Latin, the ik and thu of the Gothic, approximate very closely. To show the connexion between the Gothic and Latin, I will give the inflexions of the pronoun of the third person in both languages:

**G O T H I C.**

**Singular.**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom.</td>
<td>is</td>
<td>si</td>
</tr>
<tr>
<td>Gen.</td>
<td>is</td>
<td>iz-ōs (ir-ōs)</td>
</tr>
<tr>
<td>Dat.</td>
<td>im-ma</td>
<td>iz-ai (ir-ai)</td>
</tr>
<tr>
<td>Acc.</td>
<td>in-a</td>
<td>i-ja</td>
</tr>
</tbody>
</table>

To this, our parent language, the Anglo-Saxon, corresponds, introducing the aspirate in the form of an initial H:

**Singular.**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom.</td>
<td>He</td>
<td>Heo or Seo</td>
</tr>
<tr>
<td>Gen.</td>
<td>His</td>
<td>Hir-e</td>
</tr>
<tr>
<td>Dat.</td>
<td>Him</td>
<td>Hir-e</td>
</tr>
<tr>
<td>Acc.</td>
<td>Hin-e</td>
<td>Hi</td>
</tr>
</tbody>
</table>

Let us now compare the Latin form:

**Singular.**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom.</td>
<td>Is</td>
<td>Ea</td>
</tr>
<tr>
<td>Gen.</td>
<td>Ejūs</td>
<td>Ejūs</td>
</tr>
<tr>
<td>Dat.</td>
<td>Eī</td>
<td>Eī</td>
</tr>
<tr>
<td>Acc.</td>
<td>Eum</td>
<td>Eam</td>
</tr>
<tr>
<td>Abl.</td>
<td>Eā</td>
<td>Eā</td>
</tr>
</tbody>
</table>
Although the Latin does not present the identity which exists between the other two, yet the resemblance is far too great to be fortuitous, and points to a congenital origin.

To shew the connexion between the Gothic and the Sanskrit, I will compare the Gothic demonstrative pronoun or article with the Sanskrit pronoun of the third person:—

G O T H I C.

Singular.

<table>
<thead>
<tr>
<th></th>
<th>Mas.</th>
<th>Fem.</th>
<th>Neut.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom.</td>
<td>sa</td>
<td>so</td>
<td>that-a</td>
</tr>
<tr>
<td>Gen.</td>
<td>this</td>
<td>thiz-os (thir-os)</td>
<td>this</td>
</tr>
<tr>
<td>Dat.</td>
<td>tham-ma</td>
<td>thiz-ai (thir-ai)</td>
<td>tham-ma</td>
</tr>
<tr>
<td>Acc.</td>
<td>than-a</td>
<td>tho</td>
<td>that-a</td>
</tr>
</tbody>
</table>

S A N S K R I T.

Singular.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom.</td>
<td>sa-s</td>
<td>så</td>
<td>tat</td>
</tr>
<tr>
<td>Gen.</td>
<td>tas-ya</td>
<td>tas-yås</td>
<td>tas-ya</td>
</tr>
<tr>
<td>Dat.</td>
<td>tasm-ai</td>
<td>tas-yai</td>
<td>tasm-ai</td>
</tr>
<tr>
<td>Acc.</td>
<td>tam</td>
<td>tåm</td>
<td>tat</td>
</tr>
<tr>
<td>Abl.</td>
<td>tasm-åt</td>
<td>tas-yås</td>
<td>tasm-åt</td>
</tr>
<tr>
<td>Ins.</td>
<td>ten-a</td>
<td>ta-yå</td>
<td>ten-a</td>
</tr>
<tr>
<td>Loc.</td>
<td>tasm-in</td>
<td>tas-yåm</td>
<td>tasm-in</td>
</tr>
</tbody>
</table>

If space had allowed, it would be interesting to show the relation of the other pronominal forms in Gothic, with the Teutonic on the one hand, and the Sanskrit, Latin, and Greek on the other. I must now pass on the adjective.

Hitherto, we have seen the Teutonic and the classical linguistic forms running side by side and proceeding on the same principles. The adjective gives the first indication of the separation of the Teutonic, and the development of new and self-derived forms. In the Sanskrit and classical languages, the adjectives are declined in each gender according to the paradigm of the substantives.

The Gothic has two separate forms of declension, according
to either of which any adjective may be declined. These are described by grammarians in various terms—the strong and weak, the definite and indefinite, the vowel and consonantal. The distinction runs through the whole Teutonic family, both in the Norse and Deutsch divisions;* but appears most prominent and complete in the Gothic. The weak or definite form is identical with the weak or consonantal declension of substantives:—

<table>
<thead>
<tr>
<th>Gothic</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Singular</strong></td>
<td></td>
</tr>
<tr>
<td>God.</td>
<td>Good.</td>
</tr>
<tr>
<td>Mas.</td>
<td>Fem.</td>
</tr>
<tr>
<td>Nom.</td>
<td>god-a</td>
</tr>
<tr>
<td>Gen.</td>
<td>god-ins</td>
</tr>
<tr>
<td>Dat.</td>
<td>god-in</td>
</tr>
<tr>
<td>Acc.</td>
<td>god-an</td>
</tr>
<tr>
<td>Voc.</td>
<td>god-a</td>
</tr>
<tr>
<td><strong>Plural</strong></td>
<td></td>
</tr>
<tr>
<td>Mas.</td>
<td>Fem.</td>
</tr>
<tr>
<td>Nom.</td>
<td>god-ans</td>
</tr>
<tr>
<td>Gen.</td>
<td>god-ane</td>
</tr>
<tr>
<td>Dat.</td>
<td>god-am</td>
</tr>
<tr>
<td>Acc.</td>
<td>god-ans</td>
</tr>
</tbody>
</table>

The strong or indefinite form has its inflexions quite distinct from those of the strong form of substantives. They are as under:—

<table>
<thead>
<tr>
<th>Gothic</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Singular</strong></td>
<td></td>
</tr>
<tr>
<td>God.</td>
<td>Good.</td>
</tr>
<tr>
<td>Mas.</td>
<td>Fem.</td>
</tr>
<tr>
<td>Nom.</td>
<td>god-s</td>
</tr>
<tr>
<td>Gen.</td>
<td>god-is</td>
</tr>
<tr>
<td>Dat.</td>
<td>god-amma</td>
</tr>
<tr>
<td>Acc.</td>
<td>god-ana</td>
</tr>
<tr>
<td><strong>Plural</strong></td>
<td></td>
</tr>
<tr>
<td>Mas.</td>
<td>Fem.</td>
</tr>
<tr>
<td>Nom.</td>
<td>god-ai</td>
</tr>
<tr>
<td>Gen.</td>
<td>god-aize</td>
</tr>
<tr>
<td>Dat.</td>
<td>god-aim</td>
</tr>
<tr>
<td>Acc.</td>
<td>god-ans</td>
</tr>
</tbody>
</table>

* By the Norse, I mean the Icelandic or Old Norse, the Swedish and Danish. By the Deutsch, the High and Low German, Saxon, and the derivative tongues.
In modern English, the whole, and in Swedish and Danish nearly the whole, of these inflexions have been lost. In modern German, the definite and indefinite forms still exist, and will be found to correspond very closely with the old Gothic. The mode in which the different forms were employed is illustrated in the following passage—John, x. 11, "I am the good Shepherd, the good Shepherd giveth his life for the sheep." Gothic—"Ik im hairdeis gods," i.e., a good shepherd, expressing the quality generally; "hairdeis sa goda," i.e., this particular good shepherd; "saivala seina laggith faur lamba." The origin of the double inflexions may be thus accounted for. The original Aryan tongue had no article, but was so copious and flexible as not to need any. As the language lost its power, the want was felt of some expressions more definite than the mere substantive inflexions. This was obtained by attaching the pronoun of the third person to the crude form of the adjective. Thus, "godamma" is composed of "god," the crude form, and "imma," "to him," the "i" being changed to "a" by the rule called Guna in Sanskrit, under which "a" is considered the "urvokal" or original vowel, from which the others have been derived, and to which they have a tendency in new combinations to return.

When greater precision was required, the demonstrative pronoun "sa" was employed with the substantive or weak declension. As this grew up into an article, the other declension which had originally expressed definite ideas, drifted into the indefinite meaning, as it now exists in modern German.

It is scarcely conceivable that this process should have taken place in exactly the same manner in several distinct and separate languages. Nothing could prove more clearly the essential identity of the Teutonic family, and its separate existence as a class, than the testimony of this and other similar developments shortly to be alluded to.

I have next to say a few words on the article. The history of
the article in the Aryan family of languages is curious and interesting. The Sanskrit has no article. The Greek seldom used the article until after the time of Homer, ὁ, ἢ, ὦ, being employed in the Homeric poems, chiefly as a demonstrative, or as a substantive pronoun. It came at length to be used in the same general sense as the English "the," and even to be attached to proper names.* The Latin language never possessed an article. The demonstratives hic, iste, ille, never became applicable to nouns as a class, or as a matter of course. Their use always implies emphatic demonstration. "In his undis maluit jactari, quam in illa tranquillitate vivere." —Cic. "He preferred to be tossed about in these waters than to live in that tranquillity." In the Romance languages, derived from the Latin, the breaking up of the Latin construction led to the adoption of the demonstrative "ille," as the so-called definite article, the Italians and Spaniards adopting the first syllable, and the French the last.

We have seen that in the case of the adjective, the same development extends through all the branches of the Teutonic family, giving evidence of its adoption by the mother tongue before its separation into dialects. This is not the case with the article, which is of much later adoption, each language having assumed its own particular form. The Gothic, in this respect, bears a striking analogy to the Latin. Under ordinary circumstances the simple noun is employed, the demonstrative pronoun being added when necessary for the sake of special reference. Thus in the simple sentence—

"The earth is the Lord's and the fulness thereof," where our language employs articles to three words without any need of special definition, the Gothic dispenses with the article—"fraujons ist airtha jah fullo izos," answering verbatim,

* The use of ὁ, ἢ, ὦ, as the article, is later than its use as the pronoun, and sprang from it, as ῥῶν ὁμοσῶν strictly him the bravest, came to mean simply the bravest; thus the article defines and strengthens a word.—Liddell and Scott, sub. voc.
to the Latin "Domini est terra et plenitudo ejus," whilst the Greek answers with the same exactness to the English (omitting the verb), "τοῦ κυρίου ὁ γενέτηρ καὶ τὸ πλήρες αὐτής."

The Gothic employs the demonstrative pronoun as a definite article to identify a subject or word which has been previously referred to—thus, Matt. xxvii. 11, "And Jesus stood before the governor, and the governor asked him saying;" "ith Jesus stoth faura kindina, jah frah ina sa kindins, qithands;" the first mention of the subject is without the article, the second introduces it. The same rule applies where attention is called to the same idea under a different word, Matt. ix. 18, "My daughter is even now dead;" "dauhtar meina nu gasvalt;" in verse 25, maid is used instead of daughter, "and the maid arose," "urrais so mavi," with the article.

The Sanskrit makes a similar use of the demonstrative pronoun, as in the following passage from the Hitopadésa—
"There was a sage named Mahátapas," ब्रजित नराधमानाम सुनि: "asti Mahátapá náma munih," without the article—"By the sage a mouse was reared," तेन चन्त्रिक ब्रजित: येन चन्त्रिक: "tena muniná mūshikah sanvarddhitah," with the article.

In the High German dialect, the demonstrative pronoun, "der, die, das," answering to the Sanskrit and Gothic "sa," became gradually adopted as an article.

The Anglo-Saxon, in the earliest form in which it has come down to us, was devoid of the article, as the following extract from Cædmon will show:—

He wærest gescop  
Eorþan bærnum  
Héofon to rofe  
Halig sceppend!  
Tha middan geard  
Moneynees weard  
Ece drihtne  
Æfter teode  
Forium foldan

He first created  
The earth for the children (of men)  
The heaven for roof  
Holy Creator!  
The middle space  
The guardian of mankind  
The eternal Lord  
 Afterwards made  
For men the ground.
In this passage, whilst the English idiom requires the use of the article seven times, and, with one exception, in a general and somewhat indeterminate sense, the corresponding Saxon only employs the pronoun once, and that demonstratively to call special attention to the earth as man's habitation.

In the Anglo-Saxon version of the Gospels the use of the article is somewhat further advanced; but under ordinary circumstances it is still omitted—thus, in Mat. xi. 5, "The blind receive their sight and the lame walk, the lepers are cleansed and the deaf hear." Anglo-Saxon, "Blinde gesoeth, healte gath, hrooef synd geclœnsode, deafe gehyrath." *

By the twelfth century, the article, originally the demonstrative pronoun, had assumed to a great extent the position which it now occupies, as in the following passage from the Ormulum:

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``
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``

The peculiarity of the Norse tongues in placing the definite article after the noun seems to indicate a self-development arising probably from the same cause which led in the Gothia to the junction of the personal pronoun with the adjective, as described above. In Icelandic, or Old Norse, a ship is "eitt skip," the ship, "skip-it;" the demonstrative emphasis appears stronger in this form than the one adopted by the Deutsch members of the Teutonic family.

I must altogether omit any reference to the numerals, and to the degrees of comparison, in each of which there is a striking parallelism throughout the entire Aryan family. It

* In Wickliffe's New Testament the same principle is still preserved, the passage being rendered thus,—"Blinde men seen, crokide men wandren, mesels bene made elene, deese men heren."

† It happened.  †† Seith.
only now remains to make a few remarks on the Gothic verb, the study of which throws a flood of light on the history and progress of the languages of Europe.

When we compare the English verb in its absence of inflexions, and in its complicated apparatus of auxiliaries, with the wonderful flexibility and self-contained power of the Greek, or even with the much more circumscribed range of the Latin verb, it is difficult to believe that they are at all related, or can possibly have sprung from the same parent stock; yet it is a fact capable of the most satisfactory proof that such must have been the case. If we trace back the Teutonic verb to its earliest specimens, we find a constantly increasing resemblance to the classical forms, until, at length, in the Gothic language, we discover the point of departure where the two streams, heretofore parallel, have finally diverged. The language at this stage presents the appearance of having been worn down and abraded, so to speak; and to have lost much of its expressive power. In starting afresh in the career of civilisation to regain what was lost, it seems to have opened out a new course developed from within, supplying itself with fresh forms as they were required. These forms continue to the present day in common use in our own and every other branch of the Teutonic family.

The inflexions of the Gothic verbs are simple, and the inflected tenses few, consisting only of the present and past in the indicative and conjunctive moods.

If we compare the present tense of the Gothic with that of the Latin, we shall find a very striking similarity, if not absolute identity, the Gothic possessing a dual number which is wanting in the Latin:—

<table>
<thead>
<tr>
<th>Gothic</th>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Haba</td>
<td>Habeo</td>
<td>To have</td>
</tr>
</tbody>
</table>

- **Sing.**  
  1. haba  
  2. habais  
  3. habaith

<table>
<thead>
<tr>
<th>Gothic</th>
<th>Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 habe</td>
<td>habeo</td>
</tr>
<tr>
<td>2 habes</td>
<td></td>
</tr>
<tr>
<td>3 habet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dual.</td>
</tr>
<tr>
<td>---</td>
<td>---------</td>
</tr>
<tr>
<td>1</td>
<td>habos</td>
</tr>
<tr>
<td>2</td>
<td>habats</td>
</tr>
<tr>
<td>3</td>
<td>haband</td>
</tr>
</tbody>
</table>

The inflexions of the present conjunctive indicate a similar connexion.

If now we examine the past tense, we find in the Gothic alone, of all the Teutonic family, the remains of a past tense formed by reduplication, as “greta,” I weep; “gaigrot,” I wept; “falda,” I fold; “faifold,” I folded. The Sanskrit second preterite and the Greek perfect tenses are formed in like manner. Sanskrit, “bodhámi,” I know; “bubodha,” I knew; “tanomi,” I stretch; “tatáni,” I stretched. Greek, “λαμ,” I loosen; “λαλωκα,” I loosed; “τωτω,” I strike; “τίνυα,” I struck. The Latin has the remains of a similar formation in such verbs as “mordeo,” I bite; “momordi,” I bit; “tego,” I cover; “tetigi,” I covered. This, in fact, seems to have been the original formation of the past tense in the Aryan tongue.

The number of reduplicated preterites in Gothic is small. The generality of verbs expressing simple ideas form their preterites by a change of the radical vowel, as “rinna,” I run; “rann,” I ran; “liga,” I lie; “lag,” I lay. This is identical with what is called the strong form of conjugation in the whole of the Teutonic languages. In Latin also this change, or a consonantal one, forms a large part of the perfect tenses, as “moneo, monui,” “rego, rexi.” The strong form in the Teutonic tongues belongs to the verbs expressing the simplest ideas, and in the Gothic, they are principally intransitive. As expression became required for more extended ideas, secondary verbs were formed of a derivative character. The manner in which this was done is curious and instructive, and has exercised a very important influence on our own language to the present day. The secondary verbs were formed from
substantives or adjectives by adding the termination "jan,"
and from the strong verbs by adding the same termination to
the preterite—thus, from "stain," stone, was formed "stainjan,"
to stone; from "varm," warm, "varmjan," to warm; from
"ligan," to lie; "lagjan," to lay; from "reisan," to rise;
"raisjan," to raise. The connexion between such English
verbs as "to sit," and "to set," "to rise," and "to raise,"
"to lie," and "to lay," is here satisfactorily explained, and
nowhere else. The secondary verbs thus formed were inca-
ble of a preterite arising from vowel change. The difficulty
was met by superadding as an auxiliary the past tense of the
strong verb "didan," to do:

Sing. dad Dual dedu Plu. dedum
dadst deduts deduth
dad dedun *

"Lagi-dad, thus expressed—"lay I did," or "lay-did,"
contracted in English to "laid." In High German, the "d"
is exchanged for "t," thus, "legetat" becomes contracted to
"leget," or "legt." This mode of forming the preterites of
the weak verbs prevails through the whole of the Teutonic
tongues, both Norse and Deutsch, giving a strong indication
that the Gothic lies very near the common original of these
various dialects. We have preserved in English more fully
than in any other language this form of the preterite. When
we say "I loved," or "did love," the expressions are identical,
the first being merely a contraction of "I love-did."†

A few words on the future tense, and I have done.

The modern languages of Europe were all in their early
stages destitute of any tense expressing simple future time
apart from the idea of obligation or volition. This want was

* The preterite in the derivative verbs is thus formed:—

Sing. 1 lagi—da(d) Dual 1 lagi—dedu Plu. 1 lagi—dedum
2 lagi—des (dadst) 2 lagi—deduts 2 lagi—deduth
3 lagi—da(d) 3 lagi—dedun

† See Gabelenz, "Grammatik der Gothicischen Sprache," pp. 28-96. Grimm,
not supplied until after the separation of the parent Teutonic stock into dialects and languages. Each, therefore, formed its future tense in its own way. Want of space prevents me here entering upon the subject. Sir Edmund Head has written a very amusing and instructive essay on the future auxiliary verbs, to which I would refer my readers.* The Gothic expresses the future sometimes by the present tense, sometimes by a circumlocution, sometimes by an auxiliary.

It is commonly thought that only the modern European languages exhibit this defect in their early stages; but deeper research seems to show that the same difficulty has always existed, and that the idea of the simple unconditional future is by no means readily apprehended by the human mind. To say nothing of the Hebrew, in which difficulties exist in the future tense which I am quite incompetent to deal with, I will refer in very few words to the Sanskrit and Latin.

The Sanskrit first future is formed by a combination of the noun of agency with the substantive verb. Thus, from “raj,” to govern, is formed the first future “rajayitasmi,” which literally means “I am a governor,” though used to express “I shall govern.” So in the Latin, “reg-am,” I shall rule, is a similar expression abbreviated. Both give the root “raj” or “reg,” with the substantive verb “as,” or “asm-i,” equivalent to the Saxon “eom,” or the English “am.” “Reg-am,” then, signifies “I am a ruler,” or “I am to rule.” It may be objected to this that the Latin future is only thus formed in two conjugations, and that “Amabo” and “Monebo” cannot be thus accounted for. Singularly enough in this case the exception proves the rule. There are in Sanskrit two substantive verbs, “as” or “asm-i,” answering to our “am;” and “bhu,” equivalent to the Saxon “beo,” and the English “be.”

* "Shall and Will, or Two Chapters on Future Auxiliary Verbs." London: Murray, 1856.
With the latter of these the future of the two first Latin conjugations is formed; "audi-am" is literally "I am to hear;" "mone-bo," "I be to admonish." The difficulties in expressing the future are thus found not to be new, but to have existed from the earliest times.

The Gothic is the only Teutonic language which has preserved the dual number. In the kindred tongues some faint traces are found of the dual number in the pronouns; but in the verbs it has been utterly lost. The Gothic dual of the verbal conjugations, though not so complete as in the Sanskrit, is nearly as much so as in the Greek. Its use is somewhat peculiar. In narrative the plural is employed even when two only are spoken of; but in discourse and conversation the dual is always used. This peculiarity will be seen in the following passage—Mark 11, v. 2:—

"Jesus insandida tvans sipone, jah qath du im (pl.)
Jesus sent two disciples, and said to them,
gaggats (du.) in haim, jah bigitats (du.) fulan;
go into the village, and ye-shall-find a foal;
andbindandans (du.) ina attiuhits, (du.) jah jabai was
unloosing him, bring, and if any one
igqis (du.) qithai duve thata taujats (du.) qithaits (du.)
to you saith why that do ye? say
thatai frauja this gairneith. Galithun (pl.) than jah
that the-Lord this needeth. They-went then and
bigetun (pl.) fulan.
found the foal.

The Gothic is also the only Teutonic language which possesses a true passive voice. Its forms are few and simple, extending only to the present tense of the indicative and conjunctive moods. It is, nevertheless, much used even in cases where the Greek is expressed actively, e.g., Luke c. 6, v. 38—"Good measure shall they give unto you." Greek—"μετρον καλὸν δωσονωσί." Gothic—"mitads goda gibada,"—"good measure is (shall be) given."
The passive voice is conjugated as under:—

FIRST CONJUGATION.
Old Eng. Hight, to be called.

INDICATIVE.        CONJUNCTIVE.

PRESENT TENSE.

Singular.
1 haitada  haitaidau
2 haitaza  haitaizau
3 haitada  haitaidau

Dual wanting.

Plural.
1 haitanda  haitaindau
2 haitanda  haitaindau
3 haitanda  haitaindau

The reflective form is also used to a considerable extent in the expression both of passive and intransitive verbs in the Greek, thus, "to be hidden," "gasilhan sik;" "to appear," "ataugjan sik;" "to be separated," "afskaidan sik;" "to repent," "idreigon sik."

The above slight and rapid sketch may give a general view of the grammatical forms of the Gothic language, and of the relations in which they stand both to what may be called the affiliated tongues of the Teutonic stock on the one hand, and to the Sanskrit and classical languages on the other.

In the next lecture I propose to treat on the substance or vocabulary of the language.
PART II.

In the former part of this paper, I endeavoured to shew that the Gothic language is intimately connected with our own mother tongue; that it is very near the point of convergence of all the Teutonic dialects; that it gives the key to many of the peculiarities which distinguish this sub-family of tongues; that by its copious system of inflexions it indicates its common origin and affinity with the Sanskrit, Greek, and Latin. I propose in the second part to continue the inquiry by reference to the vocabulary, as still more closely identifying the language with our own; and by an occasional glimpse into the common radical connexion of all the branches of the great Aryan family. In doing so, I cannot but feel that I have to contend with two difficulties of a kind quite opposed to each other. A superficial glance at a page of English and Gothic placed side by side would excite a sceptical smile at the idea of any connexion existing between the two. On the contrary when the analysis has been carried out, and both are reduced to their simple elements, the connexion appears so obvious as to need no argument in proof. The subject is one of deep interest, as illustrating what written history fails to disclose. In the eloquent words of Max Müller—“Few men perhaps will be insensible to the pleasure we derive from being able to watch in the course of our studies the gradual growth of any form of human speech. The history of words is the reflexion of the history of the human mind, and many expres-
sions which we use in a merely conventional sense are full of historical recollections if we can but trace them back to their original form and meaning.”

This is perfectly true, but it may be added that the study of words carries us back beyond the dawn of history, and throws a light upon the manners, habits, modes of thought and of life in remote ages, which have left no historical memorials behind.

It may be fairly stated that whatever terms we find in a language, native, not derived, represent ideas and things existing and familiar among the people who spoke the language. Acting on this principle, let us test the Gothic language, and ascertain as far as we may, both the relation in which it stands to ourselves, and the light it throws on the condition of our forefathers fifteen hundred years ago.

It matters little where we begin. As a familiar subject of comparison, let us take the Lord’s Prayer. I give it in Gothic, Anglo-Saxon, and modern German. With the modern English we are all familiar. That our own vernacular tongue is the lineal descendant, the living representative of that spoken by the Angles and Saxons admits of no doubt; but the term Anglo-Saxon seems almost to ignore this, and to convert the speech of our forefathers, the old, “Englisca spræca,” as they termed it, into a foreign language. Whatever connexion, therefore, we establish between the Anglo-Saxon and any other tongue, must equally apply to modern English in its radical and inalienable features, however the lapse of time may have modified its external forms.

**GOTHIC.**

Atta unsar thu in himinam ; veihnai namo thein.
Qimai thidinassus theins.
Vairthai vilja theins sve in himina jah ana airthai.

*“Survey of Language,” p. 16.*
Hlaif unsarana thana sienteinan gif uns himma daga.
Jah aflet uns thatei skulans sijaima svasevahjehveis afletam thaim skulam unsaram.
Jah ni bringais uns in fraistubnjai; ak lausei uns af thamma ubilin.
Unete theina ist thiudangardi, jah mahts, jah vulthus, in aivins. Amen.

**ANGLO-SAXON.**

Féder úre, thu the eart on heofenum, si thin name gehalgod.
To-becume thin rice.
Ge-weorthe thin willa on eorstan, swa-swa on heofenum.
Urne dæghwamlicam hlaf syle us to-dæg.
And forgýf ús úre gyltas, swa-swa we forgysath úrum gyltendum.
And ne gelæde thu us on cōstnunge, ac alys us of yfle.

**MODERN GERMAN.**

Unser Vater in dem Himmel, dein Name werde geheiliget.
Dein Reich komme; Dein Wille geschehe auf Erden, wie im Himmel.
Unser täglich Brodt, gib uns heute.
Und vergieb uns unsere Schulden wie Wir unsern Schuldigern vergeben.
Und führe uns nicht in Versuchung, sondern erlöse uns von dem Uebel.
Denn dein ist das Reich, und die Kraft, und die Herrlichkeit, in Ewigkeit. Amen.

Omitting the doxology at the close, which the Anglo-Saxon version, being translated from the Vulgate, does not contain, the Gothic contains 53 words, the Anglo-Saxon 50, the German 48. Of the 53 Gothic words, 18 are repetitions or inflexions, leaving 35 distinct forms. Of these, 31 are
common to all the three languages, a few of the German ones being only found in the old dialect; one is common to the Gothic and German only, one to the Gothic and Anglo-Saxon only, two are somewhat doubtful, leaving none exclusively belonging to the Gothic. Of the fifty Anglo-Saxon words, nineteen are repetitions or inflexions, leaving thirty-one distinct forms. Of these, twenty-eight are common to the three languages, one is common to the Anglo-Saxon and Gothic, one to the Anglo-Saxon and German, and one doubtful (heofenum). Of the forty-eight German words, sixteen are repetitions and inflexions, leaving thirty-two distinct forms. Of these, twenty-nine are common to the three languages; one is common to the German and the Anglo-Saxon; one is common to the German and Gothic, and one is doubtful (himmel). Of course, the resemblance of the common words is of a radical character. Although in many cases it is sufficiently obvious at first sight, in others it requires a somewhat close analysis to demonstrate the connexion. Let us take a few words at random in illustration.

The word "kingdom," occurs twice in the Lord's Prayer. The Anglo-Saxon and German terms are the same; German, "Reich;" Anglo-Saxon, "Rice." The Gothic has two terms, "Thiudinassus," and "Thiudangardi." These are compound words, the separate terms of which are common to the sister tongues. "Thiuda" signifies the nation or people; Anglo-Saxon, "theod;" Old German, "Deut," or "Diot."* "Gut-thiuda," was the name by which the Gothic people called themselves. The radical "thiu" branches out into a large number of derivatives in the various Teutonic tongues. Originally, it seems to have conveyed the idea of property

* From this Old German word "Diot," is derived the modern word "Diet," as applied to a conference representing separate states or provinces, as "the Diet of Worms," &c. From the form "Diat" is derived the German national appellation, "Deutsch," anciently "Diuitska," signifying the race or people par excellence. See Ficetl, Orig. Indo-Europ., p. 84.
lying at the root of social union. "Thiuda," Anglo-Saxon, "theod," is the common-weal, the collective institutions of the state. The Gothic "thiuth," like the English "good," is used to signify both moral qualities and temporal blessings. Luke 1, v. 58—"He hath filled the poor with good things;" "gredagans gasothida thiuthe." "Guth sa thiutheiga," the blessed God.

As property among the wandering Teutonic tribes consisted to a great extent of slaves and captives, the word naturally came to express this idea. The Anglo-Saxon "theow" is used in this sense for a bond servant. Our modern word "thaw" has a double descent from the Anglo-Saxon, and is used in two senses. As derived from "theow," it signifies brawn and muscle, as in "Hamlet"—

"Nature crescent does not grow alone
In thews and bulk."

As derived from "theow," a word from the same root, it implies manners, morals, behaviour, as in Spenser—

“For well ye worthy been for worth and gentle thewes.”

It will be seen that the same primary idea of gifts, attainments, presents itself in each. The second part of the word, "nassus," is identical with our termination, "ness," in such words as "idleness," "business," &c. In our old word, "heathenesse," it is used in exactly the same way to convey the concrete meaning, as in the Gothic "thiudinassus." The second term for kingdom, "thiudangardi," is literally the "guardianship of the common-wealth."

The other term for king and kingdom, "reik-s" (Latin "rex") though not found in the Lord's Prayer, is very extensively employed in the Gothic. It was used as a common suffix to the names of the rulers, as "Ala-ric," king of all. "Theodoric," properly "Thiuda-ric," king of the nation;

I propose, in the short space which I can claim for the present paper, without any very definite plan, to inquire into what ideas we have in common with our ancient kinsmen of the fourth century, and what insight we can derive, from the language as it then existed, into their habits and condition.

Whatever the Gothic tribes might have been in their original condition, in the fourth century, they were certainly an agricultural people. Most of our agricultural terms now in use were then employed in the same sense as now. "Land" and "ground" are words common to all the Teutonic tongues.

"Akr" (Eng. "acre,") signifies a cultivated field; originally it meant a piece of land enclosed by a mound. Latin, "agger."

Compare Greek ἀγρός.
  , , Latin ager.
  , , Anglo-Sax. åcer.
  , , German acker.
  , , Swedish åker.

From this comes "akran," fruit. The English "acorn" has usually been derived from oak-corn, but this etymology is extremely doubtful. The German "ecker," the old Norse "akurin," are evidently the same word, but have no connexion with "corn;" the Norse term, like the Gothic, signifies fruit in general.

* This last appellation has had a singular fortune. "Emmerich" became a favorite German name. Transferred to France, it took the form of "Almeric," shortened to "Aymer." It was Latinised into "Emericus," and carried over the Alps into Lombardy, was softened into "Amerigo," the baptismal name of Vespucci, who claimed the discovery of the continent of America, and conferred his name upon it. Amongst the various sources of self-glorification of the bearers of the "Star-spangled Banner," it is rather remarkable that no orator should have alluded to the proud prognostication of greatness conveyed in the name itself—"monarch for ever."
To plough was expressed by "arjan."

Anglo-Saxon, erian.
Old German, aran.
Greek, á|po|év.
Latin, arare, aratum, arvum.

The history of this word is curious and interesting—pointing backwards to the earliest origin of Indo-European civilisation.

The Sanskrit root, सर, ar, has the primitive idea of motion forward, and in the causative form that of pushing or causing to go. When the cultivation of land was commenced by ploughing, this word was applied to the operation, and is found in every Indo-European dialect in some form or other. It was thence extended to any work which required skill, as—

German, ar-beit.
Gothic, ar-baith.
Latin, ar-s.*

In the course of time the distinction between the nomad tribes and those who cultivated the land became marked, and the latter were naturally designated by their distinguishing characteristics, as Aryas or ploughmen. The name thus connected itself with the progress of civilisation, and became a title of honour which the nation was proud to apply to itself. Hence in the Vedas we find Arya signifies faithful, devout, excellent. It is especially applied to those of pure race in contradistinction from persons of inferior caste. Aryavarta, the country of the Aryas, is ancienlsty applied to Brahminical India par excellence. We find the name extended westward, and trace it in such names as Aram, Ararat, Armenia, Arimaspi, &c. We find it in the Greek á|po|e|, to elevate, to extol; in the Irish "er," noble. Pictét derives Hib-er-nia, Ib-er-ia, from "Ibh," country, and "er," noble, the country of the noble people.

* Thus, in Latin, "Art-ifex" signifies a skilled workman, an artist; "Op-lifex," a common workman.
At what period the term "plough" was introduced and superseded the old "arjan," in the Teutonic and Norse tongues, we can only conjecture. It is not found in Gothic, and is rarely met with in Anglo-Saxon. It must, however, have been introduced at an early period, as we find it in the

Old German,    pflug.
Frankish,      phluog.
Norse,         plog.
Old Low German plog.

It was probably introduced when the form of the instrument was changed. The original "ara" was, like the Roman and Hindoo plough, calculated merely to scratch a furrow without turning over the soil. The change of form by the introduction of the mould board would naturally lead to a term for the new instrument expressive of turning over, which appears to be the radical meaning of pflügen. We find the idea in the Greek ἀλκύω, which is applied in the same manner, and means both to turn over and to plough.

Many of the terms connected with rural life are identical with our own, as—

Grund-u,         Ground.
Gras,            Grass.
Hav-i,           Hay.
Haith-i,         Heath.
Wait-eis,        Wheat.
Bar-is,          Bear or Barley.
Seth,            Seed.
Kauern,          Corn.
Land,            Land.
Lein,            Linen, Flax.
Hug-s,           Hedge.
Trin,            Tree.
Sakkus,          Sack.
Vein-a,          Wine.
Vinth-jan,       to Winnow.
Thriskan,        to Thrash.

With many others.
The terms in connexion with a Gothic household fifteen hundred years ago were not very dissimilar from our own. Our word "home" is represented by the Gothic "haim." This word is found in all the Teutonic dialects, with slightly different shades of meaning—

Old German, heime.
Modern German, heim.
Anglo-Saxon, ham.
Old Saxon, hem.
Swedish, hem.
Danish, hjem.

The Greek ἱέμι appears to have the same origin. The primary idea is that of a common habitation. In Gothic, it is used for village, as in the common Saxon termination, "ham." A family was called a "heiv," a name certainly indicative of industry, but now restricted to a community of bees. The master of the house was called the "heiva-frauja."

The name of their habitation was called "hus," house; the door, "daur;" the door-keeper, "daura-wards," or door-ward.

One would like to verify the etymology of Horne Tooke, identifying this word with the preposition "through;" Gothic, "thairh;" the connexion appears to be very natural, but, unfortunately, they do not coalesce. The words occur in every Teutonic tongue; in the Low German dialects, the substantive begins with "d," and the preposition with "th." In the High German it is reversed, but in no case do they so approximate as to give any indications of a common source.

Even in Sanskrit, the terms are separate; द्वार (door) has no connexion with परा (para (through, or beyond). A window, in Gothic, was called "auga-daura," eye-door; the roof, "hrot;" Anglo-Saxon, "hrof," from "hrosfan," to hold fast; hence a "reef" in a sail. Greek, ἄροφ-ή.

Gibla, the gable.
Ubiza, the caves.
Hauri, the hearth.
This originally meant a fire kindled on the floor; so in St.
John, 18, v. 18—"haurja vaurkjandans unte kald vas;"
"making a fire because it was cold."

Baurd, a table, a board.
Mes, a dining table, a board. Anglo-Saxon, myse.

Hence, the terms "mess," "mess-mate."
Mat, meat,
Itan, to eat.
Fodjan, to feed.
Hlaif, loaf—bread.
Miluk, milk.
Salt, salt.
Aurts, vegetables, hence
Aurti-gards, Eng., orchard.

Furniture was, doubtless, in the time we are speaking of, very simple. The terms employed were, however, the fore-runners of our own. Whilst dining off the "baurd," or "mes," they sat on a "sitol," Old Eng., "settle," or on a "stol;" Eng., "stool." These words are employed with the most dignified associations, a monarch’s throne is only a "sitol." A judgment seat is the "staua-stol." "Bad-i" was the name for the couch of repose, as "bed" is now. They fastened their doors with a "luka," as we do now with a lock. When weary, they rested their lower limbs on a "fotu-baurd," as we do now on a "foot-board" or "foot-stool." When visited occasionally by a "gast," Eng., "guest," he was waited on by the "mavi;" Eng., "maid." The domestic relationships—

Fadr, Sunu, Dauhtar, Barn,

sufficiently identify themselves. When sick, they were visited by the "leikeis;" Old Eng., "leech;" and when conquered by "dauths," "death," they were finally laid to rest, as we shall be, in the "grab;" Eng., "grave."

The "qairnus" (quern) or hand millstone was amongst the Goths, as amongst all the Teutonic and Celtic nations, the usual implement for grinding corn; but it appears that, in the
fourth century, an advance had been made beyond mere hand
labour. In St. Mark’s Gospel, ch. 9, v. 42—where the pas-
sage occurs—“It were better that a millstone were hanged
round his neck,” in place of the phrase, “λίθος μυλωκός,” some
Greek manuscripts read, “μῦλος ὄνυκός;” literally, “ass-mil-
stone.” This appears to have been the reading in the manu-
script employed by Bishop Ulphilas, who has rendered it in a
manner which shows that the idea was quite familiar. “Asilu-
qairns.” That these primitive machines were employed about
that period by the Teutonic races there can be no doubt.
About the middle of the last century in the south of France,
the remains of an ancient villa of the Frankish period were
excavated and brought to light. Amongst these were found
a pair of millstones of the usual hand-quern form, but of
larger size, into the upper of which an arm was fitted, with a
yoke to which an ass was harnessed,* exactly realising the
idea in the text.

The names of most of the domestic animals were identical
with our own—

- Auhs—a, ox.
- Stiur, steer—bull.
- Kalb-o, calf.
- Gait—ei, goat.
- Lamb, lamb—sheep.
- Vithr—u, wether.
- Svein, swine.
- Avi, ewe.
- Asilus, ass.
- Fula, foal.
- Hund, hound—dog.
- Dius, deer.
- Dub—o, dove.
- Han—a, hen.
- Fugi, fowl.

*Arts et Métiers des Anciens, représentés par les Monuments; par Grivand de
sacked the city of Rome, and established the kingdom of Italy on the ruins of the Roman empire would possess a native vocabulary for arms and warlike terms. Many of these have been superseded in later times. Others are common to the whole race.

"Skild-u," shield, is common to the whole of the Teutonic tongues—

<table>
<thead>
<tr>
<th>Language</th>
<th>Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>Old German</td>
<td>skiólder</td>
</tr>
<tr>
<td>Modern German</td>
<td>schild</td>
</tr>
<tr>
<td>Anglo-Saxon</td>
<td>scyld</td>
</tr>
<tr>
<td>Swedish</td>
<td>sköld</td>
</tr>
<tr>
<td>Danish</td>
<td>skjold</td>
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</tbody>
</table>

The root from which this term is derived is common to all the Aryan languages, and presents the general idea of covering. Compare Sanskrit, चाया chháya, a shadow.

"Vepna" is the same word as our "weapon," and is used for arms or armour in general, whether offensive or defensive, equivalent to the Greek ἄπλα, for which it is used. It is found in most of the kindred dialects—

<table>
<thead>
<tr>
<th>Language</th>
<th>Word</th>
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</thead>
<tbody>
<tr>
<td>Anglo-Saxon</td>
<td>vöopen</td>
</tr>
<tr>
<td>Old German</td>
<td>wafan</td>
</tr>
<tr>
<td>Modern German</td>
<td>waffen—wappen</td>
</tr>
<tr>
<td>Swedish</td>
<td>vapen</td>
</tr>
<tr>
<td>Danish</td>
<td>waaben</td>
</tr>
<tr>
<td>Holl.</td>
<td>waepenen</td>
</tr>
</tbody>
</table>

The Goths and Old Germans divided weapons into three kinds, "hogg-wapn," cutting instruments, such as swords; "lägg-wapn," thrusting instruments, as spears; and "skott-wapn," shooting instruments, as javelins and arrows. The "vepna," or weapon, possessed an important signification in their public assemblies, and in their jurisprudence. Our modern expressions of opinion in public meetings are derived from our Gothic ancestors. According to Tacitus, when they were displeased, they expressed it by groans; when they were
pleased, they struck their shields with their weapons, as we now thump the tables, or give the "Kentish fire." *

The term "wapentake," preserved to our own times as the name of a judicial court, is a relic descended to us from the remote forests of Germany. The court was so called from the fact that when sentence was pronounced the judge held out his spear, which all present touched in token of assent.†

The origin of this word is curious and significant, as giving a glimpse of the pre-historic condition of the Teutonic race. The etymology has been glanced and guessed at by lexicographers, but, so far as I can find, has not hitherto been demonstrated. Though afterwards used for arms in general, there is evidence to show that originally it was limited to defensive armour only. Ihre observes (sub voce,)† "wapn proprie veteres significasse theracem, galeam, ocreas, et cetera, quæ in prœlìum abœnetus induebant." He further offers an opinion that waffen, wapn, &c., are derived from a lost root signifying to plait, to bind round, "orta sint a radice perdíta, quæ involvere cingere notaverit." We find in Gothic, "vaip" used for the plaited crown of thorns; also "veipan," for the act of placing the wreath on the head of the victor at the Olympic games. The latter word is closely connected, if not identical, with the Anglo-Saxon weffan, or webban—

German, Weben.
Old Low German, Wippa.
Latin, Vierre,

To twist or weave.

Without going into further particulars, it may be stated that we are led insensibly, as the ultimate result, to the

* "Si disiplicuit sententia, fremitu adspermantur; si placuit, frameas conceuntur."
—Tacit. De Mor. Ger. ch., ii.

† "Vapnatake confirmatio sententia in judicio prolatae per contactum armorum, lectis enim suffragis de causâ examinatâ hastam judex proferebat, quam adse- sores omnes tangentes, sententiam confirmabant, dant mid vapnataki armorum tactu judicatum.—Verelius Ind. sub. voc.

† Gloss, Sueo-Goth, 1098.
Sanskrit root, ve, which embodies the idea of weaving and sewing, and which is found throughout all the Aryan tongues. From this inquiry we may fairly infer that the terms wepn, wapn, &c., originally signified a woven substance, as wepa and waipa do still in Icelandic. It would further appear that the first defensive armour of the Goths was nothing more than a thick woven or quilted garment; that from thence it extended first to defensive armour of whatever substance made, and afterwards to arms in general.

I have dwelt at some length on this term, principally to shew the extent of inquiry which may be opened up by a single word, and the interest which may be derived from the study conducted in the fair spirit of analytical inquiry. To those who have not entered upon the study, it may seem a little singular that the words wife, whip, weave, and weapon, should all be derived from the same original.

That the Goths were not without metallic armour is proved from the native terms employed.

"Hilm," helm-et, is found in all the Teutonic dialects in nearly the same form. The root of this word is found in the Old Norse, "hilma;" Anglo-Saxon, "helan;" German, "hüllen," to cover, which branches out into a variety of significations. In the days of chivalry, the pieces of tapestry which were thrown over the benches in the manner of modern antimacassars, were called "hullings." In the Lancashire dialect of the present day the cover of a book is called the "hilling." In Anglo-Saxon, a crown is called "cyne-helm," or king's helmet, as in John, ch. 19, v. 5, "thyrneme cynehelm" is used for the crown of thorns. "Helm" was also used in the sense of protector, as a component part of proper names, e.g., "Adhelm," noble protector; "Friedhelm," defender of peace; "Wilhelm," defender of repose." It is an evidence of the martial influence of the Goths during the decline of the Roman empire, that the ancient terms for helmet, "galea" and
"cassis," should have been abandoned both in Low Latin, Italian, Spanish, and French, for the Teutonic term "helm," slightly modified.

"Arw-asna," arrow; Anglo-Saxon, "arewa;" Old Low German, "ör;" Swedish, "arf." This term is not found in the High German, where "pfeil" is the substitute; Latin, "pilum."

The use of the bow was not common amongst the Goths at the earlier period of their history, not being mentioned either by Cæsar or Tacitus as amongst their weapons; but there is abundant proof of its use at a later period.

Many of the military terms now obsolete were common to the Goths, and our Anglo-Saxon ancestors.

Heer, army.
Sigs, victory.

"Hansa," a troop, league, or association, whence the origin of the "Hanse towns."

Brunjo, a breast-plate.
Anglo-Saxon, Byrn.
Old German, Brun.
Swedish, Bryn-ja.
Old French, Brugne,
From "Brun," the breast.

In the Constitutiones Caroli Magni, we find a law—
"Bauga et brunnia non dentur negotiatoribus," "bows and breast-plates not to be furnished to traders."

The employment of the metals as coined money forms an important epoch in the advance of a people from barbarism to civilization. In the fourth century, the Goths seem to have been in a transition state in this respect. Amongst all the Aryan races cattle has been the original representative of property, and the first medium of exchange. The Sanskrit term for cattle, पशु pasu has passed into the Greek πῶι, πῶ (to possess)—
Latin, pecu.
Gothic, faihu.
Anglo-Saxon, feoh.
Old German, fihu.
Modern German, vieh.
Swedish, fa.
Danish, feæ.

In the whole of these, with the exception, perhaps, of the Greek, the term has been interchangeable with wealth in general. From the Latin “pecus,” we have “peculium,” private property; “pecunia,” first, property in general, and then coined money; so in the Anglo-Saxon “cwic-feoh,” or “gangend-feoh,” applied to cattle or sheep; “licgend-feoh,” to immovable; and “weorc-feoh,” to property in slaves.* The same analogy holds good in the Old German and Norse languages.

Where coined money is specially alluded to in the Scripture and elsewhere, the Gothic version usually employs the foreign term untranslated, as “drakma,” for Greek ἀργυρίον; “unkja,” for Latin “uncia;” “siki,” for Hebrew “shekel.”

In other cases the Greek ἀργυρία is literally rendered by “silubreins,” pieces of silver. The most general word employed, whether to express the Greek ἀργυρίον, the Latin “denarius,” or “mina,” is “skatts,” a term running through all the sister tongues—

Old German, skazz.
Modern German, schatz.
Old Saxon, scat.
Anglo-Saxon, sceat.
Old Frisian, sket.
Swedish, skatt.
Danish, skat.
Holl. schat.

The general meaning is that of treasure, property in general,

* Mat. 10, v. 9—“Nebbe ne gold ne seolfer ne feoh in eowrum bigyrdum;” neither gold nor silver, nor brass in your purses.
and by a secondary application, that of money. The derivation of the term, though it seems to have escaped the notice of Wachter, Ihre, Junius, and our older etymologists, is not far to seek, if we keep in mind the leading idea involved. The first notion of a circulating medium seems to have been, not that of trade or barter, but of obligatory payment, or compulsory tribute. "Skolan," "skila," "skulle," &c., in the old Teutonic dialects expressed obligation or debt, particularly the fines for homicide and other breaches of the law.* Some name must have been given to the property used for the purpose of paying the fine, and "skat," "skeat," &c., the terms so employed, seem to have been derived from the verb expressing the obligation, in the same way that "gelt," money, is derived from "gelten," to owe or to pay. The change of vowel from "u" to "a" in forming the substantive is the ordinary rule in Sanskrit, as "kavi," a poet, from "ku," to sound; "plava," that which swims, from "plu" to swim. The German "sollen," English "shall," are derived from the same original; also the old term "scot," as applied to a tax, and the old English "shot," descended to our own times for a score at a tavern. It is confirmatory of this derivation that the "shilling"—

Old Low German, skilligr.
Anglo Saxon, scilling.
Swedish and 
Danish, skilling.
Holl. schelling.
German, schilling—

appears to have been the first coined money of the Teutonic races, and according to Wachter has the derivation alluded to above. The word originally meant a fine; "laga skilling," a fine imposed by law, and then passed to the piece of silver used for the purpose.

* So "skalk" signified a bond-slave, one who could not pay his fine for offences, and was therefore reduced to servitude.
“Schilling,” is not found in the Old German, nor in the Gothic translation of the Scripture. It is, however, found in the Neapolitan fragments of the 5th or 6th century. In the Anglo-Saxon version of the New Testament, the word is used frequently as equivalent to the Greek “ἀργυρία.” It may, therefore, fairly be inferred that coined money was first used by the Goths and Saxons about the fifth century of our era. There is one word for money in the Gothic version which is a little perplexing. In Mat. 5, v. 27, “thou shalt not depart thence till thou hast paid the uttermost farthing; the Greek κοσμαντής is translated by “kintus,” a term found nowhere else, and of which the radical meaning and the derivation, are quite unknown.

Proceeding on the principle that native terms in any art imply an indigenous origin, unless they can be shown to be translations; the origin and progress of letters amongst the Gothic races presents a most interesting field of inquiry. The space at my command forbids me entering upon the subject with any minuteness of detail, but I will endeavour to state with as much brevity as possible the general conclusions arrived at from a somewhat extensive area of investigation.

The original terms for writing in the whole of the Aryan languages, in their primary meaning signify cutting or scratching. They are as follow—

Sanskrit, लिख्त likh.
Greek, γράφω.
Latin, scribo.
German, schreiben.

This last is commonly supposed to be derived from the Latin, but from the general diffusion of the same radical through the Teutonic tongues, it is more probably of native growth. It is found in the

Swedish, skrifva.
Low German, schryven.
Icelandic, askra;
and in these cases it signifies "to write," in our sense of the term; but originally it meant to scratch or cut, in which sense alone it is found in the Gothic "skreitan," to cut or tear; Anglo-Saxon "scröpan," to scrape.

It is also found in the Celtic tongues—

Hibernian, schriobham.
Cambrian, ysgrivenny.
Breton, skriva,

where it means to write. In the old Norse dialects it was also used in the sense of drawing and painting. Our word "write" is found in the Anglo-Saxon, "writan," which is employed in the modern sense. The Norse "rita," signifies both to draw and to write. The German "reissen," now only used to express cutting, tearing, and sketching, formerly meant also to write.

This may suffice to show the original idea involved in the expressions for writing. The only exception to this is the Gothic language, in which the term for writing points, as I will show hereafter, to an altogether different origin.*

All the original terms for books, writings, and manuscripts, signify either wood or the bark of a tree.

In Greek, βιβλιος is the inner bark of the papyrus. In Latin, "codex," meant a block of wood, "liber," the inner bark of a tree. The Teutonic races, without exception, use the term "book" for a collection of writings.

The history of this word is the history of Teutonic civilisation. For its origin we must go back far beyond the range of history to the period before the Aryan race had left their eastern father-land and separated into distinct tribes.

We find in Sanskrit the root, भक्ष bhaksh, or भग bhag, to eat. The Sanskrit roots, if roots at all, of which there can be

* All the terms above alluded to are very suggestive of one common origin, but unfortunately the Sanskrit root which would prove the converging point is wanting.
no doubt, are common to all the Aryan tongues, and must have existed from the origin of the race. From the abstract idea of eating, the simplest transition is to the thing eaten. We find in the Zend or ancient Persian, an Aryan tongue closely allied to the Sanskrit, the term búk applied to the Quercus bellota, a species of oak which produces edible fruit.

Turning to the Greek language, we find the same root in φάγ-ω to eat; * φῆγ-ος Quercus megilops, another species of oak. The same principle is found in

- Lithuanian, buk-a.
- Russian, buk-i.
- Slavonic, buk;

all describing a tree with edible fruit. In Latin, "fag-us," the beech tree, supplies the place of the oak, the emigrants from the east naturally attaching the old names to the forms most similar. The

- Irish, feagh-a.
- Cambrian, faw-ydd;

both signify beech tree, and sufficiently indicate their connexion.

In the Teutonic tongues, we have—

- Anglo-Saxon, boc.
- Old High German, puoch.
- Old Saxon, buk.
- Holl. beuk-en.
- Swedish, bok.

This is the first stage in the history of the word. "Bok" signifies beech-wood, which flourished in the indigenous forests of Europe, and from its smoothness and hardness, was well suited for engraving and carving.

We must now turn to the art of writing as it existed in the early ages of our Teutonic ancestors. Although for the most

* It must be explained that by the laws of phonetic change derived from a careful comparison of numerous instances, "bh," in Sanskrit, is represented by "φ," in Greek, "f," in Latin, and "b," in the Teutonic tongues.
part pre-historic, yet it has left sufficient evidence both in the terms of our language and in its actual remains, to enable us fully to understand its nature. All the modern European alphabets, it is scarcely necessary to mention, are derived from Asia through the Greek and Latin. Before their introduction, the Teutons were not unprovided with a system of letters which served, for all practical purposes, the requirements of those simple times. This was the Runic system of writing, which prevailed from an unknown antiquity, and was continued long after the Christian era.*

The word "runa," in the Teutonic languages, originally signified a mystery, and is derived from the Sanskrit root र र, to mutter, to murmur. From the same source proceed the Latin "ru-mor," "ru-gio," "rau-cus," and the Greek ῥ-ρ-ομας; so in Mat. ch. 4, v. 11—"The mysteries of the kingdom of God," Gothic, "runa thiudangardjos Gutha." The writing consisted of characters cut on the sides and edges of small pieces of beech-wood. The novelty of the art imparted to it an air of mystery, which was kept up for the purpose of imposing on the ignorant, and imparting a solemn air to incantations and sorceries. The staffs so employed obtained the general name of "bok-stæf," or "buch-stab;" they also received specific terms, according to the purposes for which the writing was employed, as "run-stæf," when inscribed with magical characters; Old German, "ruog-stab," an indictment or accusation, &c.†

Tacitus, judging doubtless from his own observation, states that the ancient Germans were ignorant of letters, "literarum secreta viri pariter ac ëœmine ignorant;" yet several passages

* Venantius Fortunatus, in the 7th century, writes—
  "Barbara fraxinæs pingatur rāuna tabellis."
This shows that the ash was occasionally used as well as the "buch," or beech, for writing on.
† Many fine specimens are preserved in the Museum of Northern Antiquities, at Copenhagen.
in his treatise give indications of the existence of the Runic system, of the nature of which he was probably ignorant. He speaks of their veneration for "Aurinia," which, doubtless, means the "Alruna," or female sorcerers alluded to by Jornandes. He also mentions a mode of divination practised by the use of wooden slips with marks cut on the edges, which, after certain ceremonies, were thrown upon a white sheet, and afterwards taken up and interpreted according to the marks upon them. Nothing could more clearly indicate the original mode of Runic writing than this passage.

When the writing began to be sculptured on stone, the mode adopted of forming letters was that of cutting a representation of the upright staff which formed the letter I, and by cross lines representing the incisions marking the distinctions of the other letters.*

The term "buch-stab," or "bok-staff," thus became equivalent to the Latin "litera," or letter, and is so used in all the Teutonic tongues. Even in English, we find it so employed in the 13th century—

"And tatt he loke well thatt he
An boc staff write twiggess." *Ornum.*

There were many systems of letters formed on this principle. They were termed "Futhorcs," from the order in which the letters stood, f, u, th, &c., commencing the list, as a, b, c, do in the ordinary Roman or Phœnician alphabet.

At what period the Roman and Greek alphabets finally superseded the Runic in Western Europe, it is impossible to determine with certainty. In the 5th century, Chilperic, king of the Franks, revised the alphabet and added several letters, and the influence of the church finally secured the ascendancy of the Roman letters.

*"Haud dubie hae est, quod omnes littere Runicæ a primâ et elementari litterâ I quæ manifestâ similitudine scipionem erectum representat, per similes basculos vel annexos, vel transversos, partim obliquo partim incurvo orientur."

—Wacher, p. 1575.
In the Gothic language the case was somewhat different. We possess the terms "runa," for mystery, and "boka," and "bokas," for books and writings. Although there can be little doubt that the Runic system prevailed amongst the Goths as amongst the kindred races, yet the earlier introduction of alphabetical writing has obliterated the record of it. The term for writing in Gothic is "meljan," which comes from a root signifying to paint or blacken, equivalent to the Greek μελαν, black, μελαινω to blacken; German, "mälen;" Swedish "mala." We have the remains of this root in the term "maul-stick," used by the painter to steady his hand. Here there is an entire departure from the primitive idea connecting writing with cutting and engraving in all the other kindred tongues. It seems a fair inference that the term was first applied at the time when Ulphilas translated the Scriptures into the Gothic language, and constructed an alphabet for the purpose. The MS. being doubtless written on parchment, the old term no longer applied, and a word expressive of painting or colouring was more applicable.

The old bok-staf gave way to flat tablets of wood which were called "bokas," and to parchments called "bok-pells," and at length the term settled down in every Teutonic language to the modern "book," "buch," &c.*

The history of this word from its earliest traceable root, in Sanskrit, indicating the simplest animal wants, through its various applications down to its present use, is an epitome of the progress of the human race, and is, perhaps, as suggestive as any word in the English language of the essential identity of the great Aryan family.

* For the purposes of calendars, these "bok-stafs" were continued down to a late period. Borel, in the preface to his "Lexicon Vocum, Antiq. Galloar," says, "Les paysans se servent encore d'une espèce de hieroglyphiques, en sorte qu'ils font des almanachs sur un morceau de bois, qui n'est pas si grand qu'une carte à jouer, où sont marqués tous les mois et jours de l'année, avec les fêtes et autres choses notables, par un artifice singulier."
We have a curious glimpse into the habits of our remote ancestors in the terms employed for reading. In the Gothic language, as anciently in the sister tongues, to read and to sing were expressed by the same verb "singvan." Thus, in Luke, iv, 16, where our Lord entered into the synagogue, at Nazareth, and stood up to read, it is rendered "usstoth singvan bokes;" "he stood up to sing the writing." Again in 1st Tim., iv. v. 13, "Till I come give attendance to reading," &c., is rendered, unte qima gaumei sangva boko," attend to the singing of books. The word "redan," equivalent to our "read," meant to think, to comprehend, to counsel. In fact, anciently, reading orally and singing were one and the same thing. Reading was a modulated recitation, and singing was merely recitative.* By the 8th century, the words "redan" and "singvan" had settled down into their modern meaning. In the Anglo-Saxon version of the gospels, Luke, iv, v. 16, is rendered "he aras thost he rœdde."

I might proceed at much greater length. It would be interesting to show from the nomenclature of the most familiar ideas—the parts of the body—the relationships of life—the names of the heavenly bodies, and of the phenomena of nature, and by a large collection of verbs and adjectives predicative of actions, thoughts, feelings, and qualities, embracing a large proportion of those in daily use amongst us—that the Goths stood in very close relationship with our ancestors, but the limits of the present essay will not permit this. With one or two general observations I will bring my remarks to a close.

I have already alluded to the rudeness and imperfection of the Anglo-Saxon language at the earliest period known to us. The deficiency in the inflexions, and in their absence the

* In the services of religion, the musical intonation in reading has maintained its position to the present day. This appears to have been the case amongst the Jews in every age—"Judei dux pronunciant preces suas, ut potius canere quam precari eas dicere. Si dum recitant Textum, non prelegere, sed cantare eum videntur."—Grosgebauer, "De Ceremoniis Judeorum."
want of suitable auxiliaries and particles to give precision to the meaning, indicate a transition state of degradation from its original inflexional character, without having acquired the compensation afforded by the modern grammatical system. In the Gothic version of the Scriptures, if this character appears at all, it is to a very small extent. The inflexional system, with the exception of the future and some other tenses of the verbs, is as complete as in the Latin, whilst the copiousness of the vocabulary gives great facilities in rendering the niceties of the Greek. The subtle reasonings and abrupt turns in the epistles of St. Paul; the noble bursts of eloquence which occasionally appear, are rendered in the Gothic with a faithfulness and force which are truly astonishing, and indicate a considerable amount of intellectual culture amongst the people speaking the language. Some passages in the Greek text, which depend for their effect on the use of the same word in different senses, have been found very difficult to render, with the proper point, into the modern European tongues. I would instance a passage in the Epistle to the Romans, chap. xii. v. 8, "For I say, through the grace given unto me, to every man that is among you, not to think of himself more highly than he ought to think, but to think soberly, according as God has dealt to every man the measure of faith." The original of the clause in Italics runs thus,—

"μη ὑπερφρονεῖν παρ' ο' δει φρονεῖν, ἀλλὰ φρονεῖν εἰς τὸ σωφρονεῖν;"

the point of the passage lying in the play on the word φρονεῖν, which in our translation is entirely lost. I have met with no translation, in any version, which equals the Gothic in reproducing the delicate shades of the original. It runs thus,—

the verb "frathjan," to think, being equivalent to the Greek φρονεῖν,—"qitha auk thairh anst Guths, sei gibana ist mis, allaim visandaim in izvis ni mais-frathjan than skuli-frathjan, ak frathjan du vaila-frathjan," where the fanciful play of the words is literally reproduced.
There is, occasionally, a poetical grandeur attaching to the derivations and associations of the old Gothic words, which is very striking. Our words “sea” and “soul” are descended respectively from the Gothic “saiv” and “saivala,” Anglo-Saxon “sae” and “savl,” and there is little doubt of their being derived from a common root. The Latin “anima,” and the Greek “ψυχή,” mean simply “the breath,” and are applied metaphorically to man’s immortal part; but in the Gothic term a nobler image is presented. The soul is here the ocean of man’s existence, like the sea, in its apparently limitless extent, with its storms and its calms; its sunshine and its gloom; its tides and its currents; and its ever restless, insatiable energy. The conception is bold and forcible, and indicates a deeply reflective turn amongst the people who could embody it in their language.

I have now brought to a close my remarks on the Gothic language. My object has been to shew the essential identity of our own mother tongue, traced through its ancient forms, with the earliest form of the Teutonic which remains to us in the Gothic version of the Scriptures; to prove so far as can be done in so small a compass, that all the modern Teutonic dialects may be traced to a common converging point, which lies very near the Gothic; to indicate from the structure and inflexions of this ancient tongue its analogies with the other members of the great Aryan family, and its points of divergence and departure from them.

I propose, on a future occasion, to enquire how far beyond the Gothic it is possible to trace the elements of our language, or, in other words, what connexion can be shewn to exist between the Teutonic dialects and the ancient Sanskrit roots.
SANSKRIT ROOTS

AND

ENGLISH DERIVATIONS.
In two papers previously read before this society, I have endeavoured to illustrate the identity of our own mother tongue, in all its essential elements, with the ancient Gothic, the earliest form of Teutonic speech handed down to us. I have also shown that the position which the Gothic language holds, presents great facilities for tracing the connexion of the Teutonic branch with the other great stems of the Aryan family of tongues, especially with the Greek, Latin, and Sanskrit. It is my purpose in the present paper to continue the inquiry, by calling attention to a few instances of the radical connexion still to be traced, between the members of the family most widely separated both by time and space; the one from the extreme East, and preserving in its grammatical character the earliest forms,—the Sanskrit; and the other, occupying the most advanced post to the West, and in many respects of the most modern development—our own English tongue. A few years ago any attempt of this kind would have been simply impossible, but the patient labours of the modern school of philology have done much towards removing the difficulties, by investigating the laws of language in its permutations, and by establishing principles which may be relied on in inquiries of this nature. Amongst these inquirers stands pre-eminent the name of Franz Bopp, the publication of whose Vergleichende Grammatik, the first part of which appeared in 1833, created an entirely new era in the science of Philology. Up to that time, etymology had been little
more than a series of guesses, frequently shrewd and acute, but based on no principle, and appealing to no general laws. Jacob Grimm, the commencement of whose _Deutsche Grammatik_ was published in 1822, has exhausted the subject of the Teutonic languages in their co-relation and comparison, but to Bopp we owe the establishment of the laws of language on such sure and settled foundations, that future inquirers may tread firmly, and advance with confidence, where formerly every step was treacherous and uncertain. The labours of Bopp have been ably followed up by Professor F. Pott, of Halle, in his _Etymologische Forschungen_, (Lemgo, 1859,) and latterly in our own country by Max Müller, whose "Lectures on the Science of Language" have done much to draw the attention of the educated classes to the importance and value of philological studies, and the interest attaching to them. Hitherto, however, not much has been done towards tracing out the connexion of our own language with the earliest of its congeneres. Bopp's _Comparative Grammar_ has chiefly to do with principles, laid down in the most masterly way, but adapted only for scholars. Our own etymologists almost uniformly terminate their inquiries with the Anglo-Saxon, Latin and Greek. One of our latest writers, Mr. Hensleigh Wedgwood, whose _Dictionary of English Etymology_ now in course of publication is most valuable, never attempts to go beyond the Gothic in his illustrations. The only English philologist, so far as my observation goes, who has drawn upon the Sanskrit for illustrations, is Mr. Oswald Cockayne, in his recent lively and interesting work entitled _Spoon and Sparrow_, and this only in a tentative and unsystematic manner. In Germany, in addition to the work of Professor Pott already alluded to, an elaborate volume was published at Vienna, in 1852, by Professor Holmboe, of Copenhagen, shewing the connexion of the Norse languages with the other Indo-European tongues,—illustrated by a large number of
Sanskrit examples.* With these exceptions the field is unoccupied, and will yield a fruitful harvest to the diligent investigator.

If we compare words in different languages, of the identity of which there can be no question, we find considerable differences in the forms which they assume, for instance—

English, thief German, dieb
English, door German, thür
English, creep Latin, serp-ō

Further examination has shewn that these transmutations are not arbitrary and capricious, but in all their varied forms exhibit the presence of law, often plain and simple, frequently subtle and delicate, and sometimes difficult and obscure. This is the great principle of modern philology, which has already produced great results, and promises still greater. By the discovery and application of these general laws, relations and affinities have been detected between languages formerly considered entire strangers to each other; converging lines have been traced; so to speak, pointing in the direction of the common centre of widely extended families of speech, and the chaotic Babel of human tongues has been reduced to something like order and system.

One of the most valuable discoveries was the fact that particular letters or sounds in certain languages are uniformly represented in certain other languages by other special letters or sounds. This is called Grimm’s law of Phonetic Transmutation. For example we find the Sanskrit दश ‘daśan represented by—

Greek, ἡκά
Latin, decem
Gothic, tāi̯hun
English, ten
High German, zöhn—formerly zōhan

* "Det norske sprogs, væsentligste ordforraad, med Sanskrit og andre sprog" af Samme Eet." Wien, 1852.
It will be seen that the three first have \( d \) for their initial letter, the two second \( t \), the last \( z \). From various instances of this kind the Indo-European languages have been separated into classes; the Sanskrit, Greek, and Latin, forming one group which may be called the classical; the Gothic, the Norse tongues, and the Low German dialects, including the Anglo Saxon, forming a second; and the High German—now consisting of a single language, but formerly divided into various dialects, the Theotic, the Alemannic, the Francic, &c.—forming a third.* This law of transmutation applies to consonants only, the vowel changes being accounted for differently. The consonants thus affected are classified as Tenues, Medials and Aspirates, thus—

<table>
<thead>
<tr>
<th>Labials</th>
<th>Dentals</th>
<th>Gutturals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tenues</td>
<td>P</td>
<td>T</td>
</tr>
<tr>
<td>Medials</td>
<td>B</td>
<td>D</td>
</tr>
<tr>
<td>Aspirates</td>
<td>F</td>
<td>TH</td>
</tr>
<tr>
<td></td>
<td>Z</td>
<td></td>
</tr>
</tbody>
</table>

The relation of these letters to each other in the cognate languages, as classified above, stands as follows:—

Greek, Latin, Sanskrit. Gothic and Low German. Old High German.  
Tenue answers to Aspirate answers to Medial.  
Medial " Tenuis " Aspirate  
Aspirate " Medial " Tenuis  

The curious fact is here shewn that the Old High German stands to the Gothic in the same relation as the Gothic to the Classical; where the Gothic substitutes an aspirate for the Greek tenuis, the High German substitutes an aspirate for the Gothic tenuis, and so with the other letters. This relation may be represented geometrically, in a triangular form, thus—

* The Celtic, Lithuanian, and Slavonic languages, equally belonging to the general Aryan stock, form no part of the present inquiry.
Starting from an angle and going round with the sun, the kindred letters always follow in the same order as indicated above. Or it may be illustrated thus—Any of the letters at any of the angles has always the same relative letter on the left and right. Thus, a tenuis has alawys a medial on the right, and an aspirate on the left. A medial has an aspirate on the right and a tenuis on the left. An aspirate has a tenuis on the right, and a medial on the left. These inter-relations are curious and interesting, but their origin and the regularity with which they occur are at present quite beyond the reach of our inquiries.

The table of permutations is as follows—

<table>
<thead>
<tr>
<th>Greek, Latin, Sanskrit.</th>
<th>Gothic and Low German.</th>
<th>Old High German.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tenues</td>
<td></td>
<td></td>
</tr>
<tr>
<td>P</td>
<td>F</td>
<td>B or V</td>
</tr>
<tr>
<td>T</td>
<td>TH</td>
<td>D</td>
</tr>
<tr>
<td>K</td>
<td>H</td>
<td>G</td>
</tr>
<tr>
<td>Medials</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>P</td>
<td>F</td>
</tr>
<tr>
<td>D</td>
<td>T</td>
<td>Z or TH</td>
</tr>
<tr>
<td>G</td>
<td>K</td>
<td>CH</td>
</tr>
<tr>
<td>Aspirates</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>B</td>
<td>P</td>
</tr>
<tr>
<td>TH</td>
<td>D</td>
<td>T</td>
</tr>
<tr>
<td>CH</td>
<td>G</td>
<td>K</td>
</tr>
</tbody>
</table>

I have only space to give one or two illustrations of the operation of this law—

**I.—INITIAL CHANGES.**

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<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>twam</td>
<td>tu</td>
<td>ῥυ</td>
<td>thu</td>
<td>du</td>
<td>thou</td>
</tr>
<tr>
<td>bhri</td>
<td>fero</td>
<td>φέρω</td>
<td>baira</td>
<td>piru</td>
<td>bear</td>
</tr>
</tbody>
</table>

**MIDDLE CHANGES.**

| upari | super | ufar | ubar | upon |

**INITIAL AND MIDDLE.**

| kapāla | caput | κεφαλή | haubith | haupit | head   |

Grimm's law, though exceedingly valuable, is liable to many limitations and exceptions, principally arising from the fact that most, if not all, of these cognate dialects had under-
gone further changes and corruptions previous to the date of the earliest specimens handed down to us. The most archaic forms of each language approach the nearest to the ascertained law.

In order to render intelligible the remarks which follow, I must now say a few words on the Sanskrit alphabet, probably the most scientific and elaborate phonetic arrangement which is found in any language. In a rapid sketch like the present, I must pass by the vowels and diphthongs, merely remarking that they consist of long and short a, long and short i, long and short u; o and e, the diphthongs ai and au; ri is treated as a vowel long and short, and the combination tri is also classed as a vowel, though only found in a single word.

The consonants are classified according to the organs employed in producing them, commencing at the throat and ending at the lips.

<table>
<thead>
<tr>
<th>GUTTURALS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Hard, surd or tenuis</td>
<td>ः k</td>
</tr>
<tr>
<td>Soft, sonant or medial</td>
<td>ः g</td>
</tr>
<tr>
<td>Hard, aspirated</td>
<td>ः kh</td>
</tr>
<tr>
<td>Soft, aspirated</td>
<td>ः gh</td>
</tr>
<tr>
<td>Nasal</td>
<td>ः nk</td>
</tr>
<tr>
<td>Simple aspirate</td>
<td>ः ng</td>
</tr>
<tr>
<td></td>
<td>ः h</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PALATALS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Hard</td>
<td>ः ch</td>
</tr>
<tr>
<td>Soft</td>
<td>ः j</td>
</tr>
<tr>
<td>Hard, aspirated</td>
<td>ः chh</td>
</tr>
<tr>
<td>Soft, aspirated</td>
<td>ः jh</td>
</tr>
<tr>
<td>Nasal</td>
<td>ः nch</td>
</tr>
<tr>
<td>Sibilant</td>
<td>ः nj</td>
</tr>
<tr>
<td></td>
<td>ः sh</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CEREBRALS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Hard</td>
<td>ः t</td>
</tr>
<tr>
<td>Soft</td>
<td>ः d</td>
</tr>
</tbody>
</table>
Hard, aspirated  ठ th
Soft, aspirated  ड dh
Nasal  ण nt
Sibilant  ढ zh

DENTALS.
Hard  त t
Soft  द d
Hard, aspirated  ध th
Soft, aspirated  ध dh
Nasal  न nd
Sibilant  ढ s

LABIALS.
Hard  प p
Soft  ब b
Hard, aspirated  फ ph
Soft, aspirated  फ bh
Nasal  म m

SEMI-VOWELS.
च y र r ल l व v

It will be seen that whilst the Sanskrit possesses many sounds which are lost in the cognate languages, others are deficient, such as the sound of /ʃ/ and the dental aspirate represented by the English /θ/. The palatals are not found in either Latin, Greek, Gothic or High German—that is in their early forms. They have been subsequently introduced into most of the modern European languages.

I now come to the consideration of the Sanskrit roots, the ultimate results of the closest analysis directed to the subject, and beyond which inquiry cannot go. They are, so to speak, the elementary atoms out of which the wonderful structure of the Aryan family of tongues has been built up. It would be too much to assert that all the radical forms of every
Aryan language are to be found in Sanskrit. A large number have doubtless been lost in Sanskrit, which form essential elements of other tongues, as many exist in Sanskrit which other tongues have not retained, but thus much may be asserted, that many Sanskrit roots are extensively diffused throughout every Aryan language, and that Sanskrit is the only language in which true roots have been preserved. This arises from the peculiarities of Sanskrit grammar, a large portion of which consists in the formation from the roots of crude forms or bases capable of inflexion.

A Sanskrit root is a primary monosyllabic sound "which conveys some simple idea appearing under different modifications in the derivatives from it." * Contrary to the theories of our older writers on language, these roots all convey abstract ideas, though of the simplest kind; for instance जीव jīv conveys the idea of life or living, but it is neither a substantive, verb, nor any other part of speech, and cannot be employed as such until it has undergone certain modifications. To live is जीवित jīvītum; life is जीव jīvan. The prolific nature of these simple roots we shall see presently.

There are about two thousand roots in the Sanskrit language as it exists, but many of these are only secondary and derivative, though grammatically treated as roots. Bopp is of opinion that on close investigation they might probably be reduced to about five hundred.

The Sanskrit roots are of two classes; Verbal, from which spring verbs and nouns, and Pronominal, from which spring the pronouns, and all original prepositions, conjunctions and particles. The former class is by far the most numerous and prolific. From this class my illustrations will be chiefly derived.

The Verbal roots are divided into ten classes according to the mode in which the declinable base is prepared for in-

* Monier Williams' Sanskrit Grammar, 2nd edit., p. 39.
flexion. Two modes of conjugation are adopted, the Parasmai-pada, (words for another) used for active transitive verbs, and the Atnane-pada, (words for one-self or soul words) used principally in the sense of the middle and passive voices.

I have made these explanations as short and simple as possible; but some preliminary remarks were absolutely necessary to enable those who may not have turned their attention to the subject to understand what follows. I will now proceed with my illustrations.

One of the simplest abstract ideas is that of stability, expressed by the English word to stand. Radically this word is found in every Aryan language in an almost infinite variety of forms, the connexion between which previous to the study of Sanskrit, it was almost impossible to determine. They are all now traceable to the root श्ता sthā (1st class Parasmai and Atnane) inflected in the present tense tishtami, tishtasi, tishtati; Zend or old Persian histami. In Greek we have στάω, which has been abandoned for its derivative ἱστήμενον to stand; στόα, a place, a colonnade; στάθηκα a column; στάδος standing firm, &c. In Latin—sto, sta-re, sta-tio, sta-tuo, (to cause to stand, to appoint), sta-tor (one who appoints), sta-tuo (a fixed image), sta-tura, sta-tim, sta-tus, sta-bilis, sta-gnum, sta-bulum, &c. In compounds—si-sto, ob-sto, con-sto, re-sto, ex-sto, super-sto, inter-sto, con-sti-tuo, re-sti-tuo, sub-sti-tuo.* Slavonic, sto-ju to stand; Hibernian, sta-d to stop; Gothic, sta-ndan, with its compounds, af-standan, at-standan, bi-standan, mith-standan, in-standan, us-standan, &c., sta-the, a place, stains a rock, a stone.

In Old German we have the crude form near akin to the root in stan, (Mod. Ger. ste-hen), from which proceed a very large number of derivatives, gi-stan (bestehen), ana-stan (anstehen), ar-stan (erstehen), fora-stan (verstehen), &c.,

* For the change of a into i in these compounds, see Bopp, Comp. Gr., § 6, and exi.
with a large number of compounds; stiflan, to appoint, place, with its compounds. Sto-c, the trunk of a tree, a beam; statt—stadt, a place, a city. In Anglo-Saxon, sta-ndan, sta-pol, an appointed place, a prop; sta-thol, a foundation; staaf, stoc, stow, (a place); sta-ith, ste-de, &c.

The Low German dialects, the Old Saxon, the Old Frisian, the Dutch, and the Norse languages have all corresponding classes of words from the same root.

In English their name is legion, descended to us both from the Teutonic and Classic sources of our language—sta-nd, sta-te, estate, sta-ndard, sta-tion, sta-tionary, ste-ad, ste-ady, sta-ple, sta-ble, sta-tue, sta-ture, sta-led, sta-y, sta-gnant, sta-unch, sta-ll, sta-ke, sta-ge, sta-ck, sta-ff, sta-ith, sto-ne, &c. When we consider that these (and many more) are merely modifications of the primitive idea expressed by the root sthá, we may begin to appreciate the prolific nature of language; its vast capability of extension and accommodation to the necessities of human thought, and the simplicity of its laws in its earliest development.

Our word to “go” expresses the simple idea of voluntary motion. It finds its root in the Sanskrit—ग गम, Parasmai 1st class. Present gachchhami, Infinit. gantum. The form in Zend is Z'engiu. Lithuanian kan-ku. Gothic gan-gan, with its compounds at-gangan, mith-gangan, &c., gangs—a street, gate, passage—

<table>
<thead>
<tr>
<th>Language</th>
<th>Word</th>
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<tbody>
<tr>
<td>Old Saxon,</td>
<td>gan-gan</td>
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<tr>
<td>Anglo-Saxon,</td>
<td>gan-gan</td>
</tr>
<tr>
<td>Old German,</td>
<td>gan-ga</td>
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<tr>
<td>Old Low German,</td>
<td>gan-ga</td>
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<tr>
<td>Old Frisian,</td>
<td>gun-ga</td>
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<tr>
<td>Swedish,</td>
<td>ga</td>
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<tr>
<td>Danish,</td>
<td>gaa</td>
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<tr>
<td>Modern German,</td>
<td>ge-hen</td>
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</tbody>
</table>

Bopp is of opinion that to “come” is derived from the
same root, to which he refers the Latin *ven-iō*, originally *quem-iō*.

Gothic, *quam, quiman*

Old German, *quam-an*

Old Saxon, *cum-an*

Anglo-Saxon, *

Old Low German, *kom-a*

Old Frisian, *kum-a*

Holl. *kom-en*

Swedish, *kom-ma*

Danish, *kom-me.*

Modern German, *kom-men.*

In the Gothic language *quiman* and *gangan* are not unfrequently employed to express the same meaning as equivalents for the Greek ἐρχόμενος; so Mat. 3, v. 11—"He that cometh after me is mightier than I." Gothic—"Sa afar mis *gangida* svinthoza mis ist." Mar. 1, v. 7—"There cometh one mightier than I after me." Gothic—"Qimith svinthoza mis sa afar mis." This tends to confirm Bopp’s theory of their common origin.

There is a word much used by our old writers, *steyen*, or *steighen*, expressive of motion upwards, which has unaccountably disappeared from our language since the time of Chaucer and Wickliffe. Its root is found in the Sanskrit सीढ़ि of 5th class, Parasmai, *stighnomi, stighnosī, stighnotī.* Greek, *στίγω*, to go up.

The only trace of the root in Latin is *stega*, Greek, *στίγνη*, the deck or raised part of a ship.

Gothic, *steig-an*, to ascend, *steig-a*, a path

Old Low German, *

Old Frisian, *stig-a*

Swedish, *

Danish, *stig-e*

Holl. *stij-gen*

Modern German, *steig-en, steig*, a wooden bridge.
Anglo-Saxon, *stigan, stigh-el (a stile), stig-rap (stirrup),
stag-ers (stairs), stig-o (a ladder, still
called provincially a "steep," or "steigh.")

"Sothely after thes dayes we made reedy and steygeden to

"He steigh up to hevene
And on his fader ryght hand
Redelich he sitteth."

Piers Ploughman. Crede.

We have in the English language two classes of words
descriptive of the relations arising from birth and race. One
class is derived from Latin and Greek, such as *gentle, genealogy, genius, generate, &c.;* the other of native Teutonic
origin, such as *kin, kind, kinsman, &c.* Both these classes
find their origin in the Sanskrit root—

जन jan. Conjugated in the Parasmai form, 4th class,
it signifies to produce, originate, beget.

Present. *jajanmi, jajansì, jajantis.*

Infinitive. *jajanitum.*

In the Átmano form, 3rd con., it means to be born.

Present. *jāye, or janye, jāyishe, jāyite.*

Infinitive. *jāytum.*

Greek, *γεν-ω, γεννωμαι,* to be born, to be.


Latin, *gen-o,* altered to *sign-o,* to beget; *gn-ascor,* to be
born; *gen-s,* *gen-us,* *gen-itus,* &c. *In-gen-iwm,* *in-gen-uus,*
*pro-gen-itor,* &c.

The Sanskrit जनaka janaka is equivalent to Latin *geni-tor,*
father. जनकी janako, woman, corresponds with Greek
γυναῖκ from γυναῖκ. जन jana, man, probably in the feminine
जना jana, corresponds with

Greek, *γυνη*

Gothic, *quino*
Theotisc, quino
English, queen

The English words derived from the Classical source are very numerous, and branch out into a great variety of meanings—gen-ealogy, gen-eral, gen-erate, gen-ital, gen-eric, gen-erous, gen-ius, gen-ial, gen-tle, gen-teel, gen-tile, gen-une, gen-us, with their compounds.

The Teutonic stem gives us

Gothic, kuni (race, kin).
Old German, kun-ni.
Old Saxon, cun-ni
Old Low German, kyn
Old Frisian, ken
Hollandish, kun-ne
Swedish, kön
Danish, kjon
Anglo-Saxon, cyn, cyn-ren
English, kin, kindred, kinsfolk, kind, kinship, kindle, (to bring forth.)

Our word king, Anglo-Saxon, cyning, has often been fancifully connected with cun-ning and can-ning, i.e., the man that kens, or the man that cans, on the principle that “knowledge is power.” But there can be little doubt that the true etymology is from cyn, race, and ing, son or descendant, the man of birth, or of noble race, in the same manner that atheling, “the son of the noble one,” was used as the title of the king’s heir.

The root ज्ञान (Jná), though quite distinct in Sanskrit from the last, has given rise to some confusion in the cognate languages, from the close resemblance of the derivatives. It signifies to “know,” and is conjugated in the Parasmai and Átmane forms, 9th class.

Present, janami, janasi, janati.
Greek, γνω-εω, γνω-εω.
Latin, \textit{gno-sco}, \textit{co-gno-sco}
Gothic, \textit{kunnan}
Old German, \textit{kunnan}
Swedish, \textit{könnan, kunna}
Danish, \textit{kjónde, kunns}
Hollandish, \textit{kennen}
Mod. German \textit{kennen, könen}
Anglo-Saxon, \textit{cnanan, kunnan}

There can be no doubt that our auxiliary \textit{can}, like the German \textit{können}, is an adaptation of the primary meaning, knowledge, implying ability. Chaucer uses \textit{can} in the sense of knowing, \textit{cone} in the sense both of knowledge and ability.

"I wot wel Abraham was an holy man, 
And Jacob eke, for as ever I \textit{can}.

\textit{Wife of Bath's Tale.}

"Then said Melibee: I shall not \textit{cone} uswere unto so many faire resons as ye putten to me."

\textit{Tale of Melibee.}

The double derivation of which I have spoken, is found in many classes of English words with changes of meaning more or less important. The terms \textit{mortal, immortal, &c.}, referring simply to decease, are derived from Sanskrit through Greek and Latin. The word \textit{murder}, implying a violent death, is derived from the same root by a Teutonic descent.

\textit{mru} or \textit{mar}, to die; Causative to kill, to slay.

6th Con. Āṭmane.

Present \textit{mriye, mriyase, mriyate}

\textit{mri}ta, mortal

Latin, \textit{mor-i}, to die; \textit{mor-s}, death; \textit{morbus}, disease; \textit{im-mor-talis}, deathless.


Lithuanian, \textit{mir-ti}, to die

Russian, \textit{s-mor-ti}, death
From this primitive meaning of the root our words *mortal*, *immortal*, &c., are derived.

From the Causative sense, to kill, slay, descend—

Gothic, *maur-thr*, murder
German, *mord*, morden
Swedish, }
Danish, }
Hibernian, *mar-bhaim*, I kill; *mar-bhan*, a corpse.

The recent progress of a sound system of philology and the light derived from the study of Sanskrit are well shewn by reference to the speculations on these words. Horne Tooke* derives *murder*, *morrow*, and *mirth*, from the same original, which he says is found in the Gothic and Anglo-Saxon verb *merjan*, *merran*, which means to scatter, to dissipate. *Mirth* is the third person singular of the verb, and signifies that which dissipateth care and sorrow. *Morrow* and *Morning* are the past tense and past participle, and signify the dissipation of clouds and darkness. The Anglo-Saxon *Morte* is that which dissipates life, and hence is derived French *Mourtre* and Latin *Mors*.

The speculation is ingenious, but will not bear examination. To say nothing of the odd notion of a Latin radical being derived from an Anglo-Saxon inflexion, it may suffice to remark that the Gothic *merjan* has in no case the meaning of "to scatter, dissipate." Its uniform signification is "to declare, announce, preach," and is the equivalent of Greek *κηρύσσω*, *διαλέγω*, *εὐαγγελίζομαι*; "*merjands* *daupen* *idrei-gos,  "preaching the baptism of repentance."

Dr. Richardson adopts Horne Tooke's etymology, with a slight difference, suggesting that the Gothic verb *maurthrian* was probably formed from the third person singular of Anglo-

---

Saxon *myrran* to mar, and the English noun and verb from this.

We are not here concerned with the etymology of *Mirth* and *Morrow*; whatever may be their derivation, the direct connexion of Latin *mors*, Gothic *maurthr*, English *murder*, with the Sanskrit root *mri*, is clear and distinct. When such haphazard guesses as these are put forth as serious inferences by our highest authorities, it is manifest that the whole system of our English etymology requires revision.

Many of the Sanskrit roots, in the vital energy which they display in accommodating themselves to the progressive necessities of human thought, have put forth derivatives widely extending the application of the original idea, but in most cases the connexion is capable of being traced, and possesses considerable interest, from the light it throws on the progress of the human race. I will give a few instances of this kind—

\[ द्रम \]

*dam*, 4th class Parasmai

Present *damyami, damyasi, damyati*

Infinite *damitum*

The primitive idea in this root, which we shall find more or less involved in all its derivations, is that of arranging, setting in order. In the causative form applied to inanimate objects, it means to put together, to construct (*ligare, struere*); applied to living beings it means to tame, to subdue. In the neuter it has the sense of fitting, becoming. \[ द्रमन \] *damana* means a tamer, equivalent to the Greek *δαμ-ος, ἵπποδαμος* a horse-tamer. In this sense we have—

\[
\begin{align*}
\text{Greek,} & \quad \delta αμ-\dot{α}ω, \delta αμ-\alpha\dot{i}ω \\
\text{Latin,} & \quad \text{dom-o}
\end{align*}
\]

In Gothic, according to Grimm's law, the medial "d" is changed into the tenuis "t" and it becomes *tam-jan*, Anglo-Saxon *tam-ian*, English *tame*. In High German the tenuis "t" is further exchanged by Grimm's law for the aspirate
“z” equivalent to “th,” and it becomes zähm-en, to tame, whence zaum, a bridle.

The Swedish, Danish, and Hollandish, follow the Gothic in the word tam.

The primary meaning of the root, that of order and arrangement, is shown in the word दम dama, which means soothing the mind after perturbation. This is further carried out by applying it to the family connexion, दम्पति dampati, signifying a married pair, wife and husband.

The same application is made in Greek, where ἀμφ-αρ means “a wife or spouse,” whilst a maiden was called ἀ-ἀμφ-ἄρας, one untamed or unyoked.

In Latin this sense is widely applied. Dom-us, originally means the home, the family, rather than the building in which they dwell. Dom-inus and dom-inna are the master and mistress of the household, whence a large class of secondary forms, dom-icium, dom-inor, dom-esticus, dom-inium, (a feast in the house), &c. The derivatives from this source are very numerous in the Romance languages, dam-a, donna, don, dame, ma-dame, ma-dem-oiselle, dim-anche, (from dominica,) &c.

In English also this branch from the root has been very prolific. We have dame, dom-e, dom-estic, dom-ain, dom-inate, dom-iner, dom-icile, dom-inical, &c., principally through the French, this application of the root not having obtained currency in the Teutonic languages.

In the sense of being fitting or becoming, we have Gothic tim-an.* Luke v, 36—“The piece out of the new agreeth not with the old.”

Gothic—“thamma fairnjin ni ga-tim-id thata af thamma niumjin” —

* For the law of change from the Sanskrit “a” to the Gothic “i,” see Bopp, Comp. Gram., I, p. 56.
Old German, \( zim\text{-}an \)
Modern German, \( zim\text{-}en \)
Anglo-Saxon, \( sem\text{-}an \)
English, \( seem, be\text{-}seem \)

As applied to inanimate things in the sense of construction we have—

Greek, \( \delta\epsilon\mu\omega, \text{ to build, construct} \)
\( \delta\epsilon\mu\alpha\varsigma, \text{ the human frame} \)
\( \delta\omega\mu\omega\varsigma, \text{ a building} \)
\( \delta\omega\mu\alpha, \text{ } \)

According to Grimm’s law, the \textit{dem} of the Greek becomes \textit{zim} in High German, and \textit{tim} in the Gothic dialects. Our word \textit{timber} is usually supposed to apply exclusively to wood, and is traced by Pictet* to Sanskrit, \textit{dāmbh}, to burn. This derivation, however, is not borne out on full inquiry.

In the Old Teutonic dialects—

Old German, \( zim\text{-}bar \)
Gothic, \( tim\text{-}r \)
Norse, \( tim\text{-}mar \)

signified both a room or building, and the material, whatever it might be, of which it was constructed, and is used more frequently to describe stone than wooden construction. Wachter† gives the meaning “Materia unde aliquid fit.” Junius‡ remarks, “Constat materiam tam ligneam quam lapideam unde aliquid efficitur, \textit{timber} appellari, immo metalla alemannice \textit{zimbar} vocari.”

In the Old Norse, we read, “Slahans dör up eller hans \textit{tymber} sönnar.” “If they should burst the door, or break open the room.”—\textit{Stadga om Urtomtal}.

In the Gothic New Test, Ephes. ii, 20-2.—“Built upon the foundation of the apostles and prophets, Jesus Christ himself being the chief corner \textit{stone}; in whom all the \textit{building} fitly

* \textit{Orig. Indo-Europ.}, I, p. 311.
† Gloss. Ger. sub voc.
‡ Gloss. Ulph.
framed together growth unto an holy temple in the Lord; in whom ye also are builted together for an habitation of God through the Spirit.” Gothic—“Ana-timridai ana grunduvaddjau apausstaule jah profete at visandin auhumistin vaih-stastaina silbin Xristan iesu; in thamma alla gatimrjo gagatiloda vaheith du alh veihai in frauin; in thamma jah jus mithgatimridai sijuth du bauanai Guths in ahmin.”

It is remarkable that the word timr is never employed in the Gothic language in the sense of wood. Bagm beam, ans beam, and triu tree, are uniformly employed.

In Anglo-Saxon, timbrian, getimbrian, to build, getimbrung, a building, are equally used to describe stone constructions. Mark xiii, 1—“Master, see what manner of stones, and what buildings are here.” “Lareow! loca hwylce stanas her synd and hwylce getimbrunga thysestemples!”

As the German and English forests furnished the readiest material for ordinary building, the term timber naturally became mainly associated with wood, until it gained its present exclusive use. In the same way the French word plancher, which simply means the floor, became in English the word plank applied to the wooden boards of which a floor is with us usually constructed. The German term zimmer-holz, wood applicable for building, preserves a reminiscence of the original meaning of the word.

मा má, to measure, to parcel out
3rd Con. आतमाने. Present nime, mimishe, mimite
2nd Pret. mame

Employed also in the sense of giving out—

इशे नो मिनितम् ishe no mimitam, give us food. Rigveda.

We have here, as in so many other cases, words in English descended from the same root by both lines of parentage.
Greek, μέτρον, a measure or rule, with its numerous derivatives
μετρομα, to take the measure of, to imitate
α-μο-ρος, unmeasured
με-σος, middle
μή-ρυ, the moon, the measurer

Latin, me-to, me-tior, to measure
im-ma-nis, huge, unmeasured
me-nsur, measure
me-di-us, middle
me-nsa, month
me-dus, a measure
me-de-ro, to keep within measure

hence modestus, &c.
meditor, originally to act or speak in a measured way,
to exercise.

From this source, both direct and through the French, we
have a large number of words; measure, with its various
compounds and derivatives; mediate, medium, immediate,
&c., meditate, modest, moderate, modulate, &c.

In the Teutonic division we have—

Gothic, mi-tan, to measure
mi-taths, measure
ma-tan, to cut, divide
me-na, the moon
mo-nath, month
mi-ja, middle

Old High German, mo-san, to measure
ma-no, moon
ma-noth, month

Old Low German, me-ta, mani, manadi

The Norse languages correspond.

Anglo-Saxon, me-tan mo-na, mo-nath, mid-de, middle
English, to mete, moon, month, middle, mean, meet.

Our word meat for food appears to be derived from the
same source. On this word Horne Tooke observes, "In
Anglo-Saxon *mæt* (whatever is eaten) is the past participle of the Gothic verb *matjan*; Anglo-Saxon, *metian*, edere, to eat. Dr. Richardson quotes Tooke and as usual adopts his etymology. The Gothic verb *matjan*, from the strict nature of Gothic grammar, is itself derived from *mat*, meat, and cannot have given rise to it. The Anglo-Saxon verb *metian*, *metsian*, which has its congeners in the sister languages, never signifies to eat, but uniformly "to deal out," to give to eat.* The words Anglo-Saxon *mete*, Gothic *mat*, &c., are really the participles of the verbs *metan*, *mitan*, and signify not food in general, but that which is *meted* or dealt out at table. The same thing occurs in Sanskrit where साँस mānsa, from the same root, signifies caro, flesh.

There is every reason to believe that our word *mother* is derived from the same root. मात्र mātri, mother (*matar* in inflexion), is a noun of agency, formed according to the rules of Sanskrit grammar from the root मा má, and signifies a dispenser, dealer out. From thence it has descended into every branch of the Aryan family.

<table>
<thead>
<tr>
<th>Language</th>
<th>Form</th>
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<tbody>
<tr>
<td>Greek</td>
<td>μηρῆ</td>
</tr>
<tr>
<td>Latin</td>
<td>mater</td>
</tr>
<tr>
<td>German</td>
<td>mutter</td>
</tr>
<tr>
<td>Anglo-Saxon</td>
<td>moder, moder</td>
</tr>
<tr>
<td>Swedish</td>
<td>moder</td>
</tr>
<tr>
<td>Hollandish</td>
<td>moeder</td>
</tr>
</tbody>
</table>

The Gothic being the only Teutonic language in which it is wanting, its place being supplied by the term *aithi*.

It may be remarked that this mode of forming the noun of agency by the addition of *ri* or *ar* to a form of the verb is identical with the mode still adopted in our own tongue; and which enables us, quite legitimately, to form new words from any verb which may be introduced into the language.

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* Sax. Chron., 1013. "Tha bead he that man sceolde his here, metian, and horsjan." Then commanded he that his army should be fed, man and horse.  
  Ps. lxxx, 6. "Thu meteast us." Thou givest us food.
Almost every verb is capable of forming substantives in this manner. Help, help-er, think, think-er, run, run-ner, &c. So from the verb mete, in the sense of dealing out, the noun met-er is exactly equivalent to our word mother, which bears the same original meaning in a more antiquated form.

The other nouns of relationship are formed in the same way. Father, daughter, sister, brother, are all Sanskrit nouns of agency, formed upon verbal roots. Father is from पितृ piti, corrupted from पत्र patri or patar, according to Bopp, which is derived from पत pat, to defend, sustain.

- Zend, pataré
- Greek, ἐκαρν
- Latin, pater

By Grimm's law, the initial tenuis changes in the German dialects to the aspirate.

- Gothic, fadar
- Old German, fatar
- Modern German, vater
- Swedish, fader
- Danish, fader
- Old Frisian, fader
- Anglo-Saxon, fadar
- Hollandish, vader.

Daughter is, in Sanskrit, दुहित्र duhitri, or duhitar, derived from दुह duh, mulgere, extrahere, and signifies literally milker or milkmaid. All the primary names of the family relations are derived from the office each sustained in the primitive household, and in a pastoral state of society the duty of milking naturally devolves on the young maidens of the family. This derivation has been doubted. Mr. Cockayne * says—"This appears to me very doubtful. In general in ancient times men milked: cattle that roam over unlimited pastures are very wild, and it was never convenient to send

* Spoon and Sparrow, pp. 118, 331.
the maidens far from home. The word, also, is correlative, the maiden is not daughter either to the cow or to the family." This seems hypercriticism. Whatever construction we may put upon the fact, there can be no question either as to the derivation of dukitar from duh, nor of the affiliation of the term in most of the Aryan languages. A parallel case occurs in another family relation, the derivation of which is within our own tongue. Wife, originally wif-man, meant, as is well known, the weaver, in contradistinction from the husband, who was the wapn-man or soldier, but although weaver to the family, the term became restricted in course of time to her conjugal relation, from the fact of the wife, in our sense of the term, being always, or usually employed in preparing the garments for the family. So, the daughters in our sense of the term, being the ordinary milk-maids, the dukitar became inseparably associated with the filial relation.

Greek, ὀνάρη

The Greek aspirate, by Grimm's law, becomes

Gothic, dautar
Old Low German, dottu
Swedish, dotter
Danish, datter
Anglo-Saxon, dohter

The medial changes to the tenuis in the High German—

Old German, tohtar
Modern German, tochter

"Brother," Sanskrit भ्रात्रि bhraṭri, or bhratār, appears to be derived from म bhri, and signifies bearer or helper, an expressive term, as applied to the fraternal relation.

The Sanskrit "bh" is usually expressed by the Greek φ, and Latin f.

Greek, φπάρηρ
Latin, frater

The classic aspirate changes to the Gothic medial—
Gothic, brother
Old Low German, brodar
Swedish, } broder
Danish,Anglo-Saxon, brother

In High German the medial is exchanged for the tenuis. Old High German pruodar, softened in Modern German to bruder. "Sister" is represented in Sanskrit by "swasri" or "swasar." The primary meaning is somewhat obscure.

खादु svādu, signifies pleasant, agreeable
Gothic, suitis
Latin, suavis
English, sweet

According to this the sister would stand to the brother in the relation of soother, consoler. Let us hope that this is a more probable derivation than the one suggested by Bopp, from स्व swa "suus," and सार् sar "femina," which has reference solely to the intimate family relation of the parties.

Latin, soror
Gothic, svistar
Old German, suestar
Old Frisian, sueestar
Swedish, syster
Danish, sistor
Hollandish, suster
Anglo-Saxon, swester
Modern German, schwester

Two of the roots already alluded to in these family relations have other English derivatives. From दुह düh, to draw out, to pull, to milk, comes—

Gothic,tiih-an
Old Saxon, tioh-an
Old Frisian, tum-a
Old Low German, teon
Anglo-Saxon, tug, also dug, (for a teat)
The High German substitutes the aspirate for the tenuis and it becomes zieh-en, anciently ziuh-an, to draw or pull.

From the same root comes the Latin duc-o, the primary meaning of which is to draw.

"Quo sequar, quo ducis nunc me?"

Plau. Bac., 3. 3. 2.

So the derivatives ductilis, ducto, ductarius, &c., all refer to drawing rather than leading, which is the secondary meaning.

We have in English many words through this channel; duct, ductile, ductility, conduct, conduce, reduce, &c.

The root ध्रि bhri or bhar, from which brother is derived, has many other derivatives both in our own and the kindred languages.

Greek, φέρ-ο, φορέω, φόρος
Latin, fer-o, fer-re, to bear
   for-tis, that which will bear, strong
   fer-tilis, bearing fruit
   fer-ax, bearing fruit

Our derivatives from this classic source are not numerous, but we have fertile, fertility, fertilize, &c. According to the law so often quoted the radical becomes in Gothic bair-an, with a large number of compounds and secondary forms.

Old Saxon, ber-an, giberan
Anglo-Saxon, ber-an
Swedish, bär-a
Danish, bær-e

In the Old German, following the law, it is per-an, now softened down to gebähren. In all the languages it is also employed in the sense of bearing fruit, and bearing children. From the same source comes burden, that which is borne. As a secondary meaning it takes the sense of raising up, elevating; hence "berg" a hill, mountain; Anglo-Saxon, byrian, originally to raise up, from which our word to bury, now meaning to put in the ground, but originally to raise a
mound or barrow over the deceased. A further meaning is that of protection connected with elevation; Anglo-Saxon—beorgan, to protect, fortify; whence byrg, burg, borough, a city, the early cities being usually placed on elevated sites for protection—

The Gothic, bringan, braht
German, bringen
Anglo-Saxon, bringan

are also derived from the same root in the sense of carrying.

dhru, to stand firm

6th class Parasmai dhruvami, dhruvasi, dhruvati

From this idea of standing firm comes the Greek ἄπυ, oak tree; Cambri dri, oak, hence the term dru-id for the Celtic priests whose worship was connected with groves.

Gothic, triu, tree
Old Low German, tre
Swedish, træ.
Danish, tre
Hollandish, tere
Anglo-Saxon, treon
English, tree
Old English, treem, made of wood

trivet, a wooden bolt, now contracted to "rivet"

In this sense the term does not exist in the High German branch.

In the secondary sense of sure, certain, fixed, true, it has a wider range—

Sanskrit, dhruva, certain, sure
Lithuanian, drūdas, firm
Gothic, trau-an, to trust
trau-auns, confidence
Old High German, truen
Modern German, trau-en, to trust
treu, faithful
trösten, to comfort, &c.
Old Low German,  tru-a
Old Frisian,  triu-we, trow-a
Swedish,  tro, faithful
  trest, bold
  trosta, to dare
Danish,  troe
Hollandish,  trowe
Anglo-Saxon,  treow-ian, to trust, confide
  treow-fest, faithful
  treoweth, truth
  truw-a, a treaty

In English, we have from the root in this sense, truth, true, trow, troth, truism, &c., truce, trust, tryst, trusty, trustee, and their compounds.

Perhaps the wonderful fertility of a single root cannot be better exhibited than in one with which I shall conclude.

लुब lubh, to desire, covet, allure.

4th class Parasmai lubhyami, lubhyasi, lubhyati.
The Greek possesses no remains of this root.

In Latin we have—
lubens, willingly, with pleasure.
lub-et, or lìbet, to be disposed.
lub-ìtum, or lìbitum, at pleasure.
lub-ìdo, or lìbido, desire, lust.

Lith.  lub-ju, to desire.
Slav.  lub-iti, to love.

The Teutonic tongues are the most prolific.

Gothic,  liub-an, to love
  liub-s, dear.
Old Low German,  liuf-r
Old Saxon,  liuf, lief, gi-lob-ian
Old Frisian,  liuf
Hollandish,  liev-en, lief.
Old High German,  liub-an, lìeb-en
Modern German,  dieb-en, dieb-o
Swedish,  ljuf, lyuf-tig
Icelandic,  liuf-r
Anglo-Saxon,  lufan, leof-lic

In English we have love, lover, lovely, loveless, loveliness, with various compounds. So far extends the primary meaning.

There is another group of words, the connection of which with this root is not so obvious, but of which the examination will reward research.

The derivation of the English word believe has hitherto been an unsettled question with etymologists. Its equivalents in the cognate dialects are as follow—

Gothic,  laubjan, galaubjan
Old High German,  laubjan
Modern German,  glauben, er-lauben
Danish,  lov, love
Hollandish,  ge-loov-en
Old Low German,  leyf-a
Anglo-Saxon,  lyf-an, ge-lyfan

Johnson simply refers the word to the Anglo-Saxon gelyfan, which is perfectly correct so far as it goes. Richardson enters into a much more elaborate inquiry. He says—"The etymologists do not attempt to account for this important word. It is undoubtedly formed from the Dutch leven, German leben, Anglo-Saxon liftan, be-liftan, Gothic liban, 'vivere,' to live or be-live, to dwell. Live or leve are used indifferently by old writers, whether to denote vivere or credere." Amongst others he gives the following examples from Robert of Gloucester—

"He bi-leve without the town, and in wel grete fere."

Here bi-leve is to live, or continue to live, to dwell.

In the following

* * *
"hys soule for to amende
That rygt bi-leve hym tagte and gef him Cristendom,"


the meaning is, taught him to live rightly; taught him a rule by which to by-leve or to live; and gave him Christendom or Christianity—made known to him the life of Christ, how he be-leved or lived—as told in the gospels of Christ.

In the following, from Piers Ploughman's Vision—

"Werfore he bet the elemens, to helf you, alle tymes
And bring forth youre bylive, bothe lynnenn and wollen."

"To bring forth your bylive," is to bring forth that by which you may live.

To believe, then, is—to live by, or according to, to abide by; to guide, conduct, regulate, govern or direct the life by; to take, accept, assume, or adopt as rule of life; and, consequently—to think, deem, or judge right; to be firmly persuade of, to give credit to; to trust, or think trustworthy; to have or give faith or confidence; to confide, to think or deem faithful." So far Dr. Richardson.

I have made this extract at some length for the purpose of exhibiting the present condition of the science of English etymology; and the utter absence of sound principle in pursuing the inquiry. Where a word actually exists in Anglo-Saxon (which is only another name for the older form of our own tongue), the natural and obvious course would be to carry back the analysis as far as possible by comparison with cognate languages until a common root be reached from which the various forms have diverged, instead of which we find fanciful conjectures as to the origin, in a later age, of a word co-eval with the existence of the language itself.

The analogies relied on by Dr. Richardson are without foundation. The remark that "live or leve, be or bi-leve, are used indifferently by old writers, whether to denote vivere or credere" is not borne out by the examples given.

In the first passage given above, from Robert of Gloucester, "He bi-leude without the town, &c.," the word bi-leude is an inflexion of the Anglo-Saxon belifan, "to remain," and
means, "he remained or stayed" outside the town, &c. Two other quotations given from the same author, present the same word with the same meaning.

The Scottish dialect still preserves a reminiscence of this verb—

"Belyve the elder bairns come dropping in."

_Cotter's Saturday Night._

Chaucer uses the word in the same sense. In the "Story of Cambuscan bold," Canace, recounting her sorrows, says—

"Swiche harme I felt, for he ne might by-leve,
So on a day, of me he took his leve."

A similar instance occurs in "Troilus and Creseide," Book III, 624.

The corresponding term is found in the Gothic of the 4th century. _1st Thessalonians, iv, 15—_

"We who are alive and remain."

"Veis thai libandans jah bilaibidan.

Also in Franc of the 9th Century—

"Balo ther uns'klibit
Joh leidor nu bilihit."
The evil (bale) cleaves to us,
And the pain now remains.


In the quotation from _Piers Ploughman_, the word by-

"lyve means sustenance, food and clothing, as in the following passages not quoted by Richardson—

"And some he kennede craft and konnynge of sight,
With sellynge and buggynge, his bilyve to wynne."

_Vision v_, 13425.

"That thow toke to thi bilyve, to clothes and to sustenancial.

_Vision_ 13939.

The word is from bi-libban, to live by, but has not the remotest connexion with belief.

In the second passage from Robert of Gloucester—

"That rygt bi-lewe him tagte, &c."

and in the remainder of the quotations the word is simply the modern belief disguised under the antique spelling.
The irregularity and uncertainty of mediæval orthography, frequently confounded words quite distinct in their origin and meaning. This was not that the same word was intended to be employed in different senses, but that words radically distinct, in the absence of any orthographical system, were frequently expressed by the same letters. In Piers Ploughman's Vision, the words leven to leave, leven to dwell, remain, and leven to believe, are all spelled alike, but that they are really different words, and not mere accommodations of the same expression, is evident from the fact of the preterite of the first being lasfe,* of the second lept,† and of the third leved, leveden‡.

If Dr. Richardson were correct in his deviation of believe, belief, from by and life or live, i.e., that which we live by or the by-life, it must have originated since the use of modern English, as no such compound exists in Anglo-Saxon, whilst the actual word itself ge-leafa, ge-leafan, sometimes spelt ge-lefa, ge-lyfan, was in common use. The difference in the prefix between the Anglo-Saxon ge-leafa and the modern be-lief is unimportant. The same change has taken place with many other words; bethink, Anglo-Saxon gethencan; betoken, Anglo-Saxon getæcnan; besmear, Anglo-Saxon ges-smerian; besprinkle, Anglo-Saxon gesprengen.

It may be remarked that the English words belief, believe, and their foreign congeneres are purely Teutonic, no cognate terms being met with in any of the other branches of the Aryan family.

* "For confort of his confessour contrision he lasfe."
  Vision 14666.

† "There is more pryvt pryde
  In Prechoures hertes,
  Than there leste in Lucifere."
  Creed 743.

‡ "Tho that me lovade
  And leved in my comynge."
  Vision 12890.
Wachter derives the German form *glauben* from *lauben*, which he says, "Proprie est manu apprehendere, a *law,* manus, et simile Attico *laubin.* Dicitur autem allegorice de fiducia, quia manus ab antiquo fidei datæ et acceptæ symbolum fuit."

It is sufficient to remark on this etymology that the oldest form of the German is *laubjan*, a derivative from another verb, and that the forms in the cognate languages of equal antiquity with the German, give no indications of the derivation to which he alludes.

Skinner derives the Anglo-Saxon word *geleafian* from the particle *ge*, and *lyfan*, to grant, allow, "concedere."

The origin and history of these terms may be briefly stated as follows. In the Gothic language, which is peculiarly valuable from its shewing changes in progress which are only found in their completed results in the sister tongues, the verb *liuban*, to love, makes its preterite *lauf*, *lubun*. From this, by adding the suffix *jan*, a secondary verb *laubjan*, with the usual intensive prefix, *ga-laubjan* is formed. This extends the original meaning of preference, desire, to that of trust, reliance, and then, of faith, belief. Thus in Luke xvi, 11, "Who will commit to your trust the true riches?" the Gothic version expresses it "thata sunjeino was izvis *galaub-beit*?" Romans x, 11, "Whosoever believeoth on him shall not be ashamed." Gothic, "wazuh sa *galaubjands* du immani gaaiviskoda." In this the Gothic follows exactly the *πιστεύω* of the original Greek, which similarly combines the two shades of meaning.

The Gothic *galaubjan* became contracted into the German *glauben*, and the parallel forms quoted above are merely dialectic variations. The double sense of trust and belief is well shewn in the following passage from the Anglo-Saxon version of the Gospels. Matthew ix, 2, "And Jesus seeing their

* Scottish "loof."
faith, said unto the sick of the palsy, Son, be of good cheer, (Greek ἐπιστεύει, Latin confide) thy sins be forgiven thee."
Anglo-Saxon, "Tha gesēah se Hǣland heora geleafn, and cwēth to tham laman, Sa bēarn gelwēs, the beoth thine synna forgfēne."

This derivation of belief from love is admitted by several recent etymologists of high authority. Gabelentz and Loebe and Diefenbach, place the words according to this derivation. Junius connects the English believe with Gothic gatubjan, but pursues the analysis no further.

It is difficult to resist the feeling of a close etymological connexion between the words live and love, German leben and lieben, Gothic liuban and liban, Anglo-Saxon lybban or leofian, and luftan. This resemblance runs through all the Teutonic languages. These forms with the exception of a few words in Latin are not found in the other branches of the family.

This connexion was not unperceived by our older philologists. Junius on the word live observes, "plures petierunt ex lieben amare, diligere, quod miseris mortalibus nihil vitâ carius." Should this speculation prove correct, that live, love, and believe, are derived from the same original, it gives a remarkable illustration of the simplicity of the ancient roots, and of their vital power in expanding and giving bodily form to the ever widening demands of the human mind.

I must here bring these remarks to a close. I have brought under notice a mere fragment of a wide field which lies open for exploration, and in which patient study will produce results of a very important nature as regards English etymology. When the study of the Sanskrit roots shall have been thoroughly and systematically worked out, the philology of the Aryan tongues in general will assume a character of accuracy and science which it has never yet attained.

In our own tongue this is peculiarly important. The Eng-
lish language, in one respect, may be said to be unique. We have seen that there are two divergent channels along which derivatives from the original roots have descended to modern times. I have called these the Classical and the Teutonic. Some roots have followed the one course and others the other; many have been transmitted to us through both. The mixed character of modern English speech has been sometimes represented as a defect, but there was never a greater mistake. The two streams, descending from long remote ages, have united on English ground, and nowhere else, and have imparted to our tongue a strength and vigour, combined with a richness and fertility, which have never been surpassed in the world's history, and which render it unrivalled amongst modern languages as a vehicle for thought. I shall be glad if any remarks of mine may have given an impulse, however feeble, to an inquiry of the most interesting character, and which will well repay research.
ON THE

PHILOLOGY

OF

ARCHITECTURAL TERMS,

READ BEFORE THE

LIVERPOOL ARCHITECTURAL AND ARCHEOLOGICAL SOCIETY,

1864.
We are so accustomed to the sound of the terms in ordinary use in our profession, that we seldom call to mind that they are not mere arbitrary words coined for the purposes to which they are applied, but that they have each a history of their own, always interesting, and frequently very instructive. The history of words is the history of things. Language is the stratification in which the thoughts, feelings, wants, inventions, and daily life of humanity in all time lie imbedded, and the exploration of which throws a wonderful light on the condition and progress of the human race, even far beyond the period to which written history can carry us. Just as the fossil remains in the different geological formations indicate the comparative age and the condition of things at the time of their deposition, so the evidence which words present in their derivation, etymology, time of appearance and application, is frequently of the utmost value in determining the history of any art, in its origin progress and condition at any period amongst any people. I propose in the present paper to follow this method of inquiry into the origin and history of architectural terms. Though I cannot, within the necessary limits, pursue it to any great extent, I think the subject will be found not devoid of interest. I confine myself of course to the terms employed at the present day in our own tongue.

I will first call attention to the general terms "building" and "architecture." In its present application building occupies æsthetically a lower position than architecture, the former meaning with us simple construction, whilst the latter is understood to indicate something in addition in the nature of design. Such was not the case originally. The words
come down to us from different sources, and have in the course of their transmission completely changed their primitive signification.

The original word for building and construction in our Anglo-Saxon mother tongue is *timbrian*, which has its equivalent in every Teutonic dialect:—

- Gothic, timrjan.
- Swedish, timbra.
- Old High German, zimbaron.
- Modern German, zimmern.
- Holl., timmeren.

This did not originally signify necessarily wooden construction, but was applied to every material indifferently. Thus in Ephes. ii. 20-22, "*built* upon the foundation of the apostles and prophets, Jesus Christ himself being the chief corner stone," &c., the Gothic version employs the words *anatimridai, gatimrjo, gatimridai*, as equivalents to the Greek *oikoqypstiv*. So in the Anglo-Saxon version, Mark xiii. 1, "Master, see what manner of stones and what buildings are here!" Lareow! loca hwylce *stanas* her synd, and hwylce *getimbrunga* thyses temples! As, however, wood was the principal material employed by our ancestors for building during the Saxon period, timber and wood became in time synonymous terms.

To *build* originally meant to form, shape, fashion, design.

- Anglo-Saxon, Byldan.

In modern German it has retained this meaning exclusively, and is applied both to sculpture and painting. In our own tongue, from being applied to the ornamental portion of the wooden structures, it gradually extended itself to the general construction, and superseded the ancient *timbrian*.

The modern term *architecture*, which has sprung up since the revival of classical literature, and can hardly be traced further back than the time of Milton, was originally applied
to simple building. The Sanskrit root *teach*, to cover, is found in one form or other in all the Aryan tongues.

Greek, *tecton*.

Latin, *tego*.

Old German, *dahjan*, whence *dach* a roof, and *deck*, the covering of a ship.

Anglo-Saxon, *thecan*, to cover, whence *thatch*, a straw roof.

The Greek *tecton* was the carpenter who framed the roof, *architecton* was the chief of the workmen. The word is first used by Herodotus, but rather in the sense of engineer than of artistic designer. It is afterwards employed by Plato, and along with Greek art was borrowed by the Romans, from whom, principally through the treatise of Vitruvius, we have derived it, and brought it into general use with its modern acceptation.

Let us now take for illustration the different parts of an ordinary dwelling, and inquire what light is thrown upon their history by the etymology of the terms employed. The method I propose to pursue is the following. We know that our own tongue is intimately connected with all the Teutonic and Norse dialects, and more remotely with the other languages of Europe. There must have been a time before the separation took place when one common language was spoken, and a state of the arts very similar prevailed amongst all. Now we find some building terms common to all the Teutonic nations. These it must be obvious represent a state of things existing previous to their separation. Other terms are different in the cognate tongues, but are self-originated. This it may fairly be inferred indicates progression in each nation independent of foreign aid. Other terms again are evidently borrowed from foreign sources, and by tracing these to their origin, we can in many cases ascertain the source of the improvement and the period of its adoption.

The word *house*, in the sense of habitation, is identical in all the Teutonic and Norse tongues, varied slightly in form.
A similar word exists in some of the Slavonian dialects. The radical is not found either in Greek or Sanskrit. It is impossible, therefore, to ascertain any leading idea in the root beyond its uniform meaning of a dwelling place. The Latin 

_\textit{casa}_ there can be no doubt is a congenital term, the guttural in Latin being equivalent to the aspirate in the Gothic. 

_\textit{Casa}_ meant a hut or cottage. Caesar describes the cottages of the Gauls as being thatched with straw. "\textit{Casas quae more Gallico strumentis erant tectae.}" 

The _\textit{door}_ is still wider in its use. We trace it in the Sanskrit _\textit{dwāra}_, Greek _\textit{Σῖπα}_, Latin _\textit{for-is}_, Persian _\textit{der}_, Slavonic _\textit{doer}_, Hib. _\textit{dor}_, Cymric _\textit{dor}_, Old German _\textit{dau}_r, Anglo-Saxon _\textit{durn}_, &c.

This term also like _\textit{house}_ seems to be itself a root, since no more elementary radical can be found from which it can have been derived.

The original meaning of the term _\textit{wall}_ was an earthen mound, Latin _\textit{vallum}_. The word does not seem to be indigenous in the language. The corresponding term in German is _\textit{maur}_. Both are probably derived from the Latin, _\textit{vallum}_ and _\textit{murus}_, the former not unlikely through the Cambrian _\textit{gwall}_.

If the term _\textit{wall}_ is not indigenous we cannot expect to find the materials of which it is constructed of native growth.

_\textit{Stone}_ is a word found in all the Teutonic tongues. Its primitive signification is that of _\textit{rock}_, the original root being found in the Sanskrit _\textit{sīha}_, indicating stability—the absence of motion. Its application to separate fragments is a secondary meaning of later date.

The word _\textit{brick}_ is not found in Anglo-Saxon, nor is it found in German ancient or modern. It has been attempted by some etymologists to derive this word from _\textit{brechan}_, Latin _\textit{frang-a}_, Sansk. _\textit{bhramj}_ to break. Mr. Hensleigh Wedgwood says* "The radical meaning is simply a bit, a

fragment, being one of the numerous words derived from break. Anglo-Saxon *brice*, fragment, *hlafes brice*, a bit of bread." There is not the slightest evidence to sustain this statement, whereas the regular descent of the term from a Sanskrit root through the Greek and Latin is clear and obvious. *Imber* in Latin means rain, whence *Imbrex* (imbries) a pantile. From the roofing tile the word was next applied to the layers of flat tiles in the Roman walls. In low and mediæval Latin, *brica* signifies both tile and brick, the bricks of that period being little thicker than tiles. From *brica* came the French *brique*, which in Cotgrave's day signified a flat plate of any kind, as well as a brick, and so from the French it passed with many other building terms into our own language. It is confirmatory of this view that the word has never been naturalised in German; *mauer-stein*, literally wall-stone, doing duty for it. Had it been derived from *brechen*, there seems no assignable reason why the Germans should not have adopted it instead of expressing the idea by a circumlocution.

*Mortar* again is not an indigenous term. There is no equivalent for it in Anglo-Saxon, and in German the Latin name has had to be borrowed, slightly changed in form. *Mortarium* originally meant a vessel in which ingredients were bruised, as we now employ the term in one sense. It was then transferred to the large hole or basin in which lime and sand were mixed. So it is employed by Vitruvius (book 7, chap 3), "mortario collocato calce et arena ibi confusa," &c. By a natural metonymy, the word came to mean the materials bruised and mixed up in the *mortarium*, and is so also employed by Vitruvius (book 8, chap 7), "mortario cæmentum addatur," &c. The term has continued in use down to the present time, passing into the French *mortier*, German *mörtel*, and English *mortar*.

The term *cement* has undergone a singular transformation from its original meaning, and presents a good specimen of
the natural mode by which words gradually slide out of their primary signification into something quite different. *Cementum*, more commonly used in the plural *cementa*, meant originally in Latin rubble stone as it came from the quarry. Vitruvius (book 2, chap. 7), speaks of quarries—“de quibus et quadrata s saxa, et *cementorum* ad ædificia eximuntur copiæ.” Although somewhat of a digression, I cannot help calling attention to another passage in the same book containing very sound advice as to this subject of stone. “Cum ædificandum fuerit, ante biennium ea s saxa non hyeme sed æstate eximantur et jacentia permaneant in locis patentibus; quæ autem à tempestatibus eo biennio tacta, læsa fuerint, ea in fundamenta conjiciantur: cætera quæ non erunt viiata, ab natura rerum probata durare poterunt supra terram ædificata: nec solum ea in quadratis lapidibus sunt observanda, sed etiam in *cementitiis* structuris.” “When you are about to build, let the stone be quarried two years beforehand, not in the winter but in summer, and let it be laid out in an open place. That which after two years’ exposure to the weather is found injured, may be used up in the foundations. The rest which is not injured by this test, will probably be found durable when built above ground. These rules are to be observed not only for hewn stone, but even for rubble constructions.” If these simple precautions of the old Roman architect were more attended to in modern times, we should have fewer instances of beautiful masonry crumbling away almost before the structure is completed.

To return, however, to our *cement*. From rubble stone, *cementum* was applied to marble chippings, which were ground up and mixed with lime and sand for plastering, (see Vitr. book 7, chap. 6). During the middle ages *cementare* meant to build; *cementarius* was the name of a walling mason. It is so used in a document of the date A.D. 1106. But as most of the thick walls in the castle building period
were cored with rubble grouting, the *cementum* gradually came to mean the plastic material which formed the matrix. In Cotgrave’s French Dictionary, published in the early part of the seventeenth century, the French *cement* or *ciment* is thus explained—“A strong and cleaving morter, made (for the most part) of tyles, potshards, glasse, flint, the drosse of yron, &c., beaten to dust, and incorporated with lime, oyle, grease, rozenu and water.” The word now has come to mean in general parlance any plastic substance which unites two hard bodies. As a building term it is almost exclusively confined to the so-called Roman cement, which owes its hydraulic properties to the combination of lime with iron, silica, and alumina.

*Lime* is another name for building material which has equally departed from its original meaning, but in an opposite direction. The root is indigenous in all the Teutonic tongues, and is found in the Latin *Lim-us*. Its primitive meaning is clay, mud, slime, anything sticky or adhesive. We have retained it in that sense in the word *bird-lime*. In the other languages it has never changed its meaning, but in English it has come to mean the solid mineral which is calcined for mortar. The course of the change appears to have been somewhat as follows. Our early ancestors plastered up the intervals of their wooden framed houses with reeds, and clay which was then called *lime*. When a better mode of building was introduced by the use of proper mortar, the ingredient which gave plasticity and adhesiveness to the mixture, retained the old name as a matter of convenience, which led to its application to the solid stone from which it is derived. Amongst our Teutonic brethren on the Continent the case was a little different. Like ourselves they borrowed the term *mortar* or *mörtel* from the French or from the low Latin, but the plastic ingredient was called *kalk*, Latin *calx*, French *chaux*, A. S. *cealc*, which originally signified chalk,
but in most European languages, except English, now means stone-lime.

*Sand* is an indigenous word found in all the Teutonic languages.

We have completed our survey of the wall and its materials, let us now look at the *window*. This is one of those terms which is not primitive, but which each nation has either formed for itself or borrowed from its neighbours. In Gothic the window is called *auga daur*, eye-door. In old Norse it is *glær-glugg*, light-hole. In old German it is *tag loch*, which has the same signification. In old Saxon it is *eagh-thyrl*, eye-hole; *wind-oga* the eye or hole for the wind, has been softened into the modern *window*, and gives but a miserable idea of the abodes of our early ancestors, who had either to sit in darkness or be exposed to the inclemency of the weather.

*Sill*—door-sill, window-sill. This is an indigenous term, Anglo-Saxon *syl*, Ger. *saul*, French *sieuil*, which is doubtless akin with the Lat. *sol-un*, meaning the plate on the ground.

Another name for a door-sill, *threshold*, was probably first applied to the log placed across the barn door to prevent the grain and straw from being driven outside. It does not exist in the kindred tongues.

*Lintel* is of French derivation; Lat. *limen*, *imentellum*. It is not found in German or Norse.

We now come to the *roof*. This important part of a dwelling must have existed from the earliest period, and must have had a common name amongst all the congenital tribes. We find it in the Greek *ρέκτωρ*, Latin *tecmum*, Ger. *dach*, *decker*, Norse *tak*, Anglo-Saxon *thece*, whence our *thatch*. The framework of the roof has taken different names in different languages, the English having a vocabulary of its own. Roof is the Anglo-Saxon *hrof* from *hraesnan* to uphold, support.

The term *gable* originally meant anything in a furcated
form, and was applied in Anglo-Saxon, *gaflas*, both to the main rafters of a building and to the *gallowes*, which is merely a modification of the same word. It is found in Gothic *gilla*, Swedish *gaffel*, German *gibel*, in the same sense as our *gable*.

The *rafters* are the supporters, Anglo-Saxon *rafter*, from *ræfnian*, to bear.

In the word *eaves* we have a curious reminiscence of the original thatched roof. The Anglo-Saxon *feslan* means to shear, to cut even, to shave. *Efese* was the lower edge of the thatch clipped straight and even.

The word *thatch*, as I have already explained, means simply covering; but from the prevalence of straw roofs in the Anglo-Saxon period, it has now become limited to that description of covering.

*Tile* is of comparatively late introduction, though found in Anglo-Saxon. It is derived from Latin *tegula*, either through Ger. *tigel* or French *tuile*.

*Slate* as a covering is not found in Anglo-Saxon, but the word is indigenous, being derived from *slitan*, German *sclitzen*, to rend assunder, to split. Its earliest appearance is about the time of Wickliffe, the middle of the fourteenth century.

The *ridge* sufficiently explains itself. Let us now turn to the inside of the habitation.

The *hall*, which in one shape or another has formed a portion of the dwelling in every age, was, in Anglo-Saxon times, the domicile itself, any other apartments being merely adjuncts. The origin of the term is somewhat obscure. It is usually derived from *helan*, Ger. *hüllen*, to cover, meaning a covered room. Spelman and Ducange connect it with *hallus* "Ramus Siccus," as if the covering were originally brushwood. It might seem at first sight that *hall* had some connection with Greek *aulē*, Lat. *aula*, but in reality it is not
so, these being represented by Goth. *alhs*, Anglo-Saxon *ahl*, Old Ger. *alah*, words now lost, which signified a temple or palace.

The word *floor* signifies simply the ground or soil, which constituted in the days of our early forefathers the only pavement, as it does to this day in many an Irish cabin.

The word *hearth*, with slight modifications, is common to all the Teutonic family. It signified originally a flat place in the centre of the room on which the fire was made. In the Gospel of St. John xviii. 18, where it states they "made a fire of coals for it was cold," the Gothic version translates, "*haurja* vaurkjandans, unte kald vas." In a damp, cold climate like that of England the associations of warmth and comfort connected with the hearth have elevated it to a position where its humble origin is forgotten.*

The *chimney* is an exotic in all modern languages, neither the thing nor the word having been known until the twelfth century. The word is derived through the French *cheminée*, Italian *camino*, Lat. *caminus*, from the Greek *καμίνος*, a furnace, which of necessity had a pipe or flue connected with it.

We have now arrived at a point when, from the distinct and clear evidence of philology, we can form a tolerably correct notion of a dwelling house of the time of the Saxon Heptarchy, which would not materially differ from those of a much earlier period, nor from those of the succeeding three centuries. The building was erected of wooden framework, the insterties fitted in with wattle work plastered with clay. The roof was constructed with the forked *gaffwella* or ribs in pairs, and covered with straw *there* or thatch, which had its *evese* or eaves neatly shaved and trimmed. It had a *duru* or door

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*In Anglo Saxon, a settled householder was called *hearth-fest*, or *hearth-fast*, in contradistinction from a lower class called *folreras* or *folc*. *Hearth-werod*, hearth-people, were the family, the dependants. *Hearth-swape*, a bridesmaid, one that swept the hearth.*
with its *posts* and *syl*. Within, the *flob* was the bare earth. In the centre of the *heall* or hall, as the interior was called, was the *hearth* on which the fire was made, the smoke of which went out through a hole in the roof, of which the Saxon name does not survive, but which was probably the original *wind-oxy* or wind’s eye.

This was really the entire construction of the primitive Teutonic *hus* or house, to which was subsequently added the window and its wooden shutter. In a wretched, comfortless abode like this, superior in no respect except that of size to the hut of the New Zealander, it is difficult to imagine a people, speaking essentially the same language with ourselves, possessing the rudimentary principles of the same order and freedom of which we boast, and though unlettered and ignorant, endowed with faculties which were soon to develop into a glorious future. Such, however, was undoubtedly the fact. The halls or palaces of the Anglo-Saxon kings, though larger in size, were constructed on the same principles and with the same materials.

This rude exposed condition of the Saxon hall is well illustrated by the speech of the old sage to Edwin, king of Northumbria, in 625 A.D., when the question in debate was the acceptance or rejection of Christianity. He said, "The life of man, O king, seems to me, in comparison with that which is hidden from us, to be like the sparrow, who in the winter time as you sit in your hall with your thanes and attendants, warmed with the fire which is lighted in the midst, rapidly flies through to seek shelter from the chilling storms of rain and snow without. As he flies through, entering by one door and passing out at another, he has a brief escape from the storm and enjoys a momentary calm. Again he goes forth to another winter and vanishes from your sight. So also seems the short life of man."

At this early period separate sleeping chambers were un-
known. In the poem of Beowulf, all the warriors sleep on the hall floor round the hearth. This practice of one general sleeping apartment was continued down to a comparatively late period. In several of Chaucer’s tales, the family and the guests, male and female indiscriminately, sleep in the same apartment, though in separate beds.

We may now trace the progress of improvement by the derivation of the terms gradually introduced into architectural nomenclature. We have already seen that even the term wall is not native Anglo Saxon; that mortar and cement are imported words as well as things, and that lime has completely changed its meaning in accommodation to improved methods of construction. One of the first improvements in the Anglo-Saxon house was the construction of an upper chamber with a boarded floor. This seems to have been an indigenous improvement, as the terms employed are partly of native origin. The chamber was called the solere, and in the middle ages the solar or soller. The term seems to apply to the separate floor, from the old German sullen, Goth. süljan, to stand upon. The apartment under the solere was called the cellar, Ger. keller, French cellier, and was used for keeping provisions and stores, entering from the outside. The derivation may be from Old Ger. keie a hollow place, but has more probably descended through the French from the Latin cella a storeroom or granary. There is some confusion in the use of these terms owing to their similarity in sound. Cotgrave on the word “cellier,” explains it “A sellar, or more properly

* The same model of habitation prevailed through all the Teutonic and Norse tribes. Mr. Dasey in the story of Burnt Njal, gives a description of the Icelandic skali or hall of the tenth century, which corresponds in its main features with what has been already stated. The homestead of the Icelanders consisted of one main apartment in which the family lived by day and slept at night. In the abodes of chiefs this building was large but rude. Down the middle were the hearths with holes in the roof above to let out the smoke. Along the sides were ranged the sleeping places, those of the females separated at one end. Between the hearths and the walls were ranges of tables, with a raised dais across one end. Outbuildings for cattle and stores were erected in communication with the main building.
a roome above-ground, to lay wine in; for your vault under-
ground is better expressed by cave." Solier, he explains,
"a sellar or low garner; also as plancher." The former
meaning is evidently a mistake; the latter exactly explains the
soller or upper room in the old English houses.

From planche comes the English word plank, which, as we
have the native word bōrd to express the same idea, is used
to signify a thicker piece of timber. Bōrd, Anglo-Saxon bōrd,
Goth. baurd, had a very wide meaning amongst our ancestors.
In addition to its primary signification it was used for a table
and a shield. Bōrd thece was a boarded roof, the first attempt
at a ceiling.

This word ceiling, in our use of it, seems so naturally derived
from caelum, heaven, the sky, that it disturbs our sense of
propriety to throw any doubt on the connexion, yet truth
compels us to assign to it a very different derivation. Indeed
a moment's reflection will serve to cast a doubt on the usually
assigned origin of the term. It is quite consistent and appro-
priate as applied to the ceiling of a room, but its relevancy
entirely disappears when we speak of the ceiling of a ship. The
fact is, the spelling has been altered to suit a fancied con-
nection with the French ciel. The old German sullen, as we
have already seen, means to board or plank, and was repre-
sented by syll, syllan in Anglo-Saxon. Down to the end
of the 17th century, the word was spelled seeling or sieling.
In Barker's Bible, ed. 1610, Jer. 22 v. 14, we read, "he
will make himselfe large windowes and sieling with cedar."
In Sherwood's "English and French Dictionary," 1650, the
word ceiling is not found, but seeling he explains by lambris,
menuiserie. "The upper seeling of a house," he translates
sus-lambris. This shows that at that period the word was
applicable not merely to the summit of a room, but to board-
ing in general. In Cotgrave's French-English Dictionary,
1650, the French substantive ciel is translated by "the sky,
welkin, also the testern of a bed, the canopie that is carried over a prince as he walks in state." The adjective *cielin* is explained as "belonging to the firmament or to a canopy testern or upper *seeling*." Here the distinction between the French and English words is sufficiently marked, the English *seeling* requiring to be qualified by the term *upper* to assimilate it to the French *ciet*, but soon after this the confusion began. In Skinner's "*Etymologica Linguae Anglicanae,*" published in 1671, we read—"*Seeling vel potius cieling,* ab Italian, cielo, Latin, cœlum, quod secondario sensu quemvis etiam excelsum fornicem signat; vel secundum Minshew a cœlare." The word is here wrongfully identified with the French, and has so been considered ever since.

Ceiling was then in its origin the boarding of the interior face of a room, whether sides or top. The corresponding French word *plancher*, which signifies a boarded floor, is used for a boarded ceiling also.

The *solar* or upper room led to the necessity for stairs. This is a pure Anglo-Saxon word, originally *stægers*, from *stigan*, to ascend, mount upwards. A boarded floor required *joists* to support it. The derivation of this word is obscure. It does not exist in either French or German, and it is difficult to trace it satisfactorily to its source. The most plausible is that from the old French word *adjouster*, to place in order, adjust, but is by no means clear. To boarded walls and cielings succeeded the use of plaster, which, internally, was not indigenous in this country. The word can be traced back through the French *piâtre, plastrer*, the Latin *plasma*, to the Greek *πλάσω*, to form, mould, shape, especially in soft substances, such as earth and clay.

The word *beam* is an indigenous term, Gothic *bagm*, German *baum*. Its original meaning is a tree, thence transferred to the trunk, when cut down and employed in building.

*Breast-summer* or bressummer is an application of the
French *sommier* or main beam, supporting the breast or front of a building.

The word *girder* is now used for the main timbers of a floor, but in its origin it rather meant a tie, from Anglo-Saxon *gieldan* to gird, bind round. Most of our modern terms of carpentry, such as tie-beam, rafter, ridge, strutt, king and queen-post, valley, wall-plate, pole-plate, sufficiently explain themselves. *Hip* is probably from Anglo-Saxon *haep*, fit, as that to which the timbers are fitted at the angles.

The words *carpenter, carpentry*, are derived from the Latin, through the French. *Carpentum* amongst the old Romans signified a two-wheeled cart or carriage reserved exclusively for females, probably derived from *carpinus*, the hornbeam, of which timber it might be made; *carpentarius* was a carriage maker, wheel-wright. In low Latin the terms became applied to workers in wood generally. The French have given to their word *charpente* a wider signification than belongs to our word *carpentry*, applying it to framing of iron as well as wood, in which generic sense we should find it very useful amongst ourselves.

Most of our terms used in joinery are derived from the French, who preceded this country in the art.

*Plane* is from *planer* to smooth.

*Mortise*, French *mortaise*, from *mordre*, to bite.

*Tenon*, from *ténir*, to hold.

*Rebate* or *rabbet*, from *raboter*, which, in French, simply means to plane, to polish, but in English has acquired the further signification of sinking a square check.

*Pannel* is derived from the French *paneau*, which, in its turn descends from Latin *pannus*, Greek *πάννος*. Its original meaning is that of a web of cloth, then applied to any flat, square surface, cut out or defined. A *pane* of glass, the *panel* of a door or wainscot, maintain the primitive idea. *Pan*, as a term in carpentry, is derived from French *panne*
de bois, which is a secondary application to a scantling cut out square.

Sash window. This is from the French chassiss. The derivation of this term is somewhat obscure. Originally, it was applied to a wooden frame over which oiled paper or linen was stretched in place of glass. (See Fenetre Chassinée—Cotgrave.) The Latin casses signifies network, and it is possible that this may have been the original of chassiss.

Most of the terms of joinery sufficiently explain themselves. Stile, rail, molding, frame, lining, casing, boxing, skirting, are mere adaptations of ordinary phraseology. Others, such as base and plinth, architrave, torus, &c., are borrowed from the terms in classical architecture.

I have called attention to the nomenclature of the different parts of a house; let us now glance at the terms employed in sacred architecture.

The word church, as applied to the house of God, is derived from the Greek τὸ κυριακόν, from κυριος the Lord, of or belonging to the Lord, the Lord's house. This term reached the Teutonic races through the Greek church. The Latins adopted another Greek word ecclesia, used in the New Testament to signify the assembly of the faithful rather than the place in which they met. This derivation of church has been controverted by some etymologists, who connect it with Sanskrit kriyā, a rite, solemnity, ceremony; others refer it to Old German circ, circle, and connect it with the old heathen stone circles, but the balance of evidence is very strong in favor of the Christian and Greek derivation.

Of the word chapel there are several alleged derivations. According to Ducange and Ménage, it derives its origin from the legend of St. Martin of Tours, who, on a certain occasion, gave away his cloak to a poor man. The ecclesiastical cape, or capella, which he wore at the time, was treasured up as a
sacred relic by Frankish monarchs, who carried it with them to the wars, and kept it in a separate tent. The ecclesiastics who had charge of the relics were hence called *cappellani*, and the term *capella* became gradually transferred to the buildings attached to churches in which the relics were preserved. Another derivation, supported by Mr. Hensleigh Wedgwood, refers it to the term *capella*, the hood or covering of the altar where mass was said, the canopy over the sacred elements, and from thence extended to the recess in the church in which the altar was placed, forming the *capella* or *chapel* of the saint to whom the altar was dedicated. Spelman gives a third derivation, and all things considered the most probable one. The Latin words *capsa*, *capsella*, signified a small box or coffer for keeping treasures, something like what was subsequently called a "shrine." Transferred to the French language, which usually eliminated the *s* in the middle of words, it became first *capella*, which is frequently used in early documents in the sense of *reliquaire*; thence transferred to the small building in which the relics were kept and the saint's altar erected (*chapelle*), and finally to any succursal to the mother church. The word as now applied to non-conformist meeting houses is utterly inappropriate and meaningless.

The *nave* is derived from Greek *nauon*, a temple, more especially the inner portion, or cella. It is usual to connect this with Latin *navis*, a ship, from the fancied resemblance of the nave of a Gothic building to a ship turned upside down. There is, however, not the slightest connexion between the words. *Navis* is derived from *nauon*, to swim or float; *nauon* means originally simply an abode, a dwelling, though, like the Latin *aedon*, applied more especially to the dwelling of the gods.

The *aisles* are the wings of a church; French *ailes*, Latin *ala*.

The *choir* or *quire*, derives its name from the choral ser-
vice therein performed. It is traceable through the French chœur, Latin chorus, to Greek χορός, which originally signified a dance in a ring. To dancing, music and singing were afterwards added, out of which arose the Greek tragedy, which was at first nothing more than a story told in the intervals of the choral performances. In course of time any combination of voices in vocal music was called a chorus, which, when introduced into the Christian worship, gave its name to the part of the building in which it was carried on.

The chancel is so called from its being screened off from the more public part of the church by lattice work, called in Latin cancelli. Some of these cancelli worked in marble still exist at San Clemente and others of the early Italian churches.

Steeple is a pure Anglo-Saxon word. Stepele, stypele. This originally meant any elevated building, as a tower; clocge stypel, a bell tower. This is connected with our word steep, meaning anything sheer upright.

The word tower is usually derived from French tour, Latin turris, but the congenital words, Anglo-Saxon torr, German thurm, &c., show that the radical is common to all the European languages.

The word spire has also a double derivation. Richardson derives it through the French spire, Latin spira, to the Greek σπείρα, which originally meant a coil or twist, gradually diminishing to a point. This would not apply to a spire in an architectural sense, except to such a one as that of the Felsen kerke at Copenhagen, which has an external spiral stair carried round it to the summit. Nor is the term, in our sense, known in French architecture, in which fleche, clocher en aiguille take the place of our spire. The word, in our sense, is pure Teutonic, meaning anything sharp, closely connected with spear, Old German sper.

A large number of terms in ecclesiastical and castellated
architecture are derived from the French, such as chevron, corbel, chamfer, trefoil, quatrefoil, &c., crocket, crenelles, embrasures, machicolations, mullions, façade, escutcheon, with many others, shewing the source from which progress in architecture in England took its rise. The architectural vocabulary in England previous to the conquest was meagre in the extreme. The Gallicised Normans were the great builders of their day, and with the art introduced their own nomenclature. A fair number of English terms came into use in process of time, such as spandrel, buttress, screen, severy, shaft, bench, rood-loft, hammer-beam, pier, batter, &c.

The terms employed in classical architecture, are of comparatively recent introduction, and have come to us principally through the French.

Cornice, French corniche, Italian cornice, cornicione, Latin corona, Greek kopwrs. This word is employed by Vitruvius to signify the upper member of the entablature, but it is only an adaptation of the word, considerably changed from its primary meaning. The root cor, kop, or koru enters into many combinations both in the classical and Teutonic languages, always with the sense of "crooked," "serrated." Homer employs it to designate the beaked prows of the ships, "νυσι κοπωται." Theocritus applies it to the crumpled horns of a cow. It is used also for a garland or chaplet, and thence transferred to the kingly crown. Its original application in architecture would appear to have been to a serrated edge or border, probably of wood, running along the eaves, of which the Greek antefixes seem to be a reminiscence. The ordinary derivation from the cornice being the crowning or uppermost member, is not at all borne out by the history of the word, which was never employed by the ancients in the sense of "summit," as we now use it. The original idea is still preserved in the Italian cornice, a picture-frame or border. The Latin corn-u, English, horn, German krumm, Sanskrit krum-chu, crooked, are traceable to the same root.
The word *frieze* is derived from the French *frise*, Ital. *fregio*, Latin *phrygius*, a term applied first to embroidered cloth, in which the Phrygians excelled; thence transferred to any sculptured surface. It is not found in Vitruvius, who employs instead the word *zophorus*, Greek ζωοφόρος, which has the kindred meaning of "sculpture bearing," especially the figures of animals.

*Architrave.* This is a curious word of modern origin. Vitruvius employs the word *epistylium*, Greek ἐπιστύλιον, "upon the columns" in the same sense. *Architrave* is found in French, Italian and Spanish, but is most probably of French origin. John Evelyn, in his essay on Architecture, is somewhat scandalised at the introduction of the word. He says, "The Greeks named that epistylium, which we, from a mongrel compound of two languages (ἀρχη-τράβς) called architrave." This hardly accounts for the origin of the term, which has probably arisen from the circumstance that the French architects, on the revival of classical architecture, finding a difficulty in procuring large stones to reach from column to column, formed the epistylium of smaller stones put together as a straight arch. This is still practised in France at the present day. Hence the term *arche-trace*, which may mean either "arched beam" or "arched space," from *traceée*, a bay or space between two supports.

*Column*, French *colonne*, Latin *columna*. The radical of this word is found in *culm-us*, equivalent to English *hauim*, the stem of a plant; hence *culmen*, *columen*, anything rising up to a height, whence *columna* for an upright prop.

The word *style*, derived from the Greek στῦλος, στήλη, has much the same meaning, when applied to the various descriptions of colonnade. στῦλος signifies an upright post. Our word *style* applied to manner, fashion, mode of writing, is derived from Lat. *stilus*, an iron pen, which Liddell and Scott connect with στέλεχος, a stalk.
Base, Greek βάσις, is derived from βαίνω, to walk, go, and is used by the Greek poets in the sense of the steps by which the temples were approached. It is not employed by Vitruvius, who uses the word κρίνα in its place.

Plinth, πλινθός, originally signified a square brick or tile, placed under the upright shaft, thence transferred to the square stone which took its place under the column.

N stylobate, στύλοβάτης, is employed by Plato for the base of a column, but by Vitruvius it is used for the substructure or pedestal, which sense it still retains.

Abacus, Greek ἄβακος, means a square slab or bearer, and is applied by Vitruvius with its modern meaning.

Torus, Greek τόρος, originally meant a boring instrument, then it was applied to any thing round in shape, a round protuberance or projection, and is applied by Vitruvius in its modern sense.

Astragal, ἀστραγάλος, is used by Homer for the vertebral column; by Herodotus for the ball of the ankle bone. Vitruvius has applied it architecturally to the necking of the column.

Metope, Greek μετόπη, ὁ ἑα signifies opening, hole, and was applied to the spaces between the triglyphs, which originally represented the ends of the beams. Metope means "within the opening," or the space of the opening.

It would be possible to continue this inquiry to a much greater length, but enough has probably been said to shew the interest which attaches to the etymology of any art or science. Although not essential to the study of architecture, yet the knowledge of its history, which may be gleaned from the field of its nomenclature, is not without its use.