Middle English Names of Professional Entertainers: Origin and Aspects of Usage

Pramogų teikėjų ir atlikėjų profesijų pavadinimai senojoje anglų kalboje: ištakos ir vartojimo aspektai

LINGUISTICS / KALBOTYRA

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The relevance of the research is due to the need for a comprehensive study of the Middle English vocabulary, in particular of occupational terms as its subsystem. The article is devoted to the general purpose of the study of the etymological composition and functional differentiation of the thematic group of Middle English names of professional entertainers. The investigation of the functional differentiation of the Middle English occupational terms is based on the principles of the historical approach. Middle English occupational terms are distributed into two classes – common names (in their classifying function) and proper names, especially family names (in the function of identification of the person as the component additional to the personal name in the personal nomination formulas). Within each etymological group of vocabulary we distribute the lexical material according to the functional principle and distinguish three groups of occupational terms: those functioning exclusively as common nouns; those functioning exclusively as proper names in the personal nomination formulas; those functioning as common names as well as proper names. According to the functional principle of the distribution of the vocabulary and on quantitative calculations we draw the conclusions about the degree of sustainability of the usage of borrowed occupational terms: we consider English words, loan-blends as well as the assimilated borrowings that functioned as the common names and proper names to be the words with the established (settled) usage; we consider English words, loan-blends and the assimilated borrowings that existed only as the proper name in the nomination formula to be the words with the unsettled usage; we consider English words, loan-blends and the assimilated borrowings that existed exclusively as common names to be the words with the restricted usage. It was found out that functional differentiation of the vocabulary is different in English and borrowed occupational terms. Data obtained in the study under review are valuable as the constituent part of the comprehensive study of the origin and usage of Middle English vocabulary.

KEYWORDS: Middle English, occupational terms, professional entertainers, etymology, functional differentiation.
Introduction (Cultural and Historical Background)

The researchers of the history and culture of England note the fact that the forming of the English nation was influenced by the strengthening of the secular tendencies in ideology and culture: in the field of art there was the same struggle as in the entire ideology, social relations and political life in England, and as in earlier centuries, a progressive art derived power and images in people’s creative imagination, more and more freed from religious shackles: the Church was able to banish the heretics from Oxford, to burn Lollards, suppress the thought of scientists, but was unable to prevent people from singing, creation of ballad, decoration of the houses in their own way. Many new ballads about Robin Hood were created in the 15th century. Spring festivals and solemn processions were arranged in honour of a popular folk hero: hundreds of peasants dressed in green clothing, decorated with flowers and green branches, singing and dancing, followed the man who acted Robin Hood. Scenes from his life were performed on the summer meadows, and even squires were present at such a truly national celebrations. 15th century was the period of flourishing of folk songs. Carols (songs, designed for two, three and more voices) have come to replace the popularity of the old ritual songs. Polyphony as a kind of musical expression was originated in the English folk music and subsequently from here have spread to the continent, influenced the greatest composer of the 15th century John Dunstable – the creator of polyphonic masterpieces. The popularity of the musical art in all layers of English society was so great that in the second half of the 15th century Cambridge and then Oxford established the academic degrees of Doctor and Bachelor of Music (Kertman, 1968, p. 49).

Song and musical accompaniment (lute, zither, viol, horns) was an integral element of theatre performances, which became very popular and widely spread. For many centuries the Church tried to use the people’s thirst for spectacle, music, and art to increase their influence on the population. In the English cathedrals there were established magnificent organs, and music was a part of the Holy Mass. Even earlier the clergy began to dramatize a Church service – the Liturgy, which led to the emergence of the so-called liturgical drama. But gradually, the liturgical drama began to break away from the religious roots. Conventional gestures of the characters gave way to the real details of everyday life; the characters of Christian mythology strikingly began to resemble modern English knights, carpenters, pilgrims. Seeking to enhance the impact of the liturgical drama, the clergy moved it out of the Church into the porch, where it could be seen by thousands of people, and this in turn resulted in further strengthening of the vital, everyday-life elements. The plots of the drama began to come not from the Bible and the Gospel, but from the Lives of the Saints. These plays were called miracles. In the 14th and especially in the 15th centuries, the main theatrical performance was a mystery – a grand show on the town squares and the fairgrounds. The organization of these performances was made by the merchant and artisan guilds, gradually displacing the Church into the background, and the preference was given to professional actors and hundreds of citizens – enthusiasts of amateur art (Kertman, 1968, p.50).

The elements of the liturgical drama and folk arts of jugglers merged in these mysteries. Secular, domestic, elements became predominant, although the plots of the mysteries were still borrowed from the Holy Bible and the Gospel. The actors had the opportunity to change the text with inserts of their own, which have always been of a modern character and have given an everyday character to the sacred episodes. In this mass kind of art, progressive tendencies obviously prevailed over the constraining dogma of Christianity. The same concerns the other dramatic genre – the morality play, in which actors were embodied in the images of abstract concepts or traits: Compassion, Cruelty, Greed, Friendship, Death, Power, Beauty, etc. As in the “Legend of Peter the Ploughman” by William Lagland, these images were given very real every-day life traits, but philosophical and ethical problems of that epoch were resolved in their clashes’ (Kertman, 1968, pp. 51–52).
In comparison to the Anglo-Saxon period, the value of the representatives of the ‘synthetic art’ (which combined singing, playing musical instruments, dancing, poetry, oral storytelling) increased in the 12–15th centuries; but under the influence of the French language they have changed their linguistic expression: e.g. the Old English gleeman, harpere were substituted by the Norman borrowing minstral. But since the art of the minstrels in its turn consisted of several genres, along with this generic designation there appeared a few other words of French origin, which served to designate the differentiated categories in this field of art, e.g. rimour, chantour, conteour, jogleour, jongleur, jestour, lecour, troubadour, trouver. Trouver and contour recited and sang their own compositions, jogleur and chanteur used the compositions of the others; trouvers rhymed their own compositions; contour, jestour, seggere (sayer) reproduced them in prose; jestour told gestes – the stories about deeds of real and imaginary characters; jugleurs accompanied the songs of the trouvers with the musical instrument vielle – the likeness of a barrel organ. Therefore, these artists composed a kind of itinerant troupe, although very often one and the same person combined all of these skills. Words japer and bourdour designated jesters of lower position among minstrels (Strutt, 1830, pp.178–181). Originally, the names jocular, jogelour were used virtually as synonyms to the word minstral, designating a multilateral artist who was a skilled acrobat too. In the 14th century the word minstral mainly referred to actors whose art simultaneously was associated with music and narration; actors displaying special skill in dance, acrobatics, juggling, primarily became known as jogelours. The magicians (named tregettours) also belonged to this kind of art. Female dancers and acrobats (daunceresse, tumbestere, joglelouresse) were among jogelours too. An integral part of the art of jogelour was the training of bears, monkeys, dogs, and other animals, which resulted in the appearance of such names, as bere-ward, bere-binder “the trainer of bears” (Solonovich, 1986, pp.164–166).

Our research is conducted in line with the functional, system and historic approach to the language: when describing historical transformations of the vocabulary of the English language we use the system analysis in combination with the functional approach, which takes into account the heterogeneity of language in its multifunctioning. In philosophical terms, the system approach relies on the position of the unity and integrity of the world and its reflection in human consciousness in the form of general laws. The essence of the dialectical process of language development is treated as being inseparably connected with the development of society, its adaptation to the changing conditions of communication, manifesting the unity of its two opposite properties: the structural-functional organization and structural-functional variability. Theoretical basis of the functional method is the understanding of language as a dynamic system that is in constant motion and development. The main tenet of the functional linguistics is the position that language is an instrument, means, mechanism for the implementation of certain human intentions – both in the field of cognition and the acts of communication. Central concern of functionalism is the study of the function of the object as well as its purpose and features from the point of view of the mission, adapting to their implementation. The influence of other languages and the process of linguistic borrowing, especially lexical borrowing, which is the implementation of social and socio-cultural influences, historical life of the people and progress of human society as a whole, occupies a special place among the factors of language development. L. Bloomfield treats borrowing along with phonetic changes as holding the leading role in the history of the language (Bloomfield, 1968). The complex issues of the interaction of language with the other languages as a result of their joint history determine the specificity of a language in each period of its history. The history of language is determined as the description of the evolution or historical development that
has been interpreted as the gradual complication, and therefore improvement (Rastorgueva, 1989, p. 28). The vocabulary of language is a complex system that arose in the course of its historical development, with diachronic variability and the ability to change on all the levels of language structure (Gamkrelidze, 1988, p. 145).

Classification according to the etymology (the source of borrowing) is one of the most common ways of systematization of the vocabulary (along with the systematization by chronology, semantics, structure and degree of assimilation). Etymology is determined as a branch of historical linguistics focusing on the study of the original derivational structure of a word and identifying the elements of its ancient meaning; the term also refers to the research procedure, aimed at the disclosure of the origin of the word, as well as the result of this procedure (Trubachev, 1988, p. 275). The etymology is characterized by a complex nature of research methods, the etymological analysis being among them with the main purpose to establish when, in what language, following which word-building pattern, on the basis of what linguistic material, in what form and with what significance did the word emerged, and what historical changes have influenced its present form (Varbot, 1998, p. 597). The use of lexicography products for multidimensional descriptions of lexical units (as well as the material of integrated linguistic studies of separate lexical strata) is based on such characteristics of modern lexicographical sources, as the clarity and depth of explanatory material, the brevity and generality of definitions, the presence of etymological notation, clarifying the word-building models of derivatives (Gromova, 2011, pp.38–39).

One of the urgent tasks of the etymology is to reveal the ways of formation of the vocabulary of the English language, which helps to reproduce its etymological model. In our paper, the etymological model of the thematic group of Middle English names of occupation and office is construed on the basis of the analysis of the lexical material as to the linguistic identity of the derivational bases and derivatives, highlighting the native English vocabulary and borrowings. We distinguish the language of origin and the source of borrowing of the foreign words. We treat lexical borrowings as to their nearest etymology (i.e., the source of their penetration into the English language), and their etymons are taken from the historical-etymological dictionary of the Middle English language.

Our paper is based on the functional, system and historical approaches to the language study which corresponds to the study of Middle English vocabulary according to the levels of common names (which have the classifying function) and proper names (which have the identifying function), such as a bynames of the period of active formation of the system of surnames (byname is a complex social-linguistic category and in the Middle Ages fulfilled the nominative, identification and social-legal functions). According to the universal classification for almost all the European languages, the bynames (surnames) which are additional to the personal names are distributed within the following classes: 1) the genealogical names, 2) the names derived from the place-names, 3) occupational names, 4) descriptive names (Trubachev, 1968, p.12). The following studies of English surnames give such a data (we focus our attention on the occupational terms): 1) in the introduction to his dictionary, Barsdsley, Ch. W. E (1901) calculated the distribution of the modern English surnames (the first 5 letters, i.e. A, B, C, D, E) within the following classes: the names derived from the place-names – 38%, genealogical names – 27%, the names of office – 9%, the names of occupation – 6%, descriptive names – 9%, non-assimilated foreign names – 5%, the names with unclear etymology – 6% (the total number of surnames under research was 30326); 2) according to the calculations made by L. Shchetinin (1961), which were basing on the analysis of 109 thousand Modern English surnames included in the ‘Commercial Directory, Kelly’ (1887), the ratio of classes of surnames is as follows: the names of residence – 32%, gene-
alogic names – 30%, the names of occupation and office – 16%, descriptive names – 12%, non-assimilated foreign names – 6%, the names of uncertain etymology – 4%. To the opinion of L. Shchetinin (1961), the names of occupation and office were lesser in number than other classes of surnames as the result of the following two factors: 1) the secondary nature of the profession as the distinctive feature of a person; 2) the potential numerical minority of the owners of the names of occupation (i.e., artisans, merchants, servants etc.) in the predominantly agricultural Medieval England; but altogether, a relatively large number of the names of occupation and office is a consequence of exceptional word-building and lexical richness and diversity of this part of vocabulary.

We treat the Middle English vocabulary according to the levels of common names (with the classifying function) and proper names (especially surnames in the active period of their formation) with the identifying function: within each etymological group, we distribute the words along the functional lines, separating three categories of vocabulary: 1) the occupational terms that functioned only as appellatives (common nouns); 2) the occupational terms that functioned only as proper names; 3) the occupational terms that functioned both as appellatives, and as proper names. The following facts make us consider the occupational terms under study to be the words of non-occasional usage (i.e., meet the generally accepted usage): they were recorded in the Medieval written documents; their derivational basis is the English and assimilated borrowed vocabulary; their structure meets the rules and productive models of Middle English word-formation; their spelling corresponds to the Middle English orthographic rules.

Basing on the distribution of vocabulary on the functional principle and its quantitative estimation, we draw the conclusions about the degree of usualness of the vocabulary under study (especially its sustainability):

1) occupational terms that functioned both as appellatives and proper names are considered to be the words of settled usage;
2) occupational terms that functioned only as proper names are considered to be the words of unsettled usage;
3) occupational terms that functioned only as appellatives are considered to be the words of limited usage.

Functional differentiation of Middle English occupational terms was not yet in the focus of linguistic studies. This fact determines the novelty of our study.

We specify the aim of our research as the study of 1) etymology, 2) lexical-thematic distribution and 3) functional differentiation of the occupational terms.

The aim of our paper presupposes the fulfilment of the following tasks:

1) to present occupational terms in special way: appellatives – in the form of invariants, proper names – in the form of a phonographic variants;
2) to determine etymology of occupational terms and group them according to their etymology;
3) to investigate functional differentiation of occupational terms and group them according to functional differentiation;
4) to make absolute and relative quantitative analysis of the etymological and functional groups of Middle English occupational terms.

Our study is fulfilled on the basis of the following lexicographical material – 1) Middle English Dictionary (MED) as the part of Middle English Compendium (2001–2013), 2) Oxford English Dictionary (OED), 3) A Dictionary of British Surnames by Reaney, P. H. (1966). We point out that this material is new and enriched as compared with the previous study of 1771 Middle English occu-
pational terms in the dissertation of T. Solonovich (1986) which was done on the material of the Middle English Dictionary edited by Sherman M. Kuhn (1952–1983) (letters A–P) and the Middle English Dictionary edited by F.H. Stratmann (1951) (letters Q–Z), as well as the collection of occupational terms in the papers of linguists (Ekwall, 1947; Fransson, 1935; Mills, 1968; Otto, 1938; Thorsson, 1950). We have grouped all the phonographic variants of occupational terms used as proper nouns and present them in chronological order of their usage; the first (in chronology) usage of the occupational term as common noun is presented in its invariant form.

Thus, we have investigated 2417 Middle English occupational terms, especially 2013 words used as proper names (7429 phonographic variations of surnames in 10205 examples of their usage) and 404 words were only used as common nouns; among them the group of the nouns denoting professional entertainers includes 130 words.

We have accomplished functional distribution of the vocabulary within three groups of occupational terms which gives us the following results: those occupational terms functioning as common nouns as well as proper names (the words with the established usage) constitute 49%; those occupational terms functioning exclusively as proper names in the personal nomination formulas (the words with the unsettled usage) constitute 11%; those occupational terms functioning exclusively as common nouns (the words with the restricted usage) constitute 40%.

In Table 1 we present the functional groups of the Middle English names of professional entertainers in alphabetical order.

<table>
<thead>
<tr>
<th>Settled usage</th>
<th>Unsettled usage</th>
<th>Limited usage</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>beater</strong> &gt; Batere, Better, Betere, Betere, Batur, Bethir, Betare, Betere</td>
<td><em>cuppe~throuer</em> &gt; cophrower</td>
<td>arche-chaunter</td>
</tr>
<tr>
<td>bẹ̄mere &gt; Bemere</td>
<td><em>glě~wright</em> &gt; Glewryt, Glewryth</td>
<td>bême</td>
</tr>
<tr>
<td>bẹ̄mester &gt; Bemestre, Bemastre</td>
<td><em>horn-pipe</em> &gt; Hornepipe</td>
<td>bêr(e~binder</td>
</tr>
<tr>
<td>bēr(e-wârd(e &gt; Bereward, Berward</td>
<td>*horn-pipér(e &gt; Hornpiper, Hornpipere</td>
<td>bōurdôur</td>
</tr>
<tr>
<td>bloure &gt; Blowerre, Blouer, Blouwere, Blowere, Blawere, Blowar, Blowar</td>
<td><em>lepemaker</em> &gt; Lepmaker</td>
<td>chaunteresse</td>
</tr>
<tr>
<td>boie &gt; Boie, Boye, Buie, Boy</td>
<td><em>leyker</em> &gt; Laycar, Leykere</td>
<td>cymbalér</td>
</tr>
<tr>
<td>bordere &gt; Border, Bordere</td>
<td><em>nâker</em> &gt; Naker</td>
<td>clarióun</td>
</tr>
<tr>
<td>chauntǒur &gt; Chantur, Chauntur, chauntour</td>
<td><em>organist</em> &gt; Organiste</td>
<td>clarióur</td>
</tr>
<tr>
<td>citōlẹ̄r &gt; Citolur, Setoler, Setolir, Cetolir</td>
<td><em>piperman</em> &gt; Piperman</td>
<td>crôud</td>
</tr>
<tr>
<td>clarióûñér &gt; Clariner, clarenere</td>
<td>*simphân(e) &gt; Simphane</td>
<td>daunceresse</td>
</tr>
<tr>
<td>corner &gt; Cornur, Cornur, cornier, corner</td>
<td><em>skirmer</em> &gt; skiremar, Scurerem, Skermere, Scurmer, Skirmer</td>
<td>dfsôur</td>
</tr>
<tr>
<td>crôuder &gt; Crudur, Crouder, Cruther, Crouther, Crowther, Crowder</td>
<td><em>spilemann</em> Spileman</td>
<td>disposer</td>
</tr>
<tr>
<td>dauncēr &gt; Dancere, Dansur, Dauncer</td>
<td>*springer(e &gt; Springer, Springere, Sprynger</td>
<td>dispoûteresse</td>
</tr>
<tr>
<td>dîver(e &gt; Dyvere, Dyvour</td>
<td><em>violer</em> (vīolǒur) &gt; Violur, Ulur, Vielur, Vilur, Veyler, Veyler, Vyleur, Vyleur, Vylour, Vylour, Vyolour, Violour, vilour, violour</td>
<td>enchareûôur</td>
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<tr>
<td>fîthel(a &gt; Fîthele, Fythel</td>
<td></td>
<td>enchantôtôur</td>
</tr>
<tr>
<td>fîthelere &gt; Fîthelere, fîthelere, Fîthelar, fîtheler, Fîtheler, Fydeler, Fedeler</td>
<td><em>spîlemann</em> Spîleman</td>
<td>enchunteresse</td>
</tr>
<tr>
<td>fîoutêr &gt; Floutêr, Fleuiter, Floytur, Floutere, Floyter, fflouter</td>
<td>*springer(e &gt; Springer, Springere, SPRynger</td>
<td>fâbûrdener</td>
</tr>
<tr>
<td>gâstôur &gt; Gestour, Jestour</td>
<td></td>
<td>glě~woman</td>
</tr>
<tr>
<td>gîgôur &gt; Gigur, Gygur, Gygour, Gigour</td>
<td></td>
<td>gôliardeis</td>
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<tr>
<td>gîterner &gt; Gytneren, gyterner, Gîterner</td>
<td></td>
<td>hasardôur</td>
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<tr>
<td>glě-man &gt; Gliuman, Gleuman, Gleman</td>
<td></td>
<td>jaudevin</td>
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<tr>
<td>glôser &gt; Glosere, Gloser</td>
<td></td>
<td>jâper(e</td>
</tr>
<tr>
<td>harlot &gt; Harlot, Harlot, Herloht, Harlet</td>
<td></td>
<td>jôgelôûresse</td>
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<tr>
<td></td>
<td></td>
<td>knâkere</td>
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<td></td>
<td></td>
<td>knîf~caster</td>
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<tr>
<td></td>
<td></td>
<td>knîf~warper</td>
</tr>
<tr>
<td>Settled usage</td>
<td>Unsettled usage</td>
<td>Limited usage</td>
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<tr>
<td>---------------</td>
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<td>--------------</td>
</tr>
<tr>
<td>harper &gt; Harpur, Harper, Harpeur, Arper, Arpur, Harpoure, Harepoure, Harpar, Herpar</td>
<td>Haroud, Heraud</td>
<td>lëperesse</td>
</tr>
<tr>
<td>heraud &gt; Harourd, Heraud</td>
<td>hopper &gt; Hoppere</td>
<td>lôper</td>
</tr>
<tr>
<td>horn-blouere &gt; Hornblauere, Hornblawere, Horneblawer</td>
<td>(hornere &gt; Hornare, Hornere, Horner, horner, Hornar</td>
<td>mûsicien</td>
</tr>
<tr>
<td>heraud &gt; Haroud, Heraud</td>
<td>hopper &gt; Hoppere</td>
<td>mûsik(-ern scop</td>
</tr>
<tr>
<td>jängler(e &gt; Gangelere</td>
<td>jëper(e (chaper, gaper) &gt; Chaper, Chappere</td>
<td>organ(-blouere</td>
</tr>
<tr>
<td>jögelour &gt; Gugelour, Jugeler, Jugler, Jugelur, Joglur, Jugelour, Juggolir, Jogullur, Jugelurr, Jogelour</td>
<td>lëpere (liper) &gt; Lepere, Leper, Lepare, Leapere, Leeper</td>
<td>ribibóûr</td>
</tr>
<tr>
<td>lûter(e &gt; Lutur, Leuter, Leutour, Luter, lutur, Lutier, luter, Luther</td>
<td>minstral &gt; Menestral</td>
<td>roisard</td>
</tr>
<tr>
<td>mowere &gt; Mawere, Mouer, Mawer, Mower, Mauwer, Moware, mower</td>
<td>nàkerere &gt; Nakerer, nakerer</td>
<td>rôtôûr(e</td>
</tr>
<tr>
<td>noter &gt; Notere, Notyre, Notur</td>
<td>organer &gt; Organer, Organ, Organor</td>
<td>seiere</td>
</tr>
<tr>
<td>organister, -tre &gt; Organistre, Organiste, Organistre</td>
<td>organer &gt; Organer, Organ, Organor</td>
<td>sheuere</td>
</tr>
<tr>
<td>piper(e &gt; Piper, Pipere, Pyper, Pypar, Pypare, Pyper, Pypere</td>
<td>player &gt; Pleyer</td>
<td>simphônîstesse</td>
</tr>
<tr>
<td>poet(e &gt; Poete</td>
<td>rîmôûr &gt; Rymer, Rymur, Rymeur, rimur, rymour, Rimour, Rymour</td>
<td>singeresesse</td>
</tr>
<tr>
<td>rîmôûr &gt; Rymer, Rymur, Rymeur, rimur, rymour, Rimour, Rymour</td>
<td>saillôûr &gt; Sayllur, Saylur, Salur, Saylliur, Saillur, Salyur, Sayer, Saylère, Saillur, Salyur, Sailler</td>
<td>smal–harper(e</td>
</tr>
<tr>
<td>saillôûr &gt; Sayllur, Saylur, Salur, Saylliur, Saillur, Salyur, Sayer, Saylère, Saillur, Salyur, Sailler</td>
<td>sautrêôûr &gt; Sautreour, Saltore, Sautriour, Sautreour, Sautreour, Sauntriour</td>
<td>sortieûger</td>
</tr>
<tr>
<td>sautrêôûr &gt; Sautreour, Saltore, Sautriour, Sautreour, Sautreour, Sauntriour</td>
<td>scold(e &gt; Scald, Scalt</td>
<td>timbester</td>
</tr>
<tr>
<td>scold(e &gt; Scald, Scalt</td>
<td>simphânîer &gt; Simphânur, Simfanur, Symfanour</td>
<td>trufler tucibin</td>
</tr>
<tr>
<td>singer(e &gt; Singere, Singer, Syngere, Syngur, Singgare, Singar, Syngar</td>
<td>skipper(e &gt; Skipper</td>
<td>tumberst</td>
</tr>
<tr>
<td>skipper(e &gt; Skipper</td>
<td>sôngere &gt; Sanger, Sangar, Sanggers, Sangor, Songere</td>
<td>tumblester</td>
</tr>
<tr>
<td>strenger &gt; Stringere, Strenger, Strengare, Stringer, stringer, strenger, Strynnere</td>
<td>tâborer &gt; Taberner, Taburner</td>
<td>tumbler(e</td>
</tr>
<tr>
<td>strenger &gt; Stringere, Strenger, Strengare, Stringer, stringer, strenger, Strynnere</td>
<td>tâbôuler &gt; tabourer, taburer, Taburer, Taborer, Taburur, Tabourer, Taborer, Taburrer</td>
<td>wommanes–pleier</td>
</tr>
<tr>
<td>tâborer &gt; Taberner, Taburner</td>
<td>teller(e &gt; Tellare</td>
<td>whistler</td>
</tr>
<tr>
<td>tâbôuler &gt; tabourer, taburer, Taburer, Taborer, Taburur, Tabourer, Taborer, Taburrer</td>
<td>tregetôûr &gt; Tregettur, Tregetor, Trechetour</td>
<td>whistler</td>
</tr>
<tr>
<td>tregetôûr &gt; Tregettur, Tregetor, Trechetour</td>
<td>trippere &gt; Trippere</td>
<td>whistler</td>
</tr>
<tr>
<td>trippere &gt; Trippere</td>
<td>trompòûr &gt; Trumpur, Trumpere, tromppour, Trompour, Trumpeour, Trumptour, trumper</td>
<td>whistler</td>
</tr>
<tr>
<td>trompòûr &gt; Trumpur, Trumpere, tromppour, Trompour, Trumpeour, Trumptour, trumper</td>
<td>tumbere &gt; Tumbur, Tombere, Toubare</td>
<td>whistler</td>
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<tr>
<td>tumbere &gt; Tumbur, Tombere, Toubare</td>
<td>wait(e &gt; Waite, Wayte, Weyt, Wate, Whaite</td>
<td>whistler</td>
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<td>wait(e &gt; Waite, Wayte, Weyt, Wate, Whaite</td>
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In Table 2 we give the absolute and relative quantity of the etymological and functional groups of the occupational terms denoting medieval entertainers.

<table>
<thead>
<tr>
<th>Usage/origin</th>
<th>E</th>
<th>Derivatives (loan-blends)</th>
<th>Loanwords</th>
<th>Motivated loanwords</th>
<th>Total</th>
<th>%</th>
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<td>11</td>
<td>-</td>
<td>5</td>
<td>16</td>
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<tr>
<td>Total</td>
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<td>15</td>
<td>35</td>
<td>130</td>
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<tr>
<td>%</td>
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<td>28</td>
<td>33</td>
<td>12</td>
<td>27</td>
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</table>

The previous study of Middle English occupational terms has the results, which differ from ours. According to T. Solonovich (1986), 44% of the total number of the names of professional entertainers is the names of musicians; this number includes the names of players on 21 different musical instruments. It was a very compelling evidence of the abundance of the musical life in England in the late Middle Ages. Music was not only performed by the professional musicians and minstrels, but also in the performances of the dabblers both in the houses of aristocrats and folk festivities as well. The great role of loanwords in this group was noted by T. Solonovich (Solonovich, 1986, p.166), which is explained by the fact that the main backers and the main “consumers” of this kind of art were the aristocratic circles and, above all, the Royal court (a quarter of all the words are the French borrowings (mainly unmotivated ones).

We have studied greater number of occupational terms, especially 130 words belonging to the thematic group of Middle English names of entertainers, comprising 5.4% of the total number of Middle English occupational terms. It was found out that 61% of them are the words of English origin (33% – loan-blends), 39% are the lexical borrowings: 2% – Latin, 7% – Latin / French, 29% – Old French (20% – Central French, 9% – North French), 1% – Scandinavian. The ratio of English words and loan-words is 3:2.

Our study of the occupational terms of the Middle English language in different functions of their usage (nominative and identifying) enriched the content of Middle English thematic group of entertainers a) with the new words and b) with the following characteristics:

1. etymological composition, especially the predominance of the native, English and loan-blends, over the loanwords in the ratio 3:2;

2. functional differentiation and sustainability of usage (predominance of the vocabulary with settled (established) usage; the predominance of the vocabulary with identifying function acting as proper names additional to the personal name in the personal nomination formulas over the vocabulary functioning exclusively as common nouns with classifying function, in the ratio 3:2.

Functional differentiation of occupational terms is affirmed by their usage in classifying and identifying functions. Predominance of the vocabulary with identifying function proves its key role in the usage of Middle English occupational terms.

Etymological composition of the vocabulary under study reveals its mixed character (61% – English, 39% – borrowings). The prevailing majority of borrowings are of Old French origin (29%), especially Central French (20%). Nevertheless, the bulk of Middle English occupational
terms is comprised of English words (native and loan-blends) – the ratio of native / borrowed words is 3:2 which proves the fact of the general linguistic tendency of language evolution to preserve language stability.

Moreover, the ratio of English native words (28%) and loan-blends (33%) proves the fact that word formation (and not borrowing) was the main means of replenishment of Middle English names of entertainers.

We obtained new data about the occupational terms of the Middle English language, and they undoubtedly confirm the feasibility of using onomastic material in the study of the vocabulary of previous times, in particular to describe an objective picture of the etymological foundations of the lexical structure of the language, to understand the spheres of influence and future circulation of lexical borrowings.

The results of our study add information as to the problem of the English language evolution in the Middle English period, especially they reveal the role of borrowings in the formation of English vocabulary.

Data obtained in the study are valuable as the constituent part of the comprehensive study of the origin and usage of Middle English vocabulary. They will add much to the solving the problem of spheres of foreign languages influence in the form of lexical borrowings in Middle English, the spheres of their usage, spreading, functioning and different synonymous links with the native vocabulary.

1. Occupational terms with settled usage

We would present the surnames without personal names (because they are irrelevant for the purpose of our investigation; the usage of small/capital letter is given according to the literary source representing the absence of firm rules in Middle English orthography. The usage of occupational term as common noun is verified by its lexical-semantic variant given in the Middle English Dictionary and Oxford English Dictionary with precise dating of its first usage.

**English occupational terms: (minstrels and entertainers)** Bereward 1180, 1208, 1327, 1332, 1356, Berward 1281 (bēr(e)-wārd(e) ‘one who takes care of or trains bears, bear keeper; one who has charge of the bear in bearbaitings’ 1399 MED); Dywer 1252, 1279, 1428, Dyvour 1414 (diver(e) ‘rope dancer’ 1500 MED); Gliuman 1166, Glemman 1260, Gleman 1296 (glē-\-man [OE glīw-man, glēo-, glīg-] ‘one who entertains professionally with singing, playing instrumental music, story-telling, etc.: a minstrel, gleeman’ 1225 MED); Hopper 1203, 1204 (hopper [OE *hopper] ‘one who hops; a leaper, dancer’ 1375 NED, ‘a dancer; – only in surnames’ MED); Lepere 1185, Leper 1200, Lepere 1295, Leeper 1379 (lēpere (lipper) [OE hlēapere] ‘a dancer’ 1475 MED); Pleyere 1275, Pleyer 1296, 1332, Player 1443-6 (pleiere ‘an entertainer, a minstrel, jester; also, a juggler, conjurer’ 1400 MED, player [OE pleʒere] ‘one who plays or performs tricks to amuse others: a juggler; an acrobat’ 1430 NED, ‘one who acts a character on the stage; a dramatic performer, an actor. In earlier use, one who played in an interlude’ 1463-4 NED); Singere 1268, Singer 1274, Syngere 1296, 1426, Syngur 1297, Singgare 1313, Syngar 1327, Syngar 1332 (singer(e) ‘a singer, male or female; a singer at a religious service’ 1382 MED, ‘one who chants or recites verse’ 1475 MED, ‘one who sings; a trained vocalist’ 1330 NED); Sangar 1310, Sangor 1327, Sanggere 1327, Sangor 1365, Sɒngere 1373 (sɒngere [OE sɒngere] ‘a singer’ 1200 MED); Teler 1297, 1311, 1332, Tellare 1327 (teller(e) ‘a narrator’ 1425 MED);

**(musicians)** Bemere 1160-5 (běmere [OE bēmere] ‘trumpeter’ 950 NED); Bemestre 1260, Bemastre 1272 (bēmestre ‘a trumpeter’ 1325 MED); Bater 1166, Better 1200, Bette 1256, Beter 1275, 1325, Bator 1292, Bethir 1327, Betere 1327, Better 1340 (beater ‘one who beats a drum’ 1483 NED); Blowerre 1199, Blower 1219, 1255, Blouwere 1296, Blowere 1317, Blowere 1327, Blowar 1327, Blower 1436 (blouere [OE blāwere] ‘a horn blower’ 1131 MED, ‘one who, or that which blows. Usually followed by of (the object blown)’ 897 NED; ‘a...


Derivatives from the assimilated loanwords of Old French origin: (entertainers) *Chaper* 1200, *Chappere* 1327 (jâper(e n.(chaper, gaper) [from jâpen v.] ‘a professional buffoon, comic man, jester’ 1390 MED; jâpen v. [prob. Of japer ‘to howl, (15th cent.) to chatter, gossip’. Also cp. jabeir var. of OF gaber] ‘to act foolishly, behave in a foolish or unruly manner’ 1393 MED; ‘to speak jokingly, talk cheerfully, tell jokes, be pleasant’ 1390 MED); chaper 1475 NED, japer ‘one who japes or jokes; especially a professional jester’ 1377 NED; jape ‘a trick, a device to deceive or cheat’ 13.. NED; ‘a device to amuse; a merry or idle tale; a jest, joke, gibes’ 1340 NED; ‘a trifle, toy, trinket, playing thing’ 1436 NED; chape, chaper, obs. forms of jape, japer – NED); *Mawere* 1225, *Mowere* 1225, *Mouer* 1263, *Mower* 1297, 1332, 1346, *Mower* 1305, 1333, *Mauwer* 1309, *Moware* 1313, *mower* 1352 (mower ‘one who makes mouths; a jester, a mocker’ 1440 MED, mouen v. ‘to make a face, grimace; smile or laugh derisively’ 1325 MED, moew n. [OF môe, pl. môes, moues, from Gmc.];) *Tripknav* 1315, in surnames MED).

Derivatives with double (Latin/ French) etymology: (musicians) *Nakerer* 1310-11, 1323, 1391, *nakere* 1325 (nâkerer(e [from nâker n. & nâkeren v.] ‘a player on a naker or a pair of nakers’ 1405 MED; nâker [OF nacaire & ML nacara; ult. Kurdish] ‘a small kettledrum’ 1385 MED); nâkeren v. [from nâker n.] ‘to play on a naker or pair of nakers’
1400 MED); Sautreor 1276, Saltere 1279, Sautriour 1302, Sautreor 1303, 1304, 1314, Sautreor 1306, Sautryour 1328 (sautrēōur [from sautrē(e) ‘one who plays the psaltery, a minstrel’ 1382 MED; sautrē(e) [OF sautere, sauterie, psalterie & L psaltērium] ‘a stringed musical instrument, psaltery’ 1300 MED); (a derivative of OFr sautere ‘psaltery’). William le Saltere 1279 is also called le Salterer, i.e. Psalterer, ‘player on the psaltery’ Reaney (1966); (composers) Noter 1221, Notere 1293, Notur 1302 (noter ‘a writer of the musical score in MSS’ 1491 NED; nōten v. [OF noter], nōte [OF note & L nota] ‘song’); (minstrels and entertainers) Gestour 1377, Jestour 1362 (gēstōur [from gēsten v.] ‘one who recites metrical romances or tells stories, a minstrel; ?also, an entertainer, jester, mimic’ MED; ‘a mimic, buffoon, merry-andrew’ 1362 NED; ‘a professional reciter of romances’ 1380 NED; gēsten v. [from gēste n.] ‘to recite metrical romances, recite alliterative verse’ 1390 MED; gēste(n) [OF geste, gieste, reste & ML gesta pl.] ‘a poem or song about heroic deeds, a chivalric romance’ 1300 MED; ‘a poem or song of any kind’ 1387 MED; ‘a prose chronicle or history, a prose romance or tale’ 1338 MED, ‘entertainment, festivity; a game, an amusement’ 1225 MED).

Derivatives from the assimilated loanwords of Scandinavian origin: (entertainers) Skippere 1320 (skipper(e ‘one who skips or dances’ 1250 MED, skippen [?ON; cp. OSwed. skoppa, Swed. dial. skimpa] ‘to jump, leap, spring; skip or jump in play, caper’ 1325 MED).

Derivatives from the assimilated loanwords of Celtic origin: (musicians) Cruder 1275, Crouder 1278, Cruther 1289, 1298, Crouther 1293, 1296, Crowther 1306, Crowder 1485 (crouch’er ‘one who plays the crowd’ 1330 MED, 1589 NED, crowd ‘an early form of the fiddle’ 1310 NED; crōud [Wel. crowth, cp. Ir cruith] ‘a stringed instrument of the Near East’).

Loanwords of Old French (Central French) origin: (musicians) Gigur 1212, 1279, Gygur 1235, 1279, 1433, Gygour 1285, 1327, 1359, Gigour 1327 (gigōur [OF gigueur] ‘one who plays the fiddle, fiddler’ 1225 MED); (minstrels and entertainers) Boie 1154, 1175, 1209, Boye 1198, 1233, 1297, 1327, Buie 1198, Boy 1327, 1341 (boie [OF embuié, em]boiè fettered, shackled) ‘jester, buffoon’ 1300 MED; ffol 1390 (ffol [OF ffol] ‘a court jester, a buffoon kept by a king or nobleman for his amusement’ 1300 MED); Glosere 1279, Gloser 1475 (glosér [OF glóséor] ‘sycophant, flatterer’ 1390 MED); Herlot 1194, 1275, 1293, Harlot 1246, 1250, 1292, 1304, Herloth 1275, Harlet 1276 (harlot [OF herlot, arlot] ‘a professional male entertainer; buffoon, jester, story-teller, actor, pantomimist’ 1340 MED; ‘a female entertainer, an actress, etc.’ 1483 MED); Gangeler 1293 (janglelere [OF janglelor, -our, ganglëor] ‘a professional entertainer’ 1387-95 MED).

Loanwords of Old French (Norman) origin: (minstrels and entertainers) Gugelour 1250, Jugeler 1260, Jugler 1264, 1412, Jugelur 1266, Jougler 1287, Jugelour 1322, Juggolir 1327, Jougulour 1327, Jugellyr 1348 (jōgelōur [AF jōgelour, jugelur & OF jōgléor, jōgler(e, jōgléor, jōglër(e, jōgléor, jōglër, gōgléour, guglour] ‘a minstrel, harper, singer’ 1300 MED; ‘an entertainer (usually itinerant); actor, jester, clown, tumbler, dancer’ 1200 MED); juggler (juelgeler, iugelere, iugelour) [OF nom. jogs-, jug-, joulger, OE iugelere] ‘one who entertains or amuses people by stories, songs; a jester, buffoon’ 1175 NED; ‘one who plays tricks by sleight of hand; a performer of legerdemain; a conjurer’ 1100 NED); Chantur 1235, Chaunter 1285, chauntour 1425, 1442 (chauntōur [AF chaountour, CF chantēor] ‘a singer, composer, poet, minstrel’ 1387 MED; ‘Eccl. The leader of a choir, precentor; also, a member of a choir, chorister; ?also, chantry priest [as in wills]’ 1350 MED; chanter (chantour, chaunter, chanter) [ME and AF chauntor = OF chanteor (mod. F chanteur): - L cantātōr-em ‘singer’] ‘one who chants or sings; a singer, musician, songster’ 1387 NED; ‘one who sings in the choir of a cathedral, etc.; a singingman, choriste’ 1382 NED; ‘the precentor, or chief singer in the choir; = cantor’ 1382 NED); Tregettur 1203, Tregetor 1279, Trechetour 1380 (tregetōur [OF tresjetēor, tregetteor, AF treget(t)eur, tregetur, trejectour] ‘an entertainer, a sleight-of-hand artist, a juggler, an illusionist, etc.’ 1330 MED; tregetour (tregettur, tregetoure) [OF tre(s)geteo(u)r ‘a juggler,
mountebank, agent-n. of tre(s)getter 'to cast accross or to and fro' 'one who works magic or plays tricks by sleight of hand; a conjurer; a juggler; a trickster, a deceiver' 1300 NED); waite 1170-87, Wadye 1221, Weyt 1251, Wate 1296, Whaithe 1349 (wait(e [OF wait (var. of OF gait) & AF/ONF waite, AF weite, ONF wette (vars. of OF gait)]) 'a musician or minstral, usu. civic' 1400 MED, [ONF *wait, wet and ONF waite] 'a player on the flute, hautboy, trumpet, etc.' 1510 NED).

**Loanwords with double (Latin/ French) etymology:** (minstrels and entertainers) Haroud 1204, Heraud 1304 (heraud [AF heraud, herald]; cp. CF hiraunt, heraut & ML heraldus, heraldus, herodius; from Gmc. The senses often represent different aspects or functions of the herald rather than distinct kinds of herald) 'an expert in the records of knights; a historian of wars and tournaments (often itinerant and similar to a minstrel) 1378 MED; Menestral 1302 (minstral [ML ministrallus, -strellus, menestralus, -strellus & OF menestrel, -stral] 'an instrumental musician, singer, or story-teller' 1300 MED; 'an actor; a mime, a juggler' 1387 MED; 'a trumpeter or horn-blower whose playing signals movements of troops and knights, calls to watch, etc.' 1408 MED); poet 1200 MED, Poete 1280 (poete [OF poëte & L poēta, from Gr.] 'a singer' 1420 MED).

**Loanwords of Scandinavian origin:** (minstrels) Scald 1186, Scalt 1187 (scōld(e [ON: cp. Ol skāld] 'poet') 'a minstrel' 1200 MED.

**Motivated loanwords of Old French (Central French) origin:** (musicians) Citolur 1269, Setoler 1311, Sitolir 1332, Cetoler 1339 (citōler [OF] 'a player on the citole' 1400 MED (citōle [OF citole] 'a stringed instrument, plucked with fingers (related to the dulcimer or zither)' 1338 MED); Clariner 1429, clarenere 1432 (clariōnër [OF clariōnier] 'a clarion blower, trumpeter' 1420 MED (clariōn [OF clarion] 'a slender-tubed trumpet with clear, shrill notes, a clarion') 1385 MED); Gyterner 1396, gyterner 1404, Giterner 1435 (giterner [OF guiternéor] 'a gittern-player' 1380 MED, giterne [OF guiterne] 'a guitar-like instrument, usually having four strings; a gittern' 1350-75 MED); Flouter 1224, 1225, 1332, Fleuter 1266, Floytur 1268, Floyter 1381, fflouter 1434 (floutër, -ôur [OF flautier, fleusteur, fleuteur] 'a flutist' 1400 MED, 'one who plays on flute; a flute-player replaced by flutist or flautist' 1400 NED, floute [OF flauteur, fleustor, fleuteur] 'a flutist' 1400 MED, 'a clarion blower, trumpeter' 1420 MED (lūter(e [OF leut, lut, from Ar.] 'an instrument with a large pear-shaped body and slender neck, with four or more strings, played by plucking; a lute' 1295 MED, 1361-2 NED, lūten [from lūt(e n.] 'to play a lute; also, to play or sing (a certain psalm)' 1378 MED); tabourer 1310-11, taburier 1314, Taburer 1222, 1256, 1432, Taborier 1264, 1297, Taburur 1279, Tabourier 1312, 1339, Taberer 1348, Taburrer 1372 (tābōurër [OF taborōr, taborūre, taburier] 'a drummer, percussionist' 1300 MED (tābūr [OF tabor, tabur, tabour & ML tabor, thabur, thabur; ult. Pers.] 'a drum' 1300 MED, Δίσκωνο tābōuren [OF taborer, taburer, tabourer & M tābōur n.; cf. AL taborāre] 'to beat a drum' 1378 MED; cf. tābōurester 'a female drummer' 1400 MED); Taberner 1274, Taburner 1301, 1332 (tābōner [OF tabornëor, taborneur] 'a drummer' 1475 MED (tāborne [OF taborne, tabourin; also cp. ML tabornum, AL taburna] 'a drum' 1330 MED, tābōren [OF taboner, taburner; cp. ME tāborne n.] 'to play a drum' 1400 MED); (entertainers) Dancere 1130, 1240, Dansur 1275, Dauncer 1327 (dauncër [OF] 'a dancer, especially, a professional performer' 1404 MED, 'one who dances; spec. one who dances professionally in public' 1440 NED, 'a dancing-master' 1599-16 MED, cf. dauncersse 'from dauncerë' 'a professional female dancer' 1395 MED; dauncen [OF dance-r, danse-r] 'to dance (in a group, by couples, or singly' 1333-52 MED, 1300 NED; daunce n. [OF] 'a dance of any kind (i.e., of a group, a couple, or an individual performer)' 1375 MED); Galere 1297 (gâlere [OE galere] 'one who sings, an enchanter 1225 MED; gale n. [OF gale, OE v.galan]); Sayllur 1191-1210, Saylur 1257, Saler 1275, Salur 1275, Sayliur 1275, Saillur 1279, Saluyr 1285, Sayler 1327, Sayller 1327, Sailler 1327,
Saylour 1327, Sailler 1339-40 (saillōur [OF sailléor, saill(e)ur, sailléor] ‘a dancer, tumbler, an acrobat’ 1400 MED, ‘a dancer’ 1366 NED, sail [OF saillir ‘to dance’] ‘to dance’ 1297 NED); Tumbur 1276, Tombere 1273, Toubare 1332 (tumbere [OE tumbere or OF tombor, tumbōr, tumbeur] ‘an acrobatic dancer’ 1425 MED, tomb (tombe) v. [OE tumbian] ‘to tumble, to perform saltatory feats; to dance’ 1000 NED; cf. tumbester [< tumben v.] ‘a female acrobatic dancer, tumbler’ 1385; tumben v. [OE tumbian & OF tomber, tumber, AF tumber] ‘to fall; to leap, tumble, dance’.

Motivated loanwords of Old French (Norman) origin: (musicians) Cornur 1179, Cornur 1185, cornier 1209, corner 1230 (AFr cornier, OFR corneor ‘hornblower’ 1477 NED; corn, corne, sb. [OF corn, later cor ‘a horn’, as an instrument of music – L. cornu] ‘a musical instrument, a horn’ 1340 NED); Trumpur 1253, 1293, Trumpee 1270, tromppour 1307, Trompour 1320, Trumpeour 1327, Trumpear 1327, 1364, 1406, trumper 1400 (trompōur [OF trompōr, tromper, trompor, trompour, AF trumper, trumpur] ‘a player of a trumpet, horn, etc.’ 1325 MED; trumpor (trompor, -er, trumper, trompour(e, trumpore, trumper) [OF tromper, -er, -our, trumper, etc. (13th c.), from tromper, trump v1] ‘a trumpeter’ 13.. NED; trump, v. [ME, OF trumper (12th c.), from trompe, trump sb.] ‘to blow or sound a trumpet’ 13.. NED; trump, sb. [ME, F trompe (12-13th c.)] = trumpet’ (1297 NED); (minstrels and entertainers) Border 1201, Bordere 1296 (bourder (bordere) [ME bourd(e)our, AF bourd(e)our = OF bordeur, from border, bourder ‘to bourd’] ‘a jester, a buffoon; a mocker’ 1300 NED, bourd, sb ‘an idle tale, a jest, a joke; jesting, raiillery, joking, merriment, fun; a merry tale’ 1340 NED; bourd, v. (from the sb.) 1303 NED); Rymer 1229, Rymur 1238, Rymer 1246, rimur 1250, rymour 1296-7, Rymour 1277, 1301, Rymour 1327, 1360, 1455 (rimūr [OF rimeor, rimeur, rimere, AF rimour] ‘a rimer, poet, minstrel’ 1358 MED; rimer, sb. (rymor, rymare, rymer) [from rime v. + -er. In early use prob. after AF rimour, rymour (F rimeur)] ‘a maker of rimes; a poet; a rimer’ 1422 NED; rymour, var. rimer sb. NED).

Motivated loanwords with double (Latin/ French) etymology: (musicians) Organer 1303, 1310, 1332, 1374, Organer 1332, Organor 1442 (organer [L organārius, OF organere, organor] ‘an organ-player, organist’ 1413 NED, 1475 MED, organ(e [OF organ(e, organ(e, orgueine, organe), OE organ(e, from L. organum] ‘a musical instrument, kind of stringed or wind instrument’ 1325 MED; organum [L] 1342 MED); Organistre 1254, 1309, 1327, Lorganistre 1306, Organystre 1327, organistre 1349, organistere 1408 (organister, -tre [OF organ-, orgueinistre, earlier form of organiste] ‘one who plays a musical instrument; an organist’ 1300 MED, 1314 NED, organ(e [OF organ(e, organ(e, orgueine, organe), OE organ(e), from L organum] ‘a musical instrument, kind of stringed or wind instrument’ 1325 MED); Simphanur 1270, Simfanur 1276, Symfanour 1326 (simphāner [OF simphonie & ML symphōniārius] ‘a musician, prob. one who plays a musical instrument’ 1500 MED (simphān[e [shortened form of ME simphōnīe n.; cp. OF symphoine] ‘a musical instrument, usu. a stringed instrument’ 1303 MED).

2. Occupational terms with unsettled usage

The meaning of the word is presupposed on the basis of its usage as surname and is given in the dictionaries without precise dating.

English occupational terms: (entertainers) Glewrith 1320 (glē–wright ?a professional entertainer, gleeman’ MED); Lepmaker 1338 (lēpere (lipper) [OE hlēapere] ‘a dancer’ 1475 MED, maken lepes ‘leap about, play’ MED); Speleman 1095, 1103, 1115, 1160, 1165, 1166, 1167, 1204 (OE *spillemann ‘jester, juggler’ Reaney (1966); spile v. [OE spilian] ‘to sport or play; to rejoice’ 1000 NED; ‘to say; to speak’ 1205 NED; spile sb. ‘sport, play’ 1205 NED; cf. OE spilere ‘a player, jester’ OED, OE spilian, OE spilian – OED. The Latin joculator is probably a translation of OE *spillemann. We are also clearly concerned with a personal name, one of the nick-names used as personal names which were not

**Derivatives from the assimilated loanwords of Latin origin (musicians):**

- **Hornpiper** 1391, **Hornpipere** 1391 (horn-piper(e) ‘one who plays on a hornpipe; only as surname’ MED, horn-pipe (horn [OE], pipe [OE pipe < L]); Hornepipe 1439 (horn-pipe < horn [OE], pipe [OE pipe < L]) ‘a wind instrument made (or partly made) of horn’ 1400 MED, ‘one who plays on this instrument; only as surname’ MED; Piperman 1287 (in surnames – MED; cf. piper [OE] ‘one who plays the pipes, a piper, bagpiper’ MED).

- **Hornpiper** 1391, **Hornpipere** 1391 (horn-piper(e) ‘one who plays on a hornpipe; only as surname’ MED, horn-pipe (horn [OE], pipe [OE pipe < L]) ‘a wind instrument made (or partly made) of horn’ 1400 MED, ‘one who plays on this instrument; only as surname’ MED; Piperman 1287 (in surnames – MED; cf. piper [OE] ‘one who plays the pipes, a piper, bagpiper’ MED).

- **Piperman** 1287 (in surnames – MED; cf. pīper(e) [OE] ‘one who plays the pipes, a piper, bagpiper’ 1225 MED, ‘one who plays on a pipe (especially a strolling musician); in Scotland (spec.) one who plays on the bagpipe’ 975 NED, n.p. pīper-wif ‘female piper’ MED).

**Derivatives from the assimilated loanwords of Old French origin:**

- **Simphane** 1475 (simphā̆n(e) = simphaner [shortened form of ME simphōnīe n.; cp. OF symphoine] MED; simphā̆ner [OF simphonieur & ML symphōniārius] ‘a musician, prob. one who plays a musical instrument’ 1500 MED).

**Derivatives from the assimilated loanwords of Old French (Norman) origin:**

- **skiremar** 1279, **Scuremer** 1279, **Skermere** 1279, **Scurmere** 1296, **Skirmer** 1332 (skirme n. [from skirmen v.] ‘struggling’ 1400 MED; skirm, sb. [from the v. cf. F escrire, OF escrire, escrire, etc.] ‘movement as in fencing or fighting; skirmish’ 1400 NED; skirm, v. [OF eskirmir, eskermir, eschermir, etc.] ‘to fence, to skirmish’ 1205 NED; skirmen v. < AF eskirmir, eschirmir, eskermir, vars. of OF escremir; also cp. AF eskermir, eschermir, vars. of OF *escremer’ ‘to fight with a weapon (usu. a sword), fence’ 1200 MED; ‘fight in small parties, skirmish’ 1440 MED; ‘also, play (with knives), juggle’ 1230 MED).

**Motivated loanwords of Old French origin:**

- **Naker** 1391 (nā̆ker [OF nacaire & ML nacara; ult. Kurdish] ‘a small kettledrum’ 1385 MED; ‘one who plays on such a drum; – only as surname’ MED).

**Motivated loanwords with double (Latin/ French) etymology:**

- **Copthrower** 1243 (cuppe-throuer ‘a cup-turner’ MED, cuppe [OE cuppe & OF cope; L cuppa], throuer [OE þrāwan]).

**Loanwords with double (Latin/ French) etymology:**

- **Naker** 1391 (nā̆ker [OF nacaire & ML nacara; ult. Kurdish] ‘a small kettledrum’ 1385 MED; ‘one who plays on such a drum; – only as surname’ MED).

**Motivated loanwords of Old French origin:**

- **Violur** 1194, **Uielur** 1195, **Vielur** 1210, 1212, 1221, Violur 1242, Violur 1274, Vyler 1285, Violour 1305, Vileur 1306, Vileur 1306, Vyler 1311, Violour 1312, violur 1321, violur 1346 (violūr [AF vielur, violour, vars. of OF violēor] ‘one who plays the viol or fiddle, a fiddler’ MED; violer (veolar, violar, violier) [ad. OF. violeur (AF violour): viol sb. + -er] ‘a player of the viol, in early use especially one attached to the household of the king, a noble, etc.; a fiddler’ 1551 NED; violur, sb a) vyell 1483 NED; b) vyol 1542 NED [Origin. ad. AF and OF vile, vielle, but subsequently assimilated to, or replaced by, OF and F viole] ‘a musical instrument (in common use from the 15th to the 18th century) having five, six, or seven strings and played by means of a bow’ 1483 NED).

**Motivated loanwords with double (Latin/ French) etymology:**

- **Naker** 1391 (nā̆ker [OF nacaire & ML nacara; ult. Kurdish] ‘a small kettledrum’ 1385 MED; ‘one who plays on such a drum; – only as surname’ MED).

**Motivated loanwords with double (Latin/ French) etymology:**

- **Organiste** 1241 (organist [med. L organista, or F organiste] ‘one who plays an organ’ 1591 NED, organ (e [OF orgene, organ(e, orguine, organe), OE organ(e), from L organum] ‘a musical instrument, kind of stringed or wind instrument’ 1325 MED).
3. Occupational terms with limited usage

**English occupational terms:** (musicians) bēme ‘a trumpeter’ ([A bēme, WS byme]) (1200 MED); bēmēre ‘a trumpeter’ ([A bēmēre, WS bymēre]) (1200 MED); (entertainers) bēr(e–binder) ‘bear tamer, bear keeper’ ([WS bēr(e, Nhb bera)] (1380 MED); fobber ‘a trickster, an impostor’ (< fobben [ME fob] ‘to heat or trick (someone), deceive, delude’; [ME fob] ‘a cheat, trickster, deceiver’) (1425 MED); glē–woman ‘a female entertainer, ?actress’ ([OE gīw, gīg, glēō(w, gīō(w, gīlū)] (1425 MED); lēperesse ‘a female dancer’ (< lēpere [OE hlēaperē]) (1382 MED); scop ‘a minstrel, singer’ [OE] (1200 MED); seiere ‘a reciter, minstrel’ (< seien v. [OE segcan, sæcgan]) (1338 MED); sheuere ‘one who exhibits something; a proclaimer, an announcer; an actor; which displays something’ [OE sceāwere] (1400 MED); singeresse (< singere [a female singer]; singen [OE singan]) (1382 MED); womannes–pleiere ‘female entertainer’ (< [OE pleien]) (1425 MED).

Derivatives from the assimilated loanwords of Old French origin: (musicians) clariōur ‘a trumpeter’ (< clarien v. [from clarioun.] ‘to sound a blast (with a clarion)’) (1440 MED); ribibōur ‘one who plays the ribibe, a minstrel’ (< ribiben v. < ribibe n. [OF rebibe, rebeibe, rubebe; ult. Ar] ‘a kind of fiddle or lute’) (1376 MED); smal–harper(e ‘one who plays a small harp’ (< harper(e [OE hearper & OF harpēor, from Gmc.] ‘one who plays the harp, one who sings while accompanying himself on the harp, a minstrel’) (1380 MED); timbester ‘a female player of the timbrel’ (< timbre [OF timbre ‘small drum, tambourine’] ‘a small drum, timbral, or similar instrument; also, some kind of stringed instrument’) (1400 MED); (entertainers) daunceresse ‘a professional female dancer’ (< dauncĕr [OF], or < dauncen [OF] ‘a dancer, especially, a professional performer’) (1395 MED); disporer (< disporten [AF; CF deporter]) ‘a minstrel or jester’ (1425 MED); disporteresse ‘a female minstrel or entertainer’ (1450 MED); enchargeur (cp. OF charaiersesse ‘sorceress’) ‘sorcerer, enchantor’ (< encharē [OF charai(e)] ‘magic, miracle’) (1400 MED); fāburdiner ‘a singer of faburdoun’ (< fāburdōun [OF faux-bourdon] ‘Mus. A form of three-part decanting on a plain song’) (1450 MED); jaudewin ‘a fool, jester’ ([?cp.OF (from Gmc.)] geude, gelde, jaude, jeudon ‘foot soldier, band of foot soldiers, group or brotherhood’, & OIt (from OF) geldra ‘ragamuffin’) (1350 MED); jāper(e ‘a professional buffoon, comic man, jester’ (< jāpen v. [prob. OF japer to howl], (15th cent.) ‘to chatter, gossip’]) (1378 MED); roisard ‘a trickster, deceiver’ (< from OF rēusēor, with replacement of agent suffix with –ard suf.; cp. OF réusier, rāusier, AF roser ‘to deceive’) (1425 MED); sortileger ‘a sorcerer, diviner’ (< sortilege n. [OF sortilege] ‘divination, sorcery, witchcraft’) (1400 MED); tumbester ‘a female acrobatic dancer, tumbler’ (< tumben v. [OE tumbian & OF tomber, tumber, AF tumbar] ‘to fall; to leap, tumble, dance’) (1380 MED); tumbler(e ‘an acrobatic dancer, a tumbler’ (< tumben v. [prob. AF tumber, tumbler; also cp. OE tumbian & MDu tulemen, MLG tum(m)eIen]) (1340 MED); tumbledere ‘a female acrobatic dancer, tumbler’ (< tumlen v. [prob. AF tumbler, tumbler; also cp. OE tumbian & MDu tulemen, MLG tum(m)eIen]) (1415 MED).

Derivatives with double (Latin/ French) etymology: (musicians) mūsik(er < mūsik(e [OF musique n. & L mūsica; ult. Gr.]) ‘a musician’) (1425 MED); organ(e–blouere ‘?organist; ?one who works the bellows of an organ’ ([OF orgene, organ(e, orguine, organe & L organum. Also cp. OE organ(e, from L]) (1450 MED); organ–pleiere ‘an organist’ (1435 MED); (entertainers) arche–chaunter ‘a choir leader’ [cp. ML] (1387 MED); chauteresse ‘enchantress, sorceress’ (< enchaunteresse) (1420 MED).

Derivatives from the assimilated loanwords of Celtic origin: (musicians) croud (< crōud [Wel crowth, cp. Ir. cuirit] ‘a stringed instrument of the Near East’) ‘one who plays such an instrument’ (1475 MED).

Derivatives from the assimilated loanwords of Scandinavian origin: (entertainers) knīf–caster ‘one who throws or juggles with knives’ (< knīf [LOE (from ON) cnīf & ON; cp.
Oí knifr] (1200 MED); knif-warper ‘one who throws or juggles with knives’ (1200 MED); lōper ‘a dancer’ (< lōpen v. [ON; cp. OÍ hlaupa, cp. MDu lopen] ‘to jump, leap’) (1483 MED).

Derivatives from the assimilated loanwords of Low German origin: (entertainers)
knakere ‘one who sings with trills or harmonic variations’ (< knakken v. [MDu cna(c)ken; cp. MHG knacken, gnacken.] ‘to trill (a musical note); also, sing (divine service) with trills or other artifices’) (1400 MED).

Motivated loanwords of Latin origin: (musicians) tubicin ‘a trumpeter’ ([L tubicen, -cinis]) (1500 MED); (entertainers) joculer ‘a jester; also, a minstrel; also, an actor’ ([ML joculāris]) (1425 MED).

Motivated loanwords with double (Latin/French) etymology: (musicians) simphōnistar ([<OF symfonistre (s.v. *sifonistre) or AL symphōnistra]) ‘simphaner’ (1500 MED).

Motivated loanwords of Old French origin: (musicians) cymbalēr ‘a cymbalist’ ([OF cymbalier, cymbalier]) (1475 MED); clariōun ‘a clarion blower’ ([OF clarion]) (1400 MED); mūsicien [OF] ‘one who composes or performs music, a musician’ (1380 MED); (entertainers) bōurdōur ([OF bordour, bōurdour]) ‘a story-teller, a wit; a mocker’ (1338 MED); ‘an entertainer; a minstrel, jester’ (1378 MED); disēor ‘a storyteller or minstrel; also, an entertainer or jester’ ([OF diséor]) (1300 MED); enchauntōur ‘ane who practices sorcery; an enchanter, sorcerer; also, one who does sleight-of-hand tricks, a conjuror’ ([OF enchaunetto(u)r]) (1300 MED); enchaunteresse ‘an enchantress; sorceress’ ([OF enchaunteresse]) (1380 MED); hasardōur ([OF hasardour]) ‘player at hazard, a gambler’ (1368 MED); ‘a trickster, a cheat’ (1400 MED); jōgelōuresse ‘a female entertainer, musician, singer’ ([OF jōgelōuresse, jouglersesse]) (1450 MED).

Motivated loanwords of Old French (Norman) origin: (musicians) rōtōur(e ‘one who plays the rote’ [OF rotōur(e) rotōur, rotōur; AF rotur ‘rote player’]) (1303 MED); (entertainers) gōliardeis ‘a buffoon’ ([AF; cp. CF golïardeis]) (1303 MED); trufler ‘an entertainer, a jester, storyteller, etc.; -freq. used pejoratively’ (< OF trufleor, AF truflur, trufflere (vars. of OF trufleor) & ME truflen v. [OF trufler, tru(f)fler]) (1425 MED).

Abbreviations and Shortenings
A – Anglian dialects (of OE),
AF- Anglo-French,
AL – Anglo-Latin,
AN – Anglo-Norman,
Ar. – Arabic,
CF – Central French,
E – English,
F – French,
Gmc. - Germanic;
Gr. – Greek,
Ir. – Irish Gaelic,
L – Latin,
LG – Low German,
MDu – Middle Dutch,
ME – Middle English,
MED – Middle English Compendium,
MHG – Middle High German,
MLG – Middle Low German,
OED (NED) - Oxford English Dictionary,
OF – Old French,
OE – Old English,
Ol – Old Icelandic,
Olt – Old Itlian,
ON – Old Norse,
OF – Old North French,
OSwed. – Old Swedish,
Pers. – Persian,
Sc. – Scandinavian,
Swed. – Swedish,
Wel. – Welsh.,
WS – West Saxon dialect (of OE).

References


Sources


vartojimo tvarumą: laikoma, kad angliški žodžiai, skoliniai-hibridai, taip pat asimiliuotieji skoliniai, kurie funkcionavo kaip bendriniai pavadinimai, ir tikriniai vardai yra žodžiai, turintys nusistovėjusią vartoseną; anglų kalbos žodžiai, hibridai ir asimiliuotieji skoliniai, kurie egzistavo tik kaip tikriniai vardai asmens pavadinimo formulėje, yra žodžiai su nenusistovėjusia vartena; angliški žodžiai, hibridai ir asimiliuotieji skoliniai, kurie egzistavo tik kaip bendriniai pavadinimai, yra riboto vartojimo žodžiai. Nustatyta, kad žodyno funkcinis diferencijavimas yra skirtingas anglų kalbos ir skolintuose profesijos terminuose. Tyrimo duomenys yra vertingi kaip senosios anglų kalbos žodyno kilmės ir vartojimo tyrimo sudedamoji dalis.

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