

tomai, mango.
jiunchi, a fly.
jayai or *kaueichai*, } a fish.
kaueichai, }
roni, to sleep.
masai, silver.
chanchichii, moon.
suragichii, sun.
setarai, star.
wezi, a sword.
chidai, to leap. *Ii*, *kutidai*.
riti, *ji*, "go," look sharp.
jitai *leo*, eat this.
athyide yia, drink (this).
ching ja, run.
jiadigajya, it is lost.

sarakchina — (place of drawing aside).

(?) *atrachina*.
nachina (?) *uñ*, Persian for "goat."
jirachina = *direr*, pain, or *arad*, pain.
atrachina = chief place (?) *sur* = head.
dirchini = *din*.
doorchini = *direrana*.
sabrichina = *salza*.
chanchichina = *chand*.
surichichina = *surij*.

It appears as (1) a substitute for *b* and *p* sounds in certain words, viz. :—

G. PARKING

NOTE BY DR. HEARON RANKING:

On reading the vocabulary sent by my brother, my first feeling was : "Well, there is no resemblance to Hammî in these words"; and it was not till I had read them over two or three times that I began to see that most of the words *correspond* with some little trouble, be identified as having the same origin with

familiar Roman words. My brother has pointed out above how words of Hindi origin are disguised by prefixes and suffixes; and, examining the vocabulary by this light, we come across such words as (*ku*)*ku*=*yok*, *ku*(*chua*) (*ku*)*angutia*, *puh(chua)*, (*ku*)*ku*, (*ku*)*iga*=*yog*, (*ku*)*uti*, (*ku*)*kal*. The change of a palatal for a labial is curious; and I do not remember to have met with it before. Can any one tell me of any other language where it occurs? It seems to match the common change of a guttural for a dental; disguised by this change we find *muug*=to beg, under the form of *théngi*; though we also find *muug*=to we and *muug*=a female beggar; *bakru*=a slipper; as *jékri*=a goat; *vast*=a hand; *ajuma* (*bakri*); *muterili* (*matu*), as *pitroli*. One is led to suspect that some of these changes are intentional, and made with the purpose of disguising the words from the natives after the manner of a buck slang or rhyning slang. I have founded the study of the vocabulary sent by my brother both curious and interesting; and I hope it may prove the same to other readers of the journal.

VI.—PERSIAN AND SYRIAN CYPSIDES.

NO little is known of non-European Gypsies that no excuse is needed for reprinting the following passages from Sir William Ouseley's *Travels in Various Countries of the East; more particularly Persia* (3 vols. 4to, Lond. 1837), even though the vocabulary has been partially utilised by Pot. They occur on pp. 400-405 of the third volume under the date 'Abritz, June 1812':—

"I met one morning at Mr. Campbell's house, a man of the tribe called *Karwachi* or *Karachi*; people who seemed to resemble our Gypsies in many respects, besides the use of a particular dialect or jargon among themselves; for they are said to love an erratic and idle life, preferring tents to houses; to pilfer eggs, poultry, linen, and other things with great dexterity; to tell a person's fortune by inspecting the palm of his hand, and to be nearly, or perhaps altogether, without any religion. The man with whom I conversed acknowledged that most of his *teyfel* or tribe had not any certain form of worship or system of faith; but, some Mohammedans being present, he loudly thanked God that he was himself a true believer, a very orthodox disciple, of their prophet. The *Tzitzers* or Turkish couriers, from Constantinople, happening to enter the room, immediately recognised this man and his companions to be *Clinginis* or *Zinginis*, a race of whom the males, they said, were all dishonest, and the females unchaste; and Mustafa, who had been in England, whispered to me that they were the same as our Gypsies. They confessed that, with respect to the name, those *Tzitzers* couriers had given a correct account, as the people of their tribe were denominated *Zingeni* by the Turks. I was anxious to learn some words of their peculiar dialect, and wrote down from the lips of one who seemed the most intelligent of these *Karachi*s,

a shrewd fellow, although perfectly illiterate, the short vocabulary below given :—

food, <i>Khura</i> .	white, <i>perwanh</i> .	nose, <i>nûk</i> or <i>nunk</i> .
the sun, <i>gum</i> .	green, <i>afra</i> .	mouth, <i>zeret</i> .
moon, <i>mishar</i> .	quick, <i>khali</i> .	hand, <i>khast</i> .
breed, <i>menaw</i> or <i>menar</i> .	great, <i>harah</i> or <i>warah</i> .	foot, <i>paif</i> .
water, <i>pinu</i> .	hells, <i>ghand</i> .	belly, <i>khnum</i> .
horse, <i>agora</i> .	a lion, <i>gori</i> .	leg, <i>hith</i> .
cow, <i>manjpur</i> .	milk, <i>khir</i> .	thigh, <i>huth</i> .
lioness, <i>gor</i> .	butter, <i>chhi</i> .	sheep, <i>bokur</i> .
salt, <i>aid</i> .	gold, <i>pidaw</i> .	dog, <i>sewda</i> .
tree, <i>dur</i> .	silver, <i>nep</i> or <i>ourp</i> .	coat, <i>grisi</i> .
man, <i>manar</i> .	to go, <i>jeunk</i> .	cap, <i>kuti</i> .
woman, <i>jari</i> .	to come, <i>par</i> .	earth, <i>bitih</i> .
fire, <i>ah</i> .	to drink, <i>topi</i> .	sea, <i>dahast</i> .
boy or son, <i>zari</i> .	to eat, <i>kanur</i> .	star, <i>chamant</i> .
daughter, <i>lokti</i> .	to fight, <i>hukht</i> .	flame, <i>afaw</i> or <i>afar</i> .
mother, <i>manut</i> .	to bring, <i>manu</i> .	widow, <i>dafjirch</i> .
father, <i>dadi</i> .	bring, <i>breast</i> <i>menaw</i> noun.	old woman, <i>pidi</i> .
brother, <i>bar</i> .	the wind, <i>wa</i> .	not, <i>tate</i> .
sister, <i>hehu</i> .	sword, <i>harar</i> .	cold, <i>si</i> .
fish, <i>mitche</i> .	knife, <i>chori</i> .	man of the <i>gare-abi</i> or <i>gare-ari</i> .
heel, <i>chinari</i> .	shoes, <i>miti</i> .	house, <i>gare-ari</i> .
smoke, <i>dadi</i> .	finger, <i>angul</i> .	an infant, <i>khadur</i> .
goat, <i>sona</i> .	car, <i>kum</i> .	tent-rope, <i>whi</i> .
head, <i>jais</i> .	beard, <i>kutuh</i> .	three (the number), <i>terin</i> .
black, <i>kada</i> .	eye, <i>ah</i> .	four, <i>ishtar</i> .

The other numbers nearly the same as in Persian.

"On the evening of the 24th, Major Christie invited me, with some other friends, to partake of an entertainment at his quarters. He first gratified us by an exhibition of seven or eight *pahlawans* or wrestlers. . . To this bullionery succeeded a puppet-show. One

man having unfolded a sheet or curtain of greenish linen, and fixed it on a wooden frame about 3 feet long, established his little theatre in two minutes, and seated himself inside, where he managed the puppets and was concealed from our view; whilst another, standing close to the frame outside, conversed with the principal personages, and served to explain the story. *Pahlawan*, the 'illustrious hero or warrior' (in England called *Punch*), happening to look out of his door or window, beholds a young lady and immediately becomes enamoured; but his friend (the man sitting outside) informs him that he must not cherish a passion which would certainly prove hopeless, or perhaps cause his destruction, this fair damsel being sister to several ferocious *afirs*, or monstrous giants. *Pahlawan* sighs and whines in a most ridiculous manner; one brother then appears, a very formidable figure, with a hideous face and two long horns. The

lover betrays some symptoms of fear; but at last attacks the *afir*, and after many loud collisions of wooden skulls and fists, he conquers and kills the giant, and hangs his carcass head downwards over the stage, in front. Another of this frightful race, a yellow *afir*, next encounters *Pahlawan*, and falls in a deadly combat; a red, a white, a black, and a speckled brother, one also having the head of a dog, and another with a single but immense horn, successively fight the lover, are all slain, and hung in a row with the first monster. The mother too—an old sorceress or witch, having a black face and white hair—shares the fate of her sons. *Pahlawan* immediately resolves to carry off his mistress and enjoy the fruits of victory; but the discreet monitor advises him to marry the young lady with due forms and ceremonies. A *Mulle* or priest, a *Kazi* or magistrate, a lawyer, and others attend; a bargain for the dowry is regularly made; then follows the *arbaz* or nuptial procession, in which a man displays fireworks on his head, and several dancing girls and musicians appear; at length *Pahlawan* is introduced to his lovely bride, and expresses the force of his amorous passion by gesticulations more intelligible than delicate; although out of respect to the English gentlemen present (or, as I believe, in consequence of a hint from Major Christie), much of the indecency was suppressed, which generally renders this concluding scene the chief delight of Turks and Persians. We heard that ladies of high rank condescend to smile at the exhibition of this puppet-show, with which their husbands sometimes treat them, and that on these occasions no part of the original performance is omitted. Both of this entertainment and of the farce which preceded, the dialogues were constructed in *Turko* or Turkish, as spoken by the wandering tribes and lower classes of people inhabiting the northern provinces of Persia. My imperfect knowledge of this dialect rendered me incapable of thoroughly comprehending the many passages which excited bursts of laughter among the crowd; but they were evidently replete with humour, as I could judge even from an explanation of them in Persian. The managers of these shows, and the musicians who attended them, were said to be mostly of the *Kawachi* (or Gypsy) tribe already mentioned. *Pahlawan*, I must here remark, squeaked in exactly the same kind of feigned voice as *Punch* in our common English puppet-shows."

At Göttingen, in 1873, I several times came across a family of German Gypsies, very full-blooded ones, who were marionette-showers; and Mayhew's *London Labour and the London Poor* (1851) shows that the slang of an English *Punch* and Judy man contains

at Hoshin Castle, near Edinburgh, between 1550-1628 (cf. *In Gypsy Tents*, p. 106)—what were they?

In this connection, too, the following passage from Howe's *Ancient Mysteries* (Lond. 1823, pp. 230-1) is not irrelevant:—

"The English puppet-show was formerly called a *motion*. Shakspeare mentions the performance of *Mysteries* by puppets; his Autolycus frequented wakes, fairs, and bear-baitings, and 'compassed a *motion* of the *Prodigal Son*.' On a Twelfth Night, in 1818, a man, making the usual Christmas cry of '*Gillette's show*,' was called in to exhibit his performances for the amusement of my young folks and their companions. Most unexpectedly, he 'compassed a *motion* of the *Prodigal Son*': by dancing his transparencies between the magnet, flying-glass and candle of a magic-lantern, the coloured figures, greatly enlarged, were reflected on a sheet spread against the wall of a darkened room. The *Prodigal Son* was represented carousing with his companions at the Swan Inn, at Stratford, while the landlady in the bar, on every fresh call, was seen to score double. There was also *Week's Ark*, with '*Paul Drift*, *Paul Baker*,' or the just judgment upon a baker who sold short of weight, and was carried to hell in his own basket. The reader will bear in mind that this was not a *motion* in the dramatic sense of the word, but a puppet-like exhibition of a *Mystery*, with discrepancies of the same character as those which peculiarized the *Mysteries* of five centuries ago. The *Gillette*-showman narrated with astonishing gravity the incidents of every fresh scene, while his companion in the room played country-dances and other tunes on the street-organ during the whole of the performance. The manager informed me that his show had been the same during many years, and, in truth, it was invariable; for his entire property consisted of but this one set of glasses and his magic-lantern. I failed in an endeavour to make him comprehend that its propriety could be doubted of. It was the first time that he had heard of the possibility of an objection to an entertainment which his audiences witnessed every night with uncommon and unbounded applause. Expressing a hope that I would command his company at a future time, he put his card into my hand, inscribed '*The Royal Gillette's Show*, provided by Jos. Leverage, T. J. J. Court, Hoborn Hill'—the very spot whereon the last theatrical representation of a *Mystery*, the play of *Christ's Passion*, is recorded to have been witnessed in England."¹

¹ Cf. *Lowridge or Lowridge*, an English-gypsy name. Also note that Shakspeare's Autolycus, who is associated with tinkers, pellrains, and bear-leaders (cf. *ancient*), was also

The following very valuable Syriac-gypsy vocabulary was sent me in March 1881, by Miss G. C. Everest of Beyrout, who had got it from a friend at Damascus. Miss Everest has since died, but I give the vocabulary exactly as I received it:—

bread, <i>manaa</i> .	father, <i>baab</i> .
sun-light, <i>thalaa</i> .	mother, <i>duul</i> .
the sun has risen, <i>gididilaa</i> .	his father, <i>baabaa</i> .
bring water, <i>aaen paay</i> .	his mother, <i>duulaa</i> .
bring the book, <i>aaen gaghall</i> .	son, <i>cras</i> .
book, <i>gaghall</i> .	daughter, <i>harlech</i> .
he brought the book, <i>aaen gaghallaa</i> .	his son, <i>crasay</i> .
a road, <i>paath</i> .	her daughter, <i>harlechpaay</i> .
where is the road from } <i>kayy paath</i>	brother, <i>baaas</i> .
Hasbeiya to Rashbeiya? } <i>Hasbeek</i>	sister, <i>baaas</i> .
from here, <i>min-zayla</i> .	those houses, <i>haane cren</i> .
here and there, <i>haayla ke kote</i> .	tent, <i>haldaan</i> .
above you, <i>raaboonor</i> .	house, <i>libell-irre</i> .
below you, <i>binor</i> .	water, <i>paay</i> .
before them, <i>negror</i> .	light the fire, <i>mooshnam weggas</i> .
behind them, <i>retchor</i> .	remove the stone, <i>maahlar tautas</i> .
a good man, <i>gorta dilya</i> .	who are those I go gaven ?
a good horse, <i>gordagorch</i> .	those, <i>gavren</i> .
a bad man, <i>sheregilly</i> .	the man came to us, <i>maas rnoon</i>
a bad horse, <i>sheregorill</i> .	<i>passamin</i> .
a big boy, <i>thalla onay</i> .	the house which was burnt, <i>cree hally</i>
a little boy, <i>ithalla (thalle) onay</i> .	<i>maahlar</i> .
see, <i>dangez</i> .	the man who came to us, <i>maas hally</i>
how do you do I kittere keifoor ?	<i>passer passamin</i> .
quite well, <i>kishitoort</i> .	hilly present.
gold, <i>zarkha</i> .	bring wool for the fire, <i>aaen gaghall negro</i> .
silver, <i>orp</i> .	extinguish the fire, <i>maahlar negro</i> .
dog, <i>boodger</i> .	mountain, <i>thall</i> .
wheat, <i>gagay</i> .	go to the mountain, <i>yon thall</i> .
a stone, <i>mitt</i> .	we will go to the mountain, <i>arogyon</i>
a fig, <i>ingeyr</i> .	<i>thall</i> .
a grape, <i>durik</i> .	cooked food, <i>ceel</i> .
egg, <i>agg</i> .	Gypsy's house, <i>dor ankri</i> .
wood, <i>gashil</i> .	peasant, <i>thall gypel</i> .
I, <i>amahl</i> .	peasants, <i>thallera gypench</i> .
we, <i>amenc</i> .	one man, <i>eka metnaa</i> .
thou, <i>alloo</i> .	twenty men, <i>weel metnaa</i> .
you, <i>attween</i> .	a large house, <i>thalle kiry</i> .
he, she, it, <i>paay</i> .	a small house, <i>iknoolla kiry</i> .
they, <i>paaycay</i> .	a large mountain, <i>thalle thilger</i> .
who (sing and plur. relative), <i>hally</i> .	a small mountain, <i>iknoolla thilger</i> .
this man, <i>katmanama</i> .	a rich man, <i>anhla arreddi</i> .
that man, <i>unhoory manas</i> .	a strong box, <i>akcondi outunch</i> .
these, <i>haane telen</i> .	salt water, <i>paay loonch</i> .
those, <i>haane telen</i> .	hard wood, <i>gashil gurrin</i> .
who of them, <i>go weghaleen</i> .	heavy rain, <i>ghicim taurshudin</i> .
called, <i>teghla</i> .	a tree, <i>thall</i> .
coffee, <i>tabbha</i> .	many trees, <i>boodhloray</i> .

he killed him, *marthosa*.
do not kill him, *ma marthosa*.
who killed him, *go marthosa*.
I struck him, *amath jaymasha*.
I don't strike me, *allo jeyrim*.
he struck thee, *marthosa jaymashin*.
we struck them, *amath jeymashin*.
you struck us, *amath jeymashin*.
they struck you, *marthosa jaymashin*.
I saved him, *amath penashim*.
I don't save me, *allo penashim*.
he saved thee, *marthosa penashim*.
we saved them, *amath penashim*.
you saved us, *amath penashim*.
they saved you, *marthosa penashim*.
he entered the house, *arama marthashin*.
he came out of the house, *kidda aramashin*.
he journeyed yesterday to . . . *khodhi garta* . . .
he will journey to-morrow, *soodhishin*
tharu.
he is going just now, *haa sha garta*.
he went and returned, *garta martharu*.

1. *thān*.
 2. *thānker*.
 3. *tron*.
 4. *ishlān*.
 5. *phānch* or *phāy*.
 6. *shāysh*.
 7. *hānll*.
 8. *heishll*.
 9. *nāh*.
 10. *dās* or *thās*.
 11. *thānch* or *thānqnt*.
 12. *thāstā*.
 13. *thāstāron*.
 14. *thāshthān*.
 15. *thāshpān*.
 16. *thāshāysh*.
 17. *thāshānll*.
 18. *thās heishll*.
 19. *thās-on-nāh*.
 20. *weel*.
 21. *weeshā* or *wishēekā*.
 22. *weeshāder*.
 23. *weeshān*.
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116. *sudd-wa-dtaa-puny.* 800. *hoygitt asudd.*
 116. *sudd-wa-dtaa-shajyah.* 900. *roh sudd.*
 117. *sudd-wa-dtaa-hant.* 1000. *thass-sudd.*
 118. *sudd-wa-dtaa-hoygitt.* 2000. *weest-sudd.*
 119. *sudd-wa-dtaa-hoo.* 3000. *acc-sudd.*
 120. *sudd-wa-dtaa.* 4000. *chill-sudd.*
 120. *ida sudd.* 5000. *pujyag-sudd.*
 300. *iron asudd.* 6000. *iron-ireest-sudd.*
 400. *thahar sudd.* 7000. *iron-weest-wa-dtaa sudd.*
 500. *puny asudd.* 8000. *thahar-weest-sudd.*
 600. *shajyah sudd.* 9000. *thahar-weest-wa-dtaa asudd.*
 700. *hant sudd.* 10,000. *asudd-sudd.*

Much might be written of this method of numeration, which strikes me as something far beyond our European types: much too, of the likeness and unlikeness of the dialect generally to those that are spoken west of the Isthmus. But on both points I trust that we may look for information from some Orientalist more qualified to speak than myself.

FRANCIS FINLEY GROOMER.

VII.—BEGINNING OF THE IMMIGRATION OF THE GYPSIES INTO WESTERN EUROPE IN THE FIFTEENTH CENTURY.

FIRST PERIOD, 1417—1438 (*Kind*).

WHAT had become of them since they numbered about two hundred at Rome, that is to say, at Forlì, in the month of August 1422, and a hundred at least at Bâle at a later date of the same year? During five years we lose sight of them; for this long interval, which I had already noticed in 1844, has not been filled up subsequently, as I have been able to do for others of less considerable duration, by documents that have come to my knowledge.¹ Certainly this gap will not always exist; we are still so imperfectly informed concerning all the countries of the West, with the exception of Holland! This remark allows me at least to notice that after having visited the Low Countries (including Flanders) in 1420, 1421, and May 1422, they abandoned this region, where we shall not meet with them again until 1429 and later. It is, then, outside of the Netherlands,

I do not think it necessary to take account of a present made, in 1424, at Doverster (pervince of Overyster), to "a Hogen became a Christian" (ibid., p. 67, note 3). It is not known whether a pagon of some kind or other or a Tigan is meant here. If it was a Tigan, this would be the first time, as far as I know, that the name of *Heiden* was applied *officially* in Holland to the tygives; but it is probable that this remark would be better placed in § 1259 d. *memoria* of another entry in the annals of the same town of Doverster.