For those of you reading this who do not have any credentials in Irish studies: The point is that every word of Cassidy's etymologies could be correct, but people not well-trained in Irish are not able to determine the scholarship presented.

Professor Cassidy has authored an Irish American Vernacular English Dictionary and will try to make it available for purchase. Including the words found below.

**JAZZ MEANS HEAT -- The Sanas of Teason:**

Heat, Irish teas, Old Irish tess, g. tesa, Welsh, Cornish tes, Breton tez: *testu-, for *tepstu-, root tep, burn, heat; Latin tepeo, be warm, English tepid; Church Slavonic teplo, hotly; Sanskrit tap, be hot, Zend tap, burn. See, also from tep, teine, teth. Hence teasach, fever.

In the Irish language, the word Teas (pron. jass or chass, depending on your Irish dialect - means heat and passion) is the Irish American Vernacular English word "Jazz" spelled like they thought they heard it pronounced was FIRST written down in Irish manuscripts in the 6th century, CE, as a word for heat in the first literate tongue in Europe -- after Latin and Greek.
GINIKER
The Day of the gin-i-ker (tine caor, lightning holy of flame) The pagan Goddess Brigid’s feast day and the Xtion St. Brigid’s Day.
For all those so called word experts who do NOT know Irish they will also not recognize other BASEBALL WORDS LIKE THE FOLLOWING IRISH WORDS FOR A BASEBALL PITCHER:
slab artist, slabman, slabster;
Slab means "mud" or "mire" and refers to the pitcher's mound, a pile of dirt which often became mud when it rained.
A slacaire is a batter in Irish, as well as a mauler and bruiser. A slac is a bat.
Slacaire gives us slugger. – MORE SOURCES

MANY MORE IRISH WORDS

DICK ( The dictionary dick is a dictionary cop the Thought Police)
Irish is a text book example of how certain languages have been marginalized and ignored in the Anglophile, Anglophone, Anglocentric, discourse of the professional white upper-middle-class dictionary “dicks.”
Dick in Irish-American Vernacular, as you may know, means "a private eye or a detective," and much later became generic slang for a copper or cop .But it was first used as a moniker for the Pinkerton private eyes and “dicks” who infiltrated Irish-American radical labor movements like the Molly Maguires.
The word “dearc” in Irish means "eye;" a dearcaí is a watchman.
Dearc, an eye.
Dearcaí, a watchman, a guard.
A dictionary “dick” is a dictionary “cop.”

Cop, copper, copped
Ceap - To stop; to catch; to seize; to put into stocks or custody, fig. a cop

Twerp
doirb, duirb, an insect, a worm, a small insignificant person.

Ráig, (also spelled Riodhg, dh = h) Ragged
Ráigiocht (ch = h, pron. rageeht) [1]
Reliance Band called his early version of Ragtime music "Ragged" music.
Irish American Art Hickman Orchestra
Art Hickman b. June 13, 1886, Oakland, CA, USA, d. January 15, 1930. San Francisco, CA, USA

1909 C. STEWART Uncle Josh in Society (gramophone-record), One lady asked me if I danced the jazz. [source]
Because Stewart cut some of the same monologues for various companies, studying different takes for variations in delivery is easy- however, the variations made by Stewart are rarely significant. One noteworthy exception was a change made to "Uncle Josh in Society". A take that was cut on November 9, 1908 was on double-sided Victor 16145. He cut a new take of the monologue for Victor on July 31, 1919, and the new take was issued on discs bearing the old catalog number. In the 1919 version he states, "One lady asked me if I danced the jazz, and I told her, no, I danced with my feet." Some listeners have concluded that this use of "jazz" on Victor 16145-a record number first used in 1909—is the earliest known use of the word. They fail to take into account that Victor sometimes reused old record numbers when issuing new takes.

Early African-American Musicians Hatred of the Term Jazz. They knew it wasn't their word and preferred to call it Ragtime or Dixieland. [source]

CARNIVAL KNOWLEDGE

Mardi Gras 2/8/05
Masks, Music and Mischief "New Second Line". The 2nd line known danced like clowns, for the fun of looking clown like, they were the raig line.
Dejan's Olympia Brass BandMardi Gras in New Orleans (Rounder) More Interviews
Irish Teas (pron. Jass, Heat, Exciteme) spelled Jazz took off to Chicago around 1915 where it was respelled Jass by the Original Dixieland Jass Band in 1917.

Livery Stable Blues Original Dixieland Jas Band (History) Composer(s): Ray Lopez and Yellow Nunez Type: Jazz

Circus Slang (1894); from Boston Globe
The earliest documentation of circuses under a tent is in 1826, the Nathan Howes/Aaron Turner circus - Competition pushed circuses to provide greater spectacles. Barnum's Great Asiatic Caravan Museum and Menagerie was 110 feet across. Barnum's single ring show in 1872 held approx 5,000 people.
(RINGS OF DESIRE, Stoddart)

SLAIVG OF THE CIRCUS MAN.; Jargon Which is Unintelligible to All but the Traveling Shewman.
Boston Daily Globe (1872-1960). Boston, Mass.: Dec 17, 1894. p. 3 (1 page): The circus folk not only have a slang of their own, but as they are past masters in the general slang of the day they talk a jargon which would be simply
unintelligible to the uninitiated. They are in a line of business to catch every cant phrase going, and any new word which is only a local invention.
To a circus man the manager or the head of any enterprise is always "the main guy," while those in subordinate positions are simply "guys." The tents are "tops" to the circus men, and they are sub divided into the "big top," the "animal top," the "kid top," the "candy top," and so on indefinitely.
The side show, where the Circassian girls, fat women and other curiosities termed "freaks" are shown, is termed the "kid show," and the man with the persuasive voice who seeks to entice people into the "kid show" is known as a "barker."
The men who sell peanuts, red lemonade, palm leaf fans, animal and song books and concert tickets are known under the general term of "butchers," while that class of circus followers whose methods are outside the pale of the law, such as pickpockets, gamblers and short-change men, are either "crooks" or "grafters." To get a person's money without giving them any equivalent is "to turn them." A countryman is either a "Rube" (Reuben) or a "Jasper."
Thus if a countryman went into a side show and was robbed of $10 there, a circus man would say: "The Rube went against the grafter in the kid top and got turned for 10 cases." From the combinations of the warning cry of "Hey" and the word Rube" comes the circus man's rallying cry of "Hey, Rube!" which is always sounded in times when a fight with outsiders is imminent.
The cry of "Hey Rube!" has been in use among circus men for half a century or more, and in the old days it was often followed by bloodshed and even loss of life. Fights between circus men and outsiders are comparitcely rare today; however, and serious trouble seldom occurs, except in sparsely settled regions of the south and west.
The musicians with a circus are known as "wind-jammers," the canvasmen and other laborers are "razorbacks," while a man who drinks to excess is either a "lusher" or a "boozier." These last two expressions are not confined to circus men, but have been used largely and more commonly by them than by any other class. The distance from one town to another is always known as a "jump," and traveling is "jumping." A circus that travels overland is known as "a red wagon show" in contradistinction to a show that travels by rail.
The show ground is always called the "lot," and the dining tent, where most of the circus men get their meals, is the "camp." Horses are always stock," and the horse tents are the "stock pens."
Then there are scores of technical terms describing the work of the different performers, which, while hardly to be classed as slang in themselves, nevertheless add to the picturesqueness of the circus folks vocabulary. Thus, among acrobats there is the "understander," the middleman" and the "topmounter." AMong the riders there are rough riders, pad riders and bareback riders, and among the fun-makers there are "patter" or talking clowns, singing clowns and knock-abouts.
A clown used to be called a "cackler" in the English circuses. The three-ring tents with their great size have knocked the aged patterclowns, common in the single rings in Tony Pastor's day, our of business. Nobody without a voice like a
peaking trumpet can be heard nowadays in the great tent. The knockabout business has come up in consequence and the dude and Reuben clown meander among the audience, representing eccentric spectators not belonging to the show.--(Worcester American.)

Learn where the Snake Charmer Song came from the Chicago World's Columbian Exposition of 1893, had as one of its attractions, A Street In Cairo, that included snake charmers, camel rides, the infamous dancers that later spawned the legend of Little Egypt. It was the performances by the dancers at the this fair that brought the "hoochy koochy" dance into the North America entertainment world.

**GRIFTER AND HIS GIMMICK – THE IRISH CARNIVAL CONNECTION**

With respect to grifters, the grifters were common along the midway and the gullible public was at their mercy.

When did the Expulsion of the Grifters Occur?
The early popularity and success of the Ringlings Circus was in large part due to the sweeping changes they made. From 1882 onward they banned grifting from their lots and circus employees were given strict regulations with respect to behavior, dress, language, etc.

**Grifter Grafadoir** A Grubber, a scrounger (for suckers and marks) The Grift unlike the Graft is not driven by politics, but by the raving (mianta, desire, lust, craving) of the mark (marc, target) for the sure thing scam at the end of the Grifter's crooked rainbow.

HICKEY: (exhortingly): Next? mon, Ed. It's a fine summer's day and the call of the old circus lot must be in your blood. (Mosher glares at him, then goes to the door...Hickey claps him on the back as he passes) That's the stuff, Mac.

MOSHER: Goodbye, Harry. (He goes out, turning right outside...) MCGLOIN (glowering after him): If that crooked grifter has the guts (He goes out, turning left outside...) (O'Neill, The Iceman Cometh, p. 68.) In Goldin & O'Leary's American Underworld Lingo, Grift and Graft are interchangeable.

**Grift, v.** To work any of the less brazen forms of crime; to live by graft and cunning in criminal operations; to operate as a pickpocket, shoplifter, card-sharp, carnival swindler.

At the end of the day, a grifter - like a grafter - is a grubber and scrounger for **moolah** (muil oir, piles of gold or money).
I tell you, Grubber, there ain't big scores on the grift, but there ain't no big hits (long prison terms) either... (Goldin & O'Leary, American Underworld Lingo, Underworld Slang, NY, 1950, p. 87).

Up until the 1960s, the head-grifter in a carnival was called the Conducer. Conducer, (Carnival). A carnival man who controls the gimmick on the crooked gambling wheels and games of chance. That conducer has plenty of grift sense (sixth sense of a thief). He feeds out a lot of come-on (inducement) prizes, and the suckers love it. (Goldin, O'Leary, p. 47).

Conducer Ceann duaiseoir (pron. kan-doozer)
The conducer controls the gimmick. The gimmick is the hook or trick. The dicks (detectives) won't bother the combo (syndicate) = in this tank (town). The gimmick is in. (Goldin & O'Leary, pp. 80-81.) Here is gimmick as it's spelled and defined in Irish dictionaries, followed by its American slang definition. Camog: A trick, a deceit; a hook; anything crooked; a stick with a crook; anything curved; a device; a catch, a clasp. (see Dineen, O'Donaill , Dwelly)

Gimmick
1. (Carnival) Any of the various devices to control a gaming wheel. Gimmicks may be operated by means of a footboard (see Ikey Heyman axle) or hidden lever to control the spin of the wheel... The tripod, gaff, or gimmick is always rigged so it can be dismantled at a minute's notice if police investigate.
2. The trick; the catch; the deceptive element, whether concrete or abstract.
3. Any safety attachment on a lock; any gadget that complicates matters and confounds the tamperer.
4. Any device or means by which the element of chance is removed and an outcome prearranged: the fix.

Gimmick, v. To trick; to cheat; to use any kind of gimmick. (Goldin & O'Leary, pp 80-81)

Gimmick, slang, 1926, Irish American Vernacular English.
A gadget or device for a trick or deception. Perhaps, alteration of gimcrack, a useless trifle. (Barnhart, p. 432.) Gimmick is not in Oxford Dictionary of English Etymology
A Camog (Gimmick) is the opposite of a gimcrack. A gimmick (camog) is very useful. If it's useless, it ain't a gimmick.

BUCKAROO - BOCA RUA
Wild, fierce playboys. Wild young rakes.
Rua, adj., wild, fierce, rough, strong. (O'Donaill, p. 1012)
Billy the Kid was a buckaroo that turned into a boc saobh (a perverse playboy or buck). Biloly the Kid was born
Henry McCarty Nov. 23, 1859 - - July 14, 1881
New York City, NY aka, William H. Bonney; Billy Bonney; Kid; Billy the Kid in the 7th or 10th wards near the East River of NY, ca. 1859. (The Big Apple)
Other Irish legends you already know are Paul Bunyan, and Johnny Appleseed. Davy Crockett and like others from the areas adjoining Appalachia, spoke a dialect known today as “highland” or “upland Southern.

Wild, fierce playboys. Wild young rakes. Rua, adj., wild, fierce, rough, strong. (O'Donaill, p. 1012)

**LOUISIANA NEW ORLEANS CENSUS**

In 1803, of the city's 8,000 residents, approximately 3,000 were whites, 3,000 free persons of color, and 2,000 slaves. The last Pre-War census in 1860 showed how dramatically the city had grown and how the character of the population had changed. The 1860 census breaks down the population as follows: Irish 24,398, 14%. Although many native born whites were laborers, the bulk of the unskilled, service-skilled, and mechanical labor so necessary to a nineteenth-century port was provided by the hordes of immigrants who poured into the city, particularly after the Irish famines and the German revolutions of the late 1840's. According to the 1860 census, immigrants made up nearly 40% of the city's population. Fully 46% of all whites were immigrants, with 37% of them being Irish, 30% German, and 16% French. Increasingly during the 1850's, it was more profitable to sell the houseboy and replace him with an Irish immigrant whose death from yellow fever would not represent a loss in his employer's assets. The 86% of the population that was white included 78,000 native born and 66,000 immigrants. The native born supplied most of the business leadership and middle class, although many of the British and some of the Irish were also middle class.

In 1838, American businessmen began the building of the New Basin Canal as a rival to the Creole built Carondelet Canal, and to connect the American sector to the lake. The project required the hiring of thousands of immigrants, mainly Irish, who settled in areas near the docks, north of the American sector that came to be called the "Irish Channel." As the city grew, the American elite leap-frogged the Irish Channel, gobbling up old sugar plantations and establishing the Garden District in the 1830's and 1840's. [source]

The Crescent City held its first St. Patrick's Day celebration in 1809.

**Irish Railroad Workers**

Grading began April 8, 1880, from Albuquerque. The physical act of laying down track commenced in July. The route of the rails from Albuquerque veered south for 15 miles to Isleta before pointing west. Railroad engineers ordered the detour to circumvent terrain problems west of Albuquerque. From Isleta the tracks sliced west to Laguna Pueblo where it picked up the 35th parallel. The construction crew resembled an army, consisting of 4,000 men and 2,000 mules. Most of the workers came from Irish backgrounds, but other ethnic groups swelled the rank and file in the mammoth undertaking. [16]

**Roy Bean and the Chinaman**

It is time now to talk about Roy Bean's affair with the Chinaman. The earliest and shortest version of the story appeared in the El Paso Daily Times for June 2,
Here is the latest on Roy Bean:
Somebody killed a Chinaman and was brought up standing before the irrepressible Roy, who looked through two or three dilapidated law books from stem to stern, and finally turned the culprit loose remarking that he'd be damned if he could find any law against killing a Chinaman. That is the core of what has become, after fifty years, one of the best known anecdotes ever to come out of the Southwest. The time must have been about the beginning of 1883 (the ends of track were joined in January). From the west hundreds of Chinese laborers were building. From the east came the Irish and other brawny sons of Europe. The white laborers hated the Chinese for their willingness to work for low wages, their saving ways, their squeaking gibberish, and their love of peace.

**JAZZBO**
Fear (pron far, man) Teasbaigh (jassbawh)
A man "full of unrestrained animal spirits," energy, wantoness, livliness, sultriness.
A gadder about

An Irish word that means full of animal spirits, someone (animal or man) who gads about, full of vim and vigor, full of "jazz"

SF Call 1919 article that calls Art Hickman in big headline:
"San Francisco's Jazz-Bo & King of Jazz"

Hickman hated the word jazz and did not think he was king of anything. When they asked him where he found the jazz sound it is reported that he said he heard it from "negro musicians in the Barbary Coast." No phoney baloney there. The word he said came from Boyes Hot Springs. They called the hot springs water "jazz" water. 135 degrees farenheit teas (jass, heat.)

"  
**Cracker**
Creagaire: a hard, hardy, person. A niggard. (O'Donaill p. 313)
Creagaire: a stingy person. (Dineen, p. 261)
A Cracker is a Creagaire: a hard, misely person.
Many of the "crackers" were Scots-Irish Protestants who had left Ireland in the 18th century.

**Jim Crow**
Jim Crow is Di/oma Crua: Hard cruel sorrow and suffering.
Jim Crow Laws (later development) were the laws of cruel sorrow and suffering.
Tiomp Di/oma Crua means FIG. "Beat the Blues"
Tiomp: thump (as a drum or tambourine)
Di/oma : Sorrow, disappointment.
Crua, hard, cruel.

Tiomp Di/oma (Jeem) Crua
Thump, beat cruel sorrow
Jump Jim Crow

wheel about and turn about and go just so
every time I turn about I tiomp di/oma crua (beat the blues)

Jimmy Crack Corn
Tiomaig Cregairne:
A Miserly Assemblage or Gathering.
Jimmy Crack Corn was first called Jim or Gem Crack Corn.
A Wake or Wedding where there is no food or booze.
Like the miserly masters wake in Irish American minstrel Dan Emmett's Jim
Crack Corn. The singer is saying it's a miserly gathering (wake) for the old
master- but I don't care, the BUM is dead.

KKK
Cu Cleóc Clainn
Cu Cleóchach Clainn
Cloaked heroes of the Clann
Cu: Champion, hero. (Dwelly, Faclair Gaidhlig Gu Beurla, Gaelic-English
Dictionary , p. 283
Cleóc, Cloak, mantle, cover or conceal
Cleóchach, adj., cloaked (pron. Klukah)
Clann, gs., clann: offspring, descendants, children; tribe, family.

The Scots-Gaelic Sanas of Ku Klux Klan
The KKK were not Irish. One of my father's earliest memories was the Cu Cleóc
Clainn marching outside his Catholic orphanage in Long Island, NY, in 1923. In
the NY Times from 1921-1923 there are hundreds of articles dealing with the
massive resurgence of the Clann in NYC and environs. 50,000 Klan members
marched in Bay Shore, NY in 1923. They were angered by Irish Catholic
Governor Al Smith. The KKK attacked and terrorized Roman Catholic churches
and burned crosses from Brooklyn to Montauk in the 1920s. Scotland's darker
role in the slave trade is also well known. Scots were influential in founding the
Ku Klux Klan, including the traditional Scottish symbol of the burning cross and
the KKK's oath ceremony, which originated from a Highland custom.

IRISH AFRICA – HOW MIGHT AFRICANS KNOW IRISH WORDS?
FROM CAPTURED IRISH SLAVES. Carried off as captives by the Corsairs in the middles ages to Africa, maybe as early as the third century. Discover early cultural mergings of African and European currents and their Moorish Legacy by Ted Gioia.

The Irish Language Reportedly Heard Spoken in Africa 1821

Dig is from IRISH by Dan Cassidy ©2005

Tuig (pron dig or dhig):
Dig: understand, comprehend and know meaning of, realize.
Tuig É Nó Ná (pron. Dig Ay No Naa)
Understand it or not.

dig from Wolof dëgg or dëgga, meaning "to understand/appreciate".

honky, a derogatory term for a white person, may come from Wolof xonq, meaning red or pink.

Honky Tonk is from IRISH by Dan Cassidy ©2005

HONKY
Aing íht Tarraingteach (pron. Angeekht Tarrankah)
Alluring Wickedness; Attractive Evil. Fig. An evil lure.
Seductive "Vice."
Tarraing, Vn. Tarraingt, (act of) pulling, drawing, alluring, enticing.
Tarraingteach, adj. attractive, seductive.
The Honky Tonk's attraction is spelled out in Irish. It is the allure of "wickedness."

TONK
Tarraing, tarraingt (pron. Tarrank, tarrankt)
(Act of) drawing, attracting, alluring, enticing
"Tonk" is also the name of a very old "draw" card game.
In the late 19th and early 20th centuries -- from San Francisco's Barbary Coast to New Orleans' "District" and New York's Tenderloin, the combination gambling joints, music halls, and round-the-clock saloons were called "Tonks."

HOODOO
Uath Dubh (pron. Hooa Dooh)
Malevolent horror, dark dread, evil terror.
A dark, malevolent evil thing. A spiky, thorn-like evil thing.

"Fifth Hoodoos Thomas & Seals Lose Game" (headline, S.F. Examiner, March
Uath, -a, pl. id., m. (pron. h-ooah; aspirate “th” = “h” in Irish and Gaelic), a form or shape; a spectre or phantom; dread, terror, hate. See fuath. Uath- in compds., dreadful. Uath, -a, pl., -ta, m., the white-thorn+, the name of the aspirate “h” in the Irish alphabet, (which is Ms. Symbol for ua or ó). See uath, lonely, and note that H is often represented by a single stroke in Ogham.

Dubh (pron. dooh, “bh” aspirate to “h), adj., black; dark; malevolent, evil; wicked; angry, sinister; gloomy, melancholy; strange, unknown. (O'Donaill, p. 457; Dineen, p. 374)

Most Anglo-American dictionaries derive hoodoo from voodoo. There is no proof of any relation. In meaning, actually, they are quite different. Voodoo is a syncretic religion of the African-American diaspora that helixes strands of West African religious belief with Christian and Native American spirituality.

A hoodoo in Ireland is a very common word-phrase used to describe a hex or a malevolent curse. In New Orleans and the American south it was used by the Irish, Scots, and African-American communities to describe a spell or amulet.

**Authentic Gospel Music Travels:**
Professor Ruff heard that Slaves sometimes spoke and sang hymes in gaelic from Dizzie Galespie.
In 2003, Ruff visited the Scottish Hebrides and found remote congregations worshipping in a manner similar to what he had heard growing up in Alabama. No instruments, hand clapping, no stomping involved. Gaelic psalm (salm) singing lies at the root of all African American music. "Then I learned from experts at Yale that white Presbyterians in the Highlands of Scotland sing the metrical Psalms as they appeared in the Bay Psalm book, only translated into their native Gaelic. Dizzy Gillespie often told me that his grandparents in the Cape Fear region of North and South Carolina had spoken of slave masters and the slaves they took to church with them speaking and worshipping in the Gaelic language. I knew there had to be a connection."

Alex Haley, Muhammed Ali, writer Alice Walker, Billie Holiday, born Eleanora Gough Fagan, and Ella Fitzgerald were Irish African American.
See Florida’s State Song -

**NEW YORK FEDERAL CENSUS**
**3rd through 18th Editions  8th Ward 1870**
How the Irish Became Black - Irish-African Americans are considered "Mulatto" "Colored"
Thousands of Irish-African families lived in NYC in 1870. This is how the Irish language was introduced into African American community. from the gobs of their famine emigrant mothers. Irish Africans were in all the Irish neighborhoods.
Laurens St. in the 8th ward is cited as one of the worst districts in NYC in Asbury's Gangs of New York referred to as "Rotten Row"

CALIFORNIA CENSUS APRIL 18th 1906

Almost a century before Hurricane Katrina ravaged New Orleans, one of the worst natural disasters in our nation’s history devastated San Francisco. On April 18, 1906, at 5:12 in the morning, “The Great San Francisco Earthquake” struck, followed by a series of catastrophic fires that burned for three days and destroyed more than 500 blocks in the heart of the city. The earthquake is estimated at 8.25 on the Richter scale and lasted about one minute. Conservative estimates have put the quake’s death toll at more than 3,000 — with some estimates as high as 6,000 — mostly in the city of San Francisco. Between 225,000 and 300,000 people were left homeless with property damage estimated then at $400 million (about $8.2 billion in today’s dollars). In commemoration of this disastrous event, the Census Bureau spotlights how the city has changed. [source]

Mother tongue of Foreign Born Population 1910

1.5 million
The population of California at the time of the 1900 census. At that time, California was the nation’s 21st most populous state.

342,782
The population of San Francisco at the time of the 1900 Census, making the city the most populous in California and ninth most populous city nationwide.

53,323
In 1900, the number of dwellings in San Francisco. (Source: 1900 Census)

5%
In 1900, the percentage of San Francisco’s white residents. At that time, about 5 percent were Asian or Pacific islander, and less than 1 percent were black.

34%
In 1900, the percentage of San Francisco’s foreign-born population. This population totaled 116,885, of whom about 35,000 were from Germany. (Source: 1900 Census)

304
In 1900, the number of farms in San Francisco. These farms were spread across 8,219 acres. (Source: 1900 Census)

Melungeons
Hi John, Karen,

John, I agree that the term "maroon" is not used now does not mean that it was not used at one time. I do think that, if maroons existed as a caste/class (or linguistic group), they did not maintain that name. This brings up Karen's helpful link. After following it through, I came across this bit of research done on the origin of the name "Melungeon". I'd appreciate any comments.

THE KIMBUNDU-ANGOLAN ORIGIN OF THE NAME "MELUNGEON"
The Stoney Creek mention of "Melungeons" reveals the name was a common word familiar to Virginians at least as early as the beginning of the 19th century. Free Melungeons of mixed red, white and black ancestry originated within one generation of the first Angolans who arrived in Virginia in 1619 and who continued coming to the southern tidewater colonies through 1720. These early Africans were Kimbundu-speaking Angolans who, like Angolans in Brazil, described themselves as "malungu". Within a decade of arriving in Virginia, after serving about 7-10 years of indentured servitude, these Angolan ancestors of the Melungeons were free to move from county to county. They were free as early as 1640 to own property and to name their community in their native Kimbundu language.

[soq]
"The name "Melungeon" was not applied to these first Africans by white outsiders or slave owners. It was a name they called themselves. Stoney Creek church records show the name "Melungeon" began in Virginia and not in Tennessee. As we shall see, mixed Melungeons existed in Virginia by 1680 when their Angolan fathers were still speaking Kimbundu as well as English. The origin of the name "Melungeon" in Virginia and not Tennessee, and the presence of Kimbundu-speaking Angolans in Virginia by 1680 strongly support a Kimbundu African etymology for the name "Melungeon".

The name "Melungeon" comes directly from the Kimbundu-Angolan word malungu, which originally meant "watercraft". Kimbundu was the language of the Mbundu nation, which included the Ndongo kingdom. The first Africans coming to Virginia in 1619 and for many years afterward were Mbundu. This Kimbundu word came to mean "shipmates from a common country" among Mbundu people in America. John Thornton of Millersville University of Pennsylvania, and Linda Heywood of Howard University have found evidence of the name elsewhere.

"In Brazil, which had a heavily Kimbundu-speaking African population, the term malungu was used to mean anyone who had traveled on the same ship together, and gradually extended (by definition) to other close companions or friends. Since the word derives from Kimbundu (the same word is also used in Kikongo) and not Portuguese, there is no reason that it can't also be used in areas outside Brazil where the Angolans went."
The Mbundu in Virginia, as in Brazil, used "malungu" to describe their fellow Countrymen shipped west to the New World across the Atlantic. Professor Robert Slene wrote an article entitled, "Malungu, ngoma vem! Africa encoberta e descoberta no Brasil" [Malungu, ngoma comes! Africa uncovered and discovered in Brazil]. Slene notes that in Brazil the word was borrowed into Portuguese as "melungo" (shipmate) from the Kimbundu and Kikongo languages. He cites the philologist Macedo Soares as giving a definition of "malungo" in 1880 (in Portuguese):

"companheiro, patricio, da mesma regiao, que veio no mesmo comboio" parceiro da mesma laia, camarada, parente." (translated: companion, fellow countryman, from the same region, who travels on the same conveyance, from the same background, comrade, relative). Soares cites a 1779 Portuguese dictionary with the example, "Malungo, meu malungo...chama o preto a outro cativo que veio com ele na mesma embaracao"...

[eq] [http://www.multiracial.com/readers/hashaw.html]

best,
Steve James

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**Considering the Geographical Delineation of Cajun English**

[http://www.as.ua.edu/lavis/abstractsOPQRS.htm#rojas]

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String edit distance refers to a metric based on the number of insertions, deletions, and substitutions required to convert one string into another. The idea of using string edit distance to determine the degree of similarity of two or more linguistic varieties dates from at least as early as the 1970s (Séguy, 1971). Taking into account either phone sequences or the phonological features of phone sequences, the techniques have been applied to lexical data from a range of varieties, including Irish dialects (Kessler, 1995) and Dutch dialects (Nerbonne et al., 1996), and the methodology of dialectometry—or quantifying the similarity among dialects—has since been extensively refined (e.g. Nerbonne et al., 1999; Nerbonne and Heeringa, 2001). Recently, the procedure has also been carried out on lexical data from the Linguistic Atlas of Middle and South Atlantic States (LAMSAS) (Kleiweg and Nerbonne, 2001). The approach consists of calculating the string edit distances between pairs of phonetically transcribed lexical items as typically found in linguistic atlases, then populating a square matrix with the distances derived from all pair-wise dialect item comparisons for all of localities being considered. The distance matrix is subsequently subjected to evaluations via clustering algorithms and visualization tools as well as to comparisons with traditional accounts by dialectologists and sociolinguists.

In any recent description of language varieties in the U.S. South, Cajun English (CE) is likely to be mentioned. The variety of English known as CE has often been associated with Cajun French (CF) in that features representative of the English variety have been
seen as reflexes of interference from the French. Nevertheless, the phenomenon cannot be considered a simple case of second language interference, since most present speakers of CE do not speak CF at all. Responding to the call for further publicly accessible research on CE using previously collected materials (Eble, 2003), the focus of the current paper is not to directly trace the possible origins of CE, or even examine the features that characterize it, but rather to test hypotheses regarding the extent to which the area where CE is spoken coincides with the borders of cultural, political, or linguistic Acadiana. Using data from the Dictionary of American Regional English (DARE) and from the Linguistic Atlas of the Gulf States (LAGS), localities will be clustered as described above. Though running sequence comparisons on lexical item transcriptions may alone be insufficient to fully distinguish a CE area from a non-CE area, the readily available and as yet untapped material provides a unique resource awaiting combination with an approach that has been successfully employed in categorizing other dialects. The analyses are expected to yield a distinct and coherent region that differs significantly from its neighboring varieties. The interesting research question, however, is to what extent this region corresponds to the historically French speaking region. If it is smaller, the reason may be related to leveling pressures that have whittled the peripheries of the area. If, on the other hand, the distinctive region is larger than Acadiana proper, then an argument could be made supporting the socio-economic importance of the linguistic reinforcement of Cajun cultural identity in the ongoing Cajun Renaissance of southern Louisiana.

References

http://odur.let.rug.nl/~kleiweg/indexr.html
Nerbonne, John, Wilbert Heeringa, and Peter Kleiweg. (1999). Edit distance and dialect proximity. In Sankoff, David, and Joseph Kruskal (eds.), Time Warps, String Edits and...
Debate about the possible Anglicist/Creolist origins of African American Vernacular English [AAVE] has been invigorated in recent years by data from "Early African American English" [EAAE] as analyzed by Shana Poplack, Sali Tagliamonte and students at the University of Ottawa (cf. Poplack 2000). Their EAAE data include the Ex-Slave Narrative Recordings made in the 1930s and 1940s with former slaves from Alabama, Georgia, Louisiana, Maryland, and Texas, as well as recordings with the putative descendants of African Americans who emigrated in the late eighteenth and early nineteenth centuries to Samaná (Dominican Republic) and Nova Scotia (Canada). On the basis of extensive quantitative analysis, Poplack and her collaborators conclude that AAVE’s features come entirely from earlier varieties of English, with zero or minimal influence from African or creole varieties.

In this paper, I will challenge this conclusion, concentrating on two of the variables for which comparable quantitative data exist from pidgin and creole communities--copula contraction and absence and zero plural marking. (Of the nine variables examined in Poplack 2000 and Poplack and Tagliamonte 2001, comparable data exist for only three variables, past tense marking being the third.) In the case of the copula, the following grammatical effect is more robust in the Caribbean Creoles and AAVE than Walker (2000) claims, and the putative prosodic effect in relation to which the following grammatical constraint is said to be epiphenomenal is evanescent. In the case of zero plural marking, which I examine with the help of new data from Guyana and Jamaica in addition to the data from Gullah, Nigeria and Liberia introduced by Poplack et al (2000), the situation is both more complex and more interesting than these authors suggest. Their contention that the EAAE varieties pattern one way and the pidgin-creole varieties another is not supported when we look at the effect of preceding and following phonological segments, especially when the roles of a following pause and preceding nonsibilant consonants are considered. The grammatical/semantic constraints (animacy of the noun and type of nominal reference) do provide more promising support for Poplack et al’s claim, but even here there are qualifications and complications that warrant further research. Finally, for neither of the EAAE variables does English provide clear models, so attributing their development to English alone is plainly premature.

References

**Melungeon English by Beverly Olson Flanigan**

"Cluster of dialects" is the right term for what many refer to as "Elizabethan English." The latter term implies that Appalachian and Inland Southern people today speak the way English people did in the 16th and 17th centuries and that it was, and is, one homogenous dialect, and of course that's not true. The settlers from 1607 on (or 1584, if you buy the Lost Colony descendants argument) brought their regional speech forms with them, naturally, but these have changed, some more, some less, in the 400 years since.

Isolation preserved some forms longer, but I've seen no evidence that the so-called Melungeons have retained earlier English features any more than have other Midland/Appalachian descendants of the early English and Scots-Irish settlers. What the Melungeon legend has added is the myth that Turkish-Italian-Ladino-Arabic inputs (take your pick) have created a special "language" unique to this group, all the while denying the very real possibility that early Black English (whether creole-based, maroon-influenced, or otherwise) had some ongoing influence because of the intermarriage of former slaves with Inland white and native people over a long period of time.

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