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POETRY AND HUMOUR OF THE SCOTTISH LANGUAGE.



# THE POETRY AND HUMOUR

OF THE

SCOTTISH LANGUAGE.

BY

CHARLES MACKAY, LL.D.,

*Author of "The Gaelic Etymology of the Languages of Western Europe,  
more particularly of the English and Lowland Scotch;"*

*"Recreations Gauloises, or Sources Celtiques de la  
Langue Française;" and "The Obscure Words  
and Phrases in Shakspeare and his Con-  
temporaries," &c.*

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ALEXANDER GARDNER, PAISLEY;  
LONDON: 12 PATERNOSTER ROW.

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1882.



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P R E F A C E .



THE nucleus of this volume was contributed in three papers to "Blackwood's Magazine," at the end of the year 1869 and beginning of 1870. They are here reprinted, by the kind permission of Messrs. Blackwood, with many corrections and great extensions, amounting to more than two-thirds of the volume. The original intention of the work was to present to the admirers of Scottish literature, where it differs from that of England, only such words as were more poetical and humorous in the Scottish language than in the English, or were altogether wanting in the latter. The design gradually extended itself as the compiler proceeded with his task, till it came to include large numbers of words derived from the Gaelic or Keltic, with which Dr. Jamieson, the author of the best and most copious Scottish Dictionary hitherto published, was very imperfectly or scarcely at all acquainted, and which he very often wofully or ludicrously misunderstood.

"Broad Scotch," says Dr. Adolphus Wagner, the erudite and sympathetic editor of the Poems of Robert Burns, published in Leipzig, in 1835, "is literally broadened,—*i.e.*, a language or dialect very worn off, and blotted, whose

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original stamp often is unknowable, because the idea is not always to be guessed at." This strange mistake is not confined to the Germans, but prevails to a large extent among Englishmen, and not a few Scotchmen, who are of opinion that Scotch is a provincial dialect of the English,—like that of Lancashire or Yorkshire,—and not entitled to be called a language. The truth is, that English and Lowland Scotch were originally the same, but that the literary and social influences of London as the real metropolis of both countries, especially after the transfer of the royal family of Stuart from Edinburgh to London, at the commencement of the seventeenth century, have favoured the infusion of a Latin element into current English, which the Scotch have been slow to adopt. Old English words have dropped out of use in the South of the Kingdom, but have remained in the North, with the result that the Northern English (or Lowland Scotch) has remained the true conservator of the primary roots of the language. The Lowlands of Scotland, from their proximity to the Highlands, where the Gaelic or Keltic language—once spoken over the whole of the country, as well as in France, Spain, and Italy—continued to exist in colloquial if not in literary acceptance, naturally borrowed or caught words from their more northern neighbours, after the Saxon conquest. From this fact it follows that the Scotch, or "broad Scotch," as Professor Wagner calls it, contains a larger in-

fusion of Keltic words than the fashionable modern English,—words unfamiliar to purely Teutonic scholars and exponents of the English language,—and which largely contribute to give the Scottish a distinctive character, unintelligible to English readers.

The Author has to acknowledge his indebtedness to the late Lord Neaves, to whom the articles in “Blackwood” were originally attributed, and to Mr. R. Drennan, of London, an Ayrshire man, for many valuable hints and corrections, during the progress of this work.

FERN DELL, MICKLEHAM, SURREY,  
August, 1882.



# POETRY AND HUMOUR

## OF THE SCOTTISH LANGUAGE.



THE Scottish *language*? Yes, most decidedly a language! and not a dialect, as many English people believe. Scotch is no more a corruption of English than the Dutch or Flemish is of the Danish, or *vice versa*; but a true language, differing not merely from modern English in pronunciation, but in the possession of many beautiful words, which have ceased to be English, and in the use of inflexions unknown to literary and spoken English since the days of Piers Ploughman and Chaucer. In fact, Scotch is for the most part, old English. The English and Scotch languages are both mainly derived from various branches of the Teutonic; and five hundred years ago, may be correctly described as having been Anglo-Teutonic and Scoto-Teutonic. Time has replaced the Anglo-Teutonic by the modern English, but has spared the Scoto-Teutonic, which still remains a living speech. Though the children of one mother, the two have lived apart, received different educations, developed themselves under dissimilar circumstances, and received

accretions from independent and unrelated sources. The English, as far as it remains an Anglo-Teutonic tongue, is derived from the Low Dutch, with a large intermixture of Latin and French. The Scotch is indebted more immediately to the Low Dutch or to the Flemish spoken in Belgium, both for its fundamental and most characteristic words, and for its inflexion and grammar. The English bristles with consonants. The Scotch is as spangled with vowels as a meadow with daisies in the month of May. English, though perhaps the most muscular and copious language in the world, is harsh and sibilant ; while the Scotch, with its beautiful terminational diminutives, is almost as soft as the Italian. English songs, like those of Moore and Campbell,\* however excellent they may be as poetical compositions, are, for these reasons, not so available for musical purposes as the songs of Scotland. An Englishman, if he sings of a "pretty little girl," uses words deficient in euphony, and suggests comedy rather than sentiment ; but when a Scotsman sings of a "bonnie wee lassie," he employs words that are much softer than their English equivalents, express a tenderer idea, and are infinitely better adapted to the art of the composer

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\* Neither of these was an Englishman. And it is curious to note that no Englishman since the time of Charles II. has ever rendered himself very famous as a song-writer, with the sole exceptions of Charles Dibdin and Barry Cornwall, whose songs are by no means of the highest merit ; while Scotsmen and Irishmen who have written excellent songs both in their own language and in English, are to be counted by the score—or the hundred.

and the larynx of the singer. And the phrase is but a sample of many thousands of words that make the Scottish language more musical than its English sister.

The word Teutonic is in these pages used advisedly instead of Saxon. The latter word is never applied in Germany to the German or High Dutch, or to any of the languages that sprang out of it, known as Low Dutch. Even in the little kingdom of Saxony itself, the language spoken by the people is always called *Deutsch*, (or German), and never Saxon. The compound word *Anglo-Saxon*, is purely an invention of English writers at a comparatively late period, and is neither justified by History nor Philology.

The principal components of the Scottish tongue are derived not from German or High Dutch, erroneously called Saxon, but from the Low Dutch comprising many words once possessed by the English, but which have become obsolete in the latter; secondly, words and inflexions derived from the Dutch, Flemish, and Danish; thirdly, words derived from the French, or from the Latin through a French medium; and fourthly, words derived from the Gaelic or Celtic language of the Highlands. As regards the first source, it is interesting to note that in the Glossary appended to Mr. Thomas Wright's edition of those ancient and excellent alliterative poems, the 'Vision' and 'Creed' of Piers Ploughman, there occur about two thousand obsolete English or Anglo-Teutonic words,

many of which are still retained in the Scottish Lowlands; and that in the Glossary to Tyrwhitt's edition of Chaucer there occur upwards of six thousand words which need explanation to modern English readers, but fully one half of, which need no explanation whatever to a Scotsman. Even Shakespeare is becoming obsolete, and uses upwards of two thousand four hundred words which Mr. Howard Staunton, his latest and, in many respects, his most judicious editor, thinks it necessary to collect in a glossary for the better elucidation of the text. Many of these words are perfectly familiar to a Scottish ear, and require no interpreter. It appears from these facts that the Scotch is a far more conservative language than the English, and that although it does not object to receive new words, it clings reverently and affectionately to the old. The consequence of this mingled tenacity and elasticity is, that it possesses a vocabulary which includes for a Scotsman's use every word of the English language, and several thousand words which the English either never possessed, or have suffered to drop into desuetude.

In addition to this conservancy of the very bone and sinew of the language, the Scoto-Teutonic has an advantage over the old Anglo-Teutonic and the modern English, in having reserved to itself the power, while retaining all the old words, of the language, to eliminate from every word all harsh or unnecessary consonants. Thus it has *loe*, for love; *fa'*, for fall; *wa'*, for wall;

*awfu'*, for awful ; *sma'*, for small ; and many hundreds of similar abbreviations which detract nothing from the force of the idea, or the clearness of the meaning, while they soften the roughness of the expression. No such power resides in the English or the French, though it once resided in both, and very little of it in the German language, though it remains in all those European tongues which trace their origin to the Low Dutch. The Scottish poet or versifier may write *fa'* or "fall" as it pleases him, but his English compeer must write "fall" without abbreviation. Another source of the superior euphony of the Scoto-Teutonic is the single diminutive in *ie*, and the double diminutive in *kie*, formed from *och* or *ock*, or possibly from the Teutonic *chen*, as in *mädchen*, a little maid, which may be applied to any noun in the language, as *wife*, *wifie*, *wifoch*, *wifikie*, wife, little wife, very little wife ; *bairn*, *bairnie*, *bairnikie*, child, little child, very little child ; *bird*, *birdie*, *birdikie* ; and *lass*, *lassie*, *lassock*, *lassikie*, &c.\* A very few English nouns remain susceptible of one of these two diminutives, though in a less musical form, as *lamb*,

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\* The following specimen of the similar diminutives common in the Dutch and Flemish language are extracted from the *Grammaire Flamande* of Philippe La Grue, Amsterdam, 1745 :—*Manneken*, little man ; *wyfken*, little wife ; *vrouwotje*, little woman ; *Meysgie*, little girl—Scottice, *Missie* ; *Mantje*, little man ; *huysje*, little house ; *paerdje*, little horse ; *scheepje*, little boat (Scottice, *boatie*) ; *vogeltje*, little bird, or *birdie*.

*lambkin* : *goose*, *gosling*, &c. The superior beauty of the Scottish forms of the diminutive is obvious. Take the following lines from Hector MacNeil's song, "My Boy Tammie:"—

"I held her to my beating heart,  
My young, my smiling *lammie*."

Were the English word *lambkin* substituted for *lammie* in this passage the affectionate and tender would be superseded by the prosaic.

While these abbreviations and diminutives increase not only the melody but the *naïveté* and archness of the spoken language, the retention of the old and strong inflexions of verbs, that are wrongfully called irregular, contributes very much to its force and harmony, giving it at the same time a superiority over the modern English, which has consented to allow many useful preterites and past-participles to perish altogether. In literary and conversational English there is no distinctive preterite for the verbs to *beat*, to *bet*, to *bid*, to *forbid*, to *cast*, to *hit*, to *hurt*, to *put*, and to *set* ; while only three of them, to *beat*, to *bid*, and to *forbid*, retain the past-participles *beaten*, *bidden*, and *forbidden*. The Scottish language, on the contrary, has retained all the ancient forms of these verbs ; and can say "I *cast*, I *coost*, and I have *casten* a stone," or "I *put*, I *pat*, or I have *putten* on my coat," "I *hurt*, I *hurted*, or I have *hurten* myself," and "I *let*, I *loot*, or I have *letten*, or *looten*, fa my tears," &c.

Chaucer made an effort to introduce many French words into the courtly and literary English of his time, but with very slight success. No such systematic effort was made by any Scottish writer, yet, nevertheless, in consequence of the friendly intercourse long subsisting between France and Scotland—an intercourse that was alike political, commercial and social—a considerable number of words of French origin crept into the Scottish vernacular, and there established themselves with a tenacity that is not likely to be relaxed as long as the language continues to be spoken. Some of these are among the most racy and characteristic of the differences between the English and the Scotch. It will be sufficient if we cite, to *fash* one's self, to be troubled with or about anything—from *se fâcher*, to be angered; *douce*, gentle, good-tempered, courteous—from *doux*, soft; *dour*, grim, obdurate, slow to forgive or relent—from *dur*, hard; *bien*, comfortable, well to do in worldly affairs—from *bien*, well; *ashet*, a dish—from *assiette*, a plate; a *creel*, a fish-basket—from *creille*, a basket; a *gigot* of mutton—from *gigot*, a leg; *awmrie*, a linen press, or plate-cupboard—from *armoire*, a movable cupboard or press; *bonnie*, beautiful and good—from *bon*, good; *airles* and *airle-penny*, money paid in advance to seal a bargain—from *arrhes*, a deposit on account; *brulzie*, a fight or dispute—from *s'embrouiller*, to quarrel; *callant*, a lad—from *galant*, a lover; *braw*, fine—from *brave*, honest and courageous; *dool*, sorrow—from *deuil*; *grozet*, a goose-

berry (which, be it said in parenthesis, is a popular corruption from *gorse-berry*)—from *groscille*; *taupie*, a thoughtless, foolish girl, who does not look before her to see what she is doing—from *taupe*, a mole; and *haggis*, the Scottish national dish (“Fair fa’ its honest sonsie face!”)—from *hachis*, a hash; *pawm*, peacock—from *paon*; *caddie*, a young man acting as a porter or messenger—from *cadet*, the younger born, &c.

The Teutonic words derived immediately from the Dutch and Flemish, and following the rules of pronunciation of those languages, are exceedingly numerous. Among these are *wanhope*—from *wanhoop*, despair; *wanchancie*, *wanlust*, *wanrestful*, and many others, where the English adopt the German *un* instead of *wan*. *Ben*, the inner, as distinguished from *but*, the outer, room of a cottage, is from *binne*, within, as *but* is from *beuten*, without. *Stane*, a stone, comes from *steen*; *smack*, to taste—from *smack*; *goud*, gold—from *goud*; *loupén*, to leap—from *loopen*; *fell*, cruel, violent, fierce—from *fel*; *kist*, a chest—from *kist*; *mutch*, a woman’s cap—from *muts*; *ghaist*, a ghost—from *geest*; *kame*, a comb—from *kam*; *rocklay* (*rocklaigh*), a short coat—from *rok*, a petticoat or jupon; *het*, hot—from *heet*; *geck*, to mock or make a fool of—from *gek*, a fool; *lear*, knowledge—from *leer*, doctrine or learning; *bane* or *bain*, a bone—from *been*; *paddock*, a toad—from *pad*; *caff*, chaff—from *kaf*, straw; *yooky*, itchy—from *yuk*, an itch; *clyte*, to fall heavily or suddenly to the ground—from *kluyt*, the sward, and

*kluyter*, to fall on the sward; *blythe*, lively, good-humoured, from *blyde*, contented.

The Scottish words derived from the Gaelic are apparent in the names of places and in the colloquial phraseology of everyday life. Among these, *ben*, *glen*, *burn*, *loch*, *strath*, *corrie*, and *cairn*, will recur to the memory of any one who has lived or travelled in Scotland, or is conversant with Scottish literature. *Gillie*, a boy or servant; *grieve*, a land-steward or agent, are not only ancient Scottish words, but have lately become English. *Loof*, the open palm, is derived from the Gaelic *lamh* (pronounced *laff* or *lav*), the hand; *cuddle*, to embrace—from *cadail*, sleep; *whisky*—from *uisge*, water; *clachan*, a village—from *clach*, a stone, and *clachan*, the stones; *croon*, to hum a tune—from *cruin*, to lament or moan; *bailie*, a city or borough magistrate—from *baile*, a town; may serve as specimens of the many words which, in the natural intercourse between the Highlanders and the Lowlanders, have been derived from the ancient Gaelic by the more modern Scoto-Teutonic.

Four centuries ago, the English or Anglo-Teutonic, when Chaucer, Gower, and Lydgate were still intelligible, had a much greater resemblance to the Scoto-Teutonic than it has at the present day. William Dunbar, one of the earliest, as he was one of the best of the Scottish poets, and supposed to have been born in 1465, in the reign of James III. in Scotland, and of Edward IV. in England, wrote, among other Poems, the "Thrissel and the Rose."

This composition was alike good Scotch and good English, and equally intelligible to the people of both countries. It was designed to commemorate the marriage of James IV. with Margaret Tudor, daughter of King Henry VII. of England—that small cause of many great events, of which the issues have extended to our time, and which gave the Stewarts their title to the British throne. Dunbar wrote in the Scotch of the literati, rather than in that of the common people, as did King James I. at an earlier period, when a captive in Windsor Castle, he indited his beautiful poem, “The King’s Quair,” to celebrate the grace and loveliness of the Lady Beaufort, whom he afterwards married. The “Thrissel and the Rose” is only archaic in its orthography, and contains no words that a commonly well-educated Scottish ploughman cannot at this day understand, though it might puzzle some of the University men who write for the London press to interpret it without the aid of a Glossary. Were the spelling of the following passages modernised, it would be found that there is nothing in any subsequent poetry, from Dunbar’s day to our own, with which it need fear a comparison—

“Quhen Merché wes with variand windis, past,  
 And Apryll haddé, with her silver shouris  
 Tane leif at nature, with ane orient blast,  
 And lusty May, that mudder is of flouris,  
 Had maid the birdis to begyn their houris  
 Among the tender odouris reid and quhyt,  
 Quhois harmony to heir it was delyt.

In bed at morrowe, sleiping as I lay,  
 Methocht Aurora, with her crystal een,  
 In at the window lukit by the day,  
 And halsit me with visage paille and grene,  
 On quhois hand a lark sang fro the splene :  
 ‘Awauk luvaris ! out of your slummering !  
 See how the lusty morrow dois upspring !’”

King James V. did not, like Dunbar, confine his poetic efforts to the speech of the learned, but is supposed to have written in the vernacular of the peasantry and townspeople his well-known poem of “Peblis to the Play.” This composition scarcely contains a word that Burns, three hundred years later, would have hesitated to employ. In like manner King James V., in his more recent poem of “Christ’s Kirk on the Green,” written nearly three hundred and twenty years ago,\* made use of the language of the peasantry to describe the assembly of the lasses and their woers that came to the “dancing and the deray,” with their gloves of the “*raffele richt*” (right doeskin), their “shoon of the *straitis*” (coarse cloth), and their

“Kirtles of the *lincum* licht,  
 Weel pressed wi’ mony plaitis.”

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\* This is doubtful. These obscure questions are fully discussed by Dr. Irving in his History of Scottish Poetry. I should say the probability was that “Peblis to the Play” and “Christ’s Kirk” are by the same authors or of the same age, and neither of them by James V.—CHARLES NEAVES.

His description of "Gillie" is equal to anything in Allan Ramsay or Burns, and quite as intelligible to the Scottish peasantry of the present day—

“Of all thir maidens mild as meid  
 Was nane say gymp as Gillie ;  
 As ony rose her rude was reid,  
 Hir lire was like the lily.  
 Bot zallow, zallow was hir heid,  
 And sche of luif sae sillie,  
 Though a' hir kin suld hae bein deid,  
 Sche wuld hae bot sweit Willie.”

Captain Alexander Montgomery, who was attached to the service of the Regent Murray in 1577, and who enjoyed a pension from King James VI., wrote many poems in which the beauty, the strength, and the archness of the Scottish language were very abundantly displayed. "The Cherry and the Slae" is particularly rich in words, that Ramsay, Scott, and Burns, have since rendered classical, and is, besides, a poem as excellent in thought and fancy as it is copious in diction. Take the description of the music of the birds on a May morning as a specimen—

“The cushat croods, the corbie cries,  
 The coukoo couks, the prattling pies  
 To keck hir they begin.  
 The jargon o' the jangling jays,  
 The craiking craws and keckling kayes,  
 They deaved me with their din.  
 The painted pawn with Argus e'en  
 Can on his mayock call ;

The turtle wails on withered trees,  
And Echo answers all.  
Repeting, with greting,  
How fair Narcissus fell,  
By lying and spying  
His shadow in the well."

The contemporaneous, perhaps the more recent, poetry of what may be called the ballad period, when the beautiful legendary and romantic lyrics of Scotland were sung in hall and bower, and spread from mouth to mouth among the peasantry, in the days when printing was rather for the hundred than for the million, as well as the comparatively modern effusions of Ramsay and Burns, and the later productions of the multitudinous poets and many writers who have adorned the literature of Scotland within the present century, would afford, had we space to cite all their beauties of idea and expression very convincing proofs, not only of the poetic riches but of the abundant wit and humour, of the Scottish people, to which the Scottish language lends itself far more effectually than the English. Since the time when James VI. attracted so many of his poor countrymen to England, to push their fortunes at the expense of Englishmen, who would have been glad of their places, to the day when Lord Bute's administration under George III. made all Scotsmen unpopular for his sake, and when Dr. Samuel Johnson, who was of Scottish extraction himself, and pretended to dislike Scotsmen, the better perhaps to disguise the fact of his lineage, and turn away suspicion, up

to the time of Charles Lamb and the late Rev. Sidney Smith, it has been more or less the fashion in England to indulge in little harmless jokes at the expense of the Scottish people, and to portray them not only as over-hard, shrewd, and canny in money matters, but as utterly insensible to "wit." Sidney Smith, who was a wit himself, and very probably imbibed his jocosity from the conversation of Edinburgh society, in the days when in that city he cultivated literature upon a little oat-meal, is guilty of the well-known assertion that "it takes a surgical operation to drive a joke into a Scotsman's head." It would be useless to enter into any discussion on the differences between "wit" and "humour" which are many, or even to attempt to define the divergency between "wit" and what the Scotch call "wut;" but, in contradiction to the reverend joker, it is necessary to assert that the "wut" of the Scotch is quite equal to the "wit" of the English, and that Scottish humour is infinitely superior to any humour that was ever evolved out of the inner consciousness or intellect of the English peasantry, inhabiting the counties south of Yorkshire. There is one thing, however, which perhaps Mr. Sidney Smith intended when he wrote, without thinking very deeply, if at all, about what he said; the Scotch as a rule do not like, and do not understand banter, or what in the current slang of the day is called "chaff." In "chaff" and "banter" there is but little wit, and that little is of the poorest, and contains no

humour whatever. "Chaff" is simply vulgar impertinence; and the Scotch being a plain, serious, and honest people, though poetical, are slow to understand and unable to appreciate it. But with wit,— or "wut," and humour, that are deserving of the name, they are abundantly familiar; and their very seriousness enables them to enjoy them the more. The wittiest of men are always the most serious, if not the saddest and most melancholy (witness Thomas Hood, Douglas Jerrold, and Artemus Ward), and if the shortest possible refutation of Sidney Smith's unfounded assertion were required, it might be found in a reference to the works of Burns, Scott, and Professor Wilson. Were there no wit and humour to be found in Scotland except in the writings of these three illustrious Scotsmen, there would be enough and to spare to make an end of this stale "chaff;" and to show by comparison that, wit and humorist as Sidney Smith may have been, he was not, as such, worthy to blacken the boots of Robert Burns, the author of "Waverley," or Christopher North. In what English poem of equal length is there to be found so much genuine wit and humour mingled with such sublimity and such true pathos and knowledge of life and character as in "Tam o' Shanter"? What English novel, by the very best of English writers, exceeds for wit and humour any one of the great Scottish romances and tales of Sir Walter Scott, the least of which would be sufficient to build up and sustain a high literary reputation. And what collection

of English jests is equal to the "Laird of Logan," or Dean Ramsay's "Reminiscences of Scottish Life and Character"? Joe Miller's "Jest Book," and all the countless stories that have been fathered upon him—"one of the most melancholy of men"—are but dreary reading, depending as they mostly do for their point upon mere puns and plays upon words, and to a great extent being utterly deficient in humour. It requires some infusion of Celtic blood in a nation to make the people either witty or appreciative of wit; and the dullest of all European peoples are without exception those in whom the Celtic least prevails, such as the Germans. Was there ever any wit or sense of wit in the peasantry of the South of England? Not a particle. Whereas the Scottish and the Irish peasantry are brimful both of wit and humour. If any one would wish to have a compendium of wisdom, wit, humour, and abundant knowledge, kindly as well as unkindly, of human nature, let him look to Allan Ramsay's "Collection of Scots Proverbs," where he will find a more perfect treasury of pawkie, cannie, cantie, shrewd, homely, and familiar philosophy than English literature affords. And the humour and wit are not only in the ideas, but in the phraseology, which is untranslatable. Scottish poetry and pathos find their equivalents in English and German, but the quaint Scottish words refuse to go into any other idiom. "A man's a man for a' that"—strong, characteristic, and

nervous in the Scottish Doric, fades away into attenuation and *banalité* when the attempt is made to render the noble phrase into French or German, Italian or Spanish. Even in English the words lose their flavour, and become weak by the substitution of “all that,” for the more emphatic “a’ that.” Translate into literary English the couplet in “Duncan Gray” in which the rejected lover of Maggie

Grat his e’en baith bleer’t and blin—  
Spak o’ lowpin ower a linn—

and the superior power of expressing the humorous which belongs to the Scottish language, will at once become apparent. In the same way, when Luath, the poor man’s dog, explains to his aristocratic friend and crony what a hard time the poor have of it, a literal translation of the passage into colloquial English would utterly deprive it of its mingled tenderness and humour :—

A cotter *howkin* in a *sheugh*,  
Wi’ dirty stanes *biggin* a *dyke*,  
Baring a quarry and sic like ;  
Himsel’ an’ wife he thus sustains  
*A smytrie o’ wee duddie weans*,  
And nocht but his hand *darg* to keep  
Them right and tight in *thack* and *rafe*.

The “smytrie o’ wee duddie weans” is simply inimitable and untranslatable, and sets a fair English paraphrase at defiance.

Time was within living memory when the Scotch of the upper classes prided themselves on their native "Doric;" when judges on the bench delivered their judgments in the broadest Scotch, and would have thought themselves guilty of puerile and unworthy affectation if they had preferred English words or English accents to the language of their boyhood; when advocates pleaded in the same homely and forcible tongue; when ministers of religion found their best way to the hearts and to the understanding of their congregations in the use of the language most familiar to themselves, as well as to those whom they addressed; and when ladies of the highest rank—celebrated alike for their wit and their beauty—sang their tenderest, archest, and most affecting songs, and made their bravest thrusts and parries in the sparkling encounters of conversation, in the familiar speech of their own country. All this, however, is fast disappearing, and not only the wealthy and titled, who live much in London, begin to grow ashamed of speaking the language of their ancestors, though the sound of the well-beloved accents from the mouths of others is not unwelcome or unmusical to their ears, but even the middle class Scotch are learning to follow their example. The members of the legal and medical profession are afraid of the accusation of vulgarity that might be launched against them if they spoke publicly in the picturesque language of their fathers and grandfathers; and the clergy are unlearning in the pulpit the brave old speech that was good enough for

John Knox,\* and many thousands of pious preachers who, since his time, have worthily kept alive the faith of the Scottish people by appeals to their consciences in the language of their hearts. In ceasing to employ the “unadorned eloquence” of the sturdy vernacular, and using instead of it the language of books, and of the Southern English, it is to be feared that too many of these superfine preachers have lost their former hold upon the mind, and that they have sensibly weakened the powers of persuasion and conviction which they possessed when their words were in sympathetic unison with the current of thought and feeling that flowed through the broad Scottish intellect of the peasantry. And where fashion leads, snobbism will certainly follow, so that it happens even in Scotland that young Scotsmen of the Dundreary class will sometimes boast of their inability to understand the poetry of Burns and the romance of Scott on account of the difficulties presented by the language!—as if their crass ignorance were a thing to be proud of!

But the old language, though of later years it has become unfashionable in its native land, survives not alone on the tongue but in the heart of the “common” people (and where is there such a common or uncommon people as the peasantry of Scotland?) and has established for

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\* John Knox was the greatest Angliciser of his day, and was accused by Winjet of that fault.—CHARLES NEAVES.

itself a place in the affections of those ardent Scotsmen who travel to the New World and to the remotest part of the Old, with the *auri sacra fames*, to lead them on to fortune, but who never permit that particular species of hunger—which is by no means peculiar to Scotsmen—to deaden their hearts to their native land, or to render them indifferent to their native speech, the merest word of which when uttered unexpectedly under a foreign sky, stirs up all the latent patriotism in their minds, and opens their hearts, and if need be their purses, to the utterer. It has also by a kind of poetical justice established for itself a hold and a footing even in the modern English which effects to ignore it; and, thanks more especially to Burns and Scott, and to the admiration which their genius has excited in England, America and Australia, has engrafted many of its loveliest shoots upon the modern tree of actually spoken English. Every year the number of words that are taken like seeds or grafts from the Scottish conservatory, and transplanted into the fruitful English garden, is on the increase, as will be seen from the following anthology of specimens, which might have been made ten times as abundant if it had been possible to squeeze into one goblet a whole tun of hippocrene. Many of these words are recognised English, permissible both in literature and conversation; many others are in progress and process of adoption and assimilation; and many more that are not English, and may never become so, are fully worthy of a place in the Dictionary of a language that

has room for every word, let it come whence it will, that expresses a new meaning or a more delicate shade of an old meaning, than any existing forms of expression admit. *Eerie*, and *gloaming*, and *cannie*, and *cantie*, and *cozie*, and *lift*, and *lilt*, and *caller*, and *gruesome*, and *thud*, and *wierd*, are all of an ancient and a goodly pedigree, and were the most of them as English in the fifteenth century as they are fast becoming in the nineteenth. The specimens are arranged alphabetically for convenience of reference, and if any Scotsman at home or abroad, should, in going over the list, fail to discover some favourite word that was dear to him in childhood, and that stirs up the recollections of his native land, and of the days when he “paidled in the burn,” or stood by the trysting-tree “to meet his bonnie lassie when the kye cam hame,”—one word that recalls old times, old friends, and bygone joys and sorrows,—let him reflect that in culling a posie from the garden, the posie must of necessity be smaller than the garden itself, and that the most copious of selectors must omit much that he would have been glad to add to his garland if the space at his disposal had permitted.





## POETRY AND HUMOUR.



*Aiblins*, perhaps, possibly. From *able*, conjoined with *lin* or *lins*, inclining to, as in the “westlin wind”—wind inclining to the west; hence *aiblins* inclining to be possible :—

There’s mony waur been o’ the race,  
And *aiblins* ane been better.

—Burns : *The Dream. To George III.*

*Aidle*, ditchwater :—

Then lug out your ladle,  
Deal brimstone like *aidle*,  
And roar every note of the damned.

—Burns : *Orthodox, Orthodox.*

*Airt*, a point of the compass; also to direct or show the way. This excellent word ought to be adopted into English. It comes from the Gaelic *ard*, *aird*, a height. “Of a’ the *airts* from which the wind can blaw,” is better than “of all the *quarters* from which the wind can blow.”

O a’ the *airts* the wind can blaw  
I dearly lo’e the west,  
For there the bonnie lassie lives,  
The lass that I lo’e best.

—Burns,

But yon green graff (grave) now huskie green,  
Wad *airt* me to my treasure.

—Burns.

*Aizle*, A live coal that flies out of the fire. It is a superstition in England to call the live coals violently ejected from the fire by the gas generated in them, by the name of “purses or coffins,” according to the fanciful resemblance which they bear to these articles, and which are supposed to be prophetic of the receipt of money, or of a death in the family. Some such superstition seems to lie at the root of the Scottish word *aizle* :—

She noticed that an *aizle* brunt,  
Her braw new worset apron.

—Burns : *Halloween*.

Jamieson says the word was used metaphorically by the poet Douglas, to describe the appearance of a country that has been desolated by fire and sword. In the Gaelic, *aisleine* signifies a death-shroud. The derivation, which has been suggested from hazel, or hazel nut, from the shape of the coal when ejected, seems untenable. The Gaelic *aiseal*, meaning fun, joy, merriment, has also been suggested, as having been given by children to the flying embers shot out from the fire ; but the derivation from *aisleine* seems preferable.

*Anent*, concerning, relating to.—This word has only recently been admitted into the English dictionaries published in England. In Worcester’s and Webster’s Dictionaries, published in the United States, it is inserted as a Scotticism. Mr. Stormonth in his Etymological Dictionary [1871] derives it from the Anglo-Saxon *oncean*, and

the Swedish *on gent*, opposite ; but the etymology seems doubtful.

The anxiety *anent* them was too intense to admit of the poor people remaining quietly at home.—*The Dream Numbers*, by T. A. Trollope.

*Arl-penny*, a deposit paid to seal a bargain ; earnest money ; French *arrhes*. From the Gaelic *earlas*, or *iarlas*, earnest money, a pledge to complete a bargain :—

Here, tak' this gowd and never want  
Enough to gar ye drink and rant,  
And this is but an *arl-penny*  
To what I afterwards design ye.  
—Allan Ramsay.

*Auld Lang Syne*.—This phrase, so peculiarly tender and beautiful, and so wholly Scotch, has no exact synonyme in any language, and is untranslatable except by a weak periphrasis. The most recent English Dictionaries, those of Worcester and Webster, have adopted it ; and the expression is now almost as common in England as in Scotland. Allan Ramsay included in “The Tea Table Miscellany” a song entitled “Old Long Syne,” a very poor production. It remained for Robert Burns to make “Auld Lang Syne” immortal, and fix it for ever in the language of Great Britain and America. *Lang sin syne* is a kindred and almost as beautiful a phrase, which has not yet been adopted into English.

*Awmrie*, a chest, a cabinet, a secretaire—from the French *armoire* :—

Steek (close) the *awmrie*, shut the kist,  
Or else some gear will soon be missed.  
—Sir Walter Scott : *Donald Caird*.

*Bairntime*, a whole family of children, or all the children that a woman bears. This, though a peculiarly Scottish word, is a corruption of a better phrase,—a *bairn teem*. From the Gaelic *taom* ; the English *teem*, to bear, to produce, to pour out.

Your Majesty, most excellent !  
 While nobles strive to please ye,  
 Will ye accept a compliment  
 A simple Bardie gies ye !  
 Thae bonny *bairn-time* Heaven has lent,  
 Still higher may they heeze ye !

—Burns: *a Dream Addressed to George III.*

The following lines, from “The Auld Farmer’s New Year’s Salutation to his Auld Mare, Maggie,” show that Burns understood the word in its correct sense, though he adopted the erroneous spelling of *time*, instead of *teem*.

My pleugh is now thy *bairn-time* a’,  
 Four gallant brutes as e’er did draw ;  
 Forbye sax mae I sellt awa’,  
 That thou has nurst,  
 They drew me thretteen pounds an’ twa,  
 The very warst.

*Balow!* An old lullaby in the Highlands sung by nurses to young children, as in the pathetic Ballad entitled “Lady Anne Bothwell’s Lament :”—

*Balow!* my babe, lie still and sleep,  
 It grieves me sair to see thee weep !

Burns has “*Hee, baloo!*” to the tune of “the Highland *balow*.”

Hee, *baloo*, my sweet wee Donald,  
 Picture of the great Clanronald,

The phrase is derived from the Gaelic *bà*, the equivalent of bye, in the common English phrase, “bye ! bye !” an adjuration to sleep—“go to bye-bye ;” and *laogh*, darling, whence by the abbreviation of *laogh* into *lao*, *bà-lao*, or *balow*—“sleep, darling.” Jamieson has adopted a ludicrous derivation from the French—“*bas là le loup*,” which he mis-translates, “be still, the wolf is coming.”

*Bandster*, one who makes a band, or binds sheaves after the reapers in the harvest field.

In hairst at the shearing, nae youths now are jeering,  
 The *bandsters* are lyart and wrinkled and grey ;  
 At fair or at preaching, nae wooing or fleeching,  
 The flowers o' the forest are a' weed away.

—Elliot : *The Flowers of the Forest*.

In this pathetic lament for “the flowers” of Etrick Forest, the young men slain at the doleful battle of Flodden Field—the maidens mourn in artless language for the loss of their lovers, and grieve as in this touching stanza, that their fellow-labourers in the harvest field are old men, wrinkled and grey, with their sparse locks, instead of the lusty youths who have died, fighting for their country. The air of this melancholy, but very beautiful song is pure Gaelic.

*Bannock*, an oatmeal cake, originally compounded with milk instead of water :

Hale breeks, saxpence and a *bannock*.

—Burns : *To James Tait, Glencairn*.

*Bannocks* o' bear meal, *bannocks* o' barley.

*Jacobite Song*.

The word seems to be derived from the Gaelic *bainne*, milk.

*Bauch*, insipid, tasteless, without flavour, as in the alliterative proverb :—

Beauty but bounty's but *bauch*.

—*Allan Ramsay*.

(Beauty without goodness is but flavourless.)

The etymology of this peculiarly Scottish word is uncertain, unless it be allied to the English *baulk*, to hinder, to impede, to frustrate ; or from the Gaelic *bac*, which has the same meaning.

*Beak* or *beek*, common in Ayrshire and Mearns—to sit by a fire and exposed to the full heat of it :—

A lion,  
To recreate his limbs and take his rest,  
*Beakand* his breast and bellie at the sun,  
Under a tree lay in the fair forest.

*The Lion and the Mouse*: Robert Henryson,  
in *The Evergreen*.

*Bed-fast*, confined to bed, or bed-ridden. In English, *fast* as a suffix is scarcely used except in *steadfast*, *i.e.*, fast fixed to the *stead* place, or purpose :—

For these eight or ten months, I have been ailing, sometimes *bed-fast* and sometimes not.—Burns : *Letter to Cunningham*.

An earth-fast, or *yird-fast* stane, is a large stone firmly fixed in the earth. *Faith-fast*, *truth-fast*, and *hope-fast* are beautiful phrases, unused by English writers. If

*faithful* and *truthful*, *faithless* and *truthless* are permissible, why not *faith-fast*, *truthfast*, and *hope-fast*?

*Beet*, to feed or add fuel to a fire or flame; from the Gaelic *beatha*, life, food; and *beathaich*, to feed, to nourish:

May Kennedy's far honoured name  
Lang *beet* his hymeneal flame.  
—Burns: *To Gavin Hamilton*.

It warms me, it charms me,  
To mention but her name,  
It heats me, it *beets* me,  
And sets me a' a flame.  
—Burns: *Epistle to Davie*.

*Belyve*, by-and-by, immediately.—This word occurs in Chaucer and in a great number of old English romances:

Hie we *belyve*  
And look whether Ogie be alive.  
—*Romance of Sir Otuel*.

*Belyve* the elder bairns come droppin' in.  
—Burns: *Cottar's Saturday Night*.

*Bicker*, a drinking-cup, a beaker, a turn; also, a quarrel:

Fill high the foaming *bicker*!  
Body and soul are mine, quoth he,  
I'll have them both for liquor.  
—*The Gin Fiend and his Three Houses*.

Setting my staff wi' a' my skill  
To keep me sicker.  
Though leeward, whyles, against my will,  
I took a *bicker*.  
—Burns: *Death and Doctor Hornbook*.

*Bicker* means rapid motion, and in a secondary and very common sense, quarreling, fighting, a battle. Sir Walter Scott refers to the *bickers* or battles between the boys of Edinburgh High School, and the Gutterbluids of the streets. In "Halloween" Burns applies *bickering* to the motion of running water :—

Whiles glistened to the nightly rays,  
Wi' *bickerin'*, dancin' dazzle.

—R. D.

*Bield*, a shelter. Of uncertain etymology, perhaps from *build*.

Better a wee bush than nae *bield*.  
Every man bends to the bush he gets *bield* frae.  
—Allan Ramsay's *Scots Proverbs*.

Beneath the random *bield* of clod or stane.  
—Burns : *To a Mountain Daisy*.

*Bien*, comfortable, agreeable, snug, pleasant ; from the French *bien*, well. Lord Neaves was of opinion that this derivation was doubtful, but suggested no other. If the French etymology be inadmissible, the Gaelic can supply *binn*, which means, harmonious, pleasant, in good order ; which is perhaps the true root of this eminently Scottish word.

While frosty winds blaw in the drift  
Ben to the chimla lug,  
I grudge a wee the great folks gift,  
That live sae *bien* and snug,

—Burns : *Epistle to Davie*.

*Bien's* the but and ben.

—James Ballantine : *The Father's Knee*.

*Billies*, fellows,—comrades—young men :—

When chapman *billies* leave the street  
And drouthy neebors, neebors meet.

Burns : *Tam o' Shanter*.

“This word,” says Jamieson, “is probably allied to German *billig*, the Belgian *billiks*, equals, as denoting those that are on a footing as to age, rank, relation, affection or employment.”

This is an error. In German *billig* means moderate in price—fair—just, equitable, reasonable.—The Lowland Scotch *billie* is the same as the English fellow ; and both are derived from the Gaelic *ba-laoch*, a shepherd, a husbandman ; from *ba*, and *laoch*, a lad, a young man.

*Bird*, or *burd*, a term of endearment applied to a young woman, or child.

And by my word, the bonnie *bird*  
In danger shall not tarry,  
And though the storm is raging wild  
I'll row ye o'er the ferry.

—Thomas Campbell.

*Birdalane*, or *Burdalane*. A term of sorrowful endearment, applied to an only child, especially to a girl to signify that she is without household comrades or companionship :—

And Newton Gordon, *birdalane*,  
And Dalgetie both stout and keen.

*Scott's Minstrelsy*.

*Birkie*, a young and conceited person. From the Gaelic *biorach*, a two-year-old heifer ; *bioraiche*, a colt,

applied in derision to a young man who is lively but not over wise :—

Ye see yon *birkie* ca'd a lord,  
Wha struts and stares and a' that.

—Burns : *A Man's a Man*.

“And besides, ye donnard carle!”—continued Sharpitlaw, “the minister did say that he thought he knew something of the features of the *birkie* that spoke to him in the Park.”

—Scott : *Rob Roy*.

*Birl*, to pour out liquor ; probably from the same root as the English *purl*, as in the phrase, “a purling stream.”

There were three lords *birling* at the wine  
On the dowie dens o' Yarrow.

—Motherwell's *Ancient Minstrelsy*.

Oh, she has *birled* these merry young men  
With the ale, but and the wine.

—*Border Minstrelsy : Fause Foodrage*.

*Birs*, the thick hair or *bristles* on the back of swine :—

The souter gave the sow a kiss.  
Humph ! quo she, it's a' for my *birs* !

—Allan Ramsay's *Scots Proverbs*.

*Blae*, of a livid blue colour ; sickly blue.

*Blueberries*, bilberries :—

The morning *blae* and wan.

—Douglas : *Translation of the Æneid*.

How dow you this *blae* castlin' wind,  
That's like to blaw a body blind.

—Burns.

Be in dread, oh sirs! Some of you will stand with *blae* countenances before the tribunal of God.

—Bruce: *The Soul's Confirmation*.

*Blate*, shy, modest, bashful:—

Says Lord Frank Ker ye ar na' *blate*,  
To bring us the news o' yer ain defeat.

—*Jacobite Ballad, Johnnie Cope*.

A *blate* cat makes a proud mouse.

—Allan Ramsay.

*Blaud*, to lay anything flat with violence, as the wind or a storm of rain does the corn:—

Curst common sense—that imp o' hell,

This day M'Kinlay takes the flail,  
And he's the boy will *blaud* her.

—Burns: *The Ordination*.

Ochon! ochon! cries Haughton,  
That ever I was born,  
To see the Buckie burn rin bluid,  
And *blauding* a' the corn.

—*Aberdeenshire Ballad*.

*Bledoch*, skim milk.

She kirked the kirk, and scummed it clean,  
Left the gudeman but *bledoch* bare.

*The Wife of Auchtermuchty* · Allan Ramsay  
*Evergreen*.

*Blether*, to talk nonsense, to be full of wind like a bladder. *Bletherskite*, or *Bladderskite*, nonsense, or a talker of nonsense.

*Blethers*, nonsense, impertinence :—*Blaidry*, foolish talk—from the Gaelic *Blaidaireachd* ; and *bleidir*, impertinence :—

Stringing *blethers* up in rhyme  
For fools to sing.

—Burns : *The Vision*.

Fame  
Gathers but wind to *blether* up a name.  
—Beaumont and Fletcher.

Some are busy *bletherin*  
Right loud that day.

—Burns : *The Holy Fair*.

“She’s better to-night,” said one nurse to another. “Night’s come, but it’s not gone,” replied her helpmate, in the full hearing of the patient, “and it’s the small hours ’ll try her.” “The small hours ’ll none try me as much as you do with your *blethering* tongues,” remarked the patient, with perfect *sang-froid*.

—*A Visit to the London Hospitals*, “*Pall Mall Gazette*,” March 23, 1870.

I knew Burns’ “*Blethering Bitch*,” who in his later years lived in Tarbolton, and earned a scanty living by breaking stones on the road. In taking a walk round the hill mentioned in “*Death and Dr. Hornbook*,” I came upon Jamie Humphrey (such was his name) busy at work, and after talking with him a short time, I ventured to ask him “is it true, Jamie, that you are Burns’ *blethering bitch*?” “Aye, deed am I, and mony a guid gill I hae gotten by it.”

—R D.

*Blob*, a large round drop of water or other liquid.—A similar word, *bleb*, now obsolete, was once used in England to signify an air bubble—and in its form of *blebster*, is the root of *blister* :—

We look on this troubled stream of the generations of men to as little purpose almost as idle boys do on dancing *blebs* or bubbles on the water.

—Sir Thomas More : *Consolations of the Soul*.

Her e'en the clearest *blob* o' dew outshining.

—Allan Ramsay.

She kisses the lips o' her bonnie red rose,

Wet wi' the *qlobs* o' dew.

—Allan Cunningham.

*Bluntie*. In the Dictionary of the Scottish Language, by an anonymous author (Edinburgh, 1818), *bluntie* is described as a stupid fellow. Jamieson has “*blunt*, stupid, bare, naked,” and “*bluntie*, a sniveller,” which he derives from the Teutonic *blutten*, homo stolidus :—

They mool me sair, and haud me down,

And gar me look like *bluntie*, Tam :

But three short years will soon wheel roun',

And then comes ane-and-twenty, Tam.

—Burns.

The etymology of the English word *blunt* is obscure, but as it signifies the opposite of sharp, the Scottish *bluntie* may be accepted as a designation of one who is not sharp or clever. No English dictionary suggests any etymology that can reasonably be accepted, the nearest being *plump*, round, or rounded without a point.

*Bob*, to make a courtesy, to bend, to bow down :—

Sweet was the smell of flowers, blue, white, and red,

The noise of birds was maist melodious,

The *bobbing* boughs bloom'd broad abune my head.

—*The Lion and the Mouse*, by R. Henryson,  
in the *Evergreen*.

When she came ben she *bobbit*.

—Burns.

Out came the auld maidens a' *bobbin'* discreetly.

—James Ballantine : *The Auld Beggar Man*.

When she came ben she *bobbit* fu' low,

And what was his errand he soon let her know.

Surprised was the laird when the lady said Na !

As wi' a laigh curtsie she turned her awa.

—*The Laird o' Cockpen*.

*Bonnie*, beautiful, good-natured, and cheerful ; the three qualities in combination, as applied to a woman ; applied to natural objects, it simply signifies beautiful, as in "Ye banks and braes o' *bonnie* Doon."—This is an old English word, used by Shakespeare, and Ben Jonson, and still current in the Northern English counties, as well as in Scotland.

*Bourd*, a jest, a joke ; also, to jest, to play tricks with. In old English, "*bord*."—

The wizard could no longer bear her *bord*,  
But bursting forth in laughter to her said.

—Spenser : *Faerie Queene*.

I'll tell the *bourd*, but nae the body.

A sooth *bourd* is nae *bourd*.

They that *bourd* wi' cats may count upon scarts.

—Allan Ramsay's *Scots Proverbs*.

*Bouse*, to drink deeply, to revel ; whence the colloquial English word "boozy" :—

Then let him *bouse* and deep carouse

Wi' bumpers flowing o'er,

Till he forgets his loves and debts,

And minds his griefs no more.

—Burns.

And though bold Robin Hood  
 Would with his maid Marian  
 Sup and *bouse* from horn and can.

—Keats.

*Brae*, the brow, or side of a hill. From the Gaelic *bruach*, a hill-side, a steep :—

We twa hae run about the *braes*  
 And pu'd the *gowans* fine,  
 But mony a weary foot we've trod  
 Sin auld lang syne.

—Burns.

*Breathin'*—"I'll do't in a *breathin'*," instanter, in the time which it would take to draw a breath. This phrase is far superior to the vulgar English, "in a jiffy," or in the still more intolerable slang, "the twinkling of a bed-post."

*Bree*, the juice, the essence, the spirit. Barley *bree*, the juice of the barley, *i.e.*, whisky or ale. *Brew* is to extract the spirit or essence of barley, malt, hops, &c. Both *bree* and *brew* are directly derived from the Gaelic *brigh*, spirit, juice, &c. The Italians have *brio*, spirit, energy, life, animation. From this source is derived the English slang word, a "*brick*," applied to a fine, high-spirited, good fellow. Various absurd attempts have been made to trace the expression to a Greek source in a spurious Greek anecdote borrowed from Aristotle, who speaks of a *tetragonos aner* or "four cornered man, supposed in the slang of the universities to signify a brick.

*Brecks*, the nether garments of a man ; trousers, trows, breeches. The vulgar English word *breeches* is derived

from the breech, the part of the body which they cover. The Scottish word has a better origin in the Gaelic, *brecghad*, attire, dress, ornament, and *brecghaid*, adorn, embellish, "from which Celtic word," says Ainsworth in his Latin Dictionary, "the Romans derived *bracca* and *braccatus*, wearing breeches or trews, like the Gauls :—

Thir *breeks* o' mine, my only pair,  
I wad hae gien them aff my hurdies  
For ae blink o' the bonnie burdies.

—Burns : *Tam o' Shanter*.

*Brent*, or *brant*, high, steep : also smooth :—

Her fair *brent* brow, smooth  
As the unwrinkled deep.

—Allan Ramsay.

John Anderson, my jo, John,  
When we were first acquaint,  
Your locks were like the raven,  
Your bonnie brow was *brent*.

—Burns : *John Anderson my Jo*.

In "John Anderson my Jo," the auld wife means that her husband's brow was smooth—I believe that *brent* in this passage is the past participle of *burn*. Shining is one of the effects of burning. I think the word is always used to mean smooth, unwrinkled—as in the Scottish phrase *brent* new ; the English *bran* new—shining with all the gloss of newness.

—R. D.

*Brim*, fierce, disastrous, fatal, furious. From the Gaelic *breamas*, mischief, mischance :—

The *brim* battle of the Harlaw.

—*The Evergreen*.

*Bubbly Jock*, a Turkey cock :—

Some of the idiot's friends coming to visit him at a farm house where he resided,—reminded him how comfortable he was, and how grateful he ought to be for the care taken of him. He admitted the fact—but he had his sorrows and troubles like wiser men. He stood in awe of the great Turkey cock of the farm, which used to run and gobble at him. “Aye ! aye !” he said, unburthening his heart, “I'm very weel aff, nae doubt ; but, oh ! man, I'm sair hadden down by the *Bubbly Jock* !”—Dean Ramsay.

*Buckle to*, a coarse term for marry ; derived from the idea of fastening or joining together. The word occurs in a vulgar English song to a very beautiful Scottish air, which was written in imitation of the Scottish manner, by Tom D'Arfey in the reign of Charles II. It is well known under the title of “Within a mile of Edinburgh town.”

*Buckle-beggar* signified what was once called a *hedge-priest*, who pretended to perform the ceremony of marriage. To “*buckle* with a person ” was to be engaged in argument with another, and get the worst of it.

*Buirdly*, strong and stalwart, hearty, well-built :—

*Buirdly* chiels [fellows]

Are bred in sic a way as this is.

—Burns : *The Twa Dogs*.

*Busk*, to adorn, to dress—from the Gaelic *busgadh*, a head dress, an adornment for the person ; *busgainnich*, to dress, to adorn, to prepare :—

A bonnie bride is soon *buskit*.

—Allan Ramsay's *Scots Proverbs*.

*Busk ye, busk ye, my bonnie bride,  
Busk ye, busk ye, my winsome marrow.*

—Hamilton of Bangour.

*Ca'*, to drive, or drive in, to smite ; also to contend or fight—from the Gaelic *cath*, pronounced *ca'*—to smite, to fight :—

I'll cause a man put up the fire,  
Anither *ca'* in the stake,  
And on the head o' yon high hill  
I'll burn you for his sake.

*Young Prince James* : Buchan Ballads.

Every naig was *ca'd* a shoe on,  
The smith and he got roaring fu' on.

—Burns : *Tam o' Shanter*.

The chiel was stout, the chiel was stark  
An wadna bide to chap nor *ca'*.

—Burns : *Holy Girzie*.

*Cadgie*—sometimes written *caigie*—cheerful, sportive, wanton, friendly. Possibly from the old Gaelic *cad*, a friend ; whence *cadie*, a lad, [used in the sense of kindness and familiarity] ; *cadgily*, cheerfully :—

A cock laird fu' *cadgie*  
Wi' Jeanie did meet ;  
He haused her, he kissed her,  
And ca'd her his sweet.

—Chambers' *Scottish Songs*.

Yon ill-tongued tinkler Charlie Fox,  
May taunt you wi' his jeers and shocks,  
But gie't him het, my hearty cocks,

E'en cove the *cadie*!

And send him to his dicing box

And sportin' lady.

—Burns : *Author's Earnest Cry and Prayer*

*Cair*, to strain through. "This word," says Jamieson, "is used in Clydesdale, and signifies to extract the thickest part of broth, or hotch-potch, while dining or supping." It is probably from the Gaelic *cir*, a comb; whence also the English word, to *curry* a horse, and *curry-comb*, the comb used for the purpose.

*Caird*, a tinker :—

Close the awmry, steek the kist,  
Or else some gear will soon be miss'd ;  
Tell the news in brugh and glen,  
Donald *Caird's* come again.

—Sir Walter Scott.

From the Gaelic *ccard*, a smith, a wright, a workman,—with the prefix *teine*, fire, comes the English *tinker*, a fire-smith. Johnson, ignorant of Celtic, traced *tinker* from *tink*, because tinkers struck a kettle and produced a tinkling noise, to announce their arrival !

*Caller*, fresh, cool.—There is no exact English synonyme for this word. "*Caller* herrin," "*Caller* had-die," and "*Caller* ow" are familiar cries to Edinburgh people, and to all strangers who visit that beautiful city :—

Sae sweet his voice, sae smooth his tongue,  
His breath's like *caller* air ;  
His very foot has music in't  
When he comes up the stair.

—Mickle : *There's nae Luck about the House.*

Upon a simmer Sunday morn,  
When Nature's face is fair,  
I walked forth to view the corn  
And snuff the *caller* air.

—Burns : *The Holy Fair.*

*Cannie*, knowing, but gentle ; not to be easily deceived, yet not sly or cunning.—A very expressive word, often used by Englishmen to describe the Scotch, as in the phrase, a “canny Scotsman.” One who knows what he is about. The word also means dexterous, clever at a bargain and also fortunate. It is possibly derived from the Gaelic *ceannaid*, to buy ; and is common in the North of England as well as in Scotland :—

Bonny lass, *canny* lass, wilt thou be mine.

—*The Cumberland Courtship.*

He mounted his mare, and he rode *cannilic*.

—*The Laird o' Cockpen.*

Hae naething to do wi' him, he's no *canny*.

They have need of a *canny* cook who have but one egg for dinner.

—Allan Ramsay's *Scots Proverbs.*

*Cantie*, joyous, merry, talkative from excess of good spirits. From the Gaelic *cainnt*, speech ; or *can*, to sing :

Contented wi' little, and *cantie* wi' mair.

—Burns.

Some *cannie* wee bodie may be my lot,  
An' I'll be *cantie* in thinking o't.

*Newcastle Song : Brockett's North Country Glossary.*

The *cantie* auld folks.

—Burns : *The Twa Dogs.*

The clachan yill had made me *cantie*.

--Burns : *Death and Dr. Hornbook.*

*Cantrip*, a charm, a spell, a trick, a mischievous trick. The word is a corruption of the Gaelic word *ceann*, head, chief, principal ; and *drip*, a trick :—

Coffins stood round like open presses,  
That stowed the dead in their last dresses ;  
And by some devilish *cantrip* slight,  
Each in its cauld hand held a light.

—Burns : *Tam o' Shanter*.

Burns, in the “Address to the Deil,” has another example of this word, in which the humour is great and the indecency greater.

—Lord Neaves.

*Capernoity*, peevish, crabbed, apt to take offence, of singular and uncertain humour :—

“Me forward !” answered Mrs. Patt, “the *capernoity*, old, girning ale-wife may wait long enough ere I forward it !”—Scott : *St. Ronan's Well*.

*Cappernoytit*, slightly deranged :—

D'ye hear what auld Dominie Napier says about the mirk Monday? He says its an eclipse—the sun and the moon fechting for the upper hand ! But, Lord ! he's a poor *capernoytit* creature.  
—*Laird of Logan*.

*Carfuffle*, agitation of mind, perplexity :—

Troth, my lord may be turned full outright an' he puts hissell into a *carfuffle* for ony thing ye could bring him, Edie.—Scott : *The Antiquary*.

*Carle*, a man, a fellow ; from the Teutonic *kerl*. This word, which was used by Chaucer, has been corrupted into the English churl, which means a rude fellow. In Scotland it still preserves its original and pleasanter signification :—

The miller was a stout *carle* for the nones—  
Full big he was of braune, and eke of bones.

—Chaucer.

The pawky auld *carle* cam ower the lea,  
 Wi' mony guid e'ens and guid days to me,  
 Saying, kind sirs, for your courtesy,  
 Will you lodge a silly poor man?

—Ritson's *Caledonian Songs*.

Oh! wha's that at my chamber door?  
 Fair Widow, are ye waukin?  
 Auld *carle*, your suit give o'er,  
 Your love lies a' in talkin'.

—Allan Ramsay.

When lairds break, *carles* get land.

—Allan Ramsay's *Scots Proverbs*.

Up starts a *carle*, and gains good,  
 And thence comes a' our gentle blood.

—Idem.

My daddie is a cankered *carle*,  
 He'll no twine wi' his gear;  
 But let them say or let them do,  
 It's a' ane to me:  
 For he's low down—he's in the broom,  
 That's waiting for me.

—James Carnegie: 1765.

*Carle-hemp*, the largest stalk of hemp—or that which bears the seed:—

Ye have a stalk o' *carle-hemp* in you.

—Allan Ramsay's *Scots Proverbs*.

The *carle stalk* of hemp in man—  
 Resolve.

—Burns.

*Carle-wife*, a husband who meddles too much with the household duties and privileges of the wife. A much better word than its English equivalent—a “molly coddle.”

*Carline*, or *Carlin*, an old woman :—

Cats and *carlines* love to sleep i' the sun.

—Allan Ramsay.

That auld capricious *carlin* Nature.

—Burns : *To James Smith*.

The Rev. Mr. Monro of Westray, preaching on the flight of Lot from Sodom, said : “ The honest man and his family were ordered out of the town, and charged not to look back ; but the auld *carlin*, Lot's wife, looked owre her shouther, for which she was smote into a lump of sawt.” And he added with great unction, “ Oh, ye people of Westray, if ye had had her, mony a day since ye wad hae putten her in the parritch-pot ! ”

—Dean Ramsay.

*Castock*, a cabbage stalk :—

There's cauld kail in Aberdeen,

An' *castocks* in Stra'bogie.

—Duke of Gordon.

Every day's no Yule day,—cast the cat a *castock*.

—Allan Ramsay's *Scot's Proverbs*.

*Davée*. According to Jamieson, this is an Aberdeenshire word, signifying a state of commotion or perturbation of mind. He suggests its derivation from the French *cas vif*, a matter that gives or acquires activity (of mind). Is it not rather the Gaelic *cabhag* (*ca-vag*), hurry, haste, despatch, trouble, difficulty? Whence *cabhagach*, hasty, impetuous, hurried? But no Englishman or Lowland Scotsman studied Gaelic in Jamieson's day, and very few have studied it since.

*Chap*, to knock ; *chaup*, a blow :—

I dreamed I was deed, and carried far, far, far up till I came  
to Heaven's yett—when I *chappit*, and *chappit*, and *chappit*, till at  
last an angel keekit out, and said, “Wha are ye?”—Dean Ramsay.

The chiel was stout, the chiel was stark,  
And wadna bide to *chap* nor ca'.

—*Holy Girzie.*

The Burnewin comes on like death at every *chaup*.

—Burns : *Scotch Drink.*

*Chiel*, a fellow, a youth ; the same as the ancient English  
*childe*, as used by Byron in “*Childe Harold*.” It is de-  
rived from the Gaelic *gille*, a youth :—

The bráwny, bainie, ploughman *chiel*.

—Burns : *Scotch Drink.*

A *chiel's* amang ye takin' notes.

—Burns.

*Clachan*, a village—from the Gaelic, *clach*, a stone,  
and *clachan*, the stones or houses :—

The *clachan* yill (ale) had made me cantie.

—Burns : *Death and Dr. Hornbook.*

Ye ken Jock Hornbook o' the *clachan*.

—Idem.

The *clachan* of Aberfoyle.

—Sir Walter Scott : *Rob Roy.*

Many English and American tourists in Scotland, and  
in the regions celebrated in the works of Sir Walter Scott,  
imagine that the “clachan of Aberfoyle” means the *mill*  
of Aberfoyle. They derive the word from the English

*clack*, the noise of the mill wheel. They know nothing of *clachan*, the village, and are disappointed when they find neither wind-mill nor water-mill on the classic spot.

*Clart*, to defile, to make dirty.

*Clarty*, dirty; from the Gaelic *clabar*, or *clabhar*, filth, mud, mire :—

Searching auld wives' "barrels,"

Och hon! the day!

That *clarty* barm [dirty yeast] should stain my laurels!

But—what'll ye say?

Those movin' things ca'd wives and weans

Wad move the very hearts o' stanes.

—Burns: *On being appointed to the Excise.*

*Claur* or *Glaur*, mud, dirt, mire; "a gowpen o' *glaur*," a handful of mud; "a humplock of *glaur*," a heap of mud:

The wee laddie, greetin, said his brither Jock had cooste a gowpen o' *glaur* at him and knockit him on the neb.—James Ballantine.

*Claut*, to snatch, to lay hold of eagerly, something that has been got together by greed, a large heap :—

Ken ye what Meg o' the Mill has gotten?

She's gotten a coof wi' a claut o' siller.

Burns: *Meg o' the Mill.*

*Claut* is undoubtedly from the English word *claw*, which had the sense in olden time of, to scratch, to gather together, and is in that sense still in use in some parts of England. *Claut*, in Scotch, is most frequently used as a noun, and is the name given to a hoe used to gather mud, &c., together; to *claut* the roads, to gather the mud. I don't think the word itself contains the idea of getting together a

large heap by *greed*. I don't recognise the other meanings, "to snatch," "to lay hold of eagerly." I would use a different word to express these meanings,—to *glaum*, to *play glaum* would fit them exactly.—R. D.

*Clavers*, idle stories, silly calumnies :—

Hail Poesie ! thou nymph reserved,  
In chase o' thee what crowds hae swerv'd  
Frae common sense, or sunk unnerv'd  
'Mong heaps o' *clavers*.

—Burns : *On Pastoral Poets*.

*Claw*, to flatter, from the Gaelic *cliù*, praise :—

*Claw* me and I'll *claw* you.—*Scottish Proverb*.

I laugh when I am merry, and *claw* no man in his humour.

—Shakspeare : *Much ado about Nothing*.

*Claymore*, the Highland broadsword ; from the Gaelic *claidheamh*, a sword, and *mor*, great.

*Clishmaclaver*, idle talk, foolish gossip, incessant gabble:

What further *clish-ma-claver* might been said.

Burns : *The Brigs o' Ayr*.

From the Gaelic *clis* (clish), nimble, rapid, and *clab* (*clubh*), an open mouth, *clabach*, garrulous, *clabairê*, a babbler, a loud disagreeable talker, and *clabar*, the clapper of a mill.

*Cloot*, a cloven foot ; *clootie*, one who is hoofed or cloven footed, *i.e.*, Satan, the devil :—

O thou ! whatever title suit thee,  
Auld Hornie, Satan, Nick, or *Clootie*.

—Burns : *Address to the Devil*.

*Cloot* (pronounced *clute*, long French *u*) is not a hoof, but the half of a hoof. We speak of a horse's hoof, and of a cow's cloots, and apply this latter word only to the feet of these animals that divide the hoof.—R. D.

*Clour*, a lump on the flesh, caused by a heavy blow:—

That cane o' yours would gie a *clour* on a man's head enuch to produce a phrenological faculty.—Professor Wilson: *Noctes Ambrosianæ*.

*Clour* is a heavy blow—the lump is only the *result* of a *clour*.—R. D.

*Clyte*, a fall, to stop in the midst of a set speech for want of words or ideas, and sit down suddenly: “I couldna find words,” said a Glasgow bailie, “and so I *clyted*” :—

I fairly *clytea*  
On the cauld earth.

—Allan Ramsay.

*Clyte*, a heavy, sudden kind of fall. I have generally heard the word as a verb used in connection with the word *played*—“It played *clyte* at my heels,” “He got as far as the road, and then played *clyte*.”—R. D.

*Clunk*, the gurgling, confused sound of liquor in a bottle or cask when it is poured out; equivalent to the English *glug* in the song of “Gluggity Glug.” It is derived by Jamieson from the Danish *glunk*, and the Swedish *klunka*, which he says have the same meaning :

Sir Violino, with an air  
That showed a man o' spunk,  
Wished unison between the pair,  
And made the bottle *clunk*.

Burns: *The Jolly Beggars*.

An old English song has—“and let the cannikin *clink*,” which is obviously from the same root, though *clunk* is more expressive of a dull sound than *clink* is.

*Cockernonie*, a gathering up of the hair of women, after a fashion similar to that of the modern "chignon"; and sometimes called a "cock-up."—Mr. Kirkton, of Edinburgh, preaching against "cock-ups"—of which chignons are the modern representatives—said :—"I have been all this year preaching against the vanity of women, yet I see my own daughter in the kirk even now with as high a 'cock-up' as any one of you all."

Jamieson was of the opinion, clearly wrong, that *cockernonie* signified a snood—or the gathering of the hair in a band or fillet—and derived the word from the Teutonic *koker*, a cape, and *nonne*, a nun; *i.e.*, such a sheath for fixing the hair as nuns were accustomed to use! The word was contemptuous for false hair—a contrivance to make a little hair appear to be a good deal—and is compounded of the Gaelic *coc*, to stand erect, and *neoni*, nothing.

I saw my Meg, come linkin' ower the lea,  
I saw my Meg, but Meggie saw na me,  
Her *cockernonie* snooded up fu' sleek.

—Allan Ramsay.

But I doubt the daughter's a silly thing: an unco *cockernony* she had busked on her head at the kirk last Sunday.—Scott: *Old Mortality*.

My gude name! If ony body touched my good name I wad neither fash council nor commissary. I would be down upon them like a sea falcon amang a when wild geese, and the best o' them that dared to say onything o' Meg Dods but what was honest and civil, I wad soon see if her *cockernonie* was made o' her ain hair or other folks'!—Scott: *St. Ronan's Well*.

*Codroch*, miserable, ugly, detestable. These are the meanings assigned to the word by Allan Ramsay, though

Jamieson, who cites it as used in Fifeshire and the Lothians, explains it as a rustic, or one who is dirty and slovenly.

A *codroch coffe*, he is sure sich,  
And lives like ony wareit wretch.

*Pedder Coffe, Evergreen.*

The final syllable seems to be the Gaelic *droch*, bad, evil, wicked, mischievous. *Co* is doubtless the Gaelic *comh* (pronounced *co*), a prefix equivalent to the Latin *co* and *con*. Jamieson derives it from the Irish Gaelic *cudar*, the rabble, a word that does not appear in O'Reilly's excellent Irish Dictionary, though *cudarman* and *cudarmanta* appear in it as synonymous with "vulgar and rustic." The Scottish Gaelic words which he cites, *codromtha*, uncivilized, and *codrymach*, a rustic, do not appear in any Gaelic Dictionary.

*Cod-crune* or *cod-crooning*, a curtain lecture—from the Gaelic *cod*, a pillow or cushion, and *croon*, to murmur, to lament, to moan. Jamieson derives the word from the Teutonic *kreunen*, and says it is sometimes called a bowster (bolster) lecture.

*Coft*, bought, purchased—from the Teutonic *kaufen*, to buy :—

Then he has *coft* for that ladye,  
A fine silk riding gown ;  
Likewise he *coft* for that ladye  
A steed and set her on.

—*Fock. o' Hazelgreen* (old version), *Buchan's  
Ancient Ballads.*

*Cog* and *cogie*, a bowl or cup, also a basin. From the Gaelic *cuach*, a cup, used either for broth, ale, or stronger drink :—

I canna want my *cogie* sir,  
 I canna want my *cogie* ;  
 I winna want my three-girred *cog*  
 For a' the wives in Bogie.

—Duke of Gordon.

It's good to have our *cog* out when it rains kail !

—Allan Ramsay's *Scots Proverbs*.

*Collie-shangie*, a loud dispute, a quarrel, an uproar, a turmoil of angry tongues :—

How the *collie-shangie* works  
 Betwixt the Russians and the Turks.

—Burns : *To a Gentleman who sent him a Newspaper*.

“It has been supposed,” says Jamieson, “that from *collie*, a shepherd's dog, and *shangie*, a chain, comes the word *collie-shangie*—a quarrel between two dogs fastened with the same chain.” Under the word “*collie*,” he explains it to mean a quarrel, as well as a dog of that species ; as if he believed that the gentle and sagacious shepherd's dog was more quarrelsome than the rest of the canine species. In Gaelic, *coileid* means noise, confusion, uproar ; and *coileideach*, noisy, confused, angry ; which is no doubt the etymology of *collie* in the compound word, *collie-shangie*. The meaning of *shangie* is difficult to trace, unless it be from the Gaelic *seang* (pronounced *shang*), slender, lean, hungry.

*Coof, Cuif, Gowk*, a fool, a simpleton, a cuckoo :—

Ye see yon birkie ca'd a lord,  
Wha struts an' stares, and a' that,  
Though hundreds worship at his word,  
He's but a *cuif* for a' that.

Burns : *A Man's a Man*.

*Coof* and *Gowk*, though apparently unlike each other in sound, are probably corruptions of the same Gaelic words, *cuabhag* (*cuaf ag*) and *cu ach*, a cuckoo :—

Ye breed of the *gowk* (cuckoo), ye hae but ae note in your voice, and ye're aye singing it.—Allan Ramsay's *Scots Proverbs*.

In England, a “fool” and a “goose” are synonymous; but in Scotland the cuckoo is the bird that symbolizes stupidity. “Coof” is derivable from *cuabhag*, and “gowk” from *cu ach*.

*Cuif*, fool, and blockhead, are not exact synonyms,—rather a useless fellow, a sort of male tawpie. A man may be a *cuif*, and yet the reverse of a fool or blockhead.—R. D.

*Coo-me-doo*, a term of endearment for a turtle-dove, wood pigeon, or cushat :—

O, *coo-me-doo*, my love sae true,  
If ye'll come down to me,  
Ye'se hae a cage o' guid red gowd  
Instead o' simple tree.

Buchan's *Ballads* : *The Earl o' Mar's Daughter*.

*Cosie, Cozie*, comfortable, snug, warm :—

While some are *cozie* in the neuk,  
And forming assignations  
To meet some day.

Burns : *The Holy Fair*.

Jamieson says that *cosie*, snug, warm, comfortable, seems to be of the same derivation as *cosh*, a comfortable situation, and comfortable as implying a defence from the cold. It is evidently from the Gaelic *coiseag*, a little, snug, or warm corner, a derivation of *cos*, and *cois*, a hollow, a recess, a corner.

*Couthie*, well-known, familiar, handsome, and agreeable—in contradistinction to the English word *uncouth* :—

Some kindle, *couthie*, side by side,  
And burn together trimly.

—Burns : *Hallowe'en*.

My ain *couthie* dame,  
O my ain *couthie* dame ;  
Wi' my bonny bits o' bairns,  
And my ain *couthie* dame.

—Archibald M'Kay : *Ingleside Lilts*.

*Cowp*, to tumble over :—

I drew my scythe in sic a fury,  
I near had *cowpit* in my hurry.

—Burns : *Death and Dr. Hornbook*.

*Crack*, talk, gossip, conversation, confidential discourse, a story ; from the Gaelic *crac*, to talk ; *cracaire*, a talker, a gossip ; and *cracairachd*, idle talk or chat. To “*crack* a thing up in English” is to talk it into repute by praise. A *crack* article is a thing highly praised. Jamieson derives the word from the German *kraken*, to make a noise, though there is no such word in that language :—

But raise your arm and tell your *crack*  
Before them a'.

—Burns : *Earnest Cry and Prayer*.

They're a' in famous tune  
For *cracks* that day.

—Burns : *The Holy Fair*.

The cantie auld folk *crackin'* crouse,  
The young ones rantin' through the house ;  
My heart has been sae fain to see them,  
That I for joy hae barkit wi' them.

—Burns : *The Twa Dogs*.

*Crambo-clink*, or *crambo-jingle*, a contemptuous name for doggerel verse, and bad or mediocre attempts at poetry, which Douglas Jerrold with wit as well as wisdom—and they are closely allied—described as “verse and *worse* :”

A' ye who live by *crambo clink*,  
A' ye who write and never think,  
Come mourn wi' me.

—Burns : *On a Scotch Bard*.

Amaist as soon as I could spell,  
I to the *crambo jingle* fell,  
Tho' rude and rough ;  
But crooning to a body's sel'  
Does weel enough.

—Burns : *Epistle to Lapraik*.

*Crambo* seems to be derived from the Gaelic *crom*, crooked, or perhaps from “cramp,” or cramped. “Clink” and “jingle,” assonance, consonance, or rhyme are from the English.

*Crony*, a comrade, a dear friend, a boon companion, derived in a favourable sense from *crone*.—This Scottish word seems to have been introduced to English notice by James I. It was used by Swift and other writers of his period, and was admitted into Johnson's Dictionary, who described it as a cant word.

To oblige your *crony* Swift,  
Bring our dame a New-Year's gift.

—Swift.

My name is Fun, your *crony* dear,  
The nearest friend ye hae.

—Burns : *The Holy Fair*.

And at his elbow Souter Johnny,  
His ancient, trusty, drouthy *crony*.

Burns : *Tam o' Shanter*.

*Croodle*, to coo like a dove : “a wec *croodlin'* doo,” a term of endearment to an infant :—

Far ben thy dark green plantin shade  
The cushat (wood-pigeon) *croodles* amorously.

—*Tannahill*.

*Croon*, to hum over a tune, to prelude on an instrument. The word seems derivable from the Gaelic *cronan*, a dull, murmuring sound ; a mournful and monotonous tune :—

The sisters grey, before the day,  
Did *croon* within their cloister.

—Allan Ramsay.

Whiles holding fast his guid blue bonnet,  
Whiles *croonin* o'er some auld Scots sonnet.

—Burns : *Tam o' Shanter*.

*Crone*, an old woman, a witch. Worcester, in his Dictionary, derives this word from the Scottish “croon”—“the hollow muttering sound with which old witches uttered their incantations :—

Where auld ruined castles grey  
 Nod to the moon,  
 To fright the nightly wanderer's way,  
 Wi' eldritch *croon*.

—Burns : *Address to the Deil*.

Plaintive tunes,  
 Such as corpse-watching beldam *croons*.

—*Studies from the Antique*.

*Crouse*, merry, lively, brisk, bold :—

A cock's aye *crouse* on his ain midden.—Allan Ramsay's *Scots Proverbs*.

The cantie auld folk crackin' *crouse*,  
 The young anes rantin through the house.

—Burns : *The Twa Dogs*.

*Crowdie*, oat-meal porridge boiled to a thick consistency ; *crowdie-time*, breakfast-time or meal-time.

Jamieson goes to the Icelandic for the origin of the word *crowdie*—once the favourite and general food of the Scottish people, in the days before the less nutritious potato was introduced into the country. But the name of *crowdie* is not so likely to be derived from the Icelandic *graut-ur*, gruel made of groats, as from the Gaelic *cruaidh*, thick, firm, of hard consistency. Gruel is thin, but porridge, or crowdy, is thick and firm, and in that quality its great merit consists—as distinguished from its watery competitor—the nourishment of the sick room, and not to be compared to the strong, wholesome “parritch,” which Burns designated “the chief of Scotland's food.”

Oh that I had never been married,  
 I'd never had nae care ;  
 Now, I've gotten wife and bairns,  
 An' they cry *crowdie* evermair !  
 Once *crowdie*, twice *crowdie*,  
 Three times *crowdie* in a day !

—Burns.

Then I gaed hame at *crowdie-time*,  
 And soon I made me ready.

—Burns : *The Holy Fair*.

My sister Kate came up the gate  
 Wi' *crowdie* unto me, man ;  
 She swore she saw the rebels run  
 Frae Perth unto Dundee, man.

—*The Battle of Sheriffmuir*.

*Crowdie*, properly, is oatmeal mixed with cold water ; but it is also used for food in general, as in the expression, "I'll be hame about *crowdie-time*."—R. D.

*Crummie*, a familiar name for a favourite cow ; from the crooked horn. Gaelic *crome*, crooked. In the ancient ballad of "Tak' your auld cloak about ye," quoted by Shakespeare in "Othello," the word appears as *Crumbock* :—

Bell, my wife, who loves no strife,  
 She said unto me quietlie,  
 "Rise up and save cow *Crumbock's* life,  
 And put thine auld cloak about thee."

*Crunt*, a smart blow with a cudgel, or fist, on the crown of the head.

And mony a fellow got his licks  
 Wi' hearty *crunt*.

Burns : *To Willie Simpson*.

This word seems to come either from the English *crown*, the head (hence, a blow on the head), or from the Gaelic *crun*, which has the same meaning. The crown of the head, the very top of the head, is a common phrase; the *croon* of the causeway—the top ridge of the road, or the middle of the road—is a well-known Scotticism. In slang English, a *crunt* is called a *nopper*, or one for his “*nob*.”

*Cupar* :—

He that will to Cupar, maun to Cupar.

This proverb, applied to an obstinate man who will have his own way, has puzzled many commentators. Dean Ramsay asks—“Why Cupar, and whether is it the Cupar of Angus or the Cupar of Fife?”

It has been suggested that the origin of “Cupar” in the sense employed in the proverb, is the Gaelic *comhar* (*covar*), a mark, a sign, a proof,—and that the phrase is equivalent to “he who *will* be a marked man (by his folly or perversity) must be a marked man.” It has also been suggested that “Cupar” is *comharra* (*covarra*), shelter or protection of the sanctuary, to which a man resorted when hard pressed by justice for a crime which he had committed. But these are mere probabilities, leaving the subject as obscure as they found it.

*Curn*, a grain, a grain of corn; whence *kernel*, the fruit in the nut :—

Mind to splice high with Latin—a *curn* or two of Greek would not be amiss; and if ye can bring in anything about the judgment of Solomon in the original Hebrew, and season with a merry jest or so, the dish will be the more palatable.—Scott: *Fortunes of Nigel*.

Allied words to “curn” are “kern” and “churn,” a hand mill for grinding corn, and “churn,” a mill for disturbing the milk so as to make butter.

*Cushat*, a turtle dove, a wood pigeon :—

O'er lofty aiks the *cushats* wail,  
And echo coos the dolefu' tale.

—Burns : *Bess and her Spinning Wheel*.

*Cuif*, or *coof*, a fool, a blockhead :—

Ye see yon birkie ca'd a lord,  
Wha struts and stares, and a' that,  
Though hundreds worship at his word,  
He's but a *cuif* for a' that.

—Burns : *A Man's a Man*.

*Cutty*, short—from the Gaelic *cutach* :—

I'm no sae scant o' clean pipes as to blaw wi' a burnt *cutty*.

—Allan Ramsay's *Scots Proverbs*.

Till first ae caper, then anither  
Tam tint his reason a' thegither,  
And roared out “ Weel done, *cutty* sark ! ”  
And in an instant all was dark.

—Burns : *Tam o' Shanter*.

*Cutty*, short, that has been cut, abridged or shortened ;  
whence *cutty*-pipe, a short pipe :—

Her *cutty* sark o' Paisley harn  
That when a lassie she had worn,  
In longitude though sorely scanty,  
It was her best, and she was vaunty.

. . . . .

*Daff*, to make merry, to be sportive. *Daffin'*, merriment :—

Wi' *daffin'* weary grown,  
Upon a knowe they sat them down.

Burns : *The Twa Dogs*.

Dr. Adam, Rector of the High School of Edinburgh, rendered the Horatian expression “desipere in loco,” by the Scottish phrase “weel-timed *daffin'*”—a translation which no one but a Scot could properly appreciate.—Dean Ramsay.

*Daff* has long ceased to be current English, though it was used by Shakespeare, in the sense of to befool. In the scene between “Leoneto” and “Claudio” in *Much Ado about Nothing*, when “Claudio” refuses to fight with an old man, “Leoneta” replies :

Canst thou so *daff* me? Thee who killed my child.

The Shakespearean commentators all agree that this word should be *doff* me, or put me off. They interpret in the same way the line in King Lear :—

The madcap Prince of Wales, that *daff'd* the world aside !

In both instances, *daff* was used in the sense which it retains in Scotch—that of fool or befool.

*Daft*, crazy, wild, mad :—

Or maybe in a frolic *daft*  
To Hague or Calais take a waft.

—Burns : *The Twa Dogs*.

*Darg*, or *daurk*, a job of work :—

You will spoil the *darg* if you stop the plow to kill a mouse.

—*Northumbrian Proverb*.

He never did a good *darg* that gaed grumblin' about it.

—Allan Ramsay's *Scots Proverbs*.

Monie a sair *daurk* we hae wrought.

—Burns : *To his auld Mare Maggie*.

*Daud*, to pelt, also a large piece :—

I'm busy too, an' skelpin' at it,

But bitter *daudin'* showers hae wat it.

—Burns : *To J. Lapraik*.

He'll clap a shangan on her tail

An' set the bairns to *daud* her

Wi' dirt this day.

—Burns : *The Ordination*.

*Daud* and *blaud* or *blad* are synonymous in the sense of a large piece of anything, and also of pelting or driving as applied to rain or wind :—

I got a great *blad* o' Virgil by Heart.

—Jamieson.

*Dauner*, or *daunder*, to saunter, to stroll leisurely, without a purpose :—

Some idle and mischievous youths waited for the minister on a dark night, and one of them, dressed as a ghost, came up to him in hopes of putting him in a fright. The minister's cool reply upset the plan. "Weel, Maister Ghaist, is this a general rising? or are ye jist taking a *dauner* frae your grave by yoursel?"

—Dean Ramsay's *Reminiscences*.

*Dawds* and *Blawds* is a phrase that denotes the greatest abundance.—Jamieson.

*Daut*, to fondle.

*Dautie*, a darling, one who is fondled and affectionately treated. Allied to the English *dout*, *doat upon*, and *dotage* :—

Wha e'er shall say I wanted Jean,  
When I did kiss and *daut* her.

—Burns : *Had I the wyte.*

My *dautie* and my doo (dove).

—Allan Ramsay.

To some it may appear that *dawtie* may have had its origin from the Gaelic *dalt*, a foster-child.—Jamieson.

*Dear me! oh dear me! deary me!* These colloquial exclamations are peculiar to the English and Scottish languages, and are indicative either of surprise, pain, or pity. If the word “dear” be accepted as correct, and not a corruption of some other word with a different meaning, the explanation, if literally translated into any other language, would be nonsensical; in French, for instance, it would be *oh cher moi!* and in German, *ach theur mich!* The original word, as used by our British ancestors—and misunderstood by the Saxons who succeeded them in the part possession of the country—appears to have been the Gaelic *Dia* (*dee-a*), God. *Oh Dia!* or, *oh dear!* and *oh dear me!* would signify God! oh God! or, oh my God! synonymous with the French *mon Dieu!* or, *oh mon Dieu!* and the German *mein Gott!* or, *ch mein Gott!*

*Deuch*, a drink, a draught—a corruption of the Gaelic *deoch*, which has the same meaning. Jamieson has *deuchandorach* and *deuchandoris*, both corruptions of the Gaelic *deoch-an-dorus*, a drink at the door, the parting cup, the stirrup cup. The ale-house sign once common

in England as well as in Scotland—"The Dog and Duck"—appears to have had no relation to aquatic sports, but to have been a corruption of the Gaelic *deoch an diugh*, a drink to-day. In the same manner, "Mad Dog"—once set up as a sign at a place called Odell—as recorded in Hotten's "History of Signboards," is merely the Gaelic of *math deoch* or *maith deoch*, good drink. In the London slang of the present day, *duke* is a word used among footmen and grooms for "gin."

*Deuk.* A vulgar old song which Burns altered and sent to "Johnson's Museum," without much improvement on the coarse original, commences with the lines:—

The bairns gat out wi' an unco shout,  
 The *deuk's* dang o'er my daddie, oh!  
 The fient may care, quo' the feirie auld wife,  
 He was but a paidlin' body, oh!

The glossaries that accompany the editions of Burns issued by Allan Cunningham, Alexander Smith, and others, all agree in stating that *deuk* signifies the aquatic fowl, the duck. But, "the *duck* has come over, or beaten over, or flown over my father," does not make sense of the passage, or convey any meaning whatever. It is probable—though no editor of Burns has hitherto hinted it—that the word *deuk* should be *deùch*, from the Gaelic *deoch*, drink, a deep potation, which appears in Jamieson without other allusion to its Gaelic origin than the well-known phrase, the *deoch-an-dorus*, the stirrup-cup, or drink at the door. Seen in this light, the line "the *deuch's* dang o'er my daddie," would signify "the drink, or drunkenness, has beaten or come over my daddie," and there can be little doubt that this is the true reading.

*Dambrod*, draught-board, or chess-board; from the Flemish *dambord*,—the first syllable from the French *dame*, and *jeu aux dames*, draughts.

Mrs. Chisholm entered the shop of a linen draper, and asked to be shown some table-cloths of a *dam-brod* pattern. The shopman was taken aback at such apparently strong language as “damned broad,” used by a respectable lady. The lady, on her part, was surprised at the stupidity of the London shopman, who did not understand so common a phrase.—Dean Ramsay.

*Dilly Castle*. This, according to Jamieson, is a name given by boys to a mound of sand which they erect on the sea shore, and stand upon until the advancing tide surrounds it and washes it away. He thinks the name comes from the Anglo-Saxon *digle* or *digel*, secretus, or from the Swedish *doelja* or *dylga*, occultare suus, a hiding place. The etymology was not so far to seek or so difficult to find as Dr. Jamieson supposed, but is of purely home origin in the Gaelic *dile* (in two syllables), a flood, an inundation, an overflow of water.

*Ding*, to beat, or beat out:—

If ye've the deil in ye, *ding* him out wi' his brither. Ae deil *dings* anither.

It's a sair *dung* (beaten) bairn that manna greet.

—Allan Ramsay, *Scots Proverbs*.

*Dinsome*, noisy, full of din:—

Till block or studdie (stithy or anvil) ring and reel  
Wi' *dinsome* clamour.

—Burns: *Scotch Drink*.

*Dirdum*, noise, uproar ; supposed to be a corruption of the Gaelic *torman* ; or *tartar*, noise, uproar, confusion ; *tartarach*, noisy.

Humph ! it's juist because—juist that the *dirdum's* a' about yon man's pockmanty.

—Scott : *Rob Roy*.

Sic a *dirdum* about naething.

*Laird of Logan*.

What wi' the *dirdum* and confusion, and the lowpin here and there of the skeigh brute of a horse.—Scott : *Fortunes of Nigel*.

*Dirl*, a quivering blow on a hard substance :—

I threw a noble throw at ane.

It jist played *dirl* upon the bane,  
But did nae mair.

—Burns : *Death and Dr. Hornbook*.

*Doited*, confused, bewildered, stupid ; hopelessly perplexed ; of a darkened or hazy intellect.

Thou clears the head o' *doited* lear,  
Thou cheers the heart o' droopin' care,  
Thou even brightens dark despair  
Wi' gloomy smile.

—Burns : *Scotch Drink*.

Ye auld, blind, *doited* bodie,  
And blinder may ye be—  
'Tis but a bonnie milking cow  
My minnie gied to me.

—*Our gudeman cam' hame at e'en*.

This word seems to be derivable from the Gaelic *doite*, dark-coloured, obscure.

*Doited*, evidently has some connexion with the modern English word *dotage*, which again comes from *dote*, which anciently had in addition to its modern meaning that of, to grow dull, senseless, or stupid. —R. D.

*Dool*, or *Dule*, pain, grief, dolefulness. From the Gaelic *dolas*; the French *deuil*, mourning.

Of a' the numerous human *dools*  
Thou bear'st the gree.

—Burns: *Address to the Toothache*.

Though dark and swift the waters pour,  
Yet here I wait in *dool* and sorrow,  
For bitter fate must I endure.  
Unless I pass the stream ere morrow.

—*Legends of the Isles*.

Oh! *dule* on the order  
Sent our lads to the border—  
The English for once by guile won the day.

—*The Flowers of the Forest*.

*Do-nae-guid* and *Ne'er-do-weel*. These words are synonymous, and signify what the French call a *vaurien*, one who is good for nothing. *Ne'er-do-weel* has lately become much more common in English than “Never-dowell.”

*Donnart*, stupefied.

“Has he learning?” “Just dung *donnart* wi' learning.”—  
Scott: *St. Ronan's Well*.

Jamieson traces this word to the German *donner*, thunder; but it comes most likely from the Gaelic *donas*, ill-fortune, or *donadh*, mischief, hurt, evil—corrupted by

the Lowland Scotch by the insertion of the letter *r*. The English word *dunce* appears to be from the same source, and signifies an unhappy person, who is too stupid to learn.

*Donsie*, unlucky—from the Gaelic *donas*, misfortune; the reverse of *sonas*, *sonsie* or lucky, or lucky-looking, pleasant, healthful.

Their *donsie* tricks, their black mistakes,  
Their failings and mischances.

—Burns: *Address to the Unco Guid*.

Jamieson admits (reluctantly) that the word may be derived from the Gaelic *donas*, and says that it means not only unlucky, but pettish, peevish, ill-natured, dull, dreary. But all these epithets resolve themselves more or less intimately into the idea of unluckiness.

*Dorty*, haughty, stubborn, austere, supercilious—from *dour*, hard, q.v.

Let *dorty* dames say Na!  
As lang as e'er they please,  
Seem caulder than the snaw  
While inwardly they bleeze.

—Allan Ramsay: *Polwarth on the Green*.

Then though a minister grow *dorty*,  
Ye'll snap your fingers  
Before his face.

—Burns: *Earnest Cry and Prayer*.

*Douce*, of a gentle or courteous disposition; from the French *doux*, sweet:—

Ye dainty deacons and ye *douce* conveners.

—Burns: *The Brigs of Ayr*.

Ye Irish Lords, ye knights and squires,  
Who represent our burghs and shires,  
And *doucely* manage our affairs

In Parliament.

—Burns: *The Author's Earnest Cry and Prayer*.

*Dour*, hard, bitter, disagreeable, close-fisted, severe,  
stern :—

When biting Boreas, fell and *dour*,  
Sharp shivers through the leafless bower.

—Burns: *A Winter Night*.

I've been harsh tempered and *dour* enough, I know; and it's only fitting as they shuld be hard and *dour* to me, where I'm going.—  
*Vicar of Bullhampton*. A. Trollope.

*Dowf*, *doof*, *doofing*, *doofart*. All these words are applied to a stupid, inactive, dull person, and appear to be the originals of the modern English slang, a “duffer,” which has a similar meaning.

Her *dowff* excuses pat me mad.

—Burns: *Epistle to Lapraik*.

They're *dowf* and *dowie* at the best,  
*Dowf* and *dowie*, *dowf* and *dowie*,

Wi' a' their variorum,

They canna please a Highland taste  
Compared wi' Tullochgorum.

—Rev. John Skinner.

*Dowd*, stale, flat ; from the Gaelic *daoidh*, weak, feeble, worthless :—

Cast na out the *dowd* water till ye get the fresh.—Allan Ramsay's *Scots Proverbs*.

*Dowie*, gloomy, melancholy, forlorn, low-spirited ; from the Gaelic *duibhe*, blackness.

It's no the loss o' warl's gear  
That could sae bitter draw the tear,  
Or mak our bardie, *dowie*, wear  
The mourning weed.

—Burns : *Poor Mailie's Elegy*

Come listen, cronies, ane and a'  
While on my *dowie* reed I blaw,  
And mourn the sad untimely fa'  
O' our auld town.

—James Ballantine

*Dowp*, the posteriors.—This word applies not only to the human frame, but to the bottom or end of anything, and is used in such phrases as the “*dowp* of a candle,” “the *dowp* of an egg,” as well as in the threats of an angry mother to a young child, “I'll skelp your *dowp*.” “Where's your grannie, my wee man?” was a question asked of a child. The child replied, “Oh, she's ben the house, burning her *dowp* ;” *i.e.*, her candle-end.

Deil a wig has a provost o' Fairport worn, sin auld provost Jervie's time, and he had a quean o' a servant lass that dressed it hersel wi' the *dowp* o' a candle and a dredging box.

—Scott : *The Antiquary*.

*Down-skelper.* A humorous word applied to a school-master; from *skelp*, to smite with the palm of the hand. A similar idea enters into the composition of the English phrase, "a bum brusher," with the difference that *brusher* refers to the rod, and not to the palm of the hand. Burns applies the epithet to the Emperor Joseph of Austria, with what allusion it is now difficult to trace:—

To ken what French mischief was brewin',  
Or what the drumlie Dutch were doin'—  
That vile *down-skelper* Emperor Joseph—  
If Venus yet had got his nose off.

—Burns: *To a Gentleman who had promised to send him a newspaper.*

This word is not to be mistaken for *dub-skelper*—from *dub*, a pool, a pond, a puddle, and applied to one who rushes on his way recklessly, through thick and thin, heedless of dirt or obstruction.

*Down.* The Scottish language contains many more compounds of *down* than the English, such as *down-drag*, and *down-draw*, that which drags or draws a man down in his fortunes, an incumbrance; *down-throw*, of which the English synonym is *overthrow*; *down-way*, a declivity or downward path; *down-put* or *down-putting*, a rebuff; *down-coming*, abandonment of the sick-room on convalescence; *down-look*, a dejected look, or expression of countenance; all of which are really English although not admitted into the Dictionaries.

*Downa-do*, impotency, powerlessness, inability:—

I've seen the day ye buttered my brose,  
And cuddled me late and early, O!

But *Downa-do's* come o'er me now,  
 And oh I feel it sairly !  
 —Burns : *The Deuk's dang o'er my Daddie*.

*Draidgie*. A funeral entertainment ; from the French *dragée*, a comfit, a sweet-meat. This word does not appear in Jamieson, but is to be found in a small and excellent handbook of the Scottish vernacular, published in Edinburgh, 1818.

*Dree*, to endure, to suffer ; probably from the Teutonic *trüben*, to trouble, to sadden ; and thence to endure trouble or suffering, or from *tragen*, to bear, to carry, to draw :—

Sae that no danger do thee deir  
 What dule in dern thou *dree*.  
 (What soon thou mayst suffer in secret.)  
 —Robyn and Makyn : *The Evergreen*.

Oh wae, wae by his wanton sides,  
 Sae brawlie he could flatter,  
 Till for his sake I'm slighted sair,  
 And *dree* the kintra clatter.  
 —Burns : *Here's his health in water*.

In the dialects of the North of England, to *dree* is used in the sense of to draw or journey towards a place.

In the summer time when leaves grow green,  
 And birds sing on the tree,  
 Robin Hood went to Nottingham  
 As fast as he could *dree*.  
*Robin Hood and the Jolly Tinker*.

*Dreigh*, difficult, hard to travel, tedious, prolix, dry:—

Hech, sirs ! but the sermon was sair *dreigh* !

—Galt.

*Drook*, to wet. *Drookit*, wet through, thoroughly saturated with moisture ; from the Gaelic *druchd*, dew, moisture, a tear, drop ; *drudhag* (*dru-ag*), a drop of water ; and *drughadh*, penetrating, oozing through. The resemblance to the Greek *δακρυ*, a tear, is noteworthy.

There were twa doos sat in a dookit,  
The rain cam' doun and they were *drookit*.

—*Old Nursery Song*.

The last Hallowe'en I was waukin,  
My *drookit* sark sleeve as ye ken,  
His likeness cam ben the house stalkin'  
And the vera grey breeks o' Tam Glen.

—Burns : *Tam Glen*.

My friends, you come to the kirk every Sabbath, and I lave you a' ower wi' the Gospel till ye're fairly *drookit* wi't.—Extract from a sermon by a minister in Arran.

Roger : *Illustrations of Scottish Life*.

*Drouth*, thirst ; *drouthie*, thirsty :—

Tell him o' mine and Scotland's *drouth*.

—Burns : *Cry and Prayer*.

Folks talk o' my drink, but never talk o' my *drouth*.—Allan Ramsay's *Scots Proverbs*.

When *drouthie* neebors neebors meet.

—Burns : *Tam o' Shanter*.

*Drumly*, turbid or muddy (applied to water), confused, not clear. Applied metaphorically to thoughts or expression.—This beautiful word would be a great acquisition to the English language if it could be adopted, and lends a peculiar charm to many choice passages of Scottish poetry. All its English synonymes are greatly inferior to it, both in logical and poetical expression. It is derived from the Gaelic *trom*, or *truim*, heavy (and applied to water), turbid. The word appears at one time to have been good English.

Draw me some water out of this spring.

Madam, it is all foul, *drumly*, black, muddy!

*French and English Grammar, 1623.*

Oh, boatman, haste! put off your boat,

Put off your boat for golden monie;

I'll cross the *drumlic* stream to-night,

Or never mair I'll see my Annie.

—*Minstrelsy of the Scottish Border.*

When blue di-eases fill the *drumlic* air

—Allan Ramsay.

Drink *drumly* German water,

To make himself look fair and fatter.

—Burns: *The Twa Dogs.*

They had na sailed a league, a league,

A league but barely three,

When dismal grew his countenance,

And *drumlic* grew his e'e.

—Laidlaw: *The Demon Lover.*

There's good fishing in *drumlic* waters.

—Allan Ramsay's *Scots Proverbs.*

I heard once a lady in Edinburgh objecting to a preacher, that she did not understand him. Another lady, his great admirer, insinuated that probably he was too deep for her to follow. But her ready answer was, "Na, na!—he's no just deep, but he's *drumly*."—Dean Ramsay.

*Drunt, draunt*, to drawl, to whine, to grumble, a fit of ill-humour, pettishness. Both of these words are from the Gaelic *drannan*, grumbling, growling, mourning, complaining, *drannanach*, peevish, morose, though erroneously derived by Jamieson from the Flemish *drinten*, tumescere.

May nae doot took the *drunt*,  
To be compared to Willie.

—Burns: *Halloween*.

Nae weel tocher'd aunts to wait on their *drunts*,  
And wish them in hell for it a' man.

—Burns: *The Tarbolton Lasses*.

But lest he think I am uncivil,  
To plague you with this *draunting* drivel.

—Burns.

*Dub*, a small pool of dirty water: The Goose *Dubs*—name of a street in Glasgow.

O'er *dub* and dyke  
She'll run the fields all through.

—*Leader Haughs and Yarrow*.

*Dud*, a rag; *duddies*, little rags:—

Then he took out his little knife,  
Let a' his *duddies* sa',  
An' he was the brawest gentleman  
That stood among them a'.

—*W'e'll gang nae mair a roving*.

A smytrie o' wee *duddie* weans.

—Burns.

The *duddie* wee laddie may grow a braw man.

—David Hutcheson.

*Dunnie-wassal*, a Highland gentleman :—

There are wild *dunnie-wassals* three thousand times three  
Will as *oich* for the bonnets o' bonnie Dundee.

—Sir Walter Scott.

This word, generally misprinted in the Lowlands, and by Sir Walter Scott in his excellent ballad of “Bonnie Dundee,” is the Gaelic *duine*, a man ; and *uasal*, gentle, noble, of good birth.

*Dunt*, a blow, a knock ; from *dint*, to make a heavy blow that leaves a mark on a hard substance.

I am naeboddy's lord,  
I am slave to naeboddy,  
I hae a gude broad sword,  
I'll tak *dunts* frae naeboddy.

—Burns : *Naeboddy*.

*Dyke-louper*, an immoral unmarried woman, or mother of an illegitimate child. The *dyke* in this phrase means the marriage tie, obligation, or sacrament, the wall that prohibits the illicit intercourse of the sexes, and *louper*, one who treats the wall, and its impediment as non-existent, or who despises it by jumping or leaping over it.

*Dyvor*, a bankrupt—from the Gaelic *dith* (*di*), to destroy, to break ; and *feor*, a man—a broken man, or bankrupt. Jamieson derives the word from the French *devoir*, duty, or to serve.

Smash them, crash them, a' to spails,  
And rot the *dyvors* in the jails.

—Burns : *Address of Beelzebub.*

*Eerie*, gloomy, wearisome, full of fear :—

In mirkest glen at midnight hour  
I'd rove and ne'er be *erie*, O ;  
If thro' that glen I gaed to thee,  
My ain kind dearie, O.

—Burns.

It was an *erie* walk through the still chestnut woods at that still hour of the night.—*The Dream Numbers*, by T. A. Trollope.

Aft yont the dyke she's heard you bummin'  
Wi' *erie* drone.

—Burns : *Address to the Deil.*

*Eerie* is a most difficult word to explain. I doubt know any English word that comes near it in meaning. The feeling induced by eeriness is that sort of superstitious fear that creeps over one in darkness,—that sort of awe we feel in the presence of the unseen and unknown. Anything unusual or incongruous might produce the feeling. “The cry of howlets maks me *erie*,” says Tannahill. The following anecdote illustrates the feeling when a thing unusual or incongruous is presented :—An Ayrshire farmer who had visited Ireland, among other *uncos* he had seen, related that he went to the Episcopal Church there, and this being the first time he had ever heard the English service, he was startled by seeing a falla' come in with a long white sark on, down to his heels ; “Lord sir, the sicht o' him made me quite *erie*.”—R. D.

*Eith*, easy—etymology uncertain, but neither Gaelic, Flemish, nor German :—

It's *eith* defending a castle that's no besieged.  
It's *eith* learning the cat the way to the kirn.  
*Eith* learned, soon forgotten.  
It's *eith* working when the will's at hame.

—Allan Ramsay's *Scots Proverbs*.

*Eke*, to add to; an addition; “*eik* to a testament,” a codicil to a will.—This English word has acquired a convivial meaning in Scotland among toddy-drinkers. When a guest is about to depart, after having had a fair allowance of whisky, the host presses him to “take an eke”—*i.e.*, another glass, to eke out the quantity. “I hate intemperance,” said a northern magistrate who was reproached by an ultra temperance advocate for the iniquity of his trade as a distiller. “But I like to see a cannie, respectable, honest man, tak his sax tumblers and an *eke* in the bosom of his family, but I canna thole intemperance!”

*Eldritch*, fearful, terrible. Jamieson has this word *elrische*, and thinks it is related to *elves* or evil spirits, and that it is derived from two Anglo-Saxon words signifying *elf*, and *rich*,—or rich in elves or fairies! The true derivation is from the Gaelic *oillt*, terror, dread, horror, which combined with *droch*, bad, wicked,—formed the word as Burns and other Scottish writers use it:—

On the *eldritch* hill there grows a thorn.

—*Sir Carline: Percy's Reliques.*

The witches follow

Wi' mony an *eldritch* screech and hollow.

—Burns: *Tam o' Shanter.*

I've heard my reverend grannie say,

In lonely glens ye like to stray:

Or where auld ruined castles gray

Nod to the moon,

To fright the nightly wanderer's cry

Wi' *eldritch* croon.

—Burns: *Address to the Deil.*

*Ettle*, to try, to attempt, to endeavour :—

For Nannie far before the rest  
 Hard upon noble Maggie prest,  
 And flew at Tam wi' furious *ettle*,  
 But little wist she Maggie's metal.

—Burns : *Tam o' Shanter*.

I *ettled* wi' kindness to soften her pride.

—James Ballantine : *The Way to Woo*.

They that *ettle* to get to the top of the ladder will at least get up some rounds.—They that *mint* at a gown of gold will always get a sleeve of it.—Scott : *The Monastery*.

*Ettle*. The correct synonyms are, to intend, to expect, to aim at. Intention is the essential element in the meaning of this word.—R. D.

*Ewe-bucht*, a sheep fold. *Buchtin'*, or *bughtin'*-time, the evening time, or gloaming, when the cattle are driven into the fold :—

When o'er the hill the eastern star  
 Tells *bughtin'*-time is near, my Joe ;  
 And owsen frae the furrow'd field,  
 Returns sae dowf and wearie, O.

—Burns : *My ain kind dearie, O*.

Oh, the broom, the bonnie, bonnie broom,  
 The broom o' the Cowden knowes !  
 And aye sae sweet as the lassie sang,  
 In the *ewe-bucht* milking her ewes.

—*The Broom o' the Cowden Knowes*.

The word *bught* seems to be an abbreviation of the Gaelic *buaigneal*, a cow-stall ; and *buachaille*, a cowherd, a shepherd ; *buaille*, a fold ; *buailte*, folded, or driven

into the fold. Jamieson goes to Germany for the root of the word, and does not find it.

*Eydent*, diligent, earnest, zealous; from the Gaelic *eud*, zeal :—

My fair child,  
Persuade the kirkmen *eydently* to pray.  
—*The Lion and the Mouse*, by Henrysone.  
Allan Ramsay : *Evergreen*.

Their masters' and their mistress' command  
The youngsters a' were warned to obey,  
An' mind their labours wi' an *eydent* hand.  
—Burns : *Cottar's Saturday Night*.

*Eyrie*, an eagle's nest,—from the Gaelic *eirich*, to rise; and *eirigh*, a rising :—

The eagle and the stork  
On cliffs and cedar tops their *eyries* build.  
—Milton.

'Tis the fire shower of ruin all dreadfully driven  
From his *eyrie* that beacons the darkness of heaven.  
—Campbell : *Lochiel's Warning*.

*Eytyn*, *Etyn*, *Etaine*, *Aiten*, *Red-Aiten*. This word with its different but not unsimilar spellings, appears to be a corruption of the Norse *Jotunn*, a giant. It was formerly used in England as well as in Scotland. *Hynde Etyn*, or the gentle giant, is the title of a Scottish Ballad in Kinloch's Collection.

They say the king of Portugal cannot sit at his meat, but the giants and *etyns* will come and snatch it from him.

—Beaumont and Fletcher : *Burning Pestle*.

*Fa'*. The Scottish abbreviation of *fall*. The word is used by Burns in the immortal song of "A man's a man for a' that" in a sense which has given rise to much doubt as to its meaning :—

A king can mak' a belted knight,  
 A marquis, duke, and a' that ;  
 But an honest man's aboon his might,  
 Gude faith, he mauna *fa'* that.

The context would seem to imply that *fa'* means to try, to attempt. No author except Burns uses the word in this sense ; and none of the varieties of words in which *fall* or the act of *falling*, either physically or metaphorically, is the primary meaning, meets the necessities of Burns's stanza. Halliwell has *fay* as an archaic English word, with five different meanings, of which the fourth is to succeed, to act, to work. The *fa'* of Burns may possibly be a variety of the English word, current in Ayrshire in his time. It finds no place in Jamieson.

Burns did not originate the idea so well expressed, and to which he has given such wide currency. It is to be found in Pope, and in an anecdote recorded of King James VI. and his faithful old nurse, who came uninvited from Edinburgh to pay him a visit. It is told that the king was delighted to see her, and asked her kindly what he could do for her. After some hesitation, she replied that she desired nothing for herself, only that she wanted his majesty to make her son a gentleman. "Ah, Jeanie, Jeanie!" said the king, "I can mak' him a duke, if ye like ; but I canna mak' him a gentleman unless he mak's himsel' ane !"

*Fairdy*, clever, tight, handy ; fair to do :—

With ane ev'n keel before the wind,  
She is right *fairdy* with a sail.

*The Fleming Bark—belonging to Edinburgh.*  
—Allan Ramsay : *The Evergreen*.

*Fairin'*, reward, one's deserts. *Fair fa' !* may good, or fair things, befall you ! is equivalent to a benison or benediction :—

*Fair fa'* your honest, sonsie face,  
Great chieftain o' the puddin' race.

—Burns : *To a Haggis*.

Ah, Tam ! ah, Tam ! thou'lt get thy *fairin'*—  
In hell they'll roast thee like a herrin'.

—Burns : *Tam o' Shanter*.

*Fash*, to bother, to worry, to distress one's self—from the French *se fâcher*, to be angry.

*Fashious*, troublesome :—

Speak out, and never *flash* your thumb.

—Burns : *Earnest Cry and Prayer*.

*Fazard*, dastard, coward :—

They are mair *fashious* nor of feck,  
Yon *fazards* durst not, for their neck,  
Climb up the crag with us.

—Montgomery : *The Cherry and the Slac*.

The root of this word would appear to be the Gaelic *fas*, vacant, hollow, good-for-nothing—with the addition of *ard*, as in *dastard*, *coward*, *wizard*, a suffix which signifies eminent, in a high degree. Thus, *fazard* or *fasard*, means worthless in the extreme.

*Feck*, power, activity, vigour. *Feck* seems to be derivable for the Gaelic *fiach*, worth, value. *Feckful*, full of power. *Feckless*, without power or vigour of body or mind. Worcester, in his dictionary, derives this word from effectless!—

Many a *feckful* chield this day was slain.

—Blind Harry's *Wallace*.

The lazy luxury which *feckless* loons indulge in.

—Scott.

*Feckless* folk are aye fain o' ane anither.

—Allan Ramsay's *Scots Proverbs*.

Poor devil, see him o'er his trash,

As *feckless* as a withered rash!

—Burns: *To a Haggis*.

*Fend*, to ward off—probably a contraction from defend. *Fend* also means to provide, to live comfortably—possibly from the idea of warding off want or poverty:—

Can she mak nae better *fend* for them than that?—Scott: *The Monastery*.

But gie them guid coo-milk their fill,

Till they be fit to *fend* themsel'.

—Burns: *Dying Words of Poor Mailie*.

Here stands a shed to *fend* the showers,

And screen our countra gentry.

—Burns: *The Holy Fair*.

*Fendy*, clever at contrivances in difficulty, good at making a shift :—

Alice, he said, was both canny and *fendy*.—Scott : *Waverley*.

*Ferlie*, a wonder, to wonder, wonderful :—

Who harkened ever slike a *ferlie* thing.

—Chaucer : *The Reeve's Tale*.

On Malvern hills

Me besel a *ferly*.

—*Piers Ploughman*.

Never breathe out of kin and make your friends *ferly* at you.

The longer we live the more *ferlies* we see.—Allan Ramsay's *Scots Proverbs*.

And tell what new taxation's comin,

And *ferlie* at the folk in Lunnan.

—Burns : *The Twa Dogs*.

*Ferlie and Wonner*. In this phrase *wonner* is a corruption of the English *wonder*; a contemptuous and ludicrous term to designate a person or thing that is strangely, wondrously ugly, ill-favoured, or mean; almost synonymous with the modern English slang—a *guy* or a *cure*. Burns uses both words in the same poem :—

Ha ! where ye gaun ye crawlin' *ferlie*,

Ye ugly, creepin', blastit *wonner*,

Detested, shunned by saint and sinner ?

*To a Certain Insect, on seeing one on a  
Lady's Bonnet at Church.*

*Ferrikie*. Jamieson cites this as an Upper Clydesdale word for "strong, robust." He derives it from the German *ferig*, which he translates *expeditus*,

*alacer*: but there is no such word as *ferig* in the German language. It is more probably from the Gaelic *fear*, a man, *fearachas*, manhood, and *fearail*, manly, virile, strong, lusty. The Welsh has *ffer*, solid, strong,—a related Celtic word.

*Feu*, to let land for building, a possession held on payment of a certain rent to the heritor, or owner of the soil. Where the English advertise “land to let for building purposes,” the Scotch more tersely say “land to *feu*.”

There is, or was lately, a space of unoccupied ground on the “corran” at Oban, contiguous to Dunolly Castle, in the midst of which on a pole was a board inscribed “This land to *feu*.” An English bishop on his holiday tour having observed the announcement, and wondering what it meant, turned to his wife and asked her if she knew? She did not, and the bishop thereupon hazarded the conjecture that it meant to “fire,” from the French *feu*. “Very likely,” replied the lady, “to burn the grass.” Before the bishop left Oban his ignorance on the subject was dispelled by a guest at the *table d’ hôte* of the hotel to whom he applied for information. “Curious language, the Scotch!” was his lordship’s rejoinder.—C. N.

*Fey*, fated, bewitched, unlucky, doomed; one whose fate is foreknown or prophesied:

Let the fate fall upon the *feyest*.

Take care of the man that God has marked, for he’s no *fey*,

—Allan Ramsay’s *Scots Proverbs*.

We’ll turn again, said good Lord John,

But no, said Rothiemay,

My stead’s trapanned, my bridle’s broke,

I fear this day I’m *fey*.

—*Minstrelsy of the Scottish Border*.

They hacked and hacked while broad-swords clashed,  
 And through they dashed, and hashed, and smashed,  
 Till *fey* men died ava, man.

—*The Battle of Sheriffmuir.*

*Fidgin'-fain*, extremely anxious ; from *fidge*, the English *fidget*, to be restless, or anxious ; and *fain*, willing, or desirous.

It pat me *fidgin'-fain* to hear it.

—Burns : *Epistle to Lapraik.*

*Fiel*. The glossaries to Burns explain this word to mean “smooth and comfortable,” apparently from the context :—

Oh, leeze me on my spinnin' wheel,  
 Frae tap to tae that cleeds me clean,  
 And haps me *fiel* and warm at e'en !

—*Bess and her Spinning Wheel.*

Jamieson, who has *feil* and *fiel*, defines the words to mean “soft and smooth like velvet, silky to the touch, and also clean, neat, comfortable.” The word must not be confounded with *feil*, *feill*, *fele*, which signify much, many, and very, and are clearly derivable from the Teutonic *viel*, which has the same meaning ;—as *viel gelt*, much money. Jamieson derives the word used by Burns as from the Icelandic *felldr*, habitis idorem, but this is exceedingly doubtful. The Gaelic has *fial*, generous, liberal, beautiful, good, hospitable : and possibly it is in this sense that Bess applies the word to the spinnin' wheel that provides her with raiment.

*Fient*, none, not a particle of ; equivalent to “the devil a bit,” from *fiend*, the devil ; *Fient-hait*, not an iota, the devil a bit :—

But though he was o’ high degree,  
The *fient* o’ pride—nae pride had he.

—Burns : *The Twa Dogs*.

The queerest shape that e’er I saw,  
For *fient* a wame it had ava !

—Burns : *Death and Dr. Hornbook*.

*Fient* haet o’t wad hae pierced the heart

Of a kail runt.

—Burns : *Idem*.

*Fiere*, a friend, a comrade. This word is supposed by some to be a misprint for *frere*, a brother :—

And here’s a hand my trusty *fiere*,

And gi’es a hand o’ thine.

—Burns : *Auld Langsync*.

This word may either be a synonym for the Latin *vir*, and the Gaelic *fiar*, a man, or may be derived from *fior*, true, or a true man. The Scottish poet Douglas has *fior*, for sound and healthy. It is sometimes spelt *feer*.

*Flamfoo*. According to Jamieson, this word signifies a gaudily-dressed woman, or any gaudy ornament of female dress. He derives it from an alleged old English word meaning “moonshine in the water !” It seems, however, to come from the Gaelic *flann*, corrupted into *flam*, red, the showy colour so much admired by people of uneducated taste ; conjoined with the Scottish *fu’*, for full. The English word *flaunting*, and the phrase, “*flaunts*,” fiery red ribbons, are from the same root.

*Flannen*, the Scottish as well as the English vernacular for *flannel*. *Flannen* seems to be preferable to *flannel* as the correct pronunciation of the word. Both are correct, if the etymology be correct, which traces the word to the Gaelic *flann*, red, and *olann*, wool. In the early ages of civilization, when wool was first woven for garments to clothe mankind, the favourite colours were red and yellow. In Hakluyt's Voyages, it is said—"By chance they met a canoe of Dominicans, to the people whereof he gave a waistcoat of *yellow flannel*." Probably red was the first dye used; whence *flann-olann*, red wool. At an after time, when gaudy colours were not so much in request, the wool was bleached; whence *blanket*, or *blanquette*, whitened.

I wadna been surprized to spy  
 You on an auld wife's *flannen* toy (cap),  
 Or aiblins some bit duddie boy,  
     On's wylie coat;  
 But Miss's fine Lunardi, fy!  
     How daur ye do't?

—Burns: *To a Louse, on seeing one on a  
 Lady's Bonnet at Church.*

*Flaucht* or *flaucht*, a flash of lightning, a sudden blaze in the sky. From the Flemish *flakkeren* and *flikkerin*, to flicker, to shine out quickly or instantaneously:—

The thunder crack'd, and *flaucht*s did rift  
 Frae the black vizard o' the lift.

—Allan Ramsay: *The Vision.*

Fierce as ony *fire-flaucht* fell.

—*Christ's Kirk on the Green.*

*Fleech* or *fleich*, to pet, to wheedle, to cajole ; also, to entreat or supplicate with fair words. *A fleeching day* is a day that promises to be fine, but that possibly may not turn out so :—

Duncan *fleeched* and Duncan prayed—  
Ha ! ha ! the wooin' o't.

—Burns.

Expect na, sir, in this narration,  
A *fleechin'*, flatterin' dedication.

—Burns : *Epistle to Gavin Hamilton*.

Hoot ! toot ! man—keep a calm sough. Better to *fleech* a fool than fight wi' him. —Scott : *The Monastery*.

*Fleer*, a gibe, a taunt—etymology doubtful. The Flemish has *fleers*, a box on the ear :—

Oh, dinna ye mind o' this very *fleer*,  
When we were a' riggit out to gang to Sherramuir,  
Wi' stanes in our aprons?

—*The Threatened Invasion : Chambers's Scottish Ballads*.

*Fley*, to scare, to frighten. Etymology unknown, but possibly from *flee*, to run away for fear, whence *fley*, to cause to run away for fear, to frighten :—

A wee thing *fleys* cowards.

—Allan Ramsay's *Scots Proverbs*.

It spak right howe—My name is Death,  
But be na' *fley'd*.

—Burns : *Death and Dr. Hornbook*.

*Flichter*, to flutter, to fly feebly. *Flichter*, a great number of small objects flying in the air ; as, “ a *flichter* of birds ” :—

The bird maun *flichter* that has but ae wing.

—Allan Ramsay's *Scots Proverbs*.

The expectant wee things, todlin', sprachle through,

To meet their dad wi' *flichterin'* noise and glee.

—Burns : *Cottar's Saturday Night*.

*Floan*, to flirt. Jamieson says that "*floan* means to show attachment, or court regard in an indiscreet way," and derives the word from the Icelandic *flox*, stolidus. Is it not rather from the old English *floze*, arrows (Halliwell and Wright), whence metaphorically to dart glances from the eye, and consequently to flirt, or cast amorous looks? The Kymric Celtic has *ffloyn*, a splinter, a thin wand, an arrow.

And for yon giglet hussies i' the glen,

That night and day are *floaning* at the men.

—Ross's *Helene*.

*Flunkey*, a servant in livery; metaphorically applied to a person who abjectly flatters the great. The word was unknown to literature until the time of Burns. Thackeray and Carlyle in our own day have made it classical English, although the most recent lexicographers have not admitted it or its derivative, *flunkeyism*, to the honours of the dictionary :—

Our laird gets in his racked rents,

He rises when he likes himsel',

His *flunkeys* answer to his bell.

—Burns : *The Twa Dogs*.

The word is supposed to be derived from the Gaelic *flann*, red, and *cas*, a leg or foot; red-legs, applied to the

red or crimson plush breeches of footmen. The word red-shanks was applied to the kilted Highlanders by the English, and hence the Highland retort of flunkey to the English.

I think this derivation wrong, *vlonk* in Danish signifies proud, haughty.—Lord Neaves. [I cannot find *vlonk* or *flonk* in the Danish Dictionaries.—C. M.]

*Fogie*, a dull, slow man, unable or unwilling to reconcile himself to the ideas and manners of the new generation.—The derivation of this word, which Thackeray did much to popularise in England, is uncertain, though it seems most probable that it comes from “foggy,” for a foggy, misty, hazy intellect, unable to see the things that are obvious to clearer minds; or it may be from the Gaelic *fogaire*, an exile, a banished man. In the United States the word is generally applied to ultra-Conservative in politics :—

Aye though we be  
Old *fogies* three,  
We're not so dilled as not to dine ;  
And not so old  
As to be cold  
To wit, to beauty, and to wine.

—*All the Year Round.*

*Forbye*, besides, in addition to, over and above. *Forbye good*, more than usually good :—

*Forbye* sax mae I sel't awa.

—Burns : *Auld Farmer.*

*Forbye* some new uncommon weapons.

—Burns : *Death and Dr. Hornbook.*

*Forfoughten*, worn out in the strife, or with struggling or fatigue :—

And though *forfoughten* sair enough,  
Yet unco proud to leave.

—Burns.

*Forgather*, to meet :—

Twa dogs  
*Forgathered* ance upon a time.

—Burns : *The Twa Dogs*.

*Fou*, drunk, is generally supposed to be a corruption of *full* (i.e., of liquor), but if such were the fact the word ought to be contracted into *fu'*, as *waefu'*, *sorrowfu'*, which cannot be written *waefou* or *sorrowfou*. *Fou*, in French, signifies stupid, insane, a word that might be applied to an intoxicated person; but if the Scottish phrase be not derived from the French, it ought to be written *fu'*, and not *fou*. Possibly the root of the word is the Gaelic *fuath* (pronounced *fuà*), which signifies hatred, abhorrence, aversion,—whence it may have been applied to a person in a hateful and abhorrent state of drunkenness. This, however, is a mere suggestion. Jamieson has *fowson*, filthy, impure, obscene.

We are na' *fou*, we're na that *fou*,  
We've just a wee drap in our e'e.

—Burns : *Willie brewed a Peck o' Maut*.

*Fouth* or *Rowth*, abundance. *Fouth* is from *full*, on the same principle as the English words *tilth* from *till*,

*spilth* from *spill*, *youth* from *youngeth*, *growth* from *growe*, *drouth* from *dryeth*. *Rowth* has the same signification, and is from *row* or *roll*, to flow on like a stream.

He has a *fowth* o' auld knick-knackets,  
Rusty airn caps and pinglin' jackets—  
—Burns : *To Captain Grose*.

*Rowth* is often used for *fouth*.

They that hae *rowth* o' butter, may lay it thick on their scones.  
—Allan Ramsay's *Scots Proverbs*.

*Fremit*, *Frammit*, strange, unrelated, unfamiliar—from the Teutonic *fremd*, foreign :—

Ye hae lien a' wrang, lassie,  
In an unco bed,  
Wi' a *fremit* man.  
—Burns.

And mony a friend that kissed his caup,  
Is now a *frammit* wight,  
But it's ne'er sae wi' Whisky Jean.  
—Burns : *The Five Carlins*.

*Frist*, to delay, to give credit—from the Teutonic *fristen*, to spare, to respite :—

The thing that's *fristet* is nae forgi'en.  
—Allan Ramsay's *Scots Proverbs*.

*Furth*, out-of-doors, to go forth, to go out. The *muckle furth*, is the full open air. *Furthy*, forward, frank, free, affable, open in behaviour. *Furth-setter*, one who sets forth or puts forth, a publisher, an author :—

Sir Penny is of a noble spreit,  
 A *furthy* man, and a far seeand,  
 There is no matter ends compleit  
 Till he set to his seil and hand.

*A Panegyrick on Sir Penny: The Evergreen.*

*Fusionless*, pithless, silly, sapless, senseless; corrupted from "foison," the old English word for plenty:—

For seven lang years I ha'e lain by his side,  
 And he's but a *fusionless* bodie, O!

—Burns: *The Deuk's dang o'er my Daddie.*

The mouths of fasting multitudes are crammed wi' *fuzzenless* bran, instead of the sweet word in season.—Scott: *Old Mortality.*

*Fushionless.* In Bailey's Dictionary the word *Foison* means "the natural juice or moisture of the grass or other herbs, the heart and strength of it;" used in "Suffolk."—R. D.

*Fy!* or *Fye!* This exclamation is not to be confounded with the English *fye!* or *oh, fye!* or the Teutonic *pfui!* which are used as mild reproofs of any act of shame or impropriety:—

Fy! let us a' to the bridal,  
 For there will be liting there,  
 For Jock's to be married to Jeanie,  
 The lass wi' the gowden hair.

—*Old Song.*

In this old song, all the incidents and allusions are expressive of joy and hilarity. Jamieson suggests that *fy* means "make haste!" "*Fye-gae-to,*" he says, "means much ado, a great hurry; and *fye haste,* a very great

bustle, a hurry." He gives no derivation. As the Teutonic cannot supply one, it is possible that the root is the Gaelic *faic*, look! behold! lo! in which sense "*Fy!* let us a' to the bridal," might be translated "Look ye! let us all go to the bridal."

*Fyke*, to be ludicrously and fussily busy about trifles, to be restless without adequate reason—akin to *fidget*, which is possibly from the same root. The word is also used as a noun.

Some drowsy bummle,  
Wha can do nought but *fyke* and fumble.

—Burns: *On a Scotch Bard*.

He held a great *fyke* wi' her.

—Jamieson.

*Fiddle-fyke* and *Fiddle-ma-fyke*, are intensifications of the meaning, and imply contempt for the petty trifling of the person who *fykes* :—

Gin he 'bout Norie lesser *fyke* had made.

—Ross's *Helenore*.

Weening that ane sae braw and gentle-like  
For nae guid ends was makin' sic a *fyke*.

—Ross's *Helenore*.

*Gaberlunzie*, a wallet or bag carried by beggars for collecting in kind the gifts of the charitable; whence *gaberlunzie-man*, a beggar :—

Oh, blithe be the auld *gaberlunzie-man*,  
 Wi' his wallet o' wit he fills the lan',  
 He's a warm Scotch heart, and a braid Scotch tongue,  
 And kens a' the auld sangs that ever were sung!

—James Ballantine.

Much research and ingenuity have been exercised to find the etymological origin of this peculiarly Scottish word. Jamieson says that *gaberlunzie*, or *gaberlunzie*, means a beggar's bag, or wallet, and implies that the word has been transferred from the bag to the bearer of it.

*Gale*, to sing, whence nightingale, the bird that sings by night, unknown in Scotland:—

In May the gowk (cuckoo) begins to *gale*,  
 In May deer draw to down and dale,  
 In May men mell with feminie,  
 And ladies meet their lovers leal,  
 When Phebus is in gemini.

Allan Ramsay: *The Evergreen*.

*Gale* is usually derived from the Teutonic, in which language, however, it only exists in the single word *nachtigall*. Jamieson refers it to the Swedish *gäll*, (gale), a sharp, penetrating, or piercing sound. Probably, however, it is akin to the Gaelic *guil*, to lament, and *guileag*, that which sings or warbles; and a *gale* of wind to the Kymric or Welsh, *galar*, mourning, lamentation: *galer*, (galu), to call, to invoke; and *galaries*, mournful, sad, so called because of the whistling, piping sound of a storm.

*Gang*, *gae*, *gacd*, *gate*. These words, that are scarcely retained even in colloquial English, do constant duty in the Lowland Scotch; they are all derived from the

Flemish. *Gang* and *gae* are the English *go*; *gaed* is the English *went*, and *gate* is the road or way by which one goes. *Gang* your ain *gate*, means go your own road, or have your own way. The English *gate* signifying a doorway, a barred, or defended entrance, is a relic of the older and more extended meaning of the Scotch:—

I gaed a woful *gate* yestreen,  
A *gate* I fear I'll dearly rue.

—Burns.

*Gangrel*, vagrant, vagabond wandering; from *gang*, to go:—

Ae night at e'en, a merry core  
Of randie *gangrel* bodies  
At Posie Nansie's held the splore.

—Burns: *The Jolly Beggars*.

This word is sometimes employed to designate a young child who is first beginning to walk.

*Garraivery*. This curious word signifies, according to Jamieson, “folly and revelling, of a frolicsome kind.” He thinks it is evidently corrupted from “gilravery” and “gilravage,” which are words of a similar meaning. *Gilravage* he defines as, “to hold a merry meeting with noise and riot.” He attempts no etymology. It seems, however, that *garraivery* is akin to the French *charivari*, or the loud, discordant uproar of what in England is called “marrow bones and cleavers,” when a gang of rough people show their displeasure by serenading an unpopular person—such, for instance, as a very old man who has married a very young wife—by beating bones against butchers' axes and cleavers, or by rattling pokers and shovels against iron pots and pans under his

windows, so as to create a painful and discordant noise. The word and the custom are both of Celtic origin, and are derived from the Gaelic *garbh*, rough ; and *bairich* or *bhairich*, any obstreperous and disagreeable noise ; also, the lowing, roaring, or routing of cattle. The initial *g* or *c* of the Gaelic is usually softened into the English and French *ch*, as the *k* in *kirk* becomes *ch* in the English *church*, and the Italian *caro* becomes *cher* in French.

*Gash*, sagacious, talkative. Jamieson defines the word, as a verb, “to talk much in a confident way, to talk freely and fluently ;” and as an adjective — “shrewd, sagacious.” It seems derivable from the Gaelic *gai’s* (pronounced *gash*), a torrent, an overflow ; the English *gush*,—i.e., an overflow or torrent of words, and hence by extension of meaning applied to one who has much to say on every subject ; eloquent, or, in an inferior sense, loquacious:—

He was a *gash* and faithful tyke.

—Burns : *The Twa Dogs*.

Here farmers *gash* in ridin’ graith.

—Burns : *The Holy Fair*.

In comes a *gaucie gash* good wife,  
And sits down by the fire.

*Idem*.

As I have heard this word used, it has the meaning of good-looking, and showing by action that the possessor of the good looks knows it.—R. D.

*Gaucie*, jolly, brisk, lively :—

His *gaucie* tail in upward curl.

—Burns : *The Twa Dogs*.

In comes a *gaucie* gash good wife,  
And sits down by the fire.

—Burns : *The Holy Fair*.

*Gaucie*, big, of large dimensions ; jolly, perhaps. It has almost the same meaning as *gash*, with the additional idea of size ; very like the English use of the word jolly—a jolly lot—a jolly pudding, &c. The Scotch use *gaucie* in precisely the same way.—R. D.

*Gaud*, a bar, the shaft of a plough. *Gaudsman*, a plough-boy. The English *goad* is also a bar or rod, and to *goad* is to incite or drive with a stick or prong :—

Young Jockie was the blithest lad  
In a' our town or here awa',  
Fu' blithe he whistled at the *gaud*,  
Fu' lightly danced he in the ha'.

—Burns : *Young Jockey*.

For men, I've three mischievous boys,  
Rum deils for rantin' and for noise—  
A *gaudsman* ane, a thrasher t'other.

—Burns : *The Inventory*.

They'll turn me in your arms, Janet,  
A red-hot *gaud* o' airn.

— *Ballad of the Young Tamlane*.

*Gauf*, or *Gawf*, a loud, discordant laugh ; the English slang *guffaw*. According to Jamieson, it was used by John Knox. *Gawp*, a kindred word, signifies a large mouth, wide opened ; whence, possibly, the origin of the Flemish *gapen*, and the English *gape*, which, according to the late John Kemble, the tragedian, ought to be pronounced with the broad *a*, as in *ah*. *Gauffin*, a giggling, light-headed person, seems to be a word of the same parentage. *Gawpie* is a silly person who laughs without reason :—

Tehee, quo she, and gied a *gawf*.

—Allan Ramsay : *A Brash of Wooing*.  
*Evergreen*.

*Gaunt*, to yawn. *Gaunt at the door*, an indolent, useless person who sits at the door and yawns ; an idler, one without mental resources :—

This monie a day I've groaned and *gaunted*,  
To ken what French mischief was brewing.

—Burns.

*Gear*, money, wealth, property, appurtenance—from the Teutonic *gehörig*, belonging to, appertaining to :—

He'll poind (seize) their *gear*.

—Burns : *The Twa Dogs*.

And gather *gear* by every wile  
That's justified by honour.

—Burns : *Epistle to a Young Friend*.

*Geck*, to bear one's self haughtily, to toss the head in glee or scorn, to mock—possibly from the Flemish *gek*, a vain fool :—

Adieu, my liege ! may freedom *geck*  
Beneath your high protection.

—Burns : *The Dream*. To George III.

*Gell*, brisk, keen, sharp, active. From the Gaelic *gcall*, ardour, desire, love : *gcallmhor*, greatly desirous, and *gcallmhorachd*, high desire and aspiration.

*Gell*, intense, as applied to the weather : a *gell* frost is a keen frost. “There's a gey *gell* in the market to-day,” i.e., a pretty quick sale : “in great *gell*,” in great spirits and activity ; “on the *gell*,” a phrase applied to one who is bent on making merry.—Jamieson.

*Gey*, a humorous synonym for *very*. This word, in Jamieson's Scottish Dictionary, is rendered "tolerable, considerable, worthy of notice." "A *gey* wheen," he says, means "a great number." It is doubtful whether the derivation be from the English *gay*, or the Gaelic *gu*. In vulgar English when jolly is sometimes used for "gay," "a jolly lot" would be equivalent to the Scottish "a *gey* wheen." In Gaelic *gu* is an adverbial prefix, as in *gu leoir*, plentiful, or plentifully,—whence the phrase, "whiskey galore," plenty of whiskey; *gu fìor*, with truth, or truly:—

A miller laughing at him (the fool of the parish) for his witlessness, the fool said—"There are some things I ken, and some things I dinna ken." On being asked what he knew, he said—"I ken a miller has aye a *gey* fat sow!" "And what do ye no ken?" said the miller. "I dinna ken at wha's expense she's fed."

—Dean Ramsay's *Reminiscences*.

The word is sometimes followed by *an'*, as in the phrase, "*geyan toom*," very empty. The word *gaylies*—meaning tolerably well in health—is probably from the same source as *gey*, as in the common salutation in Glasgow and Edinburgh, "How's a' wi' ye the day?" "Oh, *gailies*—*gailies*!"

You factors, grieves, trustees and bailies,  
I canna say but they do *gailies*.

—Burns: *Address of Beelzebub*.

Mr. Clark, of Dalreach, whose head was vastly disproportioned to his body, met Mr. Dunlop one day. "Weel, Mr. Clark, that's great head of yours." "Indeed, it is, Mr. Dunlop; it could contain yours inside of it." "Just sae," replied Mr. Dunlop, "I was e'en thinking it was *geyan toom* [very empty]."

—Dean Ramsay.

*Gielanger*, one who is slow to pay his debts : etymology unknown. It has been thought that this word is an abbreviation of the request to *give longer* or *gie langer* time to pay a debt, but this is doubtful. The Flemish and Dutch *gijzelen* signifies to arrest for debt, *gijzeling*, arrest for debt, and *gizzel kammer*, a debtors' prison ; and this is most probably the origin of *gielanger*.

The greedy man and the *gielanger* are well met.

Allan Ramsay's *Scots Proverbs*.

*Gilpie*, or *Gilpey*, a saucy young girl.

I was a *gilpey* then, I'm sure

I wasna past fifteen.

—Burns : *Halloween*.

I mind when I was a *gilpie* or a lassock, seeing the duke—him that lost his head in London.

—Scott : *Old Mortality*.

*Gillravage*, to plunder, also, to live riotously, uproariously, and violently—from the Gaelic *gille*, a young man, and *rabair*, litigious, troublesome ; *rabach*, quarrelsome :

Ye had better stick to your auld trade o' black-mail and *gill-ravaging*. Better steal nowte than nations.

—Scott : *Rob Roy*.

*Gin*. G hard, as in give, signifies if :—

Oh *gin* my love were yon red rose

That grows upon the castle wa ;

And I myself a drap o' dew

Into her bonnie breast to fa'.

—Herd's Collection, 1776.

*Gin* a body meet a body

Comin' through the rye.

—Old Song : *rearranged by Burns*.

Horne Tooke in his letter to Dunning, Lord Ashburton, on the English particles, conjunctions and prepositions, derives *if* from *given* ; “ *if* you are there,” i.e., *given* the fact that you are there. The more poetical Scottish word *gin*, is strongly corroborative of Horne Tooke’s inference.

*Girdle*, a circular iron plate used for roasting oat-cakes over the fire :—

Wi’ quaffing and daffing,  
They ranted and they sang,  
Wi’ jumping and thumping  
The very *girdle* rang.

—Burns : *The Jolly Beggars*.

The carline brocht her kebbuck ben,  
Wi’ *girdle-cakes* weel-toasted broon.

*Andro and his Cutty Gun. Tea-  
Table Miscellany.*

*Glaik*, *Glaikit*, giddy-headed, thoughtless, dazed, silly, foolish, giddy, volatile. From the Gaelic *gleog*, a silly look ; *gleogach*, silly, stupid ; *gleogand*, a stupid fellow ; *gleosgach*, a vain, silly woman :—

That frequent pass douce Wisdom’s door  
For *glaikit* Folly’s portals.

—Burns : *Address to the Unco Guid*.

*Glamour*, enchantment, witchcraft, fascination—from the Gaelic *glac*, to seize, to lay hold of, to fascinate ; and *mor*, great ; whence great fascination, or magic not to be resisted. Lord Neaves thought the word was a corruption of *grammar*, in which magic was once supposed to reside :—

And one short spell therein he read,  
 It had much of *glamour* might,  
 Could make a lady seem a knight,  
 The cobweb, on a dungeon wall,  
 Seem tapestry in a lordly hall.

—Scott : *The Lay of the Last Minstrel*.

As soon as they saw her weel-faur'd face,  
 They cast their *glamour* o'er her."

—*Johnnie Faa, the Gipsie Laddie*.

Ye gipsy-gang that deal in *glamour*,  
 And you, deep read in Hell's black grammar,  
 Warlocks and witches.

—Burns : *On Captain Grose*.

This Scottish word is gradually making its way into English, and has been admitted into some recent dictionaries. Mr. Wedgwood seems to think that it is akin to *glimmer*, to shine. The fascination of the eye is exemplified in the idea expressed in Coleridge's "Ancient Mariner :"—

*He holds him with his glittering eye,  
 The wedding guest stood still,  
 And listens like a three-year child—  
 The mariner hath his will.*

*Glaum*, to grasp at, to clutch, to endeavour to seize, without strength to hold—from the Gaelic *glam*, to devour greedily ; *glamair*, a glutton :—

Clans frae wuds in tartan duds,  
 Wha *glauimed* at kingdoms three, man

—Burns : *The Battle of Sheriffmuir*.

*Gled*, or *glaid*, a kite, a hawk, a vulture—etymology uncertain :—

And aye as ye gang furth and in,  
 Keep well the gaislings frae the *gled*.

He ca'd the gaisleys forth to feed,  
 There was but sevensone o' them a',  
 And by them cam the greedy *gled*,  
 And lickit up five—left him but twa.

—*The Wife of Auchtermuchty.*

The name of Gladstone is derived from *gled-stane*, the hawk or vulture-stone, and synonymous with the German *Geir-stein*, the title of one of the novels of Sir Walter Scott.

*Glead*, or *Gleid*, a burning coal; a temporary blaze, a sparkle, a splinter that starts from the fire:—

And cheerily blinks the ingle *glead*  
 Of honest Lucky.

—Burns: *Lady Arly.*

Mend up the fire to me, brother,  
 Mend up the *glead* to me,  
 For I see him coming hard and fast—  
 Will mend it up for thee.

—*Ballad of Lady Maisry.*

*Gleg*, sharp, acute, quick-witted; *gleg*-tongued, voluble; *g leg*-lugg'd, sharp of hearing; *gleg*-ee'd, sharp-sighted:—

Sae for my part I'm willing to submit,  
 To what your *glegger* wisdom shall think fit.

—Ross's *Helenore.*

Unskaithe'd by death's *gleg* gullie.

—Burns: *Tam Samson's livin'.*

He'll shape you aff fu' *gleg*,  
 The cut of Adam's philibeg.

—Burns: *Captain Grose.*

Jamieson derives *gleg* from the Icelandic and Swedish, unaware of the Gaelic etymology from *glac*, to seize, to snatch, to lay hold of quickly.

*Glent, Glint*, a moment, a glance, a twinkling; also, to glance, to shine forth, to peep out. From the same root as the English *glance*, the Teutonic *glänzen* and Flemish *glinster* :—

And in a *glent*, my child, ye'll find it sae.  
—Ross's *Helenore*.

Yet cheerfully thou *glinted* forth  
Amid the storm.  
—Burns : *To a Mountain Daisy*.

The risin' sun owre Galston muir  
Wi' glowing light was *glintin'*.  
—Burns : *Hallowe'en*.

*Gley*, to squint : *aglee* or *agley*, crooked, aslant, in the wrong direction—probably from the Gaelic *gli*, the left hand, awkward :—

There's a time to *gley*, and a time to look even.  
Allan Ramsay's *Scots Proverbs*.

*Gleyed* Sandy he came here yestreen,  
And speired when I saw Pate.  
—James Carnegie, 1765.

The best-laid schemes of mice and men  
Gang aft *aglee*.  
—Burns : *To a Mouse*.

*Glib-gabbet*, having “the gift of the gab,” speaking glibly with voluble ease; apparently derived from the Gaelic *glib* or *gliob*, slippery; and *gab*, a mouth :—

And that *glib-gabbet* Highland baron,  
The laird o' Graham.  
—Burns : *Cry and Prayer*.

*Gliff*, a moment, a short slumber, a nap :—

I'll win out a *gliff* the night for a' that—to dance in the moonlight.

—Scott : *The Heart of Midlothian*.

“Laid down on her bed for a *gliff*,” said her grandmother.

Scott : *The Antiquary*.

*Gloaming*, the twilight ; from the English gloom or darkness. This word has been adopted by the best English writers.

When aince life's day draws near its *gloaming*.

—Burns : *To James Smith*.

Twixt the *gloaming* and the mirk

When the kye come hame.

—The Ettrick Shepherd.

*Glower*, to look stupidly or intently, to glare, to stare :—

Ye *glowered* at the moon, and fell in the midden.

Allan Ramsay's *Scots Proverbs*.

I am a bard of no regard,

Wi' gentle folks and a' that ;

But Homer-like, the *glowrin'* byke [swarm],

Frae town to town I draw that.

—Burns : *The Jolly Beggars*.

He only *glowered* at her, taking no notice whatever of her hints.

—*Vicar of Bullhampton*. A. Trollope.

*Glunch*, an angry frown, a sulky or forbidding expression of countenance. “To *glunch* and gloom,” to look angry, discontented, sulky, and gloomy. *Glunshoch*, one who has a frowning or morose countenance. From

the Gaelic *glonn*, a qualm, a feeling of nausea ; *glonnach*, one who has a disagreeable or stupid expression on his face :—

A *glunch*  
O' sour disdain.

—Burns : *Scotch Drink*.

Does ony great man *glunch* and gloom ?

—Burns : *Cry and Prayer*.

*Glunch* and *Gloom*,—*glunch*, giving audible expression to discontent in a series of interjectional *humphs* ; *gloom*, a frowning, silent expression of displeasure.—R. D.

*Gowan*, a daisy. *Gowany*, sprinkled with gowans or daisies. Chaucer was partial to the word daisy, which he derived from “day’s eye ;” though it is more probably to be traced to the Gaelic *deise*, pretty, a pretty flower. The word *gowan*, to a Scottish ear, is far more beautiful :—

Where the blue bell and *gowan* lurk lowly unseen.

—Burns.

The night was fair, the moon was up,  
The wind blew low among the *gowans*.

—*Legends of the Isles*.

Her eyes shone bright amid her tears,  
Her lips were fresh as *gowans* growing.

—*Idem*.

In *gowany* glens the burnie strays.

—Burns.

I'd not be buried in the Atlantic wave,  
But in brown earth with *gowans* on my grave ;  
Fresh *gowans* gathered on Lochaber's braes.

—*All the Year Round*.

*Gowk*, the cuckoo, also a fool, or a person who has but one idea, and is always repeating it. From the Gaelic *cuthach* or *cuach*, with the same meaning :—

Ye breed o' the *gowk*, ye hae never a song but ane.

—Allan Ramsay's *Scots Proverbs*.

Conceited *gowk*, puffed up wi' windy pride."

—Burns : *The Brigs of Ayr*.

*Gowl*, to weep loudly, to whine and blubber ; from the Gaelic *gul*, with the same meaning. The French has *gueule*, a mouth that is very wide open. *Gowl* also signifies large and empty ; as, "a *gowl* or *gowlsome* house," and "a *gowl* (a hollow) between the hills ;" possibly allied in idea to the French *gueule*. (See Rogers' James I.)

Ne'er may Misfortunes *gowl*ing bark

Howl through the dwelling o' the clerk.

—Burns : *To Gavin Hamilton*.

*Gowl* means to bawl, to howl, but has the additional idea of threatening or terrifying ; to *gowl* at a person is to speak in a loud threatening tone,—"he gied me a *gowl*," "what maks ye *gowl* that way at the weans." I have an idea that this is one of the words that have crept into the Scotch through the French.—R. D.

*Gowpen*, two handfuls ; from the Flemish *gaps*, which has the same meaning :—

Those who carried meal seldom failed to add a *gowpen* to the alms-bag of the deformed cripple.

—Scott : *The Black Dwarf*.

*Gowpen* means placing the two palms together, and the hollow formed thereby is a *gowpen*. The miller would have had but a scanty "mouter" if his *gowpen* had been only a handful. An ordinary beggar would get a nievefu' o' meal, but a weel kent ane,

and a favourite, would get a *gowpen*; hence, you never heard the crucial test of an Englishman's knowledge of Scotch when he was asked "what's a *gowpen* o' glaur," and his acquaintance with the tongue failing him, he was enlightened by the explanation that it was "twa neivefu o' clairs."—R. D.

*Graith*, tools, requisites, implements, appurtenances of a business or work; harness:—

Then he in wrath put up his *grraith*—

"The deevil's in the hizzie."

*Jacob and Rachel*—attributed to Burns, 1825.

And ploughmen gather wi' their *grraith*.

—Burns: *Scotch Drink*.

*Gramarye*, magic. French *grimoire*, a magic book. Attempts have been made, but unsatisfactorily, to derive this word from *grammar*. It is more likely, considering the gloomy ideas attached to the French *grimoire* (the immediate root of the word), that it comes originally from the Gaelic *gruaim*, gloom, melancholy, wrath, intense sadness or indignation; and *gruamach*, sullen, surly, morose, gloomy, grim, frowning:—

Whate'er he did of *gramarye*,

Was always done maliciously.

—Scott: *Lay of the Last Minstrel*.

The wild yell and visage strange,

And the dark woods of *gramarye*.

—Idem.

*Grandgore* (sometimes written *glengore*, and *glandgore*), the venereal disease. Jamieson suggests its origin from the French *grand*, great, and *gorre*, but does not explain the meaning of *gorre*—which does not appear in French Dictionaries.

The word appears to be rightly *grandgore*, and not *glen* or *gland gore*; and to be derived from the Gaelic *grain*, horrid, disgusting; and *gaorr*, filth.

*Gregorian*, a popular name for a wig in the seventeenth century, introduced into England by the Scottish followers of James VI., when he succeeded to the English throne. Blount, in his *Glossographia*, says—"wigs were so called from one Gregorie, a barber in the Strand, who was a famous peruque maker" :—

He cannot be a cuckold that wears a *gregorian*, for a periwig will never fit such a head.

—Nares.

Yet, though one Gregorie, a wig-maker, may have lived and flourished in London in the early part of the seventeenth century, it does not follow that the word *gregorian* was derived from his name, any more than that of the designation of a tailor by trade had its origin in the patronymic of *taylor*. At all events, it is worthy of note that in Gaelic *gruaig* signifies a wig; *gruagach*, hairy; *gruagag*, a little wig, or a bunch of hair; and *gruagair*, a wig-maker and hair-dresser.

*Grien* or *greue*, to covet, to long for, to desire ardently and unreasonably; *grening*, longing, akin to the English *yearn*, "a yearning desire," German *geru*, Flemish *gearne*, willingly, desirous of. From this comes probably "*green*, sickness," a malady that afflicts growing girls when they long for unwholesome and unnatural food, and would eat chalk, charcoal, unripe food, and any kind of trash. The medical name of this malady is *chlorosis*, a Greek translation of "*green*, sickness;" arising from the fact that

English physicians understood the popular word *green*, the colour, but not *grien* or *grene*, to covet, which is the main symptom of the disease :—

Teuch Johnnie, stanch Geordie an' Walie,  
That *griens* for the fishes an' loaves.

—Burns : *The Election*.

*Grip*, tenacity, moral or physical ; to hold fast :—

Will Shore could na conceive how it was that when he was drunk  
his feet wadna haud the *grip*.

—*Laird of Logan*.

But where you feel your honour *grip*,  
Let that be aye your border.

—Burns : *Epistle to a Young Friend*.

I like the Scotch ; they have more *grip* than any people I know.  
*Sam Slick*.

*Grue* or *grew*, a grey hound.

I dreamed a weary dream yestreen,  
I wish it may come to gude,  
I dreamed that ye slew my best *grew* hound  
And gied me his lapper'd blude.

—*Ballad of Sir Roland*.

A *grew* is a female *grey hound* in the south of England, according to Mr. Halliwell, while in the Eastern counties the word is a *grewin*, and in Shropshire *groun*. In old French *grous* or *groust* signifies any kind of hunting dog—a grey hound among the rest.

The modern French do not call the animal a “chien *gris*,” but a *limier*, which means a dog which leaps or springs, from the Celtic *leum*, to leap. In Anglo-Saxon, which is merely Teutonic with a large substratum of

Gaelic, it appears that this word is *grig*, hound. The pure Teutonic calls it a *windel spiel*, a grotesque term, for which it is difficult to account. The Dutch and Flemish call it a *spuurhond*, or tracking hound. It is evident from all these examples, that the dog was not named from *grey*, which is not its invariable colour. Grey is not adopted as its designation by any other nation than the English. Philology is justified in seeking elsewhere for the root of *grue*, *groust*, and *groul*, which the Teutonic nations do not afford. The old grammarian Minshew thought he had found it in *græcus*, and that the hound was so called because the Greeks hunted with it; but this derivation is manifestly inadmissible, as is that from *grip*, the hound which grips or snatches. Possibly the Scottish hound came from the Highlands and not from the Lowlands, or may be derived from *gaoth*, wind or breath, and *gaothar* (pronounced *gao-ar*), long-winded, strong-winded, provided with wind for rapid motion. *Gaothar* is rendered in the Gaelic Dictionaries as a *lurcher*, half fox-hound, and half grey-hound, and anciently as grey-hound only. As *gaor* is easy of corruption, first into *grao*, and afterwards into *grew* or *grue*, it is extremely probable that this is the true derivation of a word that has long been the despair of all lexicographers who were not so confident as Minshew and Dr. Johnson.

*Gruesome*, highly ill-favoured, disagreeable, horrible, cruel. From the Teutonic *grau*, horror; *grausam*, horrible, cruel; and *grausamkeit*, cruelty. This word has been recently used by some of the best English writers, though not yet admitted to the honours of the dictionaries:—

Ae day, as Death, that *gruesome* carl,  
Was driving to the ither warl (world).

—Burns : *Verses to J. Rankine*.

And now, let us change the discourse. These stones make one's very blood *grew*.

—Scott : *Fortunes of Nigel*.

“They're the Hieland hills,” said the Bailie, “ye'll see and hear enouch about them, before ye see Glasgow green again. I downa look at them, I never see them but they gar me *grew*.”

—Scott : *Rob Roy*.

*Gruntle*, a word of contempt for an ugly or snub nose, or snout; erroneously rendered by “countenance” in some of the glossaries to Burns; *gruntle-thrawn*, crooked in the nose:—

May gouts torment him, inch by inch,  
Wha trusts his *gruntle* wi' a glunch  
O' sour disdain,  
Out owre a glass o' whisky punch  
Wi' honest men.

—Burns : *Scotch Drink*.

From the Gaelic *graineil*, ugly, loathsome; *graincal-achd*, ugliness.

*Grushie*, of rapid growth, thickly sown:—

The dearest comfort o' their lives,  
Their *grushie* weans and faithful wives.

Burns : *The Twa Dogs*.

*Gullie*, or *Gully* (sometimes written *goolie*), a large pocket knife; *gullie-gaw*, a broil in which knives are likely to be drawn and used. *Gullie-willie*, according

to Jamieson, is a noisy, blustering fool,—possibly from his threatening the knife, but not using it :—

I rede ye weel, tak' care o' skaith—  
See, there's a *gullie*.

—Burns.

The cowl of Kilmarnock had spits and had spears,  
And lang-hafted *gullies* to kill cavaliers.

—*Bonnie Dundee* : Sir Walter Scott.

Sticking gangs nae by strength, but by right guidin' o' the *gully*.

—Allan Ramsay's *Scots Proverbs*.

“To guide the *gullie*” is a proverbial phrase, signifying to have the management of an affair. The derivation is uncertain, but is perhaps from the Gaelic *guaillich*, to go hand in hand, to accompany ; applied to the weapon from its ready conveniency to the hand in case of need.

*Gumlie*, muddy, turbid. Etymology obscure :—

O ye wha leave the springs of Calvin,  
For *gumlie* dubs [pools] of your ain delvin'.

—Burns : *To Gavin Hamilton*.

*Gumption*, wit, sense, knowledge. This word is akin to the Gaelic *cuimse* (*cumshe*), moderation, adaptation ; and *cuimsichte*, well-aimed, that hits the mark :—

Nor a' the quacks with all their *gumption*,  
Will ever mend her.

—Burns : *Letter to John Goudie*.

*Gurl*, to growl. *Gurly*, boisterous, stormy, savage, growly ; from the German and Flemish *grollen*, the

English growl, to express displeasure or anger by murmurs, and low, inarticulate sounds:—

The lift grew dark and the wind blew sair,  
And *gurly* grew the sea.  
—*Sir Patrick Spens.*

Waesome wailed the snow-white sprites,  
Upon the *gurly* sea.  
—Laidlaw : *The Demon Lover.*

There's a strong *gurly* blast blawing snell frae the south.  
—James Ballantine : *The Spunk Splitters.*

*Gurthie*, corpulent, obese, large round the waist or *girth*.

Applied especially to what burdens the stomach. Roquefort renders it *pesant*, ponderous, burdensome.—Jamieson.

*Gutcher*, a grandfather. This ungainly word seems to be a corruption of *gude sire*, *gude sir*, *gudsir*, or *good sir*, a title of reverence for a grandfather:—

God bless auld lang syne, when our *gutchers* ate their trenchers.  
—Allan Ramsay's *Scots Proverbs.*

This was a reproach directed against over-dainty people who objected to their food.

Gae 'wa wi' your plaidie, Auld Donald, gae 'wa ;  
I fear na the cauld blast, the drift, nor the sna',  
Gae 'wa wi' your plaidie—I'll no sit beside ye ;  
Ye might be my *gutcher* ! auld Donald, gae 'wa !  
—Hector Maeneil : *Come under my Plaidie.*

The derivation from *good-sire* is rendered the more probable by the common use of the word *good* in Scotland, to express degrees of relationship, as *good* mother, a

mother-in-law; *good* brother, a brother-in-law; *good* sister, a sister-in-law; *good* son, a son-in-law, &c., as also in the familiarly affectionate phrases of *good* wife, for wife; and *good* man, for husband. The French use *beau*, or *belle* in a similar sense, as *beau* pere, a father-in-law, *belle* fille, a daughter-in-law, *belle* mere, a mother-in-law. Possibly the English words *god*-father and *god*-mother, applied to the sponsors at the baptism of a child, were originally *good*, and not *god*.

*Gyre Carline.* This is in some parts of Scotland the name given to a woman suspected of witchcraft, and is from *gyre*, the Teutonic *geier*, a vulture. and *carline*, an old woman. The harpies in Grecian mythology are represented as having the beaks and claws of vultures, and are fabled to devour the bodies of warriors left unburied on the battle-field. The name of "Harpy," given in the ancient mythology to these supposed malevolent creatures, has been conclusively shown to be derived from the Celtic Gaelic, and to be traceable to *ar*, a battle-field, and *pighe* (pronounced *pee*), a bird, whence *ar pighe*, a harpy, the bird of the battle-field, the great carrion hawk or vulture.

I wad like ill to see a secret house haunted wi' ghaists and *gyre carlines*.

—Scott : *The Monastery*.

*Gyte*, deranged, mad; from the Flemish *guit*, mischievous, roguish; *guitenstuk*, a piece of mischief.

Surprised at once out of decorum, philosophy, and phlegm, he skimmed his cocked hat in the air. "Lord sake," said Edie, "he's gaun *gyte*,"

—Scott : *The Antiquary*.

*Haet*, a whit, an iota ; *deil a haet*, the devil a bit :—

But gentlemen, and ladies warst,  
Wi' evendoun want o' wark are curst.  
They loiter, lounging, lank, and lazy ;  
Though *deil haet* ails them, yet uneasy.

—Burns : *The Twa Dogs*.

In Bartlett's "Dictionary of Americanisms," the word occurs as "*hate* :"—

I dont care a *hate*,—I didn't eat a *hate*.

*Haflins*, almost half :—

When it's cardit, row'd and spun,  
Then the work is *haflins* done.

—Tarry Woo. *Tea Table Miscellany*.

*Haggis*. The national dish *par excellence* of Scotland, which shares with cock-a-leckie and hotch-potch the particular favour of Scotsmen all over the world. Sir Walter Scott describes it in the introduction to "Johnnie Armstrong," in the *Minstrelsy of the Scottish Border*, as "an olio, composed of the liver, head, etc., of a sheep, minced down with oatmeal, onions, and spices, and boiled in the stomach of the animal by way of bag" :—

Fair fa' your honest, sonsie face,  
Great chieftain o' the puddin' race,  
Aboon them a' you tak your place,  
Painch, tripe, or thairn,  
Weel are ye worthy o' a grace  
As lang's my arm.

—Burns : *To a Haggis*.

Even a *haggis*, God bless her ! could charge down the hill.

—Scott : *Rob Roy*.

The word, formerly spelled *haggass*, is usually derived from the French *hachis*, a hash of viands cut into small pieces, from *hacher*, to mince, the English *hack*, to cut. The dish is quite unknown to the French, though the etymology is possibly correct. The allusion of Burns to the “sonsie face” of the pudding which he praised so highly renders it possible that he knew the Gaelic words *aogas*, a face, and *aogasach*, seemly, comely, sonsie. Anyhow, the coincidence is curious.

An illustrious American, travelling in Scotland, was entertained at a public dinner, when towards the end of the repast a very large haggis was brought in on a gigantic dish, carried by four waiters, to the tune of “See the conquering hero comes” played by the band. He was very much amused at the incident, and having heard much of the national dish, but never having tasted it, was easily induced to partake of it. He did not appear to like its flavour very much, and being asked his opinion of it, replied that “the *haggis* must have been invented to give Scotsmen an excuse for a dram of whisky after it, to take the taste out of the mouth,” adding, “but if I were a Scotsman I should make it a patriotic duty to love it, with or without the dram—but especially with it!”  
—C. N.

*Hain*, to preserve, to economise so as to prevent waste and extravagance; to protect with a hedge or fence; to spare for future use. *Hain* seems to be derived from the German *hagen*, to enclose with a hedge or fence; the Danish *hegne*, with the same meaning; and the Dutch and Flemish *heenen*, to fence; *omheenen*, to fence around; and *onheining*, an enclosure. From the practical idea of enclosing any thing to protect it came the metaphorical use of this word in Scotland, in the sense of preservation of a thing by means of care, economy, and frugality:—

The weel-*hain'd* kebbock (cheese).

—Burns : *Cottar's Saturday Night*.

Wha waste your weel-*hain'd* gear on damned new brigs and  
harbours.

Burns : *The Brigs of Ayr*.

Kail *hains* bread.

—Allan Ramsay : *Scots Proverbs*.

We've won to crazy years thegither,

We'll toyte about wi' ane anither.

Wi' tentie care I'll flit thy tether

To some *hain'd* rig.

—Burns : *The Auld Farmer*.

*Hain*, to preserve, does not seem to me to be a correct synonym, the word rather means to use economically. "Her weel-*hain'd* kebbuck," does not mean that the cheese had been preserved from danger, from mites, or the cheese fly, and maggots, but that it had not been used wastefully; *haining* clothes, a second goodish suit to save your best one. The English expression "eke it out," comes very near the meaning of *hain*. In Fifeshire the word used instead of *hain* is *tape*, *tape* it, make it last a good while, don't gobble up a nice thing all at once, in fact, *hain* it.—R. D.

*Hallan-shaker*, a sturdy, importunate beggar. Jamieson derives the word from *hallan*, a partition in a cottage between the "but" and the "ben;" and *shaker*, one who shakes the hallan by the noise he makes. If he had sought in the Gaelic, he might have found a better derivation in *alla*, *allan*, *allanta*, wild, ferocious, savage; and *seachran* (the Irish shaughraun), a vagrant, a wanderer, a beggar:—

Right scornfully, she answered him,

"Begone, you *hallan-shaker*!

Jog on your gate, you *bladderskate*,

My name is Maggie Lauder."

—Francis Semple.

*Hantle*, a good deal, a quantity—from the Flemish *hand*, a hand, and *tel*, to count or number; a quantity that may be reckoned by the handful.

A Scottish clergyman related as his experience after killing his first pig, that “nae doot there was a *hantle* o’ miscellaneous eating about a swine.”

—Dean Ramsay.

Some hae a *hantle* o’ fauts—ye are only a ne’er-do-weel.

—Allan Ramsay’s *Scots Proverbs*.

*Hap*, to cover, to wrap up:—

I digged a grave and laid him in,  
And *happ’d* him with the sod sae green.

—*Lament of the Border Widow*.

*Hap* and rowe, *hap* and rowe the feetie o’t,  
It is a wee bit ourie thing,  
I donna bide the greetie o’t.

—Chambers: *Scottish Song*.

*Harns*, brains; from the German *hirn*, or *gehirn*, the brain; *hirnschale*, the brain pan; Dutch and Flemish *hersens*.

A when midden cocks pike ilk others *harns* out (a lot of dung-hill cocks pick each others brains out).

—Scott: *Rob Roy*.

Lastly, Bailie, because if I saw a sign o’ your betraying me, I would plaster that wa’ wi’ your *harns*, ere the hand of man could rescue ye.

—Scott: *Rob Roy*.

*Hatter* (sometimes written *hotter*), signifies, according to Jamieson, to bubble, to boil up; and also, a crowd in motion or in confusion. The English slang expression,

“mad as a hatter” does not apply—though commonly supposed to do so—to a hat-maker any more than it does to a tailor or a shoemaker. It seems to have been borrowed by the lowland Scotch from the Gaelic *at*, to swell like boiling water, to bluster; and *ataircachd*, the swelling and foaming of waters as in a cataract, and, by extension of the image, to the tumultuous action of a noisy crowd.

*Haugh*, low ground or meadows by the river-side; from the Gaelic *ac*; the Teutonic *auc*, a meadow. *Holm* has the same meaning:—

By Leader *haughs* and Yarrow.  
Let husky wheat the *haughs* adorn,  
And aits set up their awnie horn.

—Burns: *Scotch Drink*.

*Hause-bane*, the neck-bone; from the Dutch, Flemish, and Teutonic *hals*, the neck:—

Ye shall sit on his white *hause-bane*,  
And I'll pike out his bonnie blue een,  
Wi' ae lock o' his yellow hair  
We'll theek our nest when it grows bare.

—*The Twa Corbies*.

To *hause*, or *hals*, signifies to embrace,—*i.e.*, to put the arms round the neck.

*Haver*, or *haiver*, to talk desultory, foolishly, or idly, to drivel:—

Wi' clavers and *haivers*,  
Wearin' the day awa'.

—Burns.

*Haver* seems to be a corruption of the Gaelic *abair*, to talk, to say.

*Haveril*, a half-witted person; a silly talker; from *haver*, to talk nonsense; the Gaelic *abair*, to talk:—

Poor *haveril* Will fell aff the drift,  
 And wandered through the bow-kail,  
 And pu'd for want o' better shift  
 A runt was like a sow tail.

—Burns: *Halloween*.

*Hawkie*, a pet name for a favourite cow, a good milker:

Dawtit twal-pint *Hawkie's* gaen  
 As yell's the bull.

—Burns: *Address to the Deil*.

“Brown-hawkie,” says Jamieson, is “a cant name for a barrel of ale,”—*i.e.*, the milk of drunkards and toppers. The word is traceable to the Gaelic *adhach* (pronounced *awk* or *hawk*), lucky, fortunate.

*Hech*, an exclamation of surprise, of joy, or of pain; softened from the Gaelic *oich*. On the shore of Loch Ness, near the once lovely waterfall of *Abriachan*, where the road is steep and difficult, the rock near the summit of the ascent has received from the shepherds and drovers the name of “Craig Oich,” from their stopping to draw breath and exclaim, “*Oich! oich!*” (in the lowland Scottish *hech*). The English *heigho* is a kindred exclamation, and is possibly of the same etymology.

*Hecht*, to offer, to promise. This verb seems to have no present tense, no future, and no declensions or inflexions, and to be only used in the past, as:—

Willie's rare, Willie's fair,  
 And Willie's wondrous bonny,

And Willie *hecht* to marry me,  
Gin e'er he married ony.

—*Tea Table Miscellany.*

The miller he *hecht* her a heart leal and loving,  
The laird did address her wi' matter mair moving.

—Burns : *Meg o' the Mill.*

He *hecht* me baith rings and mony braw things ;  
And were na my heart light, I wad die.

—*Lady Grizzil Baillie.*

The word is of doubtful etymology : perhaps from the Teutonic *echt*, sincere, true, genuine—which a promise ought to be.

*Heckle*, a sort of rough comb used by hemp and flax dressers. Metaphorically, the word signifies to worry a person by cross questions, or vex him by impertinence. To *heckle* a Parliamentary candidate at election time is a favourite amusement of voters, who think themselves much wiser than any candidate can possibly be ; and of insolent barristers in a court of law, who cross-examine a hostile witness with undue severity—an operation which is sometimes called “badgering.” There was a well-known butcher in Tiverton who always made it a point to *heckle* the late Lord Palmerston, when he stood as candidate for the borough. Lord Palmerston bore the infliction with great good humour, and always vanquished the too impudent butcher in the wordy warfare :—

Adown my beard the slavers trickle,—  
I throw the wee stools o'er the mickle,  
As round the fire the giglets keckle  
To see me loup :

While raving mad I wish a *heckle*  
Were in their cloup !

— Burns : *Address to the Toothache.*

He was a hedge unto his friends,  
A *heckle* to his foes, lads,  
And every one that did him wrang,  
He took him by the nose, lads.

*Rob Roy in Chambers' Scottish Ballads.*

This was the son of the famous Rob Roy, and was called Robin *Og*. Chambers translates Robin *Og*, Robin the *Little*. *Og*, in Gaelic, signifies not *little* but *young*.

*Heership*, plunder ; from *herry* or *harry*, to rob, to pillage :—

But wi' some hope he travels on, while he,  
The way the *heership* had been driven on could see.

—*Ross's Helenore.*

*Her nain sel'*, “his own self,” and “my own self.” This phrase is supposed by the Lowland Scotch to be the usual mode of expression employed by the Highlanders, on account of the paucity of pronouns in the Gaelic language :—

Oh fie for shame, ye're three for ane,  
*Her nain sel's* won the day, man.

—*Battle of Killiecrankie.*

Mr. Robert Chambers, in a note on this passage, says : “*The Highlanders have only one pronoun*, and as it happens to resemble the English word *her*, it has caused the Lowlanders to have a general impression that they mistake the masculine for the feminine gender.” Mr. Chambers, knowing nothing of Gaelic, was utterly

wrong in this matter of the pronouns. The Gaelic has the same number of personal pronouns as the English,—namely, *mi*, I; *do*, thou; *e*, he; *i*, she; *sinn*, we; *sibh*, you or yours; *iad*, they or theirs. They have also the possessive pronouns—*mo*, mine; *ar*, ours; *bhur* and *ur*, yours; and all the rest of the series. It was doubtless the *ur* or the *ar* of the Gaelic, which, by its resemblance to *her*, suggested to Mr. Chambers the error into which he fell.

*Herryment*, plague, devastation, ruin; from *herry* or *harry*, to plunder and lay waste :—

The *herryment* and ruin of the country.

—Burns: *The Brigs of Ayr*.

*Hinnie* or *Honey*, a term of endearment among the Scottish Highlanders, and more particularly among the Irish :—

Oh open the door, my *hinnie*, my heart,

Oh open the door, my ain true love.

—*Legend of the Padda*. Chambers' *Scottish Songs*.

*Honey*, in the sense of *hinnie*, occurs in the nursery rhymes of England :—

There was a lady loved a swine :

“*Honey!* my dear,” quoth she.

“My darling pig, wilt thou be mine :”

“Hoogh, hoogh !” grunted he.

The word *hinnie* is supposed to be a corruption of *honey*, though *honey* in the English may be a corruption of *hinnie*. They both express the idea of fondness; and those who believe *honey* to be the correct term explain it

by assuming that the beloved object is as “sweet as *honey*.” But if this be really the fundamental idea, the Gaelic speaking population of Ireland and the Highlands might be supposed to have used the native word *mil*, rather than the Teutonic *honey* or *honig*, which does not exist in their language. However this may be, it is at all events suggestive that the Gaelic *ion* signifies fitting; and the compound *ion-amhuil* means like, equal, well-matched; and *ion-mhuin*, dear, beloved, kind, loving. The Irish Gaelic has *ionadh* (pronounced *hinney*), admiration, or an object of admiration; whence *ionadh-rhuigte*, adorable. The Scotch and old English *marrow* is a term of endearment to a lover, and signifies mate, one of a pair, as in the ballad:—

Busk ye, busk ye! my bonnie bride,  
 Busk ye, busk ye! my winsome *marrow*.  
 —Hamilton of Bangour.

In Scotland *hinnie* and *joe* (Jami<sup>o</sup>son) signify a lass and her lover, who are very fond of each other. This phrase is equivalent to the English “Darby and Joan,” and signifies a greatly-attached wedded pair. The opinions of philologists will doubtless differ between the Teutonic and the possible Gaelic derivation of *honey* or *hinnie*: but the fact that the Teutonic nations do not draw the similar expression of fondness, as applied to a woman, from *honey*, is worthy of consideration in attempting to decide the doubtful point.

*Hirple*, to limp, to run with a limping motion:—

The hares were *hirplin'* doun the furs.  
 —Burns: *The Holy Fair*,

*Hirsel*, a flock, a multitude ; derived by Jamieson from the Teutonic *heer*, an army ; but it is more probable from the Gaelic *earras*, wealth (in flocks and herds) ; and *earra-sail*, wealthy. *Hirsell*, among shepherds, means to arrange or dispose the sheep in separate flocks ; and *hirseling*, the separating into flocks or herds ; sometimes written and pronounced *hissel* :—

Ye scabbed sheep will smite the hale *hirsel*.

—Allan Ramsay's *Scots Proverbs*.

“Jock, man,” said he, “ye’re just telling a *hirsel* o’ e’endown [downright] lies.”

—Hogg : *Brownie of Bodsbeck*.

The herds and *hissels* were alarmed.

—Burns : *Epistle to William Simpson*.

*Hirsel*, or *Hersel*. The primary idea of this word is to remove the body, when in a sitting position, to another or contiguous seat without absolutely rising. Jamieson suggests the derivation from the coarse word applied to the posteriors in all the Teutonic languages, including English. He is probably correct : though, as a verb, *aerselen*, which he cites, is not to be found in the Swedish, Danish, Dutch, Flemish, or German dictionaries.

An English gentleman once boasted to the Duchess of Gordon of his familiarity with the Scottish language. “*Hirsel* yont, my braw birkie,” said she. To her great amusement as well as triumph, he could not understand one word except “my.”

—Dean Ramsay.

*Hizzie*, a lass, a huzzy ; a term of endearment :—

Clever *hizzies*

Are bred in sic a way as this is.

—Burns: *The Twa Dogs*.

*Hodden grey*. In the Glossary to the first edition of Allan Ramsay's "Tea Table Miscellany," 1724, "*hodden*" is described as a coarse cloth. *Hodden* appears to be a corruption of the Gaelic *adhan*, warm ; so that *hodden grey* would signify warm-grey. It was usually home-made by the Scottish peasantry of the Lowlands, and formed the material of their working-day clothes :—

What though on homely fare we dine,  
Wear *hodden grey*, and a' that ;  
Gi'e fools their silks, an' knaves their wine,  
A man's a man for a' that.

—Burns.

If a man did his best to murder me, I should not rest comfortably until I knew that he was safe in a well-ventilated cell, with the *hodden grey* garment of the gaol upon him. *Trial of Prince Pierre Bonaparte*. "Daily Telegraph," March 26, 1870.

*Hogmanay*, or *Hogmenay*. This is a peculiarly Scottish name for a festival by no means peculiar to Scotland—that of New Year's day, or the last hours of the old year and the first of the new. On these occasions, before the world grew as prosaic as it is, with regard to old customs and observances, the young men, and sometimes the old, paid visits of congratulation to the girls and women of their acquaintance with expressions and words of good will or affection, and very commonly bore with them gifts of more or less value according to their means. It was a time of good fellowship, conviviality, and kindly

offices. Many attempts have been made to trace the word. Some have held it to be from the Greek *hagia*, (*αγια*), holy; and *μηνας*, a month. But as the festival lasted for a few hours only, the etymology is unsatisfactory. Others have thought to find its source in the French *gui*, the mistletoe; and *mener*, to lead; *au gui mener*, to lead to the mistletoe;—and others, again, to the Gaelic *oige*, youth; and *madhuin*, the morning,—because the celebration took place in the earliest hours of the daylight. It cannot be admitted that any one of these derivations is wholly satisfactory. Nobody has ever thought of looking to the Flemish—which has supplied so many words to the vocabulary of the Lowland Scotch—for a solution of the difficulty. In that language we find *hoog*, high or great; *min*, love, affection; and *dag*, a day; *hoog-min-dag*, the high or great day of affection. The transition from *hoog-min-dag* to *hog-man-ay*, with the corruption of *dag* into *ay*, is easily accomplished. This etymology is offered with diffidence, not with dogmatic assertion, and solely with this plea on its behalf—that it meets the meaning better perhaps than any other; or if not better, at least as well as the Greek, French, or Gaelic.

*Hoodock*, the hooded owl:—

The harpy, *hoodock*, purse-proud race  
 Wha count a' poortith as disgrace,  
 They've tuneless hearts.

—Burns: *Epistle to Major Logan*.

The glossaries to Burns explain this word as meaning “miserly,” which is a mere conjecture from the context, to fit it into purse-proud; whereas, it is but a continuation of the ornithological idea of harpy, a vulture. The

origin is the French *duc*, an owl, of which in that language there are three varieties—*grand duc*, or great owl; *petit duc*, or little owl; and *haut duc*, large, great owl. Possibly, however, the first syllable in *hoodock* is the English hood. The idea in Burns is that of a greedy bird, or harpy in a minor degree of voracity. Jamieson has “*hoodit* crow” for carrion crow; and *hoody*, the hooded crow.

*Hool*, the husk of grain, the integument, the case or covering :—

Ilk kind o’ corn has its ain *hool*,—  
 I think the world is a’ gane wrang  
 When ilka wife her man wad rule.  
 —*Tak your Auld Cloak about ye.*

Poor Leezie’s heart maist lap the *hool*,  
 Near laverock height she loupit.  
 —Burns: *Halloween.*

In Dutch *hülle*, cover, integument, veil. Swedish *holja*, cover, envelope, encase; whence also the English *holster*, the case of a pistol; and *upholster*, to make cases or coverings for furniture; and *upholsterer*, one who *upholsters*. The unnecessary and corrupt prefix of *up* to this word has led philologists to derive it erroneously from *uphold*.

The English *hoils*, applied to the beard and husks of barley, and *hull*, a husk or shell of peas and beans, seems to be from the same source as the Scottish *hool*, and in like manner the *hull*, or outer case of a ship :—

Sad was the chase that they had gi'en to me,  
My heart's near out of *hool* by getting free.

—Ross's *Helenore*.

*Hoolie* or *Hooly*. This word is commonly used in conjunction with fairly, as in the phrase “hooly and fairly.” Jamieson renders it “slowly and cautiously.” It is derived from the Gaelic *ñigheil*, heedful, cautious. The glossaries to Burns render it “stop !” There is an old Scottish song—“Oh that my wife would drink *hooly* and fairly.” In the glossary where “stop” would not convey the meaning to Mr. Alexander Smith's very careless edition of Burns, the explanation that the word means “stop !” is a mere guess, from the context, which proves that the editor did not really understand the word :—

Still the mair I'm that way bent,  
Something cries “*Hoolie!*”  
I rede you, honest man, tak' tent,  
You'll show your folly.

—Burns : *Epistle to James Smith*.

Sen every pastime is a pleasure ;  
I council you to sport with measure ;  
And namely now May, June, and July  
Delight not long in Lorea's leisure,  
But weit your lipps and labour *hooly*.

—*On May* : Alex. Scott, in the *Evergreen*.

Oh *hooly*, *hooly* rose she up  
To the place where he was lvin'  
And when she drew the curtain by—  
“Young man, I think ye're dyin'.”

—*Ballad of Barbara Allan*.

*Hooly* and fair gangs far in a day.

—Allan Ramsay's *Scots Proverbs*.

In the North of England, *hooly* means tenderly, gently.—Halliwell.

*Hootie*, a ludicrous but expressive word, applied to a man like Pococurante in Voltaire's romance, who impresses the ingenious Candide with an idea of the immensity of his wisdom, because nothing could please him, and because he objected to every thing and every body. From *hoot!* or *hoots!* an interjection expressive of contempt, or of more or less angry dissent. *Hoot toot!* is an intensification of the same idea. The English have *pshaw!* *pish!* and *tut!* The word in the form of *ut! ut!* is very common among Highlanders.

*Horn*.—Drinking vessels, before glass was much used for the purpose, were made of horn, and are still to be found both among the poor and the rich. "To take a *horn*" ultimately came to signify to take a drink—just as the modern phrase, "Take a glass" does not mean to take the glass itself, but the liquor contained in it:—

"By the Gods of the Ancients!" Glenriddel replies,  
 "Before I surrender so glorious a prize,  
 I'll conjure the ghost of the great Rorie More,  
 And *bumper his horn* with him twenty times o'er."

—Burns: *The Whistle*.

*Horn-mad* is defined in the Dictionary of Lowland Scotch (1818) as signifying quite mad; though the compiler did not seem to be aware that the madness was that which came from intoxication. *Horn-daft* is of similar meaning and origin; though expressive of the minor degree of intoxication. Jamieson renders it "outrageous," and imagines it may be an allusion

to an animal that pushes with its horns. *Horn-idle* is defined by Jamieson to mean "having nothing to do, completely unemployed." He derives it from Saxon and Gaelic. *Horn* is certainly Teutonic or Flemish, but *idle* is as certainly not Gaelic. The allusion in this case is obviously to the sloth, or drowsiness, that in lethargic persons often results from intoxication.

*Hornie* is a word used in Ayrshire, according to Jamieson, to signify amorous, lecherous, libidinous. Still, with the notion in his head that *horn* is something made out of a *horn*, he suggests that a *hornie* person is one who is apt to reduce another to the state of cuckoldum, of a *cornutus*; and to confer upon him the imaginary horns that are supposed to grace the forehead of those ill-used and unfortunate persons. It is evident, however, that *hornie* meant nothing more than intoxicated to such an extent as to excite the intoxicated person to take improper liberties with women. This effect is as usual in some people as drowsiness, semi-madness, or maudlin stupidity is in others.

*Horn-dry*, according to Jamieson, means "dry as a *horn*; eager for drink; an expression frequently used by reapers when exhausted by the labours of the harvest." But the obvious etymology—viewed in the light of the other words that have been cited—is not *dry* as a horn, but dry for want of a horn of ale or other liquor.

In reference to *horn* as synonymous with liquor, it must be stated that *grog* expresses the same idea in Gaelic. In that language *croc* signifies a horn, and by a similar extension of meaning, that which the *croc* or *horn*

contains. The English story, that Admiral Vernon, in the reign of George II., was the first to order an allowance of spirits and water to the sailors of his fleet—that he wore a *groggram* suit, and was familiarly called “old Grog,” and that hence *grog* was named after him—is a pure invention of some imaginative philologist. To take a *croc*, or *grog* (the same as to take a *horn* or a *glass*) meant simply to take a drink. The French have *cric* and *croc* for a glass of spirits, as in the song :—

*Cric, croc! à ta santé!*

*Houghmagandie*, child-bearing; strongly supposed to mean the illicit intercourse of the sexes. This word is not to be found in any author before Burns, and is considered by some to have been coined by that poet. But this is not likely. It is usually translated by “fornicator.” No trace of the word as a word has hitherto been found in any European or other language. Nevertheless, its component parts seem to exist in the Flemish. In that language *hoog* signifies high or great; and *maag*, the stomach or belly; *maagen*, bellies; and *je*, a diminutive particle commonly added to Flemish and Dutch words, and equivalent to the Scottish *ie* in *bairnie*, *wifie*, *laddie*, *lassie*, &c. These words would form *hoog-maagan-je*—a very near approach to the *houghmagandie* of Burns. If this be the derivation, it would make better sense of the passage in which it occurs than that usually attributed to it. The context shows that it is not fornication which is meant,—for that has already been committed,—but the possible result of the sin which may appear “some other day,” in the enlarged circumference of the female sinner:

There's some are fu' o' love divine,  
 And some are fu' o' brandy ;  
 And mony a job that day begun  
 May end in *houghmagandie*  
 Some other day.

—Burns: *The Holy Fair*.

Ayrshire and Dumfries-shire retained for a longer time than the Eastern Counties of Scotland the words and phrases of the Gaelic language, though often greatly corrupted ; and in the poems and songs of Burns, words from the Gaelic are of frequent occurrence. It is not likely that Burns ever took it upon himself to invent a word ; and if he did, it is even more than unlikely that it should find acceptance. Whatever it may mean, *Houghmagandie* does not mean fornication, for the whole spirit and contents of the "Holy Fair" show that fornication is what he stigmatizes as the practise of the gatherings, which he satirizes ; and that which he calls *houghmagandie* is, or is likely to be, the future result of the too-promiscuous intercourse of the sexes, against which he jocosely declaims.

I don't remember to have met with this word anywhere except in the Holy Fair. It may have been a word in use in Burns's day, or it may have been a coinage of Burns, that would readily convey to the minds of his readers what he meant. It may have conveyed the idea of a "dyke-louper" appearing before the Session, the "snoovin' awa afore the Session" for a fault, the doing penance for "jobbing." Gangdays were the three days in Rogation week, on which priest and parishioners were accustomed to walk in procession about the parish, a remnant of the custom is still to be seen in London in the perambulations of boys about the bounds of the parish ; *gandie* would not be a very violent alteration of *gandeye*, the more especially that the spelling of Scotch words partook a good deal of the phonetic, and *gangalay* was very probably pronounced *gandie*. Now, we know as a fact that in the lapse of time many

of the ceremonies of the church became corrupted from their original intention, and processions became in time a sort of penance for faults, and in this way it is just possible that *gandie* came itself to mean a penance, and *houghmagandie* conveyed the idea of doing penance for some wrong action that the *hough* or leg had something to do with.—R. D.

*Howdie*, or *howdie-wife*, a mid-wife, an accoucher. This word is preferable to the gross English and the foreign term borrowed from the French. *Howdie-fee*, the payment given to a mid-wife :—

When skirlin' weanies see the light,  
Thou makes the gossips clatter bright,  
How funkin' cuifs their dearies slight—

Wae worth the name !

Nae *Howdie* gets a social night

Or plack frae them.

—Burns : *Scotch Drink*.

No satisfactory clue to the etymology of this word has been made known. In Gaelic the mid-wife is called the “knee woman,” *bean gloinne*; in French the *sage femme*, or wise woman; in Teutonic the *hebamm*, or *wch mutter*; in Spanish *partera*, and in Italian *comare*, the latter word signifying the French *commère*—the old English and Scotch *cummer*—a gossip. Possibly the true origin of the Scottish word is to be found in *houd*, or *haud*, to hold, to sustain; and the mid-wife was the *holder*, helper, sustainer, and comforter of the woman who suffered the pains of labour; the *sage femme* of the French, who was wise and skilful enough to perform her delicate function.

*Howff*, a favourite public-house, and where friends and acquaintances were accustomed to resort. From the Gaelic *uamh* (*uaf*), a cave. Caves of harmony, as they were called, were formerly known in Paris, and one long existed in London under the name of the *Coalhole*. They were small places of convivial resort, which, in London, have grown into music halls. Jamieson traces *howff* to the Teutonic *hof*, a court-yard; and *gast-hof*, an inn or yard. It is possible that he is right, though it is equally possible that the German *hof* is but a form of the Gaelic *uamh*:—

This will be delivered to you by a Mrs. Hyslop, landlady of the Globe Tavern here, which for many years has been my *howff*, and where our friend Clarke and I have had many a merry squeeze.

—Burns : *Letter to George Thomson*.

Burns' *howff* at Dumfries.

—Chambers.

Where was't that Robertson and you were used to *howff* the-gither?

—Scott : *Heart of Midlothian*.

*Howk*, formerly spelled *holk*, to dig, to grub up, to root up, to form a hole in the ground:—

hiles mice and moudieworts (moles) they *howkit*.

—Burns : *The Twa Dogs*.

And in kirk-yards renew their leagues

Owre *howkit* dead.

—Burns : *Address to the Deil*.

He has *howkit* a grave that was lang and was deep,  
And he has buried his sister wi' her baby at her feet.

—Motherwell : *The Broom Blooms Bonnie*.

*Hummelcorn*, mean, shabby, of small account ; a term applied to the lighter grain which falls from the rest when it is winnowed:—

A lady, returning from church, expressed her low opinion of the sermon she had heard by calling it a *hummelcorn* discourse.

—Dean Ramsay.

The derivation is unknown ; though *humble-corn* has been suggested.

*Hummel-doddie*, dowdy, ill-fitting, in bad taste :—

Whatna *hummel-doddie* o' a mutch [cap] ha' ye gotten ?

—Dean Ramsay's *Reminiscences*.

*Hunkers*, the loins ; to *hunker down*, to squat on the ground. The word seems to be allied to the English *hunk*, a lump ; whence, to squat down on the earth in a lumpish fashion :—

Wi' ghastly ee, poor Tweedle Dee  
 Upon his *hunkers* bended,  
 And prayed for grace wi' cuthless face  
 To see the quarrel ended.

—Burns : *The Jolly Beggars*.

*Hurdies*, the hips, the *podex* of the Romans, the *pyge* of the Greeks. From the Gaelic *aird*, a rounded muscle or swelling ; plural *airde*, also *airdhe*, a wave, or of a wavy form.

His tail

Hung o'er his *hurdies* wi' a swirl.

—Burns : *The Twa Dogs*.

Ye godly brethren o' the sacred gown,  
Wha meckly gie your *hurdies* to the smiters.

—Burns : *The Brigs of Ayr.*

Thir breeks o' mine, my only pair,  
That ance were plush o' guid blue hair,  
I wad ha'e gi'en them aff my *hurdies*,  
F'or ae blink o' the bonnie burdies !”

—Burns : *Tam O'Shanter.*

Pendable? ye may say that ; his craig wad ken the weight of his *hurdies* if they could get haud o' Rob.

Scott : *Rob Roy.*

The old French poet, François Villon, when condemned to be hung, wrote a stanza in which the above idea of Sir Walter Scott occurs in language about as forcible and not a whit more elegant :—

Je suis Français (dont ce me poise),  
Né de Paris, emprês l'onhoise,  
Or d'une corde d'une toise  
Sçaura mon col que mon cul poise.

Burns also uses the word in the sense of “rounded or swelling,” without reference to any portion of the human frame, as in the following :—

The groaning trencher there ye fill  
Your *hurdies* like a distant hill.

—*To a Haggis.*

*Hurl*, to wheel ; *hurl-barrow*, wheel-barrow ; a corruption of *whirl*, to turn round ; *hurley-hacket*, a contemptuous name for an ill-hung carriage or other vehicle :—

It's *kittle* for the cheeks when the *hurl-barrow* gangs o'er the brig  
o' the nose.

—Allan Ramsay : *Scots Proverbs.*

“I never thought to have entered ane o’ these *hurley-hackets*,” she said as she seated herself, “and sic a thing as it is—scarce room for twa folk.”

—Scott: *St. Ronan’s Well*.

*Hyte*, joyous; excited unduly or overmuch:—

Ochone for poor Castalian drinkers!  
The witchin’, cursed, delicious blinkers  
Hae put me *hyte*.

—Burns: *Epistle to Major Logan*.

This word is derived from the Gaelic *aite*, joy, gladness, fun, and appears to be related to the English *hoity-toity*.

*Ier-oe*, a great grandchild; erroneously spelled *jeroy* in the new editions of Jamieson, and cited as a “Shetland word”:—

May health and peace with mutual rays  
Shine on the evening o’ his days,  
Till his wee curlie John’s *ier oe*,  
When ebbing life nae mair shall flow,  
The last sad mournful rites bestow.

—Burns: *A Dedication to Gavin Hamilton*.

The word is from the Gaelic *oghe*, a grandchild; and *iar*, after,—whence an after grandchild, or great grandchild.

*Ilka*, each, as “ilka ane,” each one; *ilk*, that same; used for the designation of a person whose patronymic is the same as the name of his estate—such as Mackintosh of Mackintosh—*i.e.*, Mackintosh of that *Ilk*. This Scottish word has crept into English, though with a strange perversion of its meaning, as in the following:—

We know, however, that many barbarians of their *ilk*, and even of later times, knowingly destroyed many a gold and silver vessel that fell into their hands.—*Pall Mall Gazette*, January 24, 1869.

Matilda lived in St. John's Villas, Twickenham; Mr. Passmore in King Street of the same *ilk*.—*Daily Telegraph*, Feb. 8, 1870.

*Ingine*, genius, "the fire of genius" or "poetic fire," are common expressions. Burns, in an Epistle to John Lapraik, whose poetry he greatly admired, and thought equal to that of Alexander Pope or James Beattie, made enquiries concerning him, and was told that he was "an odd kind o' chiel about Muirkirk":—

An' sae about him there I spier't,  
 Then a' that ken'd him round declar't  
                   He had *ingine*,  
 That nane excelled it—few cam near't,  
                   It was sae fine.

It would seem on first consideration that this peculiarly Scottish word was of the same Latin derivation as genius, ingenious, ingenuity, and the archaic English word cited in Halliwell, "ingene," which is translated "genius or wit." It is open to enquiry, however, whether the idea of *fire* does not underlie the word, and whether it is not in the form in which Burns employs it, traceable to the Gaelic *ain*, an intransitive prefix or particle signifying great, very, or intense; and *teine*, fire.

The late Samuel Rogers, author of the "Pleasures of Memory," in a controversy with me on the character of Lord Byron, spoke very unfavourably of his poetical genius, which I praised and defended to the best of my ability. Mr. Rogers, however, always returned to the attack with renewed vigour. Driven at last to extremity, I thought to clench all argument by saying—"At least you will admit, Mr. Rogers, that there was *fire* in Byron's poetry?" "Yes," he answered, "*hell-fire!*"—C. M.

*Ingle*, the fire; *ingle-side*, the fireside, the hearth; *ingle-neuk*, the chimney corner; *ingle-bred*, home-bred, or bred at the domestic hearth; *inglin*, fuel:—

Better a wee *ingle* to warm you, than a muckle fire to burn you.

—Allan Ramsay's *Scots Proverbs*.

His wee bit *ingle* blinkin' bonnilie."

--Burns.

It's an auld story now, and everybody tells it, as we were doing, in their ain way by the *ingle-side*.

—Scott: *Guy Mannerling*.

The derivation of *ingle*, in the Scottish sense of the word, is either from the Gaelic *aingeal*, the Kymric *engyl*, heat, fire, or from *ion*, fit, becoming, comfortable; and *cuil*, a corner. That of the English *ingle*, meaning a favourite, a friend, or lover, is not so easy to discover. The word occurs in a passage from an Elizabethan play, with a detestable title, quoted by Nares:—

Call me your love, your *ingle*, your cousin, or so; but *sister* at no hand.

Also in Massinger's "City Madam":—

His quondam patrons, his dear *ingils* now.

*Ingle*, from one signifying a lover in the legitimate use of that word, was corrupted into an epithet for the male lover of a male, in the most odious sense. In "Donne's Elegies," it is used as signifying amorous endearment of a child to its father:—

Thy little brother, which like fairy spirits,  
Oft skipped into our chamber those sweet nights  
And kissed and *ingled* on thy father's knee.

No satisfactory etymology for the English word has ever been suggested, and that from the Spanish *yngle*, the groin, which finds favour with Nares and other philologists, is manifestly inadmissible. It is possible, however, that the English *ingle* was originally the same as the Scottish, and that its first meaning as "love" was derived from the idea still current, that calls a beloved object a *flame*. Hotten's Slang Dictionary has "*flame*, a sweetheart." *Ingle* was sometimes written *enghle*, which latter word, according to Mr. Halliwell, signifies, as used by Ben Jonson, a gull,—also, to coax or to wheedle.

*I wish ye were in Heckie-burnie.* "This," says Jamieson, "is a strange form of imprecation. The only account given of this place is that it is three miles beyond *hell*. In Aberdeen, if one says, 'go to the Devil!' the other often replies, 'go you to *Heckie-burnie!*'" No etymology is given. Possibly it originated in the pulpit, when some Gaelic preacher had taken the story of Dives and Lazarus for his text; and the rich Dives, amid his torments in hell, asked in vain for a drop of water to cool his parched tongue. The intolerable thirst was his greatest punishment; and in Gaelic *Aicheadh* is refusal, and *buirne*, water from the burn or stream, whence the phrase would signify the refusal or denial of water. This is offered as a suggestion only, to account for an expression that has been hitherto given up as inexplicable.

*Jamph*, to trudge, to plod, to make way laboriously, to grow weary with toil; also, to endeavour to take liberties with an unwilling or angry woman; to pursue her under difficulty and obstruction:—

“Oh bonnie lass !” says he, “ye’ll gie’s a kiss,  
 And I shall set you right on, hit or miss.”  
 “A hit or miss, I want na help off you,—  
 Kiss ye sklate stanes, they winna wat your mou.”  
 And off she goes ;—the fellow loot a rin,  
 As gin he ween’d with speed to tak her in ;  
 But as luck was, a knibbloch took his tae,  
 And o’er fa’s he, and tumbles down the brae ;  
 His neebor leugh, and said it was well wair’d—  
 “Let never *jamphers* yet be better sair’d.”

—Ross’s *Helenore*.

The etymology of *jamph*—whether it means to plod or flirt, or both—is obscure. It is possibly, but not certainly, from the Gaelic *deanamh* (*de* pronounced as *je*), doing, acting, performing. Jamieson thinks that, in the sense of flirting, it may come from the Teutonic *schimpfen*, to mock ; and in the sense of plod or trudge, from the Teutonic *schampfen*, to slip aside.

*Jauner*, idle talk ; to wander listlessly about, without any particular object :—

Oh, haud your tongue now, Luckie Laing,  
 Oh, haud your tongue and *jauner*.

—Burns : *The Lass of Ecclefechan*.

We’s had a good *jauner* this forenoon.

—Jamieson.

In the sense of wandering idly, this word seems to be but a variety or corruption of *dauner*.

*Jawp*, to splash, to dash, or ruffle the water, to pelt with water or mire ; “*jawp* the water,” a proverbial expression signifying to spend time on any business to no

purpose; "to *jawp* waters with one," to play fast and loose, to strive to be off a bargain once made :—

Then down ye'll hurl, deil nor ye never rise,  
And dash the gumly *jawps* up to the skies.

—Burns : *The Brigs of Ayr.*

*Jink*, to play, to sport, to dodge in and out, from whence the phrase, "high-jinks," sometimes used in England to describe the merriment and sport of servants in the kitchen, when their masters and mistresses are out ; a quick or sudden movement ; also, to escape, to trick —"to gie the *jink*," to give the slip, to elude :—

And now, auld Cloots, I ken ye're thinkin'  
A certain bardie, rantin', drinkin',  
Some luckless hour will send him linkin'  
    To your black pit ;  
But faith he'll turn a corner *jinkin'*  
    And cheat ye yet !

—Burns : *Address to the Deil.*

Lang may your elbuck *jink* and diddle.

—Burns : *Second Epistle to Davie.*

Oh, thou, my muse ! guid auld Scotch drink,  
Whether through wimplin' worms thou *jink*,  
Or, richly brown, ream o'er the brink  
    In glorious faem.

—Burns : *Scotch Drink.*

Jamieson derives the word from the Swedish *dwink-a*, and the German *schwinken*, to move quickly, but no such word appears in the German dictionaries, and the etymology is otherwise unsatisfactory. The Gaelic *dian* (pronounced *jian*) and *dianach* signifies brisk, nimble, which is probably the root of *jink* as used by Burns.

*Jirble, Jirgle.* Both of these words signify to spill any liquid by making it move from side to side in the vessel that contains it; to empty any liquid from one vessel to another; also, the small quantity left in a glass or tea-cup:—

The waur for themselves and for the country baith, St. Ronan's; its the junketing and the *jirbling* in tea and sic trumpery that brings our nobles to ninepence, and mony a het ha' house to a hired lodging in the Abbey.

—Scott: *St. Ronan's Well.*

*Jock* in Scottish, and in English *Jack*, are used as familiar substitutes for the Christian name John, and are supposed to be derived from the French *Jacques*. This word, however, means James, and not John. The use of the prefixes *Jack* and *Jock* in many English and Scottish compounds that have no obvious reference to the Christian names either of James or John, suggests that there may possibly be a different origin for the word. Among others that may be cited, are *Jack-tar*, *Jack-priest*, *Jack-of-all-trades*, and such implements in common use as *boot-jack*, *roasting-jack*, *jack-knife*, the *jacks* or hammers of a pianoforte, the *jack* or clapper of a bell, *jack-boots*, *iack-chain*, the *Union-jack* or flag, *jack-staff*, *jack-towel*, *jack-block*, and many others which are duly set forth in the dictionaries, without any suggestion of any other etymology than that from John. Shakespeare in his sonnets uses the word *jack* for the hammers of the virginal, and in *Richard II.* employs it to signify a working-man:

Since every *jack* became a gentleman,  
There's many a gentle person made a *jack*.

Besides the Scottish term of familiarity or affection for a man, the word *Jock* occurs in two singular words cited by Jamieson. *Jock-te-leer*, which he says is a cant term for a pocket almanack, derived from *Fock* the liar, from the loose or false predictions with regard to the weather which are contained in such publications; and *Fock-te-leg*, a folding or clasp-knife.

It is difficult to connect either the Scottish *Jock* or the English *Jack* in these words with the name of John, unless upon the supposition that John and Jack are synonymous with *man*, and that the terms are transferable to any and every implement that aids or serves the purpose of a man's work. Is it not possible that *Jock* and *Jack* are mere varieties of the Gaelic *deagh* (the *de* pronounced as *j*), which signifies good, excellent, useful, befitting? or the Kymric *iach*, whole, useful? and *deach*, a movement for a purpose? This derivation would meet the sense of all the compound words and phrases in which *jock* and *jack* enter, other than those in which it indubitably signifies a Christian name.

The word *jockteleer*—an almanack, in Jamieson—tried by this test, would signify, good to examine, to learn; from *deagh*, good, and *leir*, perception.

In like manner, the English word and phrases, *Jack-tar*, *Jack-priest*, *Jack-of-all-trades*, might signify good, able-bodied sailor, good priest, and good at all trades; and even jockey, a good rider, may be derivable from the same source. Thus, too, in Shakespeare's phrase, *Jack* may signify, not a John, as a generic name, but *deagh* (*jeack*), as implied in the common phrase "my good man," and in French *bon homme*—epithets which, although in one sense respectful, are only employed by

superiors to inferiors, and infer somewhat of social de-  
preciation.

In reference to *Jocteleg*, or *Jocktalag*, it should be mentioned that Burns spells the word in the first manner, Allan Ramsay in the second. Jamieson says that there was once a famous cutler of Liege, in Belgium, named Jacques, and that his cutlery being in repute, any article of his make was called a Jacques de Liege. As no mention of this man or his business has been found anywhere except in the pages of Jamieson, it has been suspected that the name was evolved from the imagination of that philologist. Whether that be so or not, it is curious that the Gaelic *dioghail* signifies to avenge, and *dioghail taiche* (pronounced *jog-al taiche*), an avenger. In early times it was customary to bestow names of affection upon swords, such as *Excalibur*, the sword of King Arthur, *Durandarte*, and many others, the swords of renowned knights of romance and chivalry; and if upon swords, probably upon daggers and knives; and nothing in a barbarous age—when every man had to depend upon his own prowess for self-defence or revenge for injuries—could be more appropriate for a strong knife than the “avenger.”

*Joe*, or *Jo*, a lover, a friend, a dear companion; derived not from Joseph, as has been asserted, nor from the French “joie” or English “joy,” as Jamieson supposes, but more probably from the Gaelic *deò* (the *d* pronounced as *j*) the soul, the vital spark, the life; Greek ξῶη.

John Anderson my *Jo*, John.

—Burns.

Kind sir, for your courtesy,  
As ye gae by the Bass, then,

For the love ye bear to me,  
 Buy me a keeking-glass, then.  
 Keek into the clear draw-well,  
 Janet, Janet,  
 There ye'll see your bonnie sel',  
 My *jo*, Janet.

—*Old Song ; remodelled by Burns.*

*Joram*, a boat song ; a rowing song, in which the singers keep time with their voices to the motion of the oars ; from the modern Gaelic *iorram*. This word is often erroneously used in the phrase “push about the *joram*,” as if *jorum* signified a bowl of liquor which had to be passed round the table. An instance of this mistake occurs in Burns :—

And here's to them that, like oursel',  
 Can push about the *jorum* ;  
 And here's to them that wish us weel—  
 May a' that's guid watch o'er 'em.

—*Oh May, thy Morn.*

The ancient and correct Gaelic for a boat song is *oran-iomraidh* or *iomramh* ; from *iom*, many, and *ramh*, an oar —of which *iorram*, or the song of many oars, is a corruption. The connection between *iorram*, a boat song, and *jorum*, a drinking vessel, is solely due to the circumstance that the chorus of the boat song was often sung by the guests at a convivial party, when the bottle or bowl was put in circulation.

*Jow*, the swing or boom of a large bell :—

Now Clinkumbell  
 Began to *jow*.

—Burns : *The Holy Fair*

And every *jow* the kirk bell gied.

—Buchan.

*Jow* means to swing, and not the “clang or boom of a large bell.”

Now Clinkumbell, wi’ rattling tone  
Begins to *jow* and croon.

The bellrope began to shake,—the bell began to swing (*jow*) and (croon) ring out.—R. D.

*Jowler*. This word is used by Burns in the “Address of Beelzebub to the President of the Highland Society,” in which, speaking of gipsies, he says:—

An’ if the wives an’ dirty brats  
E’en thigger at your doors an’ yetts,  
Get out a horsewhip or a *jowler*,  
\* \* \* \* \*  
An’ gar the tattered gipsies pack  
Wi’ a’ their bastards on their back.

Jamieson does not include the word in his Dictionary, nor do the glossaries to Allan Ramsay or Burns contain it. By the context, it would seem to mean a cudgel. In this sense the word has support in the northern counties of England. *Jolle*, according to Halliwell, signifies to beat; and *jowler* means thick and clumsy—epithets which fit a bludgeon and a cudgel:—

“Did you give him a good drubbing?” “I gave him a good tidy *jowling*.”

Wright’s *Archaic Dictionary*.

In the sense of thick and clumsy, *jolle* and *jowl* are apparently the roots of English *jolter-head*, a thick-headed

fellow. *Jowler*, as the name of an instrument of punishment, whether a cudgel or not, is probably from the Gaelic *diol* (*jole*, *d* pronounced as *j*), to punish, to avenge, to requite, to pay; *diolair*, an avenger. In colloquial English the threat, "I'll pay you out," has a similar meaning.

*Jundie*, to jostle, to struggle, to contend and push in a crowd; to *hog-shouther*, or push with the shoulders in order to force a way:—

If a man's gaun down the brae, ilk ane gi'es him a *jundie*.

—Allan Ramsay's *Scots Proverbs*.

The warldly race may drudge and drive,  
Hog-shouther, *jundie*, stretch, and strive.

—Burns: *To William Simpson*.

*Fute*, a term of reproach applied to a weak, worthless, spiritless person, especially to a woman. It is also used in reference to sour or stale liquor, and to weak broth or tea. It seems to be derived from the Gaelic *dùid* (*dii* pronounced as *ju*), sneaking, mean-spirited, silly, weak; and *dii*, the worst, the refuse of things.

*Kail-runt*, a cabbage stalk; *kail-blade*, a cabbage leaf:

When I lookit to my dart,  
It was sae blunt,  
Fient haet it wad hae pierced the heart  
O' a *kail-runt*.

—Burns: *Death and Dr. Hornbook*.

Just — in a *kail-blade* and send it,—  
 Baith the disease and what'll mend it,  
 At ance he'll tell't.

—*Idem.*

*Kain*, tribute, tax, tithe ; from the Gaelic *cain*, tribute :  
*caincach*, tributary :—

Our laird gets in his racked rents,  
 His coal, his *kain*.

—Burns : *The Twa Dogs.*

*Kain* to the King.

—*Jacobite Song*, (1715).

*Kain-bairns*, says a note in Sir Walter Scott's "Minstrelsy of the Scottish Border," were infants, according to Scottish superstition, that were seized in their cradles by warlocks and witches, and paid as a *kain*, or tax, to their master the devil. Jamieson is in error in deriving *kain* from the Gaelic *can*, the head.

*Kaur-handit*, left-handed. In this combination, *kaur* does not signify the left as distinguished from the right, but is from the Gaelic *car*, signifying a twist or turn. The hand so designated implies that it is twisted or turned into a function that ought to be performed by the other.

*Kaury-maury* is used in the "Vision of Piers Ploughman" :—

Clothed in a *kaury-maury*  
 I couthe it nought descriyve.

In the Glossary to Mr. Thomas Wright's edition of this ancient poem, he suggests that *kaury-maury* only means care and trouble,—a conjecture that is supported by the Gaelic *car*; and *mearachd*, an error, a mistake, a wrong, an injustice.

*Kebar*, a rafter, a beam in the roof of a house; from the Gaelic *cabar*, a pole, the trunk of a tree. "Putting" or throwing the *cabar* is a gymnastic feat still popular at Highland games in Scotland:—

He ended, and the *kebars* shook  
Above the chorus roar.

—Burns: *The Jolly Beggars*.

*Kebbuck*, a cheese; *kebbuck heel*, a remnant or hunk of cheese. From the Gaelic *cabag*, a cheese:—

The weel-hained *kebbuck*.

—Burns: *Cottar's Saturday Night*.

In comes a gaucie, gash, gude wife  
An' sits down by the fire,  
Syne draws her *kebbuck* and her knife—  
The lasses they are shyer.

—Burns: *The Holy Fair*.

*Keek*, to peep, to pry, to look cautiously about:—

The robin came to the wren's nest  
And *keekit* in.

—*Nursery Rhyme*.

Stars dinna *keek* in,  
And see me wi' Mary.

—Burns.

When the tod [fox] is in the wood, he cares na how many folk *keek* at his tail.

—Allan Ramsay's *Scottish Proverbs*.

A clergyman in the West of Scotland once concluded a prayer as follows:—“O Lord! Thou art like a mouse in a drystane dyke, aye *keekin'* out at us frae holes and crannies, but we canna see Thee.”

—Rogers' *Illustrations of Scottish Life*.

*Keeking-glass*, a looking-glass, a mirror:—

*She.* Kind sir, for your courtesy,  
As ye gang by the Bass, then,  
For the love ye bear to me,  
Buy me a *keeking-glass*, then.

*He.* *Keek* into the draw-well,  
Janet, Janet!  
There ye'll see your bonnie sel',  
My jo, Janet.

—Burns.

*Kelpie*, a water-sprite. Etymology unknown; that suggested by Jamieson from *calf*, is not probable. It may, however, be a corruption of the Gaelic *cealg*, to beguile, and *cealgaiche*, a beguiler.

What is it ails my good bay mare?

What is it makes her start and shiver?

She sees a *kelpie* in the stream,

Or fears the rushing of the river.

—*Legends of the Isles*.

The *kelpie* gallop'd o'er the green,

He seems a knight of noble mien;

And old and young stood up to see,

And wondered who this knight could be.

—*Idem*.

The side was steep, the bottom deep,  
 Frae bank to bank the water pouring,  
 And the bonnie lass did quake for fear,  
 She heard the water-*kelpie* roaring.

—*Ballad of Annan Water.*

*Kell*, a woman's cap; from the Gaelic *ceil*, a covering :

Then up and gat her seven sisters,  
 And served to her a *kell*,  
 And every steek that they put in  
 Sewed to a silver bell.

—*The Gay Goss Hawk. Border Minstrelsy.*

*Keltie*, a large glass or bumper, to drain which was imposed as a punishment upon those who were suspected of not drinking fairly. "Cleared *keltie* aff," according to Jamieson, was a phrase that signified that the glass was quite empty. The word seems to be derived from *kelter*, to tilt up, to tip up, to turn head over heels, and to have been applied to the glasses used in the hard-drinking days of our great grandfathers, that were made without stems, and rounded at the bottom like the Dutch dolls that roll from side to side, from inability to stand upright. With a glass of this kind in his hand, the toper had to empty it before he could replace it on the table. Jamieson was probably ignorant of this etymology, though he refers to the German *kelter*, which signifies a wine-press; *kelttern*, in the same language, is to tread the grapes. But the words do not apply to either the Scottish *keltie* or *kelter*.

*Kemmin*. A corruption of *kemp*, and *kempion*, a champion, q. v. :—

He works like a *kemmin*.

He fechts like a *kemmin*.

—Jamieson.

The Kymric has *ceimryn*, a striver in games; the Flemish *kampen*, and German *kämpfen*, to fight, to struggle, to contend.

*Kemp*, a warrior, a hero, a champion; also, to fight, to strive, to contend for the superiority or the mastery. *Kemper* is one who *kemps* or contends; used in the harvest field to signify a reaper who excels his comrades in the quantity and quality of his work. *Kempion*, or *Kemp owain*, is the name of the champion in two old Scottish Ballads who “borrows,” or ransoms, a fair lady from the spells cast upon her by demoniacal agency, by which she was turned into the shape of a wild beast. *Kempion*, or *Kemp Owain*, kisses her thrice, notwithstanding her hideousness and loathsomeness, and so restores her to her original beauty. *Kempion* is printed in Scott’s “Border Minstrelsy,” and *Kemp Owain* in Motherwell’s “Minstrelsy, Ancient and Modern.”

*Kep*, to catch, to receive:—

Ilka blade o’ grass *keps* its ain drap o’ dew.

—James Ballantine.

Ilk cowslip cup shall *kep* a tear.

—Burns.

*Ket*, a fleece; *tawted ket*, a matted or ropy fleece. From the Gaelic *ceath*, a sheep or sheep-skin:—

She was nae get o' moorland tips,  
Wi' *tawted ket* an' hairy hips.

—Burns.

*Kevil*, a lot ; to cast *kevils*, to draw lots :—

Let every man be content with his ain *kevil*.

—Allan Ramsay's *Scotch Proverbs*.

And they coost *kevils* them amang  
Wha should to the greenwood gang.

—*Cospatrick : Border Minstrelsy*.

*Kidney*. “Of the same *kidney*,” of a like sort. The Slang Dictionary says, “Two of a *kidney*, or two of a sort—as like as two pears, or two *kidneys* in a bunch.” Sir Richard Ayscough says that Shakespeare's phrase, which he put into the mouth of Falstaff, means “a man whose kidneys are as fat as mine—i.e., a man as fat as I am.” A little knowledge of the original language of the British people, would show the true root of the word to be the Gaelic *ceudna*, of the same sort ; *ceudnachd*, identity, similarity :—

Think of that ! a man of my *kidney*, that am as subject to heat as butter.

*Merry Wives of Windsor*.

Your poets, spendthrifts, and other fools of that *kidney*.

—Burns : *Letter to Mr. Robert Ainslie*.

*Kill-cow*, an expressive colloquialism which signifies a difficulty that may be surmounted by resolution and energy. Jamieson translates it “a matter of consequence, a serious affair ; as in the phrase, ‘Ye needna mind ; I'm sure it's nae sic great *kill-cow*,’” and adds, “in reference,

most probably, to a blow that is sufficient to knock down or *kill a cow!*" Jamieson forgot the reference in his own Dictionary to *cow*, in which the word signifies a ghost, spectre, or goblin. The phrase might be appropriately rendered, "a ghost that might be laid without much difficulty."

*Killicoup*, a somersault, head over heels :—

That gang tried to keep violent leasehold o' your ain fields, an' your ain ha', till ye gied them a *killicoup*.

—Hogg's *Brownie of Bodsbeck*.

*Kilt*, a garment worn by Highlanders, descending from the waist to the middle of the knee ; to lift the petticoats up to the knee, or wear them no lower than the knee ; to raise the clothes in fording a stream. "High kilted" is a metaphor applied to conversation or writing that savours of immodesty :—

Her tartan petticoat she'll *kilt*.

—Burns : *Cry and Prayer*.

She's *kilted* her coats o' green satin,

She's *kilted* them up to her knee.

And she's off wi' Lord Ronald M'Donald,

His bride and his darling to be.

—Old Song : *Lizzie Lindsay*.

*Kink*, a knot, an entanglement, an involution ; the same in Flemish ; whence *kink-host*, or *kink-cough*, the hooping-cough, or generally a violent fit of coughing, in which the paroxysm seems to twist knots into each other. The word *king* is sometimes applied to a fit of irrepressible

laughter. *Kink-cough* has been corrupted as English into *king-cough*. Mr. Robert Chambers, in a note on *kink*, which occurs in the "Ballad of the Laird o' Logie," explains it as meaning to wring the fingers till the joints crack, which he says is a very striking though a simple delineation of grief;—

And sae she tore her yellow hair,  
*Kinking* her fingers ane by ane,  
 And cursed the day that she was born.

*Kinnen*, rabbits; corruption of the English *coney*:—

Make *kinnen* and caper ready, then,  
 And venison in greil plentic,  
 We'll welcome here our royal King.  
 —*Ballad of Johnnie Armstrong.*

*Kinsh*. According to Jamieson, this word signifies kindred:—

The man may *eithly* tine a *stot* that canna count his *kinsh*.  
 —Allan Ramsay's *Scots Proverbs*.

"The man may easily lose a young ox that cannot count his *kinsh*." The meaning of *kinsh* in this passage is not clear. It has been suggested that it is a misprint for either *kine* or *kinship*. Perhaps, however, the true meaning is to be sought in the Gaelic *cinneas* (*kinneash*), which means growth or natural increase. This interpretation renders the proverb intelligible;—a man may afford to lose a stot, who cannot count the increase of his flocks and herds.

*Kintra cooser*, one who runs about the country ; a term sometimes applied to an entire horse, which is taken from place to place for the service of mares :—

If that daft buckie Geordie Wales  
Was threshin' still at hizzie's tails,  
Or if he was grown oughtlins douser,  
And no a perfect *kintra cooser*.

—Burns : *To one who had sent him a newspaper.*

The word *cooser* appears in Shakspeare as *cosier* or *cozier*, and has puzzled all the commentators to explain it. *Cosier's catches* were songs sung by working men over their libations in roadside ale-houses. Johnson thought that *cosier* must mean a *tailor*, from *coudre*, to sew ; and *cousue*, that which is sewed ; while others equally erudite were of opinion that *cosiers* were *cobblers* or *tinkers*. The *cosiers* who sang catches might have belonged to all or any of these trades ; but the word, now obsolete in English, and almost obsolete in Scotch, is the Gaelic *cosaire*, a pedestrian, a way-farer, a tramp. Up to the time of Dr. Johnson's visit to the Hebrides, Highland gentlemen of wealth or importance used to keep servants or gillies to run before them, who were known as *cosiers*—misprinted by Boswell as *coshirs*. Jamieson, unaware of the simple origin of the word, as applied to a horse made to perambulate the country, states that *cooser* is a stallion, and derives it from the French *coursier*, a courser. But courser itself is from the same root, from *course*, a journey. The coarse allusion of Burns to the Prince of Wales expressed a hope that he had ceased to run about the country after women.

*Kirk*, is the original form of the word, which has been softened and Anglicized into *church*. It is derived from

the idea of, and is identical with, circle or *kirkle*, the form in which, in the primitive ages of the world, and still later, in the Druidical era, all places of worship—whether of the supreme God or of the Sun, supposed to be His visible representative—were always constructed. The great stone circle of Stonehenge was one of the earliest kirks, or churches, erected in these islands. The traces of many smaller stone circles are still to be found in Scotland.

*Kirnie*, a forward boy who gives himself prematurely and offensively the airs and habits of a man. Shakspeare speaks of “kerns and gallowglasses,” *kerne* being a contraction of the Gaelic *ceathairneach*, *kearneach*, an armed peasant serving in the army, also a boor or sturdy fellow. Jamieson derives *kirnie* from the Kymric *coryn* or *cor*, a dwarf or pigmy; but as the Lowland Scottish people were more conversant with their neighbours of the Highlands than with the distant Welsh, it is probable that the Gaelic and not the Kymric derivation of the word is the correct one.

*Kittle*, difficult, ticklish, dangerous. From the Dutch and Flemish *kittelen*, to tickle.

It's *kittle* shooting at corbies and clergy.

It's *kittle* for the cheeks when the hurl-barrow gangs o'er the brig o' the nose.

Cats and maidens are *kittle* ware.

It's *kittle* to waken sleeping dogs.

—Allan Ramsay's *Scots Proverbs*.

As for your priesthood I shall say but little,

Corbies and clergy are a shot right *kittle*.

—Burns: *The Brigs of Ayr*.

*Kivan, Kivin.* These words signify a covey, a bevy, a troop, a company, a flock, a crowd, or an assemblage. They are evidently from the Gaelic *coimh* (*coiv*), equivalent to the prefix *co* or *con*, and *feadhain* (*d* silent), a troop or band of people, or of living animals of any description.

*Klem, or Clem.* In Lancashire and other parts of England, *clem* signifies to become stupified or worn out with hunger, to starve. In Scotland, *klem* sometimes means perverse, obstinate, insensible to reason and to argument; and, according to Jamieson, “means low, paltry, untrustworthy, unprincipled; and, as used by the boys of the High School of Edinburgh, curious, singular, odd, queer.” He derives it from the Icelandic *kleima*, macula, a blot or stain,—i.e., having a character that lies under a stain. But the Icelandic does not convey either the Scottish or the English meaning of the word, which is in reality the Flemish *kleum*, lethargic, stupified either from cold, hunger, or by defect of original vitality and force of mind or body. The Flemish *verkleumente* is translated in the French Dictionaries as *engourdi*, benumbed, stupified, stiffened. By a metaphorical extension of meaning, all these physical senses of the word apply to mental conditions, and thus account for all the varieties of the Scottish meaning.

The English *clem* may be possibly traced to the German *klemmen*, to pinch, to squeeze; from *klemme*, a narrow place, a strait, a difficulty, whence *clemmed*, pinched with hunger.

*Knack*, to taunt, to make a sharp answer; the same apparently as the English “nag,” as applied to the *nagging*

of a disagreeable woman. *Knacky*, or *knacksy*, quick at repartee.

*Knowe*, a hillock, a knoll :—

Ca' the yowes [ewes] to the *knowes*.

—Allan Ramsay.

Upon a *knowe* they sat them down,  
And there began a long digression,  
About the lords of the creation.

—Burns : *The Twa Dogs*.

*Knowe-head*, the hill top :—

Yon sunny *knowe-head* clad wi' bonnie wild flowers.

—James Ballantine.

*Knurl*, a dwarf; *knurlin*, a dwarfling, or very little dwarf :—

The miller was strappin', the miller was ruddy—  
A heart like a lord, and a hue like a lady,  
The laird was a widdiefu' fleerit *knurl*,—  
She's left the good fellow, and taken the churl.

—Burns : *Meg o' the Mill*.

Wee Pope, the *knurlin*, rives Horatian fame.

—Burns : *On Pastoral Poetry*.

These words are apparently derived from the English *gnarl*, twisted, knotted, as in the phrase, "the *gnarled* oak," and the Teutonic *knorren*, a knot, a wart, a protuberance. They were probably first applied in derision to hunch-backed people, not so much for their littleness as for their deformity. Burns, when speaking of Pope as a *knurlin*, seems to have had in memory the ill-

natured comparison of that poet to a note of interrogation, because "he was a *little crooked thing* that asked questions."

Through an English misconception of the meaning of "a knurl" (pronounced exactly like "*an earl*"), arose the vulgar slang of the London streets, used to insult a hunchback.

"My Lord" is a nickname given with mock humility to a hunchback.

—Hotten's *Slang Dictionary*.

*Koff*, or *Coff*, to buy; from the Teutonic *kaufen*, Flemish *koopēn*, to buy; whence by corruption "horse-*kooper*," a dealer in horses:—

Kindness comes wi' will; it canna be *kofft*.

—Allan Ramsay: *Scots Proverbs*.

*Kute*, *Coot*, or *Queete*, the ankle. *Cutes* or *kutes*, according to Wright and Halliwell, is a Northern word for the feet. "To let one cool his *cutes* at the door, (or in the lobby)" is a proverbial expression for letting a man wait unduly long in expectation of an interview. *Cootie* or *kutie* is a fowl whose legs are feathered. *Cootikins*, spatterdashes, or gaiters that go over the shoe, and cover the ankle:—

Your stockings shall be  
Narrow, narrow at the *kuts*,  
And braid, braid at the braune

[the brawn or calf].

—*Chambers' Scottish Ballads*.

The firsten step that she steppit in [the water],  
She steppit to the *kute*.

\* \* \* \* \*

The neisten step that she wade in,  
 She waded to the knee ;  
 Said she, " I wad wade further in,  
 Gin my true love I could see.

—*Willie and May Margaret.*

It is difficult to trace the origin of this peculiarly Scottish word. The French call the ankle the "*cheville du pied.*" Bescherelle defines *cheville* as "part of the two bones of the leg, which rise in a *boss* or *hump* on each side of the foot." The Germans call the ankle the knuckle of the foot. Jamieson derives *cute* from the Teutonic *kyte*, "*sura*;" but the Latin *sura* means the calf of the leg, and not the ankle; and *kyte* is not to be found in any German or Teutonic Dictionary. *Kyte*, in the Scottish vernacular, has nothing to do with *kute*, and signifies a part of the body, far removed from the ankle,—viz.: the belly. Possibly the Swedish *kut*, a round boss or rising, as suggested in the extract from Bescherelle, may be the root of the word. The Gaelic affords no assistance to the discovery of the etymology. The word does not appear in the Glossaries to Ramsay or Burns.

*Kyle*, a narrow strait of water between islands, or between an island and the mainland; as the *Kyles* of Bute; *Kyle Akin*, between Skye and the continent of Scotland. The word is derived from the Gaelic *Caol*, a narrow passage, a strait, whence *Calais*, the French town on the straits of Dover.

*Kyte*, the belly. "*Kytie*," corpulent, big-bellied. The Gaelic *cuid*, victuals, food, has been suggested as the origin of the word, on the principle that to "have a long

*purse*” signifies to have money, or much money, so that to have a “kyte,” is to have food to put into it. But this etymology is not satisfactory, nor is that given by Jamieson from the Icelandic :—

Then horn for horn, they stretch and strive—  
 Deil tak’ the hindmost—on they drive,  
 Till a’ their well-filled *kytes* belyve  
 Are stretched like drums.

—Burns : *To a Haggis*.

But while the wifie flate and gloom’d,  
 The tither cake wi’ butter thoomb’d,  
 She forced us still to eat,  
 Till our wee *kites* were straughtit fou,  
 When wi’ our hearties at our mou’,  
 We felt maist like to greet.

—James Ballantine : *The Pentland Hills*.

*Kythsome*, from *kythe*, to show or appear ; of pleasant and prepossessing appearance. Jamieson has the phrase “*blythsome* and *kythsome*,” used in Perthshire, and signifying, as he thinks, “happy in consequence of having abundance of property in *cows*.” If he had remembered his own correct definition of *kythe*, he would not in this instance have connected it with cows or *kye*, but would have translated the phrase, “blythe and pleasant of appearance.”

*Laigh*, low, or low-down, short :—

The higher the hill, the *laigher* the grass.

—Allan Ramsay’s *Scots Proverbs*.

Dance aye *laigh* and late at e’en.

—Burns : *My Jo, Janet*.

*Lammas*, the first day of August; supposed to be derived from the Anglo-Saxon *hlaf*, a loaf, but more probably from *lamb*, the Lamb of God. All the ancient festivals appropriated to particular days had an ecclesiastical origin,—such as Mary-mass (now called Lady Day), from the Virgin Mary; Michaelmas, Hallowmas, Candlemas, Christmas, &c.

*Landart*, rural, in the country; from landward:—

There was a jolly beggar,  
 And a begging he was boun',  
 And he took up his quarters  
 Into a *landart* town.

—Song: *We'll Gang nae mair a roving.*

*Landlash*, a great fall of rain, accompanied by a high wind. Jamieson is of opinion that this word is suggested by the idea that such a storm *lashes* the *land*. It is more probably from the Gaelic *lan*, full; and *laiste*, fury,—whence *lanlaiste* (pronounced *lanlashte*, and abbreviated into *lanlash*), the storm in full fury. A *lash* of water signifies a great, heavy, or furious fall of rain.

*Land-louper*, a vagabond, a wanderer from place to place without settled habitation; sometimes called a *forloupin* or *forlopin*, as in Allan Ramsay's "Evergreen."

*Lane*, the condition of being alone; *alanerly*:—

"But oh, my master dear," he cried,  
 "In green wood ye're *your lane*."

*Ballad of Gil Morrice.*

I wander my *lane* like a night-troubled ghaist.

—Burns.

*Lanrien* (sometimes written *landrien*). Jamieson defines this word as meaning “in a straight course; a direct, as opposed to a circuitous course,” and quotes a phrase used in Selkirkshire—“He cam rinnin’ *landrien*,” or straight forward. It seems to be a corruption of the Gaelic *lan*, full, complete; and *rian*, order, method, arrangement, regularity.

*Laroch*, or *Lerroch*, the site of a building which has been demolished, but of which there are remains to prove what it once was. From the Gaelic *lar*, the ground or earth; and *larach*, the ground on which an edifice once stood.

*Lave*, the residue, the remainder, that which is left, or, as the Americans say in commercial fashion, the “balance:”

We’ll get a blessing wi’ the *lave*,  
And never miss’t.

—Burns: *To a Mouse*.

First when Maggie was my care,  
Whistle o’er the *lave* o’t.

—Burns.

*Laverock*, the lark. This word, so pleasant to the Scottish ear, and so entirely obsolete in English speech and literature, was used by Gower and Chaucer:—

She made many a wondrous soun',  
 Sometimes like unto the cock,  
 Sometimes like the *laverock*.

—Gower : *Quoted in Halliwell's Archaic Dictionary.*

Why should I sit and sigh,  
 When the wild woods bloom sae briery,  
 The *laverocks* sing, the flowerets spring,  
 And a' but me are cheery.

—Buchan's *Songs of the North of Scotland.*

Thou *laverock* that springs frae the dew's o' the lawn.

—Burns.

*Lark* and the Teutonic *lerche* are doubtless abbreviations of the primitive word *lavrock*, but whence *laverock*? Possibly from the ancient Celtic *labhra* (*lavra*), and *labhraich*, eloquent, loud—two epithets that are highly appropriate to the sky-lark.

*Law.* This word is often used in Scotland to signify a hill or rock, especially to one standing alone, as Berwick *Law*, so familiar by sight to the Edinburgh people. It is derived from the Gaelic *leach*, a stone; and *leachach*, the bare summit of a hill. It sometimes signifies the stoney or shingly ground by the side of a river, as in the Broomie-law in Glasgow. Possibly in this case also the word is of the same derivation as *leach*, and means not only a high stone, but a flat stone, a flag stone,—whence *leachaig*, to pave or lay with flat stones.

*Lawin.* This eminently Scottish word is from the Gaelic *lachan*, the expense of an entertainment; the price of the drink consumed at a tavern; *lachag*, a very

small reckoning. “Ye’re *lawin-free*,”—i.e., you are not to pay your share of the bill. The root of the word seems to be *lagh*, law, order, method—the law of the tavern, that the guests should pay before they go. It was formerly written *lauch* :—

Aye as the gudewife brought in,  
 Ane scorit upon the *wauch* [wall],  
 Ane bade pay, anither said “Nay,  
 Bide while we reckon our *lauch*.”

—*Peblis to the Play*.

Then, gudewife, count the *lawin*,  
 The *lawin!* the *lawin!*  
 Then, gudewife, count the *lawin*,  
 And bring a logie mair.

—Burns: *Old Chorus*.

*Lawin*, the *reckoning* at an Inn. Is’nt reckoning a Scotticism? I doubt very much if you would be understood if you asked an English landlord for the reckoning, meaning an account of what you have had at his inn. I dont think reckoning is specially associated with an inn bill in this country. In Scotland reckoning has almost entirely superseded the word *lawin*. In Sweden the regular word for a hotel bill is the “reckoning.”—R. D.

*Leal*, loyal, true, true-hearted. “The land o’ the *leal*,”  
 Heaven :—

A *leal* heart never lied.

—*Scotch Proverb*.

I’m wearin awa’, Jean,  
 Like snaw when it’s thaw, Jean,  
 I’m wearing awa’,  
 To the land o’ the *leal*.

—*Lady Nairne*.

Robin of Rothesay, bend thy bow,  
Thy arrows shoot so *leal*.

—*Hardy Knute*.

*Lee-lang*, life-long or very long.

The thresher's weary flingin' tree  
The *lee-lang* day had tired me.

Burns : *The Vision*.

*Leeze*, or *leeze me on* (a reflective verb), to be satisfied with, to be pleased or delighted with. A Gaelic periphrase for "I love." The Highlanders do not say, "I love you," but "love is on me for you." Hence the Scottish phrase—derived from *loe*, or love—"loe (or *lee*) is on me":—

*Leeze me on* my spinning wheel.

—Burns.

*Leeze me on* thee, John Barleycorn,  
Thou king o' grain.

—Burns : *Scotch Drink*.

*Leeze me on* drink, it gies us mair,  
Than school or college.

—Burns : *The Holy Fair*.

*Leesome*, agreeable, pleasant, like the light :—

Oh gear will buy me rigs o' land,  
And gear will buy me sheep and kye ;  
But the tender heart o' *leesome* luv  
The gowd and siller canna buy.

—Burns : *The Countrie Lassie*.

A fairy ballad in Buchan's Collection is entitled "*Leesome* Brand." Jamieson derives *leesome* from the Teutonic

*liebe*, love, perhaps however, the root of the word is the Gaelic *leus*, light ; *li*, colour ; and *leusach*, bright, shining.

*Leesome*, having the appearance of untruth ; from *lie*, or *lee*, a falsehood :—

If it's nae a lee, it's unco *leesome* like.

—Jamieson.

*Leglin*, or *Leglan*, a milking-pail :—

At buchts in the mornin', nae blithe lads are sornin',  
The lasses are lanely, and dowie and wae,  
Nae daffin', nae gabbin', but sighin' and sabbin',—  
Ilk ane lifts her *leglin* and hies her away.

—Elliot : *The Flowers of the Forest*.

Donald Caird can lilt and sing,  
Blithely dance the Highland fling,  
Hoop a *leglan*, clout a pan,  
Or crack a pow wi' ony man.

—Sir Walter Scott : *Donald Caird*.

Jamieson, traces *leglin*, to the Teutonic *leghel*. This word, however, has no place in German, Dutch or Flemish Dictionaries. The Gaelic has *leig*, to milk a cow, which, with *lion*, a receptacle (also a net), or *lion*, to fill, becomes *leglin* in Lowland Scotch.

*Leister*, a three-pronged instrument, or trident, for killing fish in the water ; commonly applied to illegal salmon fishing in the rivers of Scotland :—

I there wi' something did forgather  
That pat me in an eerie swither,  
An awfu' scythe out owre ae shouther  
Clear dangling hang,

A three-taed *leister* on the ither  
Lay large and lang.

—Burns : *Death and Dr. Hornbook.*

Jamieson traces the word to the Swedish *liustra*, to strike fish with a trident. But this may be doubted. "To *leister*," says the Gaelic Etymology of the Languages of Western Europe, "is a mode of taking salmon at night, by attracting them towards the surface by torches held near the water, and then driving a spear, trident or large fork into them." The author suggests that the word is derived from the light that is employed to lure the fish, rather than from the spear that impales them, and traces it to the Gaelic *leasdair*, a light, or a lustre. It seems probable that the word is of home origin, rather than of Swedish. Halliwell and Wright claim it as a common word in the North of England. Burns evidently uses it in the sense of a trident, without any reference to the illegal practice of fishing.

*Let on*, to let appear :—

"Weel, Margaret," said a minister to an auld wife, who expressed her dissatisfaction with him for leaving the parish, "ye ken I'm the Lord's servant. If He have work for me in Stirling, ye'll admit that it's my duty to perform it." "Hech!" replied Margaret, "I've heard that Stirling has a great muckle stipend, and I'm thinking if the Lord had gi'en ye a ca' to Auchtertool [a very poor parish], ye wad ne'er hae *luttan on* that ye heard Him."

Rogers :—*Anecdotes of Scottish Wit and Humour.*

*Leure*, a ray of light, a gleam ; from the French *lueur*, a shining light ; and the anterior Gaelic root *lur*, brightness, splendour, a treasure. The Gipsy slang has *lowre*, money ; and *gammy*, or crooked *lowre*, bad money.

The ideas of brightness and beauty go together in most languages. *Lurach*, in Gaelic, is a term of endearment for a beautiful—that is a bright—young woman.

*Levin*, the lightning. This word, that has long been obsolete in English literature, is not yet obsolete in the Scottish vernacular. It was employed with fine effect, centuries ago, by Dunbar, the Scottish, and by Chaucer, the English poet. Attempts have recently been made to revive it, by Sir Walter Scott and others, not altogether ineffectually. Chaucer's use of it is magnificent, when he denounces one who habitually speaks ill of women :

With wild thunder-bolt and fiery *levin*  
 May his welked [wicked] neck be broke.  
 —*Wife of Bath's Prologue.*

To him as to the burning *levin*,  
 Short, resistless course was given.  
 —Scott : *Marmion.*

The clouds grew dark and the wind grew loud,  
 And the *levin* filled her e'e,  
 And waesome wailed the snow-white sprites  
 Upon the gurly sea.  
 —Laidlaw : *The Demon Lover.*

The etymology is obscure. There is no trace of it in the Teutonic or Latin sources of the language. Spencer, in the "Faerie Queene," has—

His burning *levin*-brand in hand he took.

The etymology is probably to be found in the Gaelic *liath* (pronounced *lia*, *lee-a*) meaning white or grey, and sometimes vivid white, which may perhaps account for the first syllable. *Buin*, to shoot, to dart ; *buinne*, or

*bhuinne* (*vuin*), signifies a rapid motion, which may account for the second—a derivation which is not insisted upon, but which may lead philologists to enquire further.

*Lewder, Lewdering*, to flounder through bog and mire, to plod wearily and heavily on :—

Thus *lewdering* on  
Through scrubs and crags wi' mony a heavy groan.  
—Ross's *Helenore*.

Jamieson derives the word from the Teutonic *leuteren, morari*, a word which is not to be found in the Teutonic Dictionaries. It is probable that the root is the Gaelic *laidir*, strong, heavy. The English slang, "To give one a good *leathering*," is to give him a strong or heavy beating.

*Lib*, to castrate, geld. *Libbet*, an animal on whom that operation has been performed; a eunuch. This word still remains current in the Northern Counties. In Flemish *lubbing* signifies castration; and *lubber*, he who performs the operation. Burns speaks contemptuously of Italian singers as *libbet* :—

How cut-throat Prussian blades were hinging,  
How *libbet* Italy was singing.

*Spae*, in Scottish, means to foretell, to prophecy, and seems to have no connection with the English *spae*, written by Johnson *spay*, to castrate a female animal for the purpose of producing barrenness :—

Be dumb, you beggars of the rhyming trade,  
Geld your loose wits, and let the muse be *spay'd*.

A singular misconception of the true meaning of a *spay'd*, or one who is *spay'd*, has led to a current English proverb, that will doubtless drop out of use as soon as its true origin is understood. In Taylor's works (1630), quoted by Halliwell, occurs the couplet:—

I think it good plaine English without fraude  
To call a *spade* a *spade*, a bawd a bawd.

The juxtaposition of *bawd* and *spade* in this passage suggests that the true reading should be *spay'd*. In Dr. Donne's satires, anterior to the works of Taylor, there appears the line:—

I call a *bawd* a *bawd*, a *spae'd* a *spae'd*.

Nares, in his Glossary, asks very naturally, "why the *spade* (rather than the poker, or hoe, or plough, or pitchfork, or any other implement) was especially chosen to enter into this figurative expression is not clear." If he had reflected on the meaning of the word *spay'd* or *spae'd*, the obscurity would have been cleared up.

*Lightly* or *lightly*. To treat with neglect or scorn, or speak lightly of anybody:—

I leaned my back unto an aik,  
And thought it was a trusty tree,  
But first it bowed, and syne it brak,  
Sae my true love did *lightly* me.

—*Ballad of the Marchioness of Douglas.*

Oh is my helmet a widow's cuid [cap],  
Or my lance a wand of the willow tree,  
Or my arm a lady's lily hand  
That an English Lord should *lightly* me.

—*Kinmont Willie.*

Aye vow and protest that ye care na for me,  
 And whiles ye may *lichtly* my beauty a wee ;  
 But court na anither tho' jokin' ye be,  
 For fear that she wyle your fancy frae me.

—Burns : *Whistle and I'll come to you, my Lad.*

*Liddisdale Drow*, Liddisdale dew ; the fine rain that is said not to wet a Scotsman, but that drenches an Englishman to the skin. Jamieson defines *drow* to mean a cold mist approaching to rain, also a squall or severe gust ; and derives the word from the Gaelic *drog*, the motion of the sea, which, however, is not to be found in Gaelic dictionaries. *Drow* is from the Gaelic *druchd*, with the elision of the guttural, signifying *dew*,—hence the Liddisdale joke.

*Lift*, the sky ; from the Teutonic *luft* :—

When lightnings fire the stormy *lift*.

—Burns : *Epistle to Robert Graham.*

Is yon the moon, I ken her horn,  
 She's glintin' in the *lift* sae heigh,  
 She smiles sae sweet to wile us hame,  
 But by my troth she'll bide a wee.

—Burns.

*Lilt*, to sing cheerfully, or in a lively manner. Also, according to Jamieson, a large pull in drinking frequently repeated :—

Nae mair *liltin'* at the ewe-milkin',  
 The flowers of the forest are a' wede awa'.

—*Lament for the Battle of Flodden.*

Mak' haste an' turn King David owre,  
 An' *lilt* wi' holy clangour.

—Burns : *The Ordination.*

The origin of this word seems to be the Gaelic *luaille*, speed, haste, rapid motion, and *luaillich*, to accelerate, to move merrily and rapidly forward—a derivation which would explain the most common acceptation of the word, as applied to singing, as well as the secondary meaning attributed to it by Jamieson.

*Link*, to trip, to leap, to skip, to jump; *Linkin'*, tripping, from the Gaelic *leum*, to leap, *leumnach*, skipping, jumping, whence *leumanach*, a frog, a creature that jumps. The glossaries to Burns render this word by "trip." Jamieson says it means to walk smartly, or to do anything with cleverness and expedition.

And coost her duddies to the wark,  
And *linkit* at it in her sark.

—Burns: *Tam O'Shanter*.

And now, auld Cloots, I ken ye're thinkin'  
A certain Bardie's rantin', drinkin',  
Some luckless hour will send him *linkin'*  
    To your black pit,  
But faith! he'll turn a corner jinkin' [dodging],  
    And cheat you yet.

—Burns: *Address to the Deil*.

*Lin* or *Lins*. This termination to many Scottish words supplies a shade of meaning not to be expressed in English but by a periphrasis, as *westlins*, inclining towards the west. *Aiblins* — perhaps for able-lins — inclining towards being able, or about to become possible. *Backlins*, inclining towards a retrograde movement.

The *westlin* winds blaw loud and shrill.

—Burns: *My Nannie, O*.

Now frae the east neuk o' Fife the dawn  
Speel'd *westlins* up the lift.

—Allan Ramsay : *Christ's Kirk on the Green*.

And if awakened fiercelins aff night flee.

—Ross's *Helcnore*.

This termination properly is *lings*, and is a very common termination in several Teutonic dialects, such as the Dutch, and still more, the German, though not common in English. See Grimm's Grammar, vol. iii., p. 235-6.—Lord Neaves.

*Lins* corresponds nearly to the English affix *ly*, though not exactly. In Pitscottie's account of the apparition that appeared to James IV. in St. Catherine's Aisle of the Church at Linlithgow, the word *Grofflins* occurs. This has been interpreted to mean gruffly. "He leaned down *grofflins* on the desk before him (the king) and said, &c." *Grufe* or *groff* is a common Scotch word, meaning the belly, or rather the *front* of the body, as distinguished from the back; and Pitscottie's expression means nothing more than that the apparition leaned the fore part of his body, say his breast, upon the back of the desk at which the King was kneeling.—R. D.

*Linn*, a waterfall;—*Cora Linn*, the falls of the Clyde; properly, the pool at the bottom of a cataract, worn deep by the falling water. From the Gaelic *linne*, a pool:—

Grat his e'en baith bleer't and blin',  
Spak o' lowpin' o'er a *linn*.

—Burns : *Duncan Gray*.

Ye burnies, wimplin' down your glens,  
Or foaming strang frae *linn* to *linn*.

—Burns : *Elegy on Captain Matthew Henderson*.

Whiles owre a *linn* the burnie plays.

—Burns : *Hallowe'en*.

*Lintie*, a linnet:—

Dr. Norman Macleod mentioned a conversation he had with a Scottish emigrant in Canada, who in general terms spoke favourably

of his position in his adopted country. “But oh! sir,” he said, “there are no *linties* in the woods.” The word *lintie* conveys to my mind more of tenderness and endearment towards the little bird than linnet.

—Dean Ramsay.

*Lippen*, to incline towards, to be favourable to any one, to rely upon, to trust. Apparently from the Flemish *liefde*, and the German *liebe*, love :—

*Lippen* to me, but look to yoursell.

—Allan Ramsay : *Scots Proverbs*.

An ancient lady, when told by the minister that he had a call from his Lord and Master to go to another parish, replied, “Deed, sir, the Lord might ha’ ca’d and ca’d to you lang eneuch, and ye’d ne’er hae *lippened* till Him if the steepen [stipend] had na been better.”

—Dean Ramsay.

*Lippin’ fu’*, full up to the lip or brim of a glass or goblet, brimful ; *owre-lippin’*, full to overflow :—

A’ the laughin’ valleys round

Are nursed and fed by me,

And I’m aye *lippin’ fu’*.

—James Ballantine : *Song of the Four Elements—the Water*.

See ye, wha hae aught in your bicker to spare,

And gie your poor neighbours your *owre-lippin’* share.

—James Ballantine : *Winter Promptings*.

*Lith*, a joint, a hinge ; and metaphorically, the point of an argument on which the whole question turns. To *lith*, to separate the joints ; from the Gaelic *luth*, a joint ; *luthach*, well-jointed, or having large joints.

“Fye, thief, for shame !” cries little Sym,  
 Wilt thou not fecht with me ;  
 Thou art mair large of *lith* and limb  
 Nor I am ———

—*Questioning and Debate betwixt Adamson and  
 Sym : Allan Ramsay’s Evergreen.*

And to the road again wi’ a’ her pith,  
 And souple was she ilka limb and *lith*.

—Ross’s *Helenore.*

Dr. Johnson and Lord Auchinleck were quarreling on the character of the great Protector, and the sturdy old English Tory pressed the no less sturdy old Scottish Whig to say what good Cromwell had ever done to his country. His lordship replied, “He gart kings ken that they had a *lith* in their necks.”

Boswell.

*Loaning*, a meadow, a pasture :—

I’ve heard them liting at the ewe-milking—  
 Lasses a’ liting before dawn of day ;  
 But now they are moaning in ilka green *loaning*,  
 The flowers o’ the forest are a’ wede away.

—*The Flowers o’ the Forest.*

*Loe-some*, or love-some, pleasant and amiable, is sometimes wrongly written *leesome*, as in Burns’s song of “The Countrie Lassie” :—

The tender heart o’ *leesome* luv  
 Gowd and siller canna buy.

*Loof*, the palm of the hand ; from the Gaelic *lamh*, (*lav*), the hand :—

Gies your *loof*, I’ll ne’er beguile you.

—*Scots Proverbs.*

We are reposed on her chair back  
 He sweetly does compose him,  
 While by degrees slips round her neck,  
 An's *loof* upon her bosom,  
 Unkenned that day.

—Burns : *The Holy Fair*.

*Lofa* is used by Ulphilas for the open hand ; *slaps lofin*, a slap of the hand. The Gaelic is *lam*, though the *m* gets aspirate, *lamh* —*lav* or *laf*.—Lord Neaves.

*Losh*, a ludicrous objurgation that does duty as a paltry oath ; generally supposed to be a corruption of Lord !

*Losh* me ! hae mercy wi' your hatch,  
 Your bodkins bauld.

--Burns : *Epistle to a Tailor*.

The English corruptions of "Lord !" becomes Oh Lor' ! Lawks ! and Oh La' ! The name of the Supreme Being, in like manner, is vulgarized into *Gosh*, as "By *Gosh* !" "*Gosh* guide us !" is a common expression in Scotland, with the object apparently of avoiding the breach of the Third Commandment in the letter, if not in the spirit.

*Loup*, to leap ; to "*loup* the dyke," a proverbial expression, to leap over the dyke (of restraint) ; applied to unchaste unmarried women :—

Spak o' *loupin'* o'er a linn.

—Burns : *Duncan Gray*.

He's *loupin'* on the bonnie black,  
 He steer'd him wi' the spur right sairly ;  
 But ere he won to Gatehope slack  
 I think the steed was wae and weary.

—*Annan Water, Minstrelsy of the Scottish Border*.

*Loup-hunting.* “The odd phrase, ‘Hae ye been a *loup-hunting?*’ is a query,” says Jamieson, “addressed to one who has been very early abroad, and is an *evident* allusion to the hunting of the wolf (the French *loup* in former days).” The allusion is not so evident as Jamieson imagined. A wolf was never called *loup* (pronounced *loo*), either in the Highlands or in the Lowlands. In the Highlands the animal was either called *faol*, or wild dog (*madadh alluidh*); and in the Lowlands by its English, Flemish, and German name, “wolf.” It is far more likely that “loup” in the phrase is derived from the Scottish Gaelic *lobhar*, the Irish Gaelic *lubhar*, work, or a day’s work; a hunt more common and more imperative than that after an animal which has not been known in Scotland since 1680, when the last of the race, according to tradition, was killed by Sir Ewen Cameron of Lochiel. Another tradition, recorded in the third volume of Chambers’ “Annals of Scotland,” fixes in 1743 the date of the last wolf slain, and records the name of the slayer as Macqueen, a noted deer-stalker in the forest of Moray.

*Lub* is an obsolete Gaelic word for a youth of either sex. It is therefore possible that *loup-hunting* may have had a still more familiar meaning.

*Lowe*, a flame; *lowin'*, burning, to burn, to blaze. *Lò* is the ancient Gaelic word for day, or daylight; superseded partially by the modern *là*, or *làtha*, with the same meaning. The syllable *lò* appears in the compound word *lo-inn*, joy, gladness, beauty,—derived from the idea of light,—that which shines, as in the Teutonic *selön* the old English *sheen*, beautiful.

A vast unbottomed boundless pit,  
Filled fou o' *lowin'* brunstane.

—Burns : *The Holy Fair*.

The sacred *lowe* o' weel-plac'd love  
Luxuriantly indulge it.

—Burns : *Epistle to a Young Friend*.

The bonnie, bonnie bairn sits poking in the ase,  
Glowerin' in the fire wi' his wee round face,  
Laughin' at the fuffin' *lowe*—what sees he there?  
Ha ! the young dreamer's biggin' castles in the air.

—James Ballantine.

I think *lowe* is connected with *glow*. It certainly is not light.—  
Lord Neaves.

*Lowan drouth*, burning thirst :—

With the cauld stream she quench'd her *lowan drouth*.

—Ross's *Helenore*.

*Lown*, quiet, calm, sheltered from the wind. The *lown*  
o' the dyke, the sheltered side of the wall :—

“Unbuckle your belt, Sir Roland,” she said,

“And sit you safely down.”

“Oh your bower is very dark, fair maid,

And the nicht is wondrous *lown*.”

—*Ballad of Sir Roland*.

*Lown* is used in relation to concealment, as when any ill  
report is to be hushed up. “Keep it *lown*,”—i.e., say nothing  
about it.

—Jamieson.

Blaw the wind ne'er sae fast,

It will *lown* at the last.

—Allan Ramsay's *Scots Proverbs*.

Come wi' the young bloom o' morn on thy brow,

Come wi' the *lown* star o' love in thine e'e.

—James Ballantine : *Wifie Come Hame* :

*Low*, to stand still, to stop, to rest; *lowden*, to calm; applied to the cessation of a gale, a storm, a wind, also, to silence, or cause to be silent.

*Luckie*, a term of familiarity applied to elderly women in the lower and middle ranks of society:—

Oh, haud your tongue, now, *Luckie* Laing,  
 Oh, haud your tongue and jaumer;  
 I held the gate till you I met,  
 Syne I began to wander.

—Burns: *The Lass of Ecclefechan*.

Hear me, ye hills, and every glen,  
 And echo shrill, that a' may ken  
     The waefu' thud  
 O' reckless death wha came unseen  
     To *Luckie* Wood.

—Burns.

Mrs. Helen Carnegie of Montrose died in 1818, at the advanced age of ninety-one. She was a Jacobite, and very aristocratic, but on social terms with many of the burghers of the city. She preserved a very nice distinction in her mode of addressing people according to their rank and station. She was fond of a game of quadrille (whist), and sent out her servant every morning to invite the ladies required to make up the game. “Nelly, ye’ll gang to Lady Carnegie’s, and mak’ my compliments, and *ask the honour* of her ladyship’s company, and that of the Miss Carnegies, to tea this evening. If they canna come, ye’ll gang to the Miss Mudies, and ask the *pleasure* of their company. If they canna come, ye maun gang to Miss Hunter, and ask the *favour* of her company. If she canna come, ye maun gang to *Luckie* Spark, and *bid her come!*”

—Dean Ramsay’s *Reminiscences*.

It is probable that this word, as a term of respect as well as of familiarity, to a middle-aged or elderly matron, is a corruption of the Gaelic *laoch*, brave. The French

say, “une *brave femme*,” meaning a good woman ; and the lowland Scotch use the adjective *honest* in the same sense, as in the anecdote recorded in Dean Ramsay’s “Reminiscences” of Lord Hermand, who, about to pass sentence on a woman, began remonstratively, “*Honest woman*, what garred ye steal your neighbour’s tub?”

*Lug*, the ear ; a handle ; also, to pull, to drag, or haul. *Luggie*, a small wooden dish with handles. *Luggie*, the horned owl, so called from the length of its ears :—

His hair, his size, his mouth, his *lugs*,  
Showed he was nane o’ Scotland’s dogs.

Burns : *The Twa Dogs*.

How would his Highland *lug* been nobler fired,  
—His matchless hand with finer touch inspired.

—Burns : *The Brigs o’ Ayr*.

Up they got and shook their *lugs*,  
Rejoiced they were na men but dogs.

—*Idem*.

*Lug*, to pull by the ear, or otherwise, to haul a load, is still current in English ; but *lug*, the ear, is obsolete, except in the Northern Counties, though common in English literature in the Elizabethan era. Two derivations have been suggested for the word in its two divergencies. The Gaelic *lag*, genitive *luig*, signifies a cavity, whence it is supposed that *lug* signifies the cavity of the ear. Coles, however, renders *lug* by the Latin, “*auris lobus, auricula infinia*,” not the interior cavity, but the exterior substance of the ear. The derivation of *lug*, to pull, to drag a load, seems to be from another source altogether ; from the Gaelic *luchd*—the English for a load, a burden, or a ship’s cargo. In this case, the meaning is transferred from the load itself to the action of moving it.

*Lum*, the chimney. The vent by which the smoke escapes from the fire-place. The word is used in the North of England as well as in Scotland. The etymology is uncertain. The Kymric has *llumon*, a beacon, a chimney; the Irish Gaelic has *luaimh*, swift; and the Scottish Gaelic *luath* (*lua*), swift; and *ceum*, aspirated into *cheum* or *heum*, a way, a passage,—whence *lua-heum*, the swift passage by which the smoke is carried off.

The most probable derivation is from the Gaelic *laom* (*quari lum*), a blaze,—whence, by extension of meaning, the place of the blaze or fire.

*Lunch*, a large piece, a slice, whence the modern English lunch, a slight meal in the middle of the day :—

Cheese and bread frae women's laps  
Was dealt about in *lunches*  
And dawds that day.

—Burns : *The Holy Fair*.

*Lunt*, the smoke of tobacco ;—to emit smoke. From the Flemish *lont*, a lighted wick :—

The *luntin'* pipe.

—Burns : *The Twa Dogs*.

*Lyart*, grey; from the Gaelic *liath* (*lia*), which has the same meaning :—

His *lyart* haffets [locks of thin grey hair].

—Burns : *Cottar's Saturday Night*.

Twa had manteels o' doleful black,  
But ane in *lyart* hung.

Burns : *The Holy Fair*.

*Lyke-Wake*, the ceremonial of the watching over a dead body. *Lyke* is from the Teutonic *leiche*, the Dutch and Flemish *lijk*, a corpse.

She has cut off her yellow locks

A little aboon her e'e,

And she is o'er to Willie's *lyke*,

As fast as gang could she.

—Buchan's Ballads: *Willie's Lyke-Wake*.

*Machless*, lazy, loth. indolent. Jamieson derives this word from the Teutonic *macht*, power, strength, might; whence *machtios*, without might or strength: but the Scottish word is without the *t*, which somewhat detracts from the probability of the etymology. The Gaelic has *macleisg*, a lazy, indolent person, literally a son of laziness, which is a nearer approach to *machless* than *machtlos*. *Machle* is defined by Jamieson as signifying to busy one's self about nothing, which would seem to be an abbreviation of *macleisg*. He says that *machless* is generally used in an unfavourable sense, as in the phrase, "get up ye *machless* brute." This supports the Gaelic etymology.

*Mad as a Hatter*. This is English as well as Scottish slang, to signify that a person is more or less deranged in his intellect. Why a hatter should be madder than a shoemaker, a tailor, or any other handicraftsman, has never been explained. The phrase arises from a corruption and misconception of the Gaelic word *ataidh*, a swelling, *aitearachd*, swelling, blustering, foaming like a cataract in motion, or the assembling of a noisy crowd. Jamieson, unaware of the Gaelic origin, defined the Scottish *hatter* as a numerous and irregular assemblage of any kind, a *hatter* of stanes, or a confused heap of

stones ; and *hattering*, as collecting in crowds. So that *mad as a hatter* merely signifies mad as a cataract or a crowd. In the old Langue Romane—the precursor of modern French—*hativeau* meant *un fou, un etourdi*.

*Maggie-Rab*, or *Maggie-Rob*, an ancient popular term for a violent, quarrelsome, and disagreeable woman :—

He's a very guid man, but I trow he's gotten a *Maggie-rob* o' a wife.  
—Jamieson.

This strange phrase, though now so apparently inexplicable, must originally have had a meaning, or it would never have acquired the currency of a proverb. If the word *Maggie*, for Margaret, be accepted as the generic name for a woman, like Jill, in the nursery rhyme of “Jack and Jill went up the hill ;” or like Jenny in the old song of “Jock and Jenny ;” and *Rob* or *Rab* be held to signify a man, the phrase may mean a virago, a woman with the behaviour and masculine manners of the other sex.

The *rab* or *rob* in the phrase is susceptible of another interpretation. The Gaelic *rab*, or *rabach*, means quarrelsome, litigious, violent, exasperating,—while in the same language *rob* means dirty and slovenly. Either of these epithets would very aptly describe the kind of woman referred to in the extract from Jamieson.

But these are suggestions only for students of language, and are not offered as true derivations for the guidance of the unlearned.

*Maigs* or *Mags*, a ludicrous term for the hands—from the Gaelic *mag* or *mog*, a paw :—

Haud aff yer *maigs*, man !                   —Jamieson.

*Mail*, or *Black Mail*. The word *mail* is derived from the Gaelic *màl*, rent, tax, or tribute; and *màla*, a bag, a sack, a purse, a budget to contain the tribute. Why the particular exaction, called *Black Mail*, levied by many Highland chieftains in former times, to insure the protection of the herds of cattle passing through their territories to southern markets, received the epithet of *black* has never been clearly explained. The word has been supposed by some to designate the moral turpitude and blackness of character of those who exacted such a tax, and by others it has been conjectured that *black* mail derived its name from the *black* cattle of the Highlands, for whose protection against thieves and caterans the tribute was levied; while yet another set of etymologists have set forth the opinion that *plack* mail, not *black* mail, was the proper word, derived from the small Scottish coin—the *plaque* or *plack*—in which the tribute was supposed to be collected. But as *mail* is undoubtedly from the Gaelic, and as *black mail* was a purely Highland extortion, and so called at a time when few resident Highland chiefs and none of their people spoke English, it is possible that *black* is not to be taken in the English sense, but that it had, like its associated word, *mail*, a Gaelic origin. In that language, *blathaich*—pronounced (the *t* silent) *blá-aich*—signifies, to protect, to cherish. Thus, *black mail* meant the tribute or tax of protection. If *black*, the colour, were really intended, the Highlanders would have used their own word and called the tribute *màl-dubh*. The Gaelic *blathaich* has the secondary meaning of to heat. In the same sense, the Flemish has *blaken*, to warm, to animate, to burn. In connection with the idea of warming, the Scottish language has several words which can scarcely

be explained by *black* in the English sense. The first is *black-burning*, which Jamieson says is "used in reference to shame when it is so great as to produce deep blushing, or to *crimson* the countenance." This phrase is equivalent to the English, *a burning shame*, when the cheeks burn or glow, not with black, but with red. The second is *black-fishing*, which Jamieson defines as fishing for salmon by night by means of *torches*. He explains the epithet *black* in this instance by suggesting that "the fish" are *black* or foul when they come up the streams to deposit their spawn, an explanation which is wholly inadmissible. The third and fourth phrases are *black-foot* and *black-sole*, which both mean "a confidant in love affairs, or one who goes between a lover and his mistress endeavouring to bring the cold or coy fair one to compliance." In these instances, *black* is certainly more related to the idea of warming, inciting, animating, than to that of blackness. *Black-foot* and *black-sole* in reality mean *hot-foot* and *hot-sole*, as in the corresponding phrase, *hot-haste*, applied to the constant running to-and-fro of the go-between. *Black-winter*, which signifies, according to Jamieson, "the last cart-load of grain brought home from the harvest-field," is as difficult as either of the phrases previously-cited to associate with the idea of *blackness*, either moral or physical; but rather with that of comfort, warmth—or provision for the winter months. The winter itself may be metaphorically black, but not by any extension of meaning or of fancy can the epithet *black*, in colour, be associated with a *cart-load of grain*. There are two other equivalent phrases in Scottish use in which *black* is an epithet, namely, *black victual*, meaning pulse, beans and peas, and *black crop*, which has the same signification. Jamieson says these crops are so called

because they are always *green*, and extends the meaning to turnips, potatoes, etc., for the same reason. But *black* cannot be accepted as equivalent to *green*.

Of all the derivations ever suggested for *black mail*, the word on which this disquisition concerning *black* started, the most unfortunate is that of Jamieson, who traces it to "the German *blakmal*, and to the Flemish *blaken*, to rob." It is sufficient for the refutation of Jamieson to state that there is no such word as *blakmal* in the German language, and that *blaken*, as already observed, does not signify to rob, but to burn. In conclusion, it may be stated that the English *black* has long been a puzzle to the compilers of dictionaries. There is no trace of it to be found in the sense of colour in any of the Teutonic languages. Black in German is *schwarz*, in Dutch, Flemish, and Swedish, *swart*, in Danish *svaerte*, and in old English *swarþ* and *swarþy*.

Worcester's dictionary derives *black* from *bleak*. Mr. Wedgwood, who is one of the latest authorities, says "the original meaning of *black* seems to have been exactly the reverse of the present sense, viz., shining white! It is, in fact," he adds, "radically identical with the French *blanc*, from which it differs only in the absence of the nasal."

Perhaps it may be possible, *ex fumo dare lucem*, to kindle a light out of all this smoke. May not the real root of the English *black* be the Gaelic *blà-aich*, or the Flemish *blaken*, to burn? That which is *burned* is *blackened*. A *black* man, or negro, is one whose skin has been tanned, or burned by the sun; and *sun-burnt* in this case means blackened. It may be said of this

explanation, whether correct or not, that it is at all events entitled to as much consideration as those from *bleak* and *blanc*, and that it is far more probable than either.

*Mailin'*, a farm-yard and farm-buildings; a farm for which rent is paid—from *mail*, a tax. Gaelic *mal*, tax, tribute :—

A weel-stockit *mailin'*, himself o't the laird,  
 And marriage off-hand, were his proffers.  
 —Burns : *Last May a Braw Wooer*.

Quoth she, my grandsire left me gowd,  
 A *mailin'* plenished fairly.  
 —Burns : *The Soldier's Return*.

*Maks na*, or *it maks na*, it does not signify, it does not matter :—

Away his wretched spirit flew,  
 It *maks na* where.  
 —Allan Ramsay : *The Last Speech of a Wretched Miser*.

Tho' daft or wise, I'll neer demand,  
 Or black or fair, it *maks na* whether.  
 —Allan Ramsay : *Gie me a Lass wi' a Lump o' Land*.

*Malison*, a curse. The twin-word, *benison*, a blessing, has been admitted into English dictionaries, but *malison* is still excluded; although it was a correct and recognised English word in the time of Piers Ploughman and Chaucer;

Thus they serve Sathanas,  
 Marchands of *malisons*.  
 —*Piers Ploughman*.

And all Hallowes, have ye, Sir Chanone,  
Said this priest, and I her *malison*.

—Chaucer: *The Chanones Yemanne's Tale*.

I've won my mother's *malison*,  
Coming this night to thee.

—*Border Minstrelsy*.

That is a cuckold's *malison*,  
John Anderson, my joe.

—*John Anderson*, old version.

*Mansweir*, to commit perjury. This word is almost peculiar to Scotland, though Halliwell has *mansworn*, perjured, long obsolete, but once used in England. The first syllable can have no relation to *man*, homo. The Flemish *meineed*, and the German *meineid*, signify perjury, and one who perjures himself is a *meineidiger*. The Scottish word seems to be derived from the Gaelic *mionn*, an oath, and *suarach*, worthless, valueless, mean, of no account—whence *mionn suarach*, corrupted into *man sweir*, signifying a valueless or false oath. Jamieson thinks it comes from the Anglo-Saxon *man*, perverse, mischievous, and *swerian*, to swear—a derivation which, as regards the syllable *man*, he would have scarcely hazarded if he had been aware of the Gaelic *mionn*, or of the Teutonic *meineid*.

*Maré's Nest*. This originally Scottish phrase is no longer peculiar to Scotland, but has become part of the copious vocabulary of English slang. Hotten's Slang Dictionary defines it to mean "a supposed discovery of marvels, which turn out to be no marvels at all." The compiler accounts for the expression by an anecdote of "three cockneys, who, out ruralizing, determined to find

out something about *nests*. Ultimately, when they came upon a dung-heap, they judged by the signs that it must be a *mare's nest*, especially as they could see the mare close by." This ridiculous story has hitherto passed muster. The words are a corruption of the Gaelic *mearachd*, an error, and *nathaist* (*t* silent), a fool, whence a fool's error, i.e., mare's nest. Some Gaelic scholars are of opinion that the word is compounded of *mearachd*, an error, and *snasaichte*, or *snasta*, reduced into order or system, i.e., systematic error.

*Mark and Burn*. To say of a thing that it is lost *mark and burn* signifies that it is totally lost, beyond trace and recognition; not that it is marked or burned in the sense of the English words, but in the sense of the Gaelic *marc*, a horse—from whence *march*, a boundary traced by the perambulations at stated periods of men on horseback—and *burn*, a stream of running water, the natural, and often the common boundary, between contiguous estates and territories. *Marche*, a land mark; to ride the *marches*, or boundaries. *March balk*, the narrow ridge which sometimes serves as the boundary between lands of different proprietors. *Marche dyke*, a wall separating one farm or estate from another:—

When one loses anything and finds it not again, he is said never to see *mark nor burn* of it.—Jamieson.

*Marrow*, one of a pair, a mate, companion, an equal, a sweetheart—from the Gaelic *mar*, like, similar. This word is beautifully applied to a lover or wedded partner, as one whose mind is the exact counterpart of that of the object of his affection. It appears in early English

literature, but now survives only in the poetry and daily speech of the Scottish people :—

One glove or shoe is *marrow* to another.—*Landsdowne MS.*, quoted in Halliwell's *Archaic Dictionary*.

And when we came to Clovenford,  
Then said, my winsome *marrow*,  
Whate'er betide, we'll turn aside,  
And see the braes o' Yarrow.

—Wordsworth : *Yarrow Unvisited*.

Thou took our sister to be thy wife,  
But ne'er thought her thy *marrow*.

—*The Dowie Dens o' Yarrow*.

Mons Meg and her *marrow* three volleys let flee,  
For love of the bonnets of bonnie Dundee.

—Sir Walter Scott.

Meddle with your *marrow* (i.e., with your equal).

—*Scottish Proverb*.

Your e'en are no *marrows* (i.e., you squint).

—Allan Ramsay.

*Mart* or *Mairt*, cow-beef salted for winter provision. So called, says Jamieson, "from *Martinmas*, the term at which beeves are usually killed for winter store." Perhaps the future editors of Jamieson will take note that *mart*, *mairt* in Gaelic, signifies a cow, *mart bainne*, a milch cow, and *mart fheoil*, beef; and that consequently the word has no relation to the Martinmas festival.

*Mashlum*, mixed corn, or rye and oats with the bran :

Twa *mashlum* bannocks (cakes).

—Burns : *Cry and Prayer*.

*Maughts*, power :—

They had nae *maughts* for sic a toilsome task,  
 The bare-faced robbers had put off the mask—  
 Among the herds that played a *maughty* part.  
 —Ross : *Helenore*.

She starts to foot, but has nae *maughts* to stand.  
 —Ross : *Helenore*.

The word is from the Teutonic *macht*, power, might, ability. The root seems to be the Celtic *maith*, powerful, able, strong, and *maithich* or *mathaich*, to make strong.

*Maukin*, a hare—from the Gaelic *maigheach* :—

God help the day when royal heads  
 Are hunted like a *maukin*.  
 —Burns : *Our Thistles flourished Fresh and Fair*.

*Maun*, must. This Scottish verb, like its English synonym, has no inflections, no past or future tense, and no infinitive. The peculiarity of the Scottish word is that it sometimes signifies *may*, and sometimes *must*, as in the line of D'Urfey's clumsy imitation of a Scottish song, "Within a mile of Edinburgh town"—

I canna, *maunna*, winna buckle to (I cannot, *may* not [or *must* not], will not, be married.)

Perhaps the use of *may* as *must*, and *vice versa*, was introduced into the Lowland Scotch by the Gaelic-speaking Highlanders. *Fead* in Gaelic signifies *may* or *can*, and *fhèudar domh*, I must, "obligation or necessity is to me, or upon me," i.e., I must.

*Mavis*, the singing thrush. This word, once common in English poetry, is now seldom employed. Spenser, in the following passage from his “Epithalamium,” seems to have considered the *mavis* and the thrush to be different birds :—

The thrush replies ; the *mavis* descant plays.

In Scottish poetry the word is of constant occurrence.

In vain to me in glen or shaw  
The *mavis* and the lintwhite sing.

—Burns.

An eccentric divine discoursing on a class of persons who were obnoxious to him, concluded with this singular peroration, “Ma freens, it is as impossible for a *moderate* to enter into the kingdom of heaven as for a soo (sow) to sit on the tap’ o’ a thistle, and sing like a *mavis*.”—*Rogers’s Illustrations of Scottish Life*.

*Mawmet*, an idol. This word is usually derived from Mahomet, but as Mahomet was not an idol, but asserted himself to be the prophet of the true God, it is possible that the philologists of an earlier day accepted the plausible etymology, without caring to enquire further. It is, nevertheless, worthy of consideration whether the word does not come from the Gaelic *maoim*, horror, terror, fright ; and *maoimeadh*, a state of terror or awe, such as devotees feel before an idol.

*Mawsié*, a large, dirty, slovenly, unshapely woman ; a corruption and abbreviation of the Gaelic *maosganach*, a lump, a lumpish person.

*Mellder*, the quantity of grain sent at one time to the miller to be ground :—

Ae market-day thou wast na sober,  
That ilka *mellder* wi' the miller,  
Thou sat as lang as thou hadst siller,  
That every naig was ca'd a shoe on  
The smith and thee gat roaring fou' on.

—Burns : *Tam O'Shanter*.

*Melvie*, to soil with meal, as the miller's clothes and hair are soiled, from the flying dust of the mill. Erroneously explained in the glossaries to Burns as "to soil with *mud*." It is probably a corruption of *mealy* :—

*Mealie* was his sark,  
*Mealie* was his siller,  
*Mealie* was the kiss,  
That I gat frae the miller. —*Old Song*.

To *melvie* his brow claithing.  
—Burns : *The Holy Fair*.

*Mense*, mind, good manners, dignity, decorum ; *menseful*, dignified ; *mensefully*, in a proper and respectable manner :—

Auld Vandal, ye but show your little *mense*,  
Just much about it wi' your scanty sense.  
—Burns : *The Brigs of Ayr*.

I wat she was a sheep of sense,  
And could behave herself wi' *mense* ;  
I'll say't, she never brak a fence  
Thro' thievish greed.  
Our Bardie lanely keeps the spence  
Since Mailie's dead.  
—Burns : *Poor Mailie's Elegy*.

To *mense* a board, is to do the honours of the table.  
—Jamieson.

*Mense* is generally derived by etymologists from the Latin *mens*, the mind. The word is sometimes written *mensk*, which Jamieson says means manly, noble, bold, and traces to the Icelandic *menska*, humanitas.

*Merle*, the blackbird. The Scottish, which is also the French name for this delightful songster, is far more poetical and distinctive than the prosaic "blackbird" of modern English—a name which might with as much propriety be applied to the rook, the crow, the raven, and the jackdaw. The *merle* is as much noted for his clear, beautiful notes, as for the tribute he levies upon the fruits of the summer and autumn—a tribute which he well deserves to obtain, and amply pays for by his music. The name of *merle*, in Gaelic *meirle*, signifies theft; and *meirleach*, a thief. In the same language *meirneil*, the English *merlin*, signifies a hawk or other predatory bird. As regards the merle, it must be confessed that he is, in the matter of currants and strawberries, deserving of his name. The depredations of the *merle* have created several proverbial phrases in the French language, such as—*C'est un fin merle*, applied to a clever and unscrupulous man; *un beau merle*, a specious false pretender. The French call the hen-blackbird a *merlette*. The word *merle* was good English in the days of Chaucer, and considerably later :—

Where the sweet *merle* and warbling mavis be.

—Drayton.

*Merry Scotland.* The epithet "merry" was applied to England as well as to Scotland, and was a common mode of address to a company or multitude of soldiers, hunters, or boon companions :—

Old King Cole was a *merry* old soul,  
 And a *merry* old soul was he,  
 And he called for his pipe, and he called for his bowl,  
 And he called for his fiddlers three.

Of all the girls in *merry Scotland*,  
 There's none to compare to Marjorie.

—*Old King Cole.*

Few words have puzzled philologists more completely than *mirth* and *merry*. Johnson suggested no etymology; Skinner derived *merry* from the German *mehren*, to magnify; and Junius from the Greek *μυριζηνω*, to anoint, because the Greeks anointed themselves with oil when they made *merry* in their public games! The word has no root in any of the Teutonic languages, German, Dutch, Flemish, Danish, or Swedish; and cannot be traced to French, Latin, Italian, and Spanish. The Gaelic yields *mir*, sport; *mireach*, festive, sportive; *meas*, cheerful, joyous. It thus appears on the evidence of etymology that the pleasant epithet for these islands was given by the Celtic inhabitants, and not by the Saxon and other Teutonic invaders, though it was afterwards adopted by them.

*Messan*, or *Messin*, a cur, a lap-dog, a pet dog—from the Gaelic *measan*, a little dog:—

But tho' he was o' high degree,  
 The fient o' pride, nae pride had he,  
 But wad hae spent an hour caressin',  
 E'en wi' a tinker gipsy's *messan*.

—Burns: *The Twa Dogs.*

The glossaries to Burns, judging from the context, and the gipsy, imagine *messin* to mean a mongrel, a dog of mixed breeds. Jamieson says it is a small dog, a country

cur, so called from *Messina*, in Sicily, whence this species was brought; or from the French *maison*, a house, because such dogs were kept in the house! The word, however, is the Gaelic *measan*, a pet dog, a lap-dog—from *meas*, fancy, kindness, regard :—

We hounds slew the hare, quoth the blind *messan*.

—Allan Ramsay's *Scots Proverbs*.

*Midden*, or *Midden Hole*, the dunghill or dungpit, a receptacle for the refuse, filth, and manure of a farm, situated in the centre of the farmyard, an arrangement not yet wholly superseded :—

Ye glowered at the moon, and fell in the *midden*.

—Allan Ramsay's *Scots Proverbs*.

The tother's something dour o' treadin',

But better stuff ne'er claw'd a *midden*.

—Burns : *Elegy on the Year 1788*.

The word is still used in the Northern Counties of England, and was derived by Ray from *mud*. The true derivation is from the Gaelic *meadhon*, the centre, the middle, or midst :—

Therein lay three and thirty, some

Trundlin' in a *midden*

Of draff.

—*Pebbles to the Flay*.

*Mim*, meek, modest, prudish, prim, reticent, affected and shy of speech; applied only to young women, or contemptuously to effeminate young men. This word is usually but erroneously derived from the English *mum*, which means silent or speechless; whereas *mim* means

mealy mouthed, only speaking when spoken to, over-discreet in conversation, assertion or reply :—

See! up he's got the Word o' God,  
And meek and *mim* he's view'd it.

—Burns : *The Holy Fair*.

Maidens should be *mim* till they're married.

—Allan Ramsay.

Some *mim*-mou'd, pouthered priestie,  
Fu' lifted up wi' Hebrew lore,  
And hands upon his breastie.

—Burns : *To Willie Chalmers*.

*Mim*, as distinguished from *mum*, is an evident rendering of the Gaelic *min*, soft, delicate, smooth, mild, meek; *min bheùlach* is from *min* and *beul*, a mouth, the same as the Scottish *mim-mouthed*, used by Burns; *min-bhriathar*, a soft word or expression, from *min* and *briathar*, a word. *Mim* is provincial and colloquial in England :—

First go the ladies, *mim, mim, mim*,  
Next come the gentlemen, prim, prim, prim ;  
Then comes the country clown,  
Gallop a-trot, trot, trot.

—*Nursery Rhymes of England*.

*Minnie*, a term of endearment for a mother :—

My daddie looks glum and my *minnie* looks sour,  
They flyte me wi' Jamie because I am poor.

—*Logie o' Buchan*.

From the Flemish *min*, love, and the Gaelic *min*, sweet, soft, pleasant, kind, musical.

*Mirk*, dark. Of uncertain etymology, but probably derivable from the Gaelic *murcach*, sad, sorrowful, gloomy:—

A man's mind is a *mirk* mirror.

—Allan Ramsay's *Scots Proverbs*.

Oh *mirk! mirk!* is the midnight hour,  
And loud the tempest's roar.

—Burns: *Lord Gregory*.

'Twi'x the gloaming and the *mirk*,  
When the kye come hame.

—*The Ettrick Shepherd*.

*Missie*, a fondling term for a very young girl. The English word *miss*, of which, at first sight, *missie* would seem to be an affectionate diminutive, is of very uncertain derivation. It is commonly supposed to be the first syllable of *mistress*, the French *maitresse* (the feminine of *maitre*). *Miss* and *Missie* are peculiar to Scotch and English, and are unknown in any of the Teutonic and Romance languages. The Teutonic languages use the word *yungfrau*, and *fräulein*; the French use *demoiselle*, or *mademoiselle*; the Italians *signorina*; and the Spanish *senorita*. Perhaps, and most probably, the graceful *miss* and *missie* in Scotch and English are from the Gaelic *maise*, beauty, grace, comeliness, or *maiseach*, pretty, beautiful, elegant. These are more appropriate as the designation of a young unmarried lady than *mistress* would be, implying, as that word does, a sense of command and mastery.

*Mister*, want, need, great poverty: *misterful*, necessitous:

Unken'd and *misterful* in the deserts of Libye.

—Gawin Douglas : *Translation of the Æneid*.

*Misterfu'* folk should nae be mensfu'.

(Needy people should not be too particular).

—Allan Ramsay : *Scots Proverbs*.

The original phrase of *misterfu'* beggars, or needy beggars, was afterwards corrupted into *masterful* beggars, i.e., arrogant or sturdy beggars, as they are called in an edict of James VI., "the whole class of *maisterfull* and ydill beggaris, sornaris (sorners), fulis (fools), and bardis (wandering minstrels or ballad-singers)." It is difficult to account for *mister* and *misterful*, unless they be derived from the Scottish Gaelic *misde*, the Irish Gaelic *miste*, the comparative of *olc*, bad or evil. *Mistear* and *mistire* signify a sly, cunning, and mean person, as well as a needy beggar. The corruption to *masterful* in the sense of arrogant is easily accounted for.

*Moolins*, refuse, grains of corn, husks, or chaff; sometimes crumbs of bread. From the Gaelic *muillean*, a husk or particle of chaff or grain, the waste of the meal at the miller's :—

The pawky wee sparrow will peck aff your floor,  
The bauld little Robin hops in at your door;  
But the heaven-soaring lark 'mang the cauld drift will dee,  
Afore he'll come cowerin' your *moolins* to pree.

—James Ballantine : *Winter Promptings*.

*Mools*, from mould—earth, the grave :—

And Jeanie died. She had not lain i' the *mools*  
Three days ere Donald laid aside his tools,  
And closed his forge, and took his passage home.

But long ere forty days had run their round,  
 Donald was back upon Canadian ground—  
 Donald the tender heart, the rough, the brave,  
 With earth and gowans for his true love's grave.

—*All the Year Round.*

*Moop*, to feed ; *mell*, to associate with ; from the French *meler*, to mingle. Halliwell's Archaic Dictionary contains *mouch*—said to be a Lincolnshire word—signifying to eat greedily.

The auld West Bow sae steep and crookit,  
 Where bawbee pies wee callants *moopit*.

—James Ballantine.

But aye keep mind to *moop and mell*  
 Wi' sheep o' credit like thysel.

—Burns : *Poor Mailie.*

Guid ale hauds me bare and busy,  
 Gars me *moop* wi' the servant hizzie ;  
 Stand i' the stool when I hae done ;  
 Guid ale keeps my heart abune.

—Burns : *Good Ale Comes.*

*Moop*, does not mean to keep company with, (*mell* does, meddle with, have to do with), *moop* really means to eat, or rather to nibble, and, if I mistake not, is an old English word,—the present form of the word is mump.—R. D.

*Morn.* The Scotch make a distinction between *the morn*, which means to-morrow, and *morn* (without the article), which means morning ;—thus, “the morn's morn” is to-morrow morning. The English word *to-morrow* is seldom used.

*Mother-naked*, stark-naked, utterly naked ; as naked as the new-born babe at the moment of birth. This word, though a compound of two English ones, has never been admitted into English Dictionaries, and does not even appear in Nares, Halliwell, or Wright. If it were ever English, there remain no traces of it either in literature or in the common speech of the people. It still remains current in the Scottish vernacular, and in poetical composition :—

They'll shape me in your arms, Janet,  
 A dove, but and a swan,  
 At last they'll shape me in your arms  
 A *mother-naked* man.  
 Cast your green mantle over me,  
 I'll be myself again.

—*Ballad of the Young Tamlane.*

Readers of the “Arabian Nights’ Entertainments” will remember the counterpart of the story of Young Tamlane, in that marvellous compilation of Eastern romance.

*Mouter*, fee paid to the miller for grinding corn ; old English *multure* :—

It's good to be merry and wise,  
 Said the miller when he *moutered* twice.

—Allan Ramsay's *Scots Proverbs.*

*Mowes*, jesting, mockery, grimaces ; to make *mowes*, to make faces :—

Affront your friend in *mowes* and tine him in earnest.

—Allan Ramsay's *Scots Proverbs.*

It has been supposed that “*mowes*,” which in this sense is only used in the plural, is derived from *mou'*, a

Scottish abbreviation of mouth. It would seem so at first blush; but as the French have “faire la *moue*,” “grimace faite par mecontentement, en allongeant les lèvres,” and as *moue* in that language does *not* signify a mouth, it is probable that the source of *mowes* is to be sought in the French and not in the Teutonic. Possibly both the Scottish *mowe* and the French *moue* have a common origin in the Celtic and Gaelic *muig*, a discontented look, an ill-natured frown. In English slang, *mug* signifies the face; and “ugly *mug*” is a common expression for an ugly face.

*Mergh*, marrow—from the Flemish *merg*:—

And the *mergh* o' his shin-bane,  
Has run down on his spur leather whang.  
—*Fray of Suport: Border Minstrelsy.*

*Muckle*, *Mickle*, *Meikle*, great, large, big; *mukle-mou'd*, big-mouthed, wide-mouthed, clamorous, vociferous; *Muckle-mou'd Meg*, a name given to a cannon of large calibre. This word is akin to the English *much*, the Spanish *mucho*, the Greek *mega*, and the Latin *magnus*, derivations all implying the sense of greatness. The Gaelic has *meud*, in which the final *d* is often pronounced *ch*, bulk, great size; and *meudaich*, to magnify.

Every little helps to mak a *muckle*.

*Scots Proverb.*

Far hae I travelled,  
And *muckle* hae I seen,  
But buttons upon blankets  
Saw I never nane.

—*Our Gudeman can' hame at e'en.*

*Mull*, a tobacco-box or bag, as used in the Highlands. The Lowland Scotch sometimes call a snuff-box "a sneeshin *mill*," mill being a corruption of mull, from the Gaelic *mala*, a bag, the French *malle*, a trunk or box:—

The luntin' pipe and *sneeshin mill*  
Are handed round wi' right guidwill.

—Burns: *The Twa Dogs*.

Jamieson says, with a non-comprehension of the origin of the word *mill* and its connection with *mull*, that the snuff-box was formerly used in the country as a *mill* for grinding the dried tobacco leaves; if so, the box must have contained some machinery for the purpose. But neither Jamieson, nor any body else, ever saw a contrivance of that kind in a snuff-box.

*Muslin-kail*, an odd epithet applied by Burns to a purely vegetable soup, without animal ingredients of any kind, and compounded of shelled barley, greens, onions, etc. :—

I'll sit down o'er my scanty meal,  
Be 't water-brose or *muslin-kail*,  
Wi' cheerfu' face,  
As lang's the Muses dinna fail  
To say the grace.

—*Epistle to James Smith*.

It has been supposed that the word *muslin* was applied to it on account of its thinness. The French call it *soupe maigre*; but as muslin was only introduced to Europe from Mosul in India in 1670 and vegetable broth was known for countless ages before that time in every part of the world, it is possible that *muslin* is an

erroneous phonetic rendering of *meslin*, or *mashlum*. Both *meslin* and *mashlum* appear in Jamieson, who translates the former as "mixed corn," and the latter as "a mixture of edibles," but gives no etymology for either. *Mess* is a word that, with slight variations, appears in almost every language of Europe, and which, in its English form, is derived by most philologists from *mensa*, a table. But that this is an error will appear on a little examination, for *mess* originally signified, in nearly every instance in which it was used, a dish of vegetables. The old translation of the Bible speaks of a *mess* of pottage, a purely vegetable compound. Milton speaks of

Herbs and other country *messes*,  
Which the neat-handed Phillis dresses.

The Dutch and Flemish *moes* signifies a dish of herbs, or herbs reduced to what the French call a *purée*; the Americans call oatmeal porridge, or any compound of mashed grain, a *mush*. The Gaelic *meas* signifies fruit or vegetables, and this, combined with the word *lan*, full, is doubtless the true root of *meslin* or *mashlum*, ludicrously rendered *muslin* by Burns's printers. It may be observed that *mash*, to render into a pulp or *purée*, is exclusively used for vegetables, as *mashed* potatoes, *mashed* turnips, etc., and that *hash* or *mince* is the word employed by cooks for the reduction of beef, mutton, and other flesh of animals, into smaller portions or particles. *Muslin-kail* seems to be peculiar to Burns.

*Mutch*, a woman's cap or bonnet—from the Flemish *muts*, the German *mütza*, which have the same meaning;

Their toys and *mutches* were sae clean,  
 They glancit in our ladies' e'en.

—Allan Ramsay.

*Mutchkin*, a pint. From the Flemish *mudde*, a *hectolitre*, a large quart; or *muid*, a quart. An English traveller, who prided himself on his knowledge of the Scotch language, called at an inn in Glasgow for a *mutchkin* of whisky—under the idea that *mutchkin* signified a *gill*—or a small glass. “*Mutchkin?*” inquired the waiter, “and a’ to yoursel’?” “Yes, *mutchkin!*” said the Englishman. “I trow ye’ll be geyan’ fou,” said the waiter, “an’ ye drink it.” “Never you mind,” said the Englishman, “bring it.” And it was brought. Great thereanent was the Englishman’s surprise. He drank no more than a gill of it; but he added meanwhile a new Scottish word to his limited vocabulary.

*Nae-thing*. The English language, or at least the rhymers who write English, have lost many rhymes by not being able to make *nothing* do duty for *no-thing*; whence they might have claimed it as a rhyme for *slow-thing*, *low-thing*, and many others too obvious to be specified. The Scottish language, in preserving *nae-thing*, has emphasized the etymology of the word. It is impossible to find a rhyme for the English *nothing*, but for the Scottish *nae-thing* Burns has found that there are many; among others, *ae-thing*, *claithing*, *graithing*, *gay-thing*, *plaything*, &c.

*Nappy*. This word was used by a few English writers in the eighteenth century, but was never so common in

England as it was in Scotland. It always signified strong drink, particularly ale or beer, and not wine or spirits:—

Two bottles of as *nappy* liquor  
As ever reamed in horn or bicker.

—Allan Ramsay.

Care, mad to see a man sae happy,  
E'en drowned himsel' among the *nappy*.

—Burns: *Tam o' Shanter*.

With *nappy* beer, I to the barn repaired.

—Gay's *Fables*.

The word is rendered in French by “capiteux, qui monte à la tete,”—that is to say, heady. It seems derivable from the English slang *nob*, the head, as in the pugilistic phrase, “One for his *nob*,” “One (blow) for his head;” whence also the familiar *nopper*, the head. The original word was the Germanic *knob*, a round lump, or ball, in allusion to the shape; whence *knobby*, rounded or lumpy. *Nappie*, in the sense of strong drink that mounts to the head, becomes by extension of meaning, strong and vigorous; “a *nappie* callant” is a strong, vigorous youth, with a good head on his shoulders.

*Nappy*.—Bailey's definition of this word in his English Dictionary is “Nappy-ale, such as will cause persons to take or nap pleasant and strong ale.”—R. D.

*Neb*, the nose. Flemish *sneb* (with the usual elision of the *s*), the nose, the beak; a point, as the *neb* or *nib* of a pen:—

She holds up the *neb* to him,  
And arms her with the boldness of a wife.

—Shakespeare : *Winter's Tale*.

Turn your *neb* northwards, and settle for awhile at St. Andrews.

—Scott : *Fortunes of Nigel*.

*Neuk*, a corner ; English a nook, a small corner. Both words are derived from the Gaelic *uig*, a corner, which, with the indefinite article *an* before it, was corrupted from an *ook*, or *uig*, into a *neuk*, or a nook. The Flemish *uig* and *hoek*, and the German *eck*, a corner, seem traceable to the same Celtic root.

The deil sits girnin' in the *neuk*,  
Rivin' sticks to roast the Deuk.

—*Jacobite Ballad on the Victory of the Duke  
of Cumberland at Culloden*.

*Nevermas*, the time that never comes. This word, equivalent to the "Greek kalends," is formed after the model of Martinmas, Michaelmas, and Christmas. It does not occur in Jamieson. It is found in Armstrong's Gaelic Dictionary as the translation of *Là buain na lin*, the "day of the cutting of the flax," which has in the Highlands the meaning of "never," or "at no time," or "at a very uncertain time."

*Nicher*, to neigh, to snort ; French *nennir*, sometimes written *hennir*, Flemish *nenniker* or *ninniker* :—

Little may an auld nag do that mauna *nicher*.

—Allan Ramsay's *Scots Proverbs*.

*Nick, Auld Nick, Nickie-Ben.* All these names are used in Scotland to signify the devil; the third is peculiar to Scotland, and finds no place in English parlance.

But fare-you-weel, auld *Nickie-Ben* !

Oh, wad ye tak a thought an' men',

Ye aiblins might, I dinna ken,

Still hae a stake !

I'm wae to think upon yon den,

Even for your sake !

—Burns : *Address to the Deil.*

Why *Nick* came to signify Satan in the British Isles has never been satisfactorily explained. Butler in *Hudibras* supposes that he was so called after Nicholas Macchiavelli.

*Nick* Macchiavel had no such trick,

Though he gave name to our *Old Nick*.

But the name was in use many ages before Macchiavelli was born; and the passage must, therefore, be considered as a joke, rather than as a philological assertion. It is remarkable, too, that *Nick* and *Old Nick*, whatever be the derivation, is a phrase unknown to any nation of Europe except our own. The derivation from Nicholas is clearly untenable; that from *Nikkr*, a water-sprite or goblin, in the Scandinavian mythology, is equally so—for the *Old Nick* of British superstition is reputed to have more to do with fire than water, and has no attributes in common with Satan—prince of the powers of evil. To derive the word from *niger*, or *nigger*, black, because the devil is reputed to be black, is a ludicrous instance of perverted ingenuity. All the epithets showered upon him by Burns,

Oh thou, whatever title suit thee,  
Auld Satan, Hornie, Nick, or Cloutie,

are, with the exception of Satan, titles of irreverence, familiarity, and jocosity—*Hornie*, from the horns he is supposed to wear on his forehead, and *Cloutie*, from his cloven hoofs, like those of a goat. It is probable that *Nick* and *Old Nick* are words of a similarly derisive character; and that *nick*, which appears in the glossaries to Allan Ramsay and to Burns, as *cheat* or *to cheat*, is the true origin, and that *Old Nick* simply signifies the *Old Cheat*. It may be mentioned, in connection with the idea of *cheat* or *nick*, that *old gentleman* is a name often given to Satan by people who object to the word *devil*, and that the same name is descriptive, according to the Slang Dictionary, of a card almost imperceptibly longer than the other cards of the pack, used by card-sharpers for the purpose of cheating. To be out on the *nick* is, on the same authority, to be out thieving. The etymology of *nick* in this sense is doubtful. Dr. Adolphus Wagner, the learned editor of the German edition of Burns, derives it from the Greek Νεκτω, and translates it “to bite or to cheat.” In Mr. Thomas Wright’s Dictionary of Obsolete and Provincial English, *nick* is “to deceive, to cheat, to deny; also, to win at dice unfairly.”

*Nidder*, *Nither*, to lower, to depress; *niddered*, pinched with cold or hunger, with the vital energies depressed; also, stunted or lowered in growth. From the German *nieder*, low, or down; the Flemish *neder*, English *nether*, as in the biblical phrase, “the upper and the *nether* millstone.”

*Nithered* by the norlan' breeze,  
The sweet wee flower aft dwines and dees.  
—James Ballantine.

*Neive*, the fist, the closed hand; *nevel*, to strike with the fist, a blow with the fist. From the Teutonic *knuffen*, to beat with the fist, to cuff, to fisticuff:—

Though here they scrape, and squeeze, and growl,  
Their worthless *nieve-fu'* o' a soul  
May in some future carcase howl  
The forest's fright.  
—Burns: *Epistle to John Lapraik*.

Sir Alexander Ramsay of Fasque, showing a fine stot to a butcher, said, "I was offered twenty guineas for that beast." "Indeed, Fasque!" said the butcher, "ye should hae steekit your *nieve* upon that."

—Dean Ramsay.

They partit manly with a *nevel*;  
God wat gif hair was ruggit  
Betwixt thame.  
*Christ's Kirk on the Green*.

He hasna as muckle sense as a cow could haud in her *nieve*.  
—Allan Ramsay's *Scots Proverbs*.

Mark the rustic, haggis-fed,  
The trembling earth resounds his tread,  
Clap in his walie *nieve* a blade,  
He'll mak' it whissle;  
And legs and arms and heads will sned  
Like taps o' thrissle.  
—Burns: *To a Haggis*.

*Niffer*, to barter, to exchange. Probably, according to Jamieson, from *nieve*, the fist or closed hand—to ex-

change an article that is in one hand for that which is in the other. This etymology is doubtful, although no better has been suggested :—

Ye'll no be *niffered* but for a waur, and that's no possible.  
—Allan Ramsay's *Scots Proverbs*.

Ye see your state wi' theirs compared,  
And shudder at the *niffer* ;  
But, cast a moment's fair regard,  
What makes the mighty differ ?

—Burns : *To the Unco Guid*.

*Nippit*, miserly, mean, parsimonious, near—from *nip*, to pinch. The English *pinch* is often applied in the same sense.

*Noyt*, *Noit*, or *Nowt*, to injure, to hurt, to beat, to strike—from the French *nuise*, to injure :—

The miller was of manly mak,  
To meet him was na mowis,  
They durst not ten come him to tak,  
Sae *noytit* he their powis.

—Christ's *Kirk on the Green*.

*Nugget*, a word scarcely known to the English language until the discovery of gold in California and Australia, when it was introduced by the miners to signify a large piece of the metal as distinguished from grains of gold dust. Many attempts have been made to trace its etymology, only one of which has found a qualified acceptance—that which affirms it to be a corruption of *ingot*. This is plausible, but not entirely satisfactory. In some parts of Scotland, the word for a *luncheon*, or a hasty repast taken

at noon, is *noggit*—sometimes written *knockit*—which means a piece. In other parts of Scotland the word used is *piece*, as, “Gie the bairn its *piece*,” and the word *lunch* itself, from the Gaelic *lonach*, hungry, signifies the *piece* which is cut off a loaf or a cheese to satisfy the appetite during the interval that elapses before the regular meal.

When hungry thou stoodest, staring like an oaf,  
I sliced the *luncheon* from the barley loaf.

—Gay.

All these examples tend to show that *nugget* simply means a lump or piece. In Kent, according to Mr. Wright in his Archaic Dictionary, a lump of food is called a *nuncheon*.

*Nyse*, to beat, to pommel, a word in use among the boys of the High School of Edinburgh—from the Gaelic *naitheas* (*t* silent), a mischief. “I’ll *nyse* you,” I’ll do you a mischief.

*Nowte*, horned cattle; corrupted in English into “neat” :—

Mischief begins wi’ needles and prins,  
And ends wi’ horned *nowte*.

—Allan Ramsay.

Or by Madrid he takes the route,  
To thrum guitars and fecht wi’ *nowte*.

—Burns: *The Twà Dogs*.

Lord Seafield, who was accused by his brother of accepting a bribe to vote for the union betwixt England and Scotland, endeavoured to retort upon him by calling

him a cattle-dealer. "Ay, weel," replied his brother, "better sell *nowte* than nations."

*Ock*. A diminutive particle appended to Scottish words, and implying littleness combined with the idea of tenderness and affection, as in lass, *lassock*, wife, *wifock*. This termination is sometimes combined with *ie*, and making a double diminutive, as *lassockie*, often spelled *lassiekie*, and *wifockie*, *wifekie*. *Ock* appears to be derived from the Gaelic *og*, young.

*Olyte*, diligent, industrious, active. According to Mr. Halliwell, this word appears in the Harleian MS., and is still used in some parts of England. Jamieson spells it *olight* and *olite*, and derives it from the Swedish *offlaet*, "too light, fleet," but no such word is to be found in the Swedish dictionaries, nor in those of the other Teutonic languages. Possibly the true origin of the word is the Gaelic *oil*, to rear, educate, instruct, and *oilte*, instructed, *oilean*, instruction, good-breeding; whence an *olyte* mother, in the proverb quoted below, may signify a woman instructed in the due performance of all her household duties, and performing them so zealously as to leave nothing for her daughter to do. *Oileanta*, more commonly written *ealanta*, signifies quick, nimble, active:—

An *olyte* mother makes a sweer daughter.

—Allan Ramsay's *Scots Proverbs*.

*Oo aye*. An emphatic assertion of assent. The French *oui*.

*Orra*, all sorts of, odds and ends, occasional :—

Where Donald Caird fand *orra* things.

—Scott.

She's a weel-educate woman, and if she win to her English as I hae heard her do at *orra* times, she may come to fickle us a'.

—Scott : *The Antiquary*.

*Orra*,—now and then, unusual, not frequently met with, almost always associated with time.—R. D.

*Orra man*. A man employed to do odd jobs on a farm, that are not in the regular routine of the work of the other farm servants.

*Ourie* or *Oorie*, cold, shivering. This word, peculiar to Scotland, is derived from the Gaelic *fuair*, cold, which, with the aspirate, becomes *fhuar*, and is pronounced *war*.

I thought me on the *ourie* cattle.

—Burns : *A Winter Night*.

The English *hoar-frost*, and the *hoary*, (white, snowy), hair of old age are traceable to the same etymological root. Jamieson, however, derives *oorie* from the Icelandic *ur*, rain, and the Swedish *ur*, stormy weather.

*Out-cast*, a quarrel, to cast-out, to quarrel :—

O dool to tell,  
They've had a bitter black *cast-out*  
Atween themsel.

—Burns : *The Twa Herds*.

I didna ken they had *casten-out*.

—Dean Ramsay.

*Outlers*, cattle left out at night in the fields, for want of byres or folds to shelter them :—

Amang the brackens on the brae,  
 Between her an' the moon,  
 The Deil or else an *outler quey*  
 Gat up and gae a croon.  
 Poor Lizzie's heart maist lap the hool—  
 Near lav'rock height she jumpit,  
 But miss'd a foot, and in the pool  
 Out owre the lugs she plumpit.

—Burns : *Hallowe'en*.

*Outside of the Loof*, the back of the hand. "The outside of my loof to ye" is a phrase that signifies a wish on the part of the person who uses it, to reject the friendship or drop the acquaintance of the person to whom it is addressed. "If ye'll no join the Free Kirk," said a wealthy widow to her cousin (to whom she had often conveyed the hint that he might expect a handsome legacy at her death), "ye'll hae the *outside* o' my loof, and never see the inside o't again."

*Outspeckle*, a laughing stock; and *kenspeckle*, to be easily recognised by some outer mark of singularity. These words have a common origin, and are derived either from *speck*, or *speckle*, a small mark or spot; or from *spectacle*, corrupted into *speckle*; but most probably from the former :—

"Wha drives thir kye," gan Willie to say,  
 "To mak' an *outspeckle* o' me!"

—Jamie Telfer : *Border Ballads*.

*Outwittens*, unknowingly, without the knowledge of:—

*Outwittens* of my daddie, [i.e., my father not knowing it.]

—Jamieson.

*Ower Bogie*, a proverbial phrase used in regard to a marriage which has been celebrated by a magistrate, and not by a clergyman. The origin is unknown, though it is supposed that some accommodating magistrate, at some time or other, resided on the opposite side of the river Bogie from the town or village inhabited by the lovers who desired to be joined in the bonds of matrimony without subjecting themselves to the sometimes inconvenient interrogations of the Kirk. Jamieson erroneously quotes the phrase as *owre boggie*:—

I will awa' wi' my love,  
 I will awa' wi' her,  
 Though a' my kin' had sorrow and said  
 I'll *ower Bogie* wi' her.

—Allan Ramsay: *Tea Table Miscellany*.

*Ower-word*, a chorus. A phrase often repeated in a song. The French *bourdon*, the English “burthen” of a song:—

And aye the *ower-word* of his song  
 Was, waes me for Prince Charlie.

—Glen: *A Jacobite Song*.

The starling flew to the window stane,  
 It whistled and it sang,  
 And aye the *ower-word* o' the tune  
 Was, Johnnie tarries lang.

—*Johnnie of Breadislee*.

*Oxter*, the armpit, the space between the shoulder and the bosom ; sometimes it is used incorrectly for the lap ; to embrace, to encircle with the arms in fondness. From the Gaelic *uchd*, the breast or bosom ; whence also the Latin *uxor*, a wife,—i.e., the wife of one's bosom ; *uchd mhac*, an adopted son, the son of one's bosom. Jamieson derives *oxter* from the Teutonic *oxtel*, but no such word is to be found in the German language. The Flemish and Dutch have *oksel*, a gusset, which Johnson defines as "an angular piece of cloth, inserted in a garment, particularly at the upper end of the sleeve of a shirt, or as a part of the neck." This word has a clear but remote connection with the Gaelic *uchd*.

He did like ony mavis sing,  
 And as I in his *oxter* sat  
 He ca'd me aye his *bosome* thing.  
 —Allan Ramsay : *Tea Table Miscellany*.

Here the phrase "sitting in his *oxter*" is equivalent to sitting folded in his arms, or clasped to his bosom.

*Pack*, familiar, intimate, closely allied :—

Nae doubt but they were fain o' ither,  
 And unco *pack* and thick thegither,  
 Wi' social nose whiles snuff'd and howkit.  
 —Burns : *The Twa Dogs*.

*Pack* is not only used as an adjective, but is common as a noun in colloquial English, as in the phrase, a *pack* of rascals, i.e., a *pack* of thieves, and in this sense it is derivable from the Gaelic *pac* or *pacca*, a troop, a mob.

*Pad*, to travel, to ride. Often in Scotland when a lady is seen on horseback in the rural districts, the children of the villages follow her, crying out lady pad ! lady pad ! Jamieson says that, on *pad*, is to travel on foot, that *pad*, the hoof, is a cant phrase, signifying to walk, and that the ground is *paddit*, when it has been hardened by frequent passing and repassing. He derives the word from the Latin *pes*, *pedis*, the foot. It seems, however, to be a corruption of *path* ; *pad*, to go on the *path*, whether on foot or on horseback ; from the German *pfad*, the Flemish *pad*, and *voet-pad*, the foot-path. The English Dictionaries erroneously explain *pad* in the word *foot-pad*, a highway thief, as signifying a thief. But *pad* by itself, is never used in the sense of steal. Grose's Classical Dictionary of the Vulgar Tongue has *pad-borrowers*, horse-stealers, as if *pad* signified a horse. The phrase really means *path-borrowers*, i.e., borrowers on the path, or journey.

*Padda*, *Paddock*, a frog ; *paddock-stool*, a toad-stool, also, any fungus or mushroom. Flemish *pad* and *padde*, a frog :—

Says the mother, what noise is that at the door, daughter ! Hoot, says the lassie, its naething but a filthy *padda*. Open the door says the mother, to the puir *padda*. Sae the lassie opened the door, and the *padda* cam loup, loup, loupin in, and sat down by the ingle side.

—*Scottish Songs collected by Robert Chambers, 1829.*

Gowks and fools,  
 Frae college and boarding schools,  
 May sprout like summer *paddock-stools*,  
 In glen or shaw.

—Burns : *Verses written at Selkirk.*

Old Lady Perth, offended with a French gentleman for some disparaging remark which he had made on Scottish cookery, answered

him curtly; weel! weel! some folk like parritch, and some like *haddock*s.

—Dean Ramsay.

*Paidle*. This eminently Scottish word has no synonyme in the English language, nor in a country where everybody, even the poorest, wears shoes or boots, and where, to go bare-footed, would imply the lowest social degradation. But in Scotland, a land of streams, rivulets, and burns, that wimple down the hills and cross the paths and roads; to go barefooted is a pleasure and luxury, and a convenience, especially to the children of both sexes, and even to young men and women, verging upon manhood and womanhood. An Englishman may *paddle* his boat and his canoe, but a Scotsman *paidles* in the mountain stream. How the young children of England love to *paidle*, may occasionally be seen at the sea-side resorts of the southern counties in the summer season, but the Scottish child *paidles* all the year, and needs no holiday for the purpose. The word is probably derived from *pad*, q. v. :

We twa hae *paidled* in the burn,  
 Frae morning sun till dine,  
 But seas between us braid hae roared,  
 Sin' the days of auld lang syne.

—Burns.

The remembrance of *paidlin'* when stirred by the singing of this immortal song by Scotsmen in America, in India, in Africa, or at the Antipodes, melts every Scottish heart to tenderness, or inspires it to patriotism, as every Scotsman who has travelled much very surely knows.

*Paik*, a beating, to beat, to thrash, to fight, to drub, to strike. Jamieson derives this word from the German *pauken*, to beat; but there is no such word in that

language. *Pauke* in German, *pauk* in Flemish, signifies a kettle-drum; and *pauken*, to beat the kettle-drum, but not to beat in any other sense. The word is probably from the Gaelic *paigh*, to pay; and also, by an extension of meaning, to pay one's deserts by a beating, as in the proverb in Allan Ramsay—"He's sairest dung that is *paid* with his own wand,"—i.e., he is sorest hit who is beaten with his own cudgel.

*Paikie*, a trull, a prostitute, a *fille de joie*, a euphemism; from the Gaelic *peacadh* (*peaca*), a sinner. *Paik*, a sin.

In adulterie he was ta'en—  
Made to be punisht for his *paik*.

—Jamieson.

*Pang*, to fill full, to cram; *pang-fu'* as full as one can hold. Etymology unknown; but possibly related to the French *panse*, belly; *pansu*, large-bellied; English *paunchy*:—

Leeze me on drink; it gies us mair  
Than either school or college,  
It kindles wit, it waukens lair,  
It *pangs* us fu' o' knowledge.

—Burns: *The Holy Fair*.

*Parle*, a discourse; from the French *parler*, to speak, or the Gaelic *beurla*, language, and more particularly the English language:—

A tocher's nae word in a true lover's *parle*,  
But gie me my love, and a fig for the warl.

—Burns: *Meg o' the Mill*.

*Parritch*, or *Porridge*. A formerly favourite, if not essential, food of the Scottish people of all classes, composed of oatmeal boiled to a thick consistency, and seasoned with salt. This healthful food is generally taken with milk, but is equally palatable with butter, sugar, beer, or wine. It is sometimes retained in middle and upper class families; but among the very poor has unfortunately been displaced by the cheaper and less nutritious potato:—

The hailsome *parritch*, chief o' Scotia's food.

—Burns: *Cottar's Saturday Night*.

*Partan*, a crab, from the Gaelic; *partanach*, abounding in crabs; *partan-handit*, epithet applied to one who is hard-fisted and penurious, who grips his money like a crab grips with its claw.

*Pash*, the head, the brow, the forehead. Allan Ramsay, barber and wig-maker, sang of his trade:—

I theek [thatch] the out, and line the inside,  
Of mony a douce and witty *pash*,  
And baithways gather in the cash.

A bare *pash* signifies a bald head, and mad-*pash* is equivalent to the English mad-cap. Latham's Todd's Johnson has *pash*, to push or butt like a ram or bull with the head. *Pash* was current English in the time of Shakspeare, who uses it in the *Winter's Tale*, in a passage which no commentator has been able to explain. Leontes, suspicious of the fidelity of his wife Hermione, asks his child Mamillius—

Art thou my calf?

to which Mamillius replies—

Yes ! if you will, my Lord !

Leontes, still brooding on his imaginary wrong, rejoins moodily—

Thou wants a rough *pash* and the shoots that I have, to be full like me.

It is amusing to note into what errors the English editors of Shakspeare have fallen, in their ignorance of this word. Nares thought that *pash* was something belonging to a bull—he did not know what—or a calf, and Steevens thought that it was the Spanish *paz*, a kiss. Mr. Howard Staunton, the latest editor of Shakspeare, had a glimpse of the meaning, and thought that *pash* meant a “*tufted* head.” Jamieson acknowledged the word, but attempted no etymology. *Pash* is clearly derivable from the Gaelic *bathais* (*bash* or *pash*), and signifies the forehead. The allusion of the unhappy Leontes to the *shoots* on his rough *pash* (wrinkled brow) is to the horns that vulgar phraseology places on the foreheads of deceived and betrayed husbands. Read by this gloss, the much-misunderstood passage in the *Winter's Tale* becomes abundantly clear.

*Paughty*, proud, haughty, repulsive, but without having the qualities of mind or person to justify the assumption of superiority over others. Probably derived from the Flemish *pochen*, to vaunt, to brag, and *pocher*, a braggadocio, a *fanfaron* :—

An askin', an askin', my father dear,  
 An askin' I beg of thee ;  
 Ask not that *paughty* Scottish lord,  
 For him ye ne'er shall see.

—*Ballad of the Gay Goss Hawk*,

Your *paughty* dog  
That bears the keys of Peter.

—Burns : *A Dream*.

*Paumie, Taws.* All Scottish school-boys, past and present, have painful knowledge of the meaning of these two words. *Paumie* is a stroke over the open hand, with a cane or the *taws* : or a thong of leather cut into a fringe at the end, and hardened in the fire. It is, and was the recognised mode of punishment for slight offences or breaches of discipline at school, when the master was unwilling to resort to the severer and more degrading punishment, inflicted *a posteriori*, after the fashion of the late Dr. Busby. *Paumie* is derived from the *palm* of the hand ; the French *peaume*, and *taws*, is the plural form of the Gaelic *taod*, a rope, a scourge.

*Pawky*, of a sly humour, wise, witty, cautious, discreet, and insinuating,—all in one.—There is no synonyme for this word in English :—

The *pawky* auld carle cam owre the lea,  
Wi' mony good e'ens and good days to me.  
Dear Smith, the sleest *pawkiest* thief.

—Burns : *To John Smith*.

*Peat-Reek and Mountain Dew.* *Peat-Reek* is the smoke of peat when dried and burned for fuel, the flavour of which used to be highly appreciated in Scottish whiskey, when made by illicit distillers in lonely glens among the mountains, out of the usual reach of the exciseman. From the solitary places of its manufacture, whiskey received the poetic name of *Mountain Dew*, or the dew off Ben Nevis, which it still retains :—

Mountain Dew, *clear* as a Scot's understanding,  
*Pure* as his conscience wherever he goes,  
*Warm* as his heart to the friends he has chosen,  
*Strong* as his arm when he fights with his foes !  
 In liquor like this should old Scotland be toasted,  
 So fill up again, and the pledge we'll renew ;  
 Unsullied in honour, our blessings upon her—  
 Scotland for ever ! and old *Mountain Dew* !

—Mackay's *Songs*.

*Pech*, to pant, to blow, for want of breath. Derived by Jamieson from the Danish *pikken*, to palpitate :—

My Pegasus I gat astride,  
 And up Parnassus *pechin'*.

—Burns : *To Willie Chalmers*.

There comes young Monks of high complexion,  
 Of mind devout, love and affection ;  
 And in his court their hot flesh dart (tame),  
 Fule father-like with *pech* and pant,  
 They are sa humble of intercession,  
 Their errand all kind women grant,  
 Sic tidings heard I at the session.

*Frae the Session* : Allan Ramsay, *The Evergreen*.

*Pechan*, the stomach :—

Ev'n the ha' folk fill their *pechan*  
 Wi' sauce, ragouts, and such like trashtrie,  
 That's little short o' downright wastrie.

—Burns : *The Twa Dogs*.

This word seems to be a corruption of the Gaelic *poca*, a bag, a poke ; and *pocan*, a little bag ; and to be ludicrously applied to the belly or stomach. The English slang *peckish*, hungry, is probably derived from the same root, and not from the beak, or peck of a bird.

*Pedder-coffe*, a pedlar. In Allan Ramsay's *Evergreen*, a poem ascribed to Sir David Lyndsay, is entitled a "Description of *Pedder-coffs*, their having no regard to honesty in their vocation." Both *pedder* and *coffe* are of Teutonic derivation; *ped*, sometimes written *pad*, from the German *pfad*; Flemish *pad*, a path; and *coffe* or *koffe*, from *kaufen*, to buy; whence a pedlar signified a walking merchant who carried his wares along with him. But it should be observed with regard to the Teutonic derivation, that in the Kymric, or ancient language of Wales, more ancient than the German, *padd* signifies one that keeps a course. Attempts have been made to trace *pedlar*, to *ped*, a local word in some parts of England for a basket: but this derivation would not account for *pedder*, a mounted highway man; for foot-*pad*, a highway robber on foot, from the slang expression among thieves and beggars to go on the *pad*, i.e., on the tramp.

Jamieson derives the Scottish *pedder* from the barbarous low Latin *pedarius*, i.e., *nudis ambulans pedibus*, but as usual, in every case of dubious etymology into which he had occasion to enter, he was wrong. Sir David Lyndsay in his poem was exceedingly indignant, both with the *Pedders* and the *Coffes*, who seem to have been in their mode of transacting business with the country people, whom they favoured with their visits on their peregrinations through districts afar from towns, the exact counterparts of the tallymen of the present day. He recommends, in the interest of the people, that wherever the "pedder knaves appear in a burgh or town where there is a magistrate, that their lugs should be cuttit off," as a warning to all cheats and regrators. A similar outcry is sometimes raised against the "tallymen," travelling linen-drapers and haberdashers, who tempt the wives of working men,

and poor people generally, to buy their goods at high prices, and accept small weekly payments on account, until their extortionate bills are liquidated.

*Peel*, a name given to a small tower or fortress on the Scottish border; possibly a corruption of *bield*, a shelter:

Auld black Joan frae Creighton *peel*

O' gipsy kith an' kin'.

—Burns: *The Five Carlins*.

*Peik-thank*, is, according to Jamieson, an ungrateful person, one who returns little or no thanks for benefits conferred. *Peik* in this phrase seems to be a corruption and misspelling of the Gaelic *beag* (*b* pronounced as *p*), little, though Jamieson derives it from the Italian *poco*.

The English *pick-thank* appears to have had a different origin and meaning, and signifies, according to the examples of its use in Nares, a sycophant, a favourite, a flatterer, who strove to pick up, acquire, or gather thanks from the great and powerful. Shakspeare has “smiling *pick-thanks*, and base newsmongers,” Fairfax “a flatterer, a *pick-thank*, and a liar.”

Possibly, however, the Scottish and English interpretations of the word may be more akin than might appear at first glance. Sycophants, flatterers, and parasites are proverbially ungrateful, unless it be, as La Rochefaniauld so wittily asserts, “for favours to come.”

*Pennarts*. Jamieson says this word means “revenge,” and quotes the proverbial saying, “I’se hae *pennarts* o’ him yet;” suggesting that the derivation may be from *pennyworths*. It is more likely to be from the Gaelic

*pein*, punishment; *peanas*, revenge; and *pein-ard*, high or great revenge.

*Penny-fee*, wages. *Penny* is commonly used in Scottish parlance for money generally, as in *penny-siller*, a great quantity of money; *penny-maister*, the town-treasurer; *penny-wedding*, a wedding at which every guest contributed towards the expense of the marriage festival; *penny-friend*, a friend whose only friendship is for his friend's money. The French use *denier*, and the Italians *danari*, in the same sense:—

Peny is ane hardy knyght,  
 Peny is mekyl of myght,  
 Peny of wrong he maketh ryght  
 In every country where he go.

—*A Song in praise of Sir Peny*: Ritson's *Ancient Songs and Ballads*.

My riches a' my *penny-fee*,  
 And I maun guide it canny, O.

—Burns: *My Nannie, O*.

*Pensy*, proud, conceited; above one's station. Probably a corruption of *pensive* or *thoughtful*:—

Helen Walker was held among her equals to be *pensy*, but the facts brought to prove this accusation seem only to evince a strength of character superior to those around her.

—Scott: *Hcart of Midlothian*.

*Pernickitie* (sometimes written *prig-nickitie*), precise about trifles; *finicking*, from the French *vinquet*, a trifler, a thing of little or no value; the Teutonic *nichty*, nothing.

*Peuter*, or *Peuther*, to canvass, to solicit votes, to thrust one's self forward in election times to ask for support; from the Gaelic *put*, to thrust, and *putair*, one who thrusts; and the Flemish *peuteren*, to poke one's fingers into other people's business,—rendered in the French and Flemish Dictionary (1868), “pousses les doigts, dans quelque chose.”

He has *peuthered* Queensferry and Inverkiething. and they say he will begin to *peuther* Stirling next week.

—Jamieson.

*Pickle*, a few, a small quantity of anything, a single grain; also, to pick up in small quantities. *Pickle* is sometimes used for *pilfer*, to steal small things. “To *pickle* in one's ain pock, or peuk,” i.e., to take grain out of one's own bag, is a proverbial expression signifying to depend on one's own resources or exertions. A hen is said to “*pickle* up” when she searches for and feeds on grain. The word, in these senses, is not from the same source as *pickle*, to preserve in salt or vinegar. Its etymology is unknown, but it is probably from the Gaelic *beag* or *beg* (pronounced *peg*), the Italian *piccolo*, small. The English term of *pickle* for a mischievous or troublesome small boy, seems to be related.

She gies the herd a *pickle* nits  
And twa red-cheekit apples.

—Burns : *Hallowe'en*.

A rock and a wee *pickle* tow, [a distaff and a small quantity of tow.]

—Burns.

*Pig*, an earthen pitcher or other vessel, a flower-pot.  
*Piggerie*, a place for the manufacture of crockery and

earthenware. *Pigman*, and *pigwife*, hawkers of crockery, or keepers of shops where earthenware is sold; from the Gaelic *pigeadh*, an earthen pot or jar; *pigean*, a little pot; *pigeadair*, a potter or manufacturer of crockery. The English *pig iron*, iron in a lump, before its final manufacturing by fire into a superior quality, seems to be derived from its coarse nature, as resembling the masses of clay from which crockery and earthenware are formed by the similar agency of fire:—

My Paisley *piggy* cooked with sage  
 Contains my drink, but then, oh  
 No wines did e'er my brains engage  
 To tempt my mind to sin, oh.

—*The Country Lass*: Chambers's *Scots Songs*.

She that gangs to the well wi' ill-will  
 Either the *pig* breaks or the water will spill.

—Allan Ramsay's *Scots Proverbs*.

Where the *pig's* broken, let the shreds lie.

—*Idem*.

An English lady who had never before been in Scotland, arranged to spend the night at a respectable inn, in a small provincial town in the south. Desiring to make her as comfortable as possible, Grizzy, the chambermaid, on showing her to the bedroom said,

“Would you like to hae a *pig* in your bed this cauld night, mem?”

“A what?” said the lady.

“A *pig*, mem; will I put a pig in your bed to keep you warm?”

“Leave the room, young woman; your mistress shall hear of your insolence.”

“Nae offence, I hope, mem. It was my mistress bade me ask it, an' I'm sure she meant it oot o' kindness.”

The lady was puzzled, but feeling satisfied that no insult was intended, she looked at the girl and then said pleasantly,

“Is it common in this country for ladies to have pigs in their beds?”

“Gentlemen hae them tae, mem, when the weather’s cauld. I’ll steek the mouth o’t an’ tie it up in a clout.”

A right understanding was come to at last, and the lady found the *pig* with hot water in her bed not so disagreeable as she imagined.

—Douglas’s *Scottish Wit and Humour*.

A rich Glasgow manufacturer, an illiterate man who had risen from the ranks, having ordered a steam yacht, sent for a London artist to decorate the panels in the principal cabin. The artist asked what kind of decoration he required? The reply was, *Ony thing simple, just a pig wi’ a flower*. Great was the surprise of the Glasgow gentleman when the work was completed to see that the decoration consisted of swine, each with a flower in its jaws, which had been painted on every panel. He made no complaint—paid the bill, and declared the effect to be satisfactory,

—*Traits of Scottish Life*.

*Pike*, to pick and steal; *pikie*, one addicted to pilfering and petty thefts:—

By these *pickers* and stealers.

—Shakspeare: *Hamlet*.

*Pinkie-small*, the smallest candle that is made, the weakest kind of table beer, any thing small. The word is also applied to the eye when contracted:—

There’s a wee *pinkie* hole in the stocking.

—Jamieson.

Possibly this word is from the Latin *punctus*, a point, or from the Dutch and Flemish *pink*, the little finger, and *pink-oogen*, to look with half-closed eyes. The Kymric *pinic*, signifies a small branch or twig.

*Pirrie-dog*, a dog that follows at his master's heels; *pirrie*, to follow and fawn upon one, like a dependant for what can be gained from or wheedled out of him. Jamieson derives this word from the Teutonic *paeren*, or *paaren*, to pair or couple; and refers to "Parry," an Aberdeenshire word, with a quotation, "When ane says *parry*, a' say *parry*," signifying that when any thing is said by a person of consequence, it is echoed by every one else. The true origin both of *pirrie* and the Aberdonian *parry* is the Gaelic *peire*, a polite word for the breech, the fundament, the buttocks. A dog that follows at the *heels* is a euphemism for a less mentionable part of the person. Jamieson suggests that the Aberdeenshire *parry* is derived from the French *il parait*; but the Gaelic *peire* better suits both the sense and the humour of the aphorism.

*Piss-a-bed*, a vulgar name for the dandelion or taraxacum—a beautiful, though despised, wild flower of the fields. The word appears to have originated in Scotland, and thence to have extended to England. It is a corruption of the Gaelic *pìos*, a cup; and *buidhe*, yellow—a yellow cup, not however to be confounded with buttercup, another wild flower—the companion in popular affection of the daisy:—

The daisy has its poets,—all have striven  
 Its world-wide reputation to prolong;  
 But here's its yellow neighbour!—who has given  
 The dandelion a song?

Come, little sunflower, patient in neglect,  
 Will ne'er a one of them assert thy claim,  
 But, passing by, contemptuously connect  
 Thee and thy Scottish name?

—Robert Leighton : *To a Dandelion*.

Several years before Robert Leighton strove to vindicate the fair fame of the dandelion, a couplet in its praise appeared in the *Illustrated London News*, in a poem entitled "Under the Hedge" :—

Dandelions with milky ring,  
Gold of the mintage of the spring.

*Pit-dark*, dark as in the bottom of a pit :—

'Tis yet *pit-dark*, the yard a' black about,  
And the night fowl begin again to shout.

—Ross's *Helenore*.

It is very probable that *pit-dark* was the original form of the English *pitch-dark*, as dark as *pitch*, i.e., as dark as *tar*, or coal tar. The etymology from pit, a hole, is preferable.

*Pixie*, a fairy. This Scottish word is used in some parts of England, particularly in the south and west. It has been supposed to be a corruption of *puck*, or *puckkie*, little *puck*, sometimes called Robin Goodfellow. It is more probably from the Gaelic *beag*, (peg), little, *sith*, (shee), a fairy, anglicized into *pixie*, a little fairy, a fairy sprite. *Puck* is the name of one particular goblin, and sprite in Shakspeare and in popular tradition ; but the *pixies* are multitudinous, and the words *puck* and *pixie* are from different sources. The English *puck* is the word that, in one variety or another, runs through many European languages. The Welsh or Kymric has *pwca*, (pooca), a goblin, a sprite, the Gaelic *bocan*, and Lowland Scottish *bogie*, the Russian *bug*, the Dutch and Flemish *spook*, the German *spuk*, &c.

*Pixie-rings* are fairy-rings, supposed to be made in the grass by the footsteps, not of one *puck*, but of many little sprites that gamble by moonlight on the green *pixie-stool*, a toad-stool, a popular name for the fungus, sometimes called toad-stool; *pixie-led*, bewildered and led astray by the *ignis fatuus*, Jack o' Lantern, or Will o' the Wisp.

*Plack.* An ancient Scottish coin of the value of one twelfth of an English penny.

*Plackless.* Without coin or money.

*Plack-ale.* Very inferior beer :—

Nae howdie gets a social night  
Or *plack* frae them.

—Burns : *Scotch Drink.*

Stretch a joint to catch a *plack*,  
Abuse a brother to his back.

—Burns : *To Gavin Hamilton.*

*Pliskie*, a trick, a prank. From the Gaelic *plaosgach*, a sudden noise, a flash, a blaze :—

Her lost militia fired her blood,  
Deil, ma they never mae do guid,  
Played her that *pliskie*.

—Burns : *Author's Earnest Prayer and Cry.*

Ghaist ! ma certie, I sall ghaist them ! If they had their heads as muckle on their wark as on her daffins, they wadna play sic *pliskies* !

—Scott : *St. Ronan's Well.*

*Plooky*, swollen, blotchy, pimpled. From the Gaelic *plac*, a tumour, a bunch, a knob, a swelling :—

*Plooky, plooky*, are your cheeks,  
And *plooky* is your chin,  
And *plooky* are your arms twa  
My bonnie queen's layne in.

—Sir Hugh Le Blond: *Scott's Minstrels of the Scottish Border*.

*Plotcock*, the devil; the dweller in the pit of hell, the fiend, the arch enemy. This singular word, or combination of words, appears in Jamieson as “from the Icelandic *Blotgod*, a name of the Scandinavian Pluto, or *blotkok*—from *blot*, sacrificing; and *koka*, to swallow,—i.e., the swallower of sacrifices.” May not a derivation be found nearer home than in Iceland: in the Gaelic *blot* (pronounced *plot*), a pit, a cavern; and *cog*, to conspire, to tempt, to cheat?—

Since you can *cog*, I'll play no more with you.

—Shakespeare: *Love's Labour Lost*.

Lies, *coggeries*, and impostures.

—Nares.

The Kymric has *coegiarw*, or *cogio*, to cheat, to trick. To *cog* the dice was to load the dice for the purpose of cheating; and *cogger*, in old English, signified a swindler, a cheat. This derivation would signify the cheat, the tempter who dwells in the *cavern* or bottomless pit of hell; and might have been included by Burns in his “Address to the Deil,” among the other names which he bestows upon that personage.

*Plout, Plouter*, to wade with difficulty through mire or water; akin to the English *plod*, as in the line in Gray's *Elegy* :—

The ploughman homewards *plods* his weary way.

From the Gaelic *plodan*, a clod of mud or mire, a small pool of water; *plodanachd*, the act of paddling in the water or the mud:—

*Plouting* through thick and thin.

—Grose.

Many a weary *plouter* she cost him  
Through gutters and glaur.

—Jamieson: *Popular Ballads*.

*Ploy*, a plot, scheme, contrivance:—

I wish he mayna hae been at the bottom o' the *ploy* himsel'.

—Scott: *Rob Roy*.

*Pock-shakings*, a humorous but vulgar term applied to the last born child of a large family, expressive of the belief that no more are to be expected.

*Peep*, to utter a faint cry or sound, like an infant or a young bird. *Peepie-weepie*, a querulous and tearful child; *peep-sma'*, a feeble voice, a weak person who has to submit to the domination of one stronger; synonymous with the English "sing small." "He daurna play *peep*," he must not utter a word in defence of himself. In Dutch and Flemish, *piepen* signifies to cry like an infant; and *piep-yong* is a word for a very young or new-born child. The etymology is that of *pipe*, or the sound emitted by a flute or pipe, when gently blown upon.

*Peesweep*, a lapwing, or plover; *peesweep-like*, a contemptible epithet applied to a feeble, sharp-featured man or woman, with a shrill but not loud voice, like the cry of a plover.

*Poind.* “A pair *poind*,” i.e., a weak, silly person ; from *poind*, the French *poindre*, to seize, to lay hold of ; metaphorically applied to one who is not substantial enough to take hold of, intellectually or morally ; one of no account or importance.

*Point.* An old Scottish word for state of body ; almost equivalent to the modern “form,” which implies good condition, generally of body, mind, and manners :

Murray said that he never saw the Queen in better health or in better *point*.

—Robertson : *History of Mary Queen of Scots*.

This is a French idiom, nearly allied to that which is now familiar to English ears, *en bon point*. “In better *point*” signifies, more plump, or in fuller habit of body.

—Jamieson.

The word *point* has so many meanings all derivable from and traceable to the Latin *punctus*, such as the *point* of a weapon ; *puncture*, the pinch of a sharp weapon ; *punctual*, true to the point of time, or the time appointed, &c., as to suggest that the etymology of *point*, in the sense of the French *en bon point*, and of the old Scotch, as used by Robertson in his reference to Queen Mary, must be other than *punctus*. *En bon point* is euphuistic for stout, fat, fleshy, inclining to corpulency,—all of which words imply the reverse of pointed. It is possible that the true root is the Gaelic *bun* (*b* pronounced as *p*), foundation, root ; applied to one who is in solid and substantial health or condition of body ; well-formed, and established physically and morally. This word is indicative of stability, rather than of sharpness or pointedness. The now current slang of “form,” derived from the language

of grooms, jockeys, and racing men, springs from the same idea of healthiness and good condition. The Gaelic *bunanta* signifies firm, well-set and established. The colloquial and vulgar word *bun* is from the same root of *bun*, and produces *fundament*; the French *fondement*, the bottom, the foundation.

*Pow*, or *Powe*, the head; from the old English *poll*. The impost called the "Poll-tax," that created such great dissatisfaction in the days of Wat Tyler, was a personal tax on the *head* or *poll*:—

There is little wit in his *pow*  
That lights the candle at the low [or fire].  
—Allan Ramsay's *Scots Proverbs*.

The miller was of manly make,  
To meet him was nae *mows* [joke];  
There durst not ten cum him to take,  
Sae noytit [thumped] he their *pows*.  
—*Christ's Kirk on the Green*.

Fat pouches bode lean *pows*.  
—Allan Ramsay's *Scots Proverbs*.

Blessings on your frosty *pow*,  
John Anderson, my Jo. —Burns.

*Powsoudie*. Sheep's head broth. This word occurs in the humorous ballad by Francis Semple, "Fy let us a' to the bridal," which contains an ample list of all the dainty eatables served up at a marriage feast among the rural population of Scotland in the seventeenth century:

And there 'll be fadges and brachen,  
And fouth o' gude gebbocks o' skate,  
*Powsoudie* and drammock and crowdie,  
And caller nowt-feet on a plate.

*Watson's Collection, 1706.*

The word is compounded of *pou*, Scottish, the head or poll; and *soudie*, broth or hotch-potch, or other boiled mixtures.

*Preen*, a pin; from the Gaelic *prine*, a pin, *prineachan*, a little pin, *prinich*, to secure with pins.

*Pree*, to taste, “to *pree* the mou,” to kiss the mouth. A young English nobleman, visiting at Gordon Castle, had boasted that during his six weeks shooting in the north he had acquired so much Scotch that it was impossible to puzzle him. The Duchess of Gordon took up his challenge, and defied him to interpret the sentence, “Come *pree* my bonnie mou’, my canty callant.” It was with intense disgust that he afterward learned what a chance he had lost by his ignorance:—

Ye tell me that my lips are sweet,  
Sic tales I doubt are a’ deceit,  
At any rate its hardly meet,  
To *pree* their sweets before folk.

*Behave Yoursel Before Folk*: Chambers’  
*Scotch Songs*.

*Prick-me-dainty*, *prick-ma-leerie*. These two apparently ridiculous phrases have the same meaning, that of a finical, conceited, superfine person, in his manners or dress, one who affects airs of superiority—without the necessary qualifications for the part he assumes. Jamieson suggests that *prick-me-dainty* is from the English *prick-me-daintily!* of *prick-ma-leerie*, he conjectures nothing. Both phrases seem to be traceable to the Gaelic *breaigh*, fine, beautiful, braw; and *deanta*, complete, finished, perfected; and *leor* or *leoir*, enough, sufficient, entirely; so that *prick-me-*

*dainty* resolves itself into *breagh-me-deanta*, I am beautifully perfect ; and *prick-ma-leerie* into *breagh-ma-leoir*, I am beautiful entirely. A mocking, comic, and scornful depreciation, underlies both phrases.

*Prig*, to cheapen, to beat down the price ; whence the English word “prig,” a conceited person who thinks he knows better than other people :—

Men who grew wise *priggin'* ower hops and raisins.  
—Burns : *The Brigs of Ayr*.

Ane o' the street-musician crew  
Is busy *priggin'* wi' him now ;  
An' twa auld sangs he swears are new,  
He pawns on Jock ;  
For an auld hod o' coals half fou,  
A weel matched troke.

—James Ballantine : *Coal Jock*.

Jamieson defines to *prig*, as to haggle, and derives it from the Flemish *prachgen*, to beg, French *briguer*, barter from *brigue*, rechercher avec ardeur.

*Prig*. I dont know how this word in Scotch means to cheapen, and in English to steal ; perhaps there is some connection which a knowledge of the root from which it comes would help us to understand. Prig, as a conceited person, is purely a conventional use of the word. Prig in Scotch has also the meaning of earnestly to entreat. “I prigged wi' him for mair nor an' hour that he shouldna leave me.—R. D.

*Prog*, to goad, to stab, to thrust, to prick, to probe ; metaphorically, to taunt, to gibe, to provoke by a sarcastic remark ; a sting, a lance, an arrow. From the Kymric *proc*, a thrust ; and *prociaw*, to thrust or stab.

*Punchy*, thick, short, squat, and broad ; applied to the human frame. From the Gaelic *bun*, foundation ; and *bunaich*, to establish firmly on a broad foundation.

*Purlicue*, the unnecessary flourish which people sometimes affix at the end of their signatures ; also, a whim, a caprice ; and, in derision, the summing up of a judgment, and the peroration of a sermon or a speech. The French *pour la queue*, for the tail or finish, has been suggested as the derivation.

*Puslick* (more properly *buslick*), a cow-sherd, gathered in the fields when dried by the weather, and stored for winter fuel by the poor. According to Jamieson, this is a Dumfries-shire and Galloway word, and used in such phrases as “dry as a *puslick*,” and “as light as a *puslick*.” It is compounded of the two Gaelic words *buac*, cow-dung ; and *leag*, a dropping, or to drop or let fall : used in a similar sense to the English “horse droppings,” applied to the horse-dung gathered in the roads.

*Pyle*, a small quantity ; small as a hair, or as a grain. From the Latin *pilus*, French *poil* :—

The cleanest corn that e'er was dight  
May hae some *pyles* o' caff in.

—Burns : *The Unco Guid*.

*Quarters*, a place of residence or abode, a domicile an apartment or lodging :—

An' it's O for siccan *quarters*  
As I gat yesternight.

—*King James V. : We'll Gang Nae Mai  
a-Rovin*.

*Quarters*, in this sense, is not derived from *quatuor*, or from the fourth part, as is generally asserted in the dictionaries, and exemplified by the common phrase, "From which *quarter* does the wind blow?" i.e., from which of the *four* points of the compass? The true derivation of *quarter*, the French *quartier*, and of the military functionary, the Quarter-master General, is the Gaelic *cuairt*, a circle. "Paris," says Bescherelle "was formerly divided into four quarters, it is now divided into forty-eight, which, if *quarters* were translated into *circle*, would not be an incongruous expression as it is, when *quarter* represents a fourth part only." The French use the word *arrondissement* in the same sense, which supports the Gaelic etymology. The *quarter* or habitation of a bird is its nest, which is a circle. "The circle of one's acquaintance," and "the social circle," are common expressions; and the points of the compass are all points in a circle, which, as all navigators know, are considerably more than *four*.

*Quean*, *Wench*, *Winklot*. These are all familiar and disrespectful terms for a woman :—

I wat she was a cantie *quean*,  
 And weel could dance the Highland walloch.  
 —*Roy's Wife*.

By that the dancin' was all done,  
 Their leave took less or mair,  
 When the *winklots* and the wooers turn'd  
 To see it was heart-sair.

—*Pebbles to the Play*.

*Quean*, like *queen*, seems to originate in the Greek *γυνή*, a woman; Danish *quinde*, a woman; *quindelig*, feminine; Gaelic *gin*, to beget, to generate; *gineal*, offspring.

*Wench*, by the common change from *gu* into *w*, as in *war* for *guerre*, is from the same root; and *winklot*, or *wench-let*, as a little *wench* or *quean* is of the same parentage.

*Queer Cuffin*,—English and Scottish gipsy slang,—a justice of the peace. This phrase is of venerable antiquity, and is a relic of the Druidical times when the arch-druid, or chief priest, was called *coibhi* (*coivt*), since corrupted into *cuffin*. The arch-druid was the chief administrator of justice, and sat in his *coir*, or court (whence *queer*), accessible to all suppliants; like Joshua, Jephtha, Eli, and Samuel, judges of Israel, mentioned in the Old Testament. A Druidical proverb, referring to this august personage of the olden time, is still current among the Gaelic-speaking population of the Highlands, that “the stone is not nearer to the ground on which it rests, than is the ear of Corbhi to those who apply to him for justice.”

*Queet*, an ankle; sometimes written *cute* :—

The firstan step that she stept in,  
She steppit to the *queet*;  
“Ochone! alas!” said that lady,  
“The water’s wondrous deep.”

—*The Drowned Lovers*: Buchan’s *Ancient Ballads*.

I let him cool his *cutes* at the door.

—*Aberdeenshire Proverb*: Jamieson.

*Quey*, a young cow; from the Danish *quay*, cattle; the German *vieh*; the Dutch and Flemish *vee* :—

Amang the brachans on the brae,  
 Between her and the moon,  
 The Deil, or else some outler *quey*,  
 Gat up and gae a croon.

—Burns : *Hallowe'en.*

*Rad*, to fear, to be afraid, or to guess :—

I am right *rad* of treasonry.

—*Song of the Outlaw Murray.*

O ance ye danced upo' the knowes,  
 And ance ye lightly sang,  
 But in herrying o' a bee byke  
 I'm *rad* ye gat a stang.

—Burns : *Ye hae been a' wrang, Lassie.*

Jamieson derives *rad* from the Danish *raed*, afraid, which meets the sense of the passage in which it is used by Burns. The sense, however, would be equally well rendered by a derivation from the Danish, Flemish and Dutch *raad*, German *rathen*, to guess or conjecture.

*Ram* and *Ran*. The Scottish language contains many expressive and humorous words commencing with the syllables *ram* and *ran*, which are synonymous, and imply force, roughness, disorder; and which appear to be primarily derived from the Gaelic *ran*, to roar, to bluster. Among others are—*randy*, violent or quarrelsome; *rampage*, a noisy frolic, or an outburst of ill-humour, a word which Charles Dickens introduced into the English vernacular; *ramgunshock*, rough, rugged, coarse; *ramshackle*, old, worn out with rough usage :—

Our *ramgunshock*, glum gudeman  
 Is out and owre the water.

—Burns : *Had I the wyte.*

*Ramgunshock* seems to be a corruption of the Gaelic *ran*, to roar; *gun*, without; and *seach* (pronounced *shach*), alternation, i.e., to roar incessantly, without alternation of quiet.

*Rant*, to be noisily joyous; *rants*, merry-makings, riotous but joyous gatherings; *ranter*, a merry-maker. From the Gaelic *ran*, to roar, to bellow, to sing out lustily, to make a noise; *rante*, sung, bellowed:—

My name is Rob the *ranter*.

—*Maggie Lauder*.

From out the life o' publick haunts,  
But thee, what were our fairs and *rants*,  
Ev'n godly meetings o' the saunts  
By thee inspired.  
When gapin' they besiege, the tents  
Are doubly fired.

—Burns: *Scotch Drink*.

*Rattan*, *Rottan*, a rat. In Flemish the word is written *rat* or *rot*. *Baudrons*, in the following quotation, is a familiar name for a cat:—

Then that curst carmagrole, old Satan,  
Watches like *baudrons* by a *rattan*,  
Our sinful souls to get a claut on.

—Burns: *Colonel De Peysten*.

“Wonderful man, Dr. Candlish,” said one clergyman to another. “What versatility of talent. He’s fit for anything!” “Aye, aye! that’s true; put him doon a hole, he’d make a capital *rottan*!”

—*Anecdotes of Scottish Wit and Humour*.

*Rax*, to reach; *raught*, reached; a corruption, or perhaps the original of the English word:—

Never *rax* aboon your reach.  
 The auld guidman *raught* down the pock.  
 —Burns : *Hallowe'en*.

And ye may *rax* Corruption's neck,  
 And give her for dissection.  
 —Burns : *A Dream*.

*Ream*, to froth like beer, or sparkle like wine, to effervesce, to cream; from the Teutonic *rahmen*, to froth; *rahn*, yeast; Flemish *room* :—

Fast by an ingle bleezing finely,  
 Wi' *reaming* swats that drank divinely.  
 . . . . .  
 The swats sae *reamed* in Tammy's noddle,  
 Fair play ! he cared na deils a boddle.  
 —Burns : *Tam o' Shanter*.

The nappy reeks wi' mantling *ream*.  
 —Burns : *The Twa Dogs*.

That merry night we get the corn in,  
 O sweetly then thou *reams* the horn in.  
 —Burns : *Scotch Drink*.

*Reaming Dish*, a shallow dish for containing the milk until it is ready for being creamed.

*Red-wud*, stark, raging mad :—

And now she's like to run *red-wud*  
 About her whisker.  
 —Burns : *Earnest Cry and Prayer*.

*Red*, used as an intensitive prefix to a word, is not uncommon in English and Scottish literature. *Red* vengeance is a vengeance that demands blood; and

possibly *red-wud* may mean a madness that prompts blood. In Gaelic the great deluge is called the *dile-ruadh*, or red-flood.

*Rede*, advice, counsel :—

*Rede* me nocht, quod Reason,  
No ruth to have  
Till lords and ladies  
Loves alle truth  
And hates alle harlotrie  
To heven, or to mouthen it.

—*Vision of Pier's Ploughman.*

Short *rede* is good *rede*.

—Allan Ramsay's *Scots Proverbs.*

I rede ye weel—tak care o' skaith—  
See, there's a gullie !

—Burns : *Death and Dr. Hornbook.*

Ye gallants wight, I *rede* ye right,  
Beware o' bonnie Anne.

—Burns.

This word was once good English, as appears from the extract from "Pier's Ploughman," and was used by Chaucer, Gower, and Shakespeare. It is from the Flemish and Dutch *raed*, counsel; and the German *reden*, to speak; the Gaelic *radh*, *raidh*, or *raite*, a saying, an aphorism.

*Renchel*, a tall, lean, lanky person; from the Gaelic *reang*, or *reing*, thin, lean; and *gillie*, a youth, a young man, a fellow :—

He's naething but a lang *renchel*.

—Jamieson.

*Rhaim, Rhame.* According to Jamieson, these words signify either a common-place speech, a rhapsody; or “to run over anything in a rapid and unmeaning way,” “to repeat by rote, to reiterate.” He thinks it a corruption of *rhyme*, “because proverbs were anciently expressed in a sort of rhyme.”

Is not the true derivation of the word the Teutonic *rahm*, the Flemish *room*, froth? to *ream*, to cream, to froth, to effervesce like soda water or champagne. “A *frothy* speaker” is a common expression of disparagement.

*Rickle*, a loose heap; *Rickler*, a term of contempt applied to a bad architect or builder:—

I’m grown so thin; I’m naething but a *rickle* o’ banes.

—Jamieson.

“The proud Percy caused hang five of the Laird’s henchmen at Alnwick for burning a *rickle* of houses.”

—Scott: *The Monastery*.

*Rigging.* In English this word is seldom used except in reference to ships, and the arrangements of their masts, spars, ropes, &c. In the Scottish language it is employed to signify the roof, cross beams, &c., of a house:—

This is no my ain house,  
I ken by the *rigging* o’t;  
Since with my love I’ve changed vows,  
I dinna like the *bigging* [building] o’t.

—Allan Ramsay.

There by the ingle-cheek  
I sat,  
And heard the restless rattons squeak  
About the *riggin’*.

—Burns: *The Vision*.

The word is derived from the Teutonic *ruck*, the Flemish *rug*, a ridge, top, or back; whence the *ridge* at the top of the house, the roof. The *rigging* tree is the roof tree. The *rigging* of a vessel is in like manner the roof, or ridge of a ship, as distinguished from the hull. So the colloquial expression to “rig out,” to dress, to accoutre, to adorn, to put the finishing touch to one’s attire, comes from the same idea of completion, which is involved in the *rigging* of a ship or of a house.

*Rigwoodie*, old, lean, withered :—

Withered beldams, auld and droll, *Rigwoodie* hags.

—Burns : *Tam o’ Shanter*.

*Rigwoodie*,—“Old, lean, withered.” Mr. Robert Chambers says it means “worthy of the gallows.” Neither of these meanings is correct. *Rigwoodie* is the name of the chain or rope which passes across the saddle to support the shafts of a cart or other conveyance—what an Englishman would call the back band. This very likely was anciently made of twisted woodies or *saugh* or willow *wands*, now it is generally made of twisted chain and of iron. By a very evident metonymy Burns applied the twisted wrinkled appearance of a *Rigwoodie* to these old wrinkled hags.—R. D.

*Rind*, or *Rhynd*, hoar frost; a corruption of the English *rime*, or possibly from the Kymric *rhym*, great cold; *rhyme*, to shiver. Jamieson derives the Scottish *rhynd* and the English *rime* from the Anglo-Saxon *hrim*, and the Dutch and Flemish *rym*; but in these languages *rym*—more correctly *rijm*—signifies rhyme, in versification, not *rime* or frost. *Rind* is all but obsolete in lowland Scotch, and has been superseded by *cranreuch*, sometimes written *crandruch*, a particularly cold and penetrating mist or fog. The etymology is uncertain, but the word is most

probably a corruption and mispronunciation by the lowland Scotch of the Gaelic *grainn*, horrible; and *driugh*, penetrate, ooze, drip, whence the word *drook*, to saturate with moisture; and *drookit*, wet through. (See *Drook*, ante, page 73.) Jamieson derives it from the Gaelic *crauntarach*, but no such word is to be found in the Gaelic Dictionaries of Armstrong, Macleod, and Dewar, MacAlpine, or the Highland Society of Edinburgh:—

When hailstones drive wi' bitter skyte,  
And infant frosts begin to bite  
In hoary *cranreuch* drest.

—Burns: *The Jolly Beggars*.

The French word for hoar-frost or *cranreuch* is *verglas*, which is also of Gaelic origin from *fuar*, cold; and *glas*, grey.

*Rink*, a space cleared out and set in order for sport or jousting, and in winter for curling or skating on the ice:

Trumpets and shaltinos with a shout  
Played ere the *rink* began,  
And equal judges sat about  
To see wha tint or wan  
The field that day.

—Allan Ramsay: *The Evergreen*.

Then Stevan cam steppand in,  
Nae *rink* might him arrest.

—*Christ's Kirk on the Green*.

Jamieson derives *rink* from the English *ring*, a circle; but it is more probably from the Gaelic *rianaich*, to arrange, to set in order, to prepare.

*Ripp*, a handful of unthrashed ears of corn pulled out of the sheaf or stack to give to an animal ; from the Gaelic *reub*, to rend, to pull out :—

A guid New Year I wish thee, Maggie;  
Hae ! there's a *ripp* to thy auld baggie.  
—Burns : *Auld Farmer to his Auld Mare Maggie*.

An' tent their duty, e'en and morn,  
Wi' teats o' hay and *ripps* o' corn.  
—Burns : *Mailie—the Author's Pet Yowe*.

*Rippet*, a slight matrimonial quarrel. The word seems to be derived either from the Gaelic *riapaladh*, mismanagement, bungling, misunderstanding ; or from *reubte*, a rent—from *reub*, to tear, to rend, to pull asunder ; the English rip, or rip up :—

Mr. Mair, a Scotch minister, was rather short tempered, and had a wife named Rebecca, whom, for brevity's sake, he called Beckie. He kept a diary, and among other entries this one was very frequent. “Beckie and I had a *rippet*, for which I desire to be humble.” A gentleman who had been on a visit to the minister went to Edinburgh and told the story to a minister and his wife there, when the lady replied, “Weel, weel ! he must have been an excellent man that Mr. Mair. My husband and I sometimes have *rippets*, but deil tak' me if *he's* ever humble.”

—Dean Ramsay's *Reminiscences*.

*Rippet* means a noise or disturbance of any kind, not specifically and only a domestic quarrel between husband and wife. I have often been told by my mother when a boy to be “quate and no breed sic a *rippet*.”—R. D.

*Rispie*, a bulrush ; the badge of the clan Mackay, worn in the bonnet :—

Among the greene *rispies* and the reeds.  
—Allan Ramsay : *The Golden Terge—The Evergreen.*

Jamieson erroneously defines *rispie* to mean coarse grass, and derives the word from the English *rasp*, to scrape, with which, however, it has not the slightest connection. It seems to be derived from the Gaelic *rias*, or *riasg*, a moor, a fen, a marsh, where bulrushes grow ; and thus to signify a marsh flower or bulrush.

*Ritt*, to thrust with a weapon, to stab. The etymology cannot be traced to the Gaelic, the German, the Flemish, or any other of the known sources of the Scottish language. Jamieson seems to think it signifies to scratch with a sharp instrument. It is possibly a corruption of *right* ; “*ritted* it through” may mean, drove it right through :—

Young Johnston had a rust-brown sword  
Hung low down by his gair [skirt],  
And he *ritted* it through the young Colonel,  
That word he never spak mair.  
—*Ballad of Young Johnson* : Motherwell’s *Collection.*

*Roddins*, the red berries of the hawthorn, the rose, the sweet briar, and the mountain ash, more commonly called rowan, or rodden, in Scotland ; from the Gaelic *ruadh*, red. Jamieson’s Dictionary confines the use of the word to the berries of the mountain ash, but in this he is mistaken, as appears from the following :—

I’ve mair need o’ the *roddins*, Willie,  
That grow on yonder *thorn*.  
\* \* \* \* \*  
He’s got a bush o’ *roddins* till her  
That grew on yonder thorn,

Likewise a drink o' Maywell water

Out o' his grass-green horn.

—*The Earl of Douglas and Dame Oliphant* :  
*Buchan's Ancient Ballads, Vol. II.*

*Roop*, *Roup*, to call out, especially if the voice be harsh and rough ; *roopet*, or *roupit*, rendered hoarse by cold or by violent vociferation. This word seems to be the Flemish *roop*, to cry out ; the Teutonic *rufen*, to call :

Alas ! my *roupit* Muse is *hearse*.

—Burns : *Earnest Cry and Prayer*.

Here the poet is guilty of a pleonasm, unusual with one so terse in expression, of using in one line the two synonymous words of *roupit* and *hearse* (hoarse). But he was sorely in need of a rhyme for the coarse but familiar word in the third line of the poem. *Roup* also signifies a sale by auction—from the “crying out” of the person who offers the goods for sale.

*Roose*, *Rouse*, to praise or extol ; and thence, it has been supposed, by extension of meaning, to drink a health to the person praised ; also, any drinking-bout or carousal. The etymology of *roose*, in the sense of to praise, as used in Scotland, is unknown. *Rouse*, in the sense of a drinking-bout, has been held by some to be a corruption of *carouse*, and by others of the German explanation, *heraus*, signifying “empty the cup or glass,” drink it :—

*Roose* the ford as ye find it.

*Roose* the fair day at e'en.

—Allan Ramsay : *Scots Proverbs*.

To *roose* ye up and ca' ye guid,

An' sprang o' great an' noble bluid.

—Burns : *To Gavin Hamilton*.

He *roos'd* my e'en sae bonnie blue,  
 He *roos'd* my waist sae genty sma'.

—Burns : *Young Jockey*.

Some o' them hae *roosed* their hawks,  
 And other some their houndes,  
 And other some their ladies fair.

—Motherwell's *Ancient Minstrelsy*.

In all the above quotations the meaning of *roose* is clearly to praise or extol. But the English *rouse* has not that meaning :—

No jocund health that Denmark drinks to-day,  
 But the great cannon to the clouds shall tell,  
 And the kings *rouse*, the heavens shall bruit again,  
 Bespeaking earthly thunder.

—Shakspeare : *Hamlet*.

I have took since supper a *rouse* or two too much.

—Beaumont and Fletcher.

It is thus clear that the Scottish *roose* and the English *rouse* are of different origin. The German *rausch*, and the Dutch and Flemish *roes*, signify semi-intoxication ; *roesig*, in these languages, means nearly drunk, or, as the French phrase it, "entre deux vins," or, as the English slang expresses it, "half seas over." In Swedish, *rus* signifies drunkenness ; *taga rus*, to get drunk ; and *rusig*, inebriated. In Danish, *ruus* signifies drunkenness, and *ruse*, intoxicating liquor. Nares rightly suspected that the English *rouse* was of Danish origin. The passage in *Hamlet*, act i. scene 4—

The King doth wake to-night and takes his *rouse*,

signifies the King takes his *drink*, and all the other stances quoted by Nares are susceptible of the same

interpretation. Nares quotes from Harman's "Caveat for Common Cursitors," 1567 :—

I thought it my bounden duty to acquaint your goodness with the abominable, wicked, and detestable behaviour of all these *rowsey* ragged, rabblement of rakehells.

He defines *rowsey* in this passage to mean *dirty*, but, in view of the Danish, Dutch, and Flemish derivations, it ought to be translated "drunken."

*Row*, to enwrap, to entwine, to enfold, also, to roll like the wavelets on the river. From the Gaelic *ruith* (*rui*), to flow, to ripple :—

Hap and *row*, hap and *row*,  
 Hap and *row*, the feetic o't,  
 It is a wee bit eerie thing,  
 I downa bide the greetie o't.

—*Gall.*

Then round she *row'd* her silken plaid.

—*Ballad of Fremmet Hall.*

Where Cart runs *rowan'* to the sea.

—Burns.

*Rowan*, the mountain ash ; a tree that grows in great perfection in the Highlands of Scotland, and named from its beautiful red berries ; *ruadh*, the Gaelic for red. This tree, or a twig of it, is supposed, in the superstition of Scotland, to be a charm against witchcraft. Hence, it has been supposed, but without sufficient authority, that the phrase, "Aroint thee, witch," in Shakspeare, is a misprint for "a *rowan-tree*, witch !" The word occurs in no author previous to Shakspeare :—

The night was fair, the moon was up,  
 The wind blew low among the gowans,  
 Or fitful rose o'er Athole woods,  
 An' shook the berries frae the *rowans*.  
 —*The Wraith of Garry Water.*

*Rowan tree* and red thread  
 Mak' the witches tyne [lose] their speed.  
 —*Old Scottish Proverb.*

*Rowt*, to bellow or low like cattle; from the Gaelic *roiceach*, bellowing. Nares erroneously renders it "snore." "The rabble *rowt*," i.e., the roaring rabble, the clamorous multitude :—

The kye stood *rowtin* in the loan.  
 —Burns: *The Twa Dogs.*

Nae mair thou'lt *rowte* out o'er the dale,  
 Because thy pasture's scanty.  
 —Burns: *The Ordination.*

And the King, when he had righted himself on the saddle, gathered his breath, and cried to do me nae harm; "for," said he, "he is ane o' our Norland stots, I ken by the *rowte* o' him;" and they a' laughed and *rowted* loud enuch.

—Scott: *Fortunes of Nigel.*

*Rowth*, plenty, abundance; a word formed from *roll* and *rolleth*, Scottish *rowe*. It is expressive of the same idea as in the English phrase, applied to a rich man, "He *rolls* in wealth." A peculiarly Scottish word which never seems to have been English. It has been suggested that it is derived from the Gaelic *ruathar*, a sudden rush, onset, or inpouring; whence, metaphorically, a sudden or violent influx of wealth or abundance.

A *rowth* o' auld knick-knackets,  
Rusty airn caps, and jingling jackets.

—Burns : *Captain Grose*.

The ingle-neuk, with *rowth* o' bannocks and bairns !  
—*A Scottish Toast or Sentiment* : Dean Ramsay.

A *rowth* aumrie and a close nieve.

—Jamieson.

It's ye have woers mony a ane,  
An' lassie, ye're but young, ye ken,  
Then wait a wee, and cannie wale,  
A *rowthie* butt, a *rowthie* ben.

—Burns : *Country Lassie*.

God grant your lordship joy and health,  
Long days and *rowth* of real wealth.

—Allan Ramsay : *Epistle to Lord Dalhousie*.

A houndless hunter and a gunless gunner see aye *rowth* o' game.

—Allan Ramsay : *Scots Proverbs*.

Fortune, if thou wilt give me still  
Hale breeks, a scon, a whisky gill,  
And *rowth* o' rhyme to rave at will  
Take a' the rest.

—Burns : *Scotch Drink*.

*Roxle*, to grunt, to speak with a hoarse voice ; Gaelic *roc*, a hoarse voice ; French *rauque*, hoarse ; English *rook*, a bird that has a hoarse voice in cawing ; Gaelic *rocair*, a man with a hoarse voice ; *rocail*, croaking. Mr. Herbert Coleridge, in his Dictionary of the oldest words in the English language, from the semi-Saxon period of A.D. 1250 to A.D. 1800, derives it from the Dutch *rotelen*, but the word does not appear in any Dutch or Flemish Dictionary.

*Royet*, wild, dissipated, riotous, unruly. *Roit*, according to Jamieson, is a term of contempt for a woman, often conjoined with an adjective, denoting bad temper; as, “an *ill-natured roit*.” The resemblance to the English *riot* suggests its derivation from that word, but both *royet* and *riot* are traceable to the Gaelic *raoit*, noisy, obstreperous, or indecent mirth and revelry; and *ruidhtear*, a loud reveller; *riatach*, indecent, immodest. Jamieson, however, derives it from the French *roide*, stiff, which he wrongly translates fierce, ungovernable:—

*Royet* lads may make sober men.

—Allan Ramsay: *Scots Proverbs*.

*Rude*, the complexion; the ruddy face of a healthy person. From the Flemish *rood*, red, which has the same meaning; Gaelic *ruath*, red, corrupted by the Lowland Scotch into *Roy*, as in *Rob Roy*, *Gilderoy*, and applied to the hair as well as to the complexion:—

Of all their maidens myld as meid  
Was nane sae gymp as Gillie,  
As ony rose her *rude* was reid,  
Her lyre was like the lillie.

—*Christ's Kirk on the Greene*.

She has put it to her *roudes* lip,  
And to her *roudes* chin,  
She has put it to her fause, fause mouth,  
But never a drap gaed in.

—*Prince Robert, Border Minstrelsy*.

Sir Walter Scott, in a note to this Ballad, glosses *roudes* by “haggard.” Surely this is wrong?

*Rugg*, a great bargain, a thing ridiculously cheap ; to spoil, to plunder, to seize. From the Gaelic *rug*, the past tense of *beir*, to take hold of :—

When borrowers brak, the pawns were *rugg*,  
 Rings, beads of pearl or siller jug,  
 I sold them off,—ne'er fashed my lug  
     Wi' girns or curses ;  
 The mair they whinged, it gart me hug  
     My swelling purses.

—Allan Ramsay : *Last Speech of a Wretched Miser.*

*Rule the Roast.* This originally Scottish phrase has obtained currency in England, and excited much controversy as to its origin. It has been derived from the function of a chief cook, to be master or mistress in the kitchen, and as such, to “rule the *roasting*.” It has also been derived from the mastery of the cock among the hens, as ruling the place where the fowls *roost* or sleep. In the Scottish language *roost* signifies the inner roof of a cottage, composed of spars or beams reaching from one wall to the other ; the highest interior part of the building. Hence, to rule the *roast*, or *roost*, or to rule the house, to be the master.

*Rung*, a cudgel, a staff, a bludgeon, the step of a ladder ; any thick strong piece of wood that may be wielded in the hand as a weapon. From the Gaelic *rong*, which has the same meaning. The modern Irish call a bludgeon a *shillelah* ; also, a Gaelic word for *seileach*, a willow ; and *slaithe* (*sla*), a wand :—

Auld Scotland has a raucle tongue,  
 She's just a deevil wi' a *rung*.

—Burns.

*Runk*, to whisper secret slanders, also, a term of opprobrium applied to an old woman, a gossip, or a scandal-monger. From the Gaelic *runach*, dark, mysterious, also, a confidant; *run*, a whisper, a mystery; and by extension of the original meaning, a scandal repeated under the pretence of a secret confidential disclosure.

*Runt*, a deprecatory or contemptuous name for an old woman; from the Teutonic *rind*, and Flemish *rund*, an ox, or a cow that calves no longer; also, the hard stalk of kail or cabbage left in the ground, that has ceased to sprout.

*Ruther*. This word, according to Jamieson, means to storm, to bluster, to roar, also, an uproar or commotion. It is probably from the Gaelic *rutharach*, quarrelsome, contentious, and *rutharachd*, quarrelsomeness.

*Ryg-bane*, or *Rig-bane*, the spine or backbone; from the Flemish *rug*, the German *rücken*, the back; and *been*, a bone. The original meaning of *rug* and *rücken* is that of extension in length; from the Gaelic *ruig*, to extend, to reach; and *ruigh*, or *righe*, an arm; *ruighe* (the English *ridge*) is the extension of a mountain, or of a series of hills forming, as it were, the spine or backbone of the land.

*Sain*, to bless, to preserve in happiness; from the Teutonic *segnen*, to bless; and *segen*, a benediction; Flemish *zegenen*,—all probably from the Latin *sanus*:—

*Sain* yoursel frae the deil and the laird's bairns.

—Allan Ramsay: *Scots Proverbs*.

*Sairing*, enough, that which satisfies one ; used both in a favourable and unfavourable sense. “He got his *sairin*,” applied to a drubbing or beating ; in the ironical sense, he got enough of it, or, as Jamieson phrases it in English, “he got his belly full of it.” A corruption of *serve*, or serve the purpose, therefore, a sufficiency :—

You couldna look your *sairin* at her face,  
So meek it was, so sweet, so fu' o' grace.  
—Ross's *Helenore*.

*Sairy*, or *Sair*, very, or very great ; from the Teutonic *sehr*, as in *sehr schön*, *sehr gut*, very fair, very good ; sometimes used in English in the form of *sore* ; as, “sore distressed,” very much distressed :—

And when they meet wi' *sair* disasters,  
Like loss o' health or want o' masters.  
—Burns : *The Twa Dogs*.

It's a *sair* dung bairn that maunna greet.  
—Allan Ramsay's *Scots Proverbs*.

It's a *sair* field where a' are slain.  
—*Idem*.

The state of man does change and vary :  
Now sound, now sick, now blythe, now *sary*,  
Now dansand merry, now like to dee.  
—Allan Ramsay : *The Evergreen*.

*Sak*, *Saik*, *Sake*, blame, guilt ; whence *sachless*, *sackless*, *saikless*, guiltless, innocent ; and also, by extension of meaning, foolish, worthless, as in the corresponding English word, “an innocent,” to signify an imbecile. The root of all these words appears to be the Gaelic *sag*, weight, whence, also, *sag*, to weigh or press down ; and *sack*, a

bag to carry heavy articles. The idea of weight, as applied to guilt and blameworthiness, is obvious, as in the line quoted by Jamieson, "Mary was *sackless* o' breaking her vow," i.e., she was not *burthened* with the guilt of breaking her vow. A *saikless* person, or an imbecile, in like manner, is one who is not weighted with intellect. *Sag*, in English, is said of a rope not drawn tightly enough, and weighed down in the middle. It also signifies to bend or give way under pressure of weight:—

The heart I bear  
Shall never *sag* with doubt or shake with fear.  
—Shakspeare.

"It is observable," says Dr. Johnson, "that *sack* (in the sense of a bag for carrying weight) is to be found in all languages, and is therefore conceived to be antediluvian." The phrase "*sair saught*," quoted by Jamieson, and defined as signifying "much exhausted, and especially descriptive of bodily debility," is traceable to the same root, and might be rendered, sorely weighed down by weakness or infirmity.

*Saikless*, innocent, guiltless.

"Oh, is this water deep," he said,  
"As it is wondrous dim ;  
Or is it sic as a *saikless* maid,  
And a leal true knight may swim ?"  
—*Ballad of Sir Roland*.

Leave off your douking on the day,  
And douk upon the night,  
And where that *saikless* knight lies slain,  
The candles will burn bright.  
—*Earl Richard, Border Minstrelsy*.

*Sandie*, *Sanders*, *Sawney*, *Sannock*, abbreviations of the favourite Scottish Christian name of Alexander; from the last two syllables. The English commonly abbreviated the first two syllables into *Aleck*. In the days immediately after the accession of James VI. to the English throne, under the title of James I., to the time of George III. and the Bute Administration, when Scotsmen were exceedingly unpopular, and when Dr. Samuel Johnson—the great Scoto-phobist, the son of a Scotch bookseller at Lichfield—thought it prudent to disguise his origin, and overdid his prudence by maligning his father's countrymen, it was customary to designate a Scotsman as a *Sawney*. The vulgar epithet, however, is fast dying out, and is nearly obsolete:—

An', Lord, remember singing *Sannock*

Wi' hale breeks, saxpence, and a bannock.

—Burns: *To James Tait*.

*Sanshagh*, or *Sanshach*. Jamieson defines this word as meaning wily, crafty, sarcastically clever, saucy, disdainful, and cites—“‘He's a *sanshach* callant, or chiel,' is a phrase in use in Aberdeenshire and the Mearns.” He thinks it is derivable from the Gaelic *saobh-nosach*, angry, peevish, irascible; but it is more probable that it comes from *sean*, old; and *seach* (*shach*), dry or caustic, an old man of a cynical temper.

*Sant*, or *Saunter*. Jamieson defines this word as meaning “to disappear, to vanish suddenly out of sight,” and quotes it as in use in Ettrick Forest. “It's *santed*, but it will, may be, cast up again.” In “Wright's Dictionary of Obsolete and Provincial English,” *saunt*, a

northern word, is said to signify to vanish ; and *saum*, to wander lazily about. The word is nearly, if not quite obsolete, and does not appear either in Burns or Allan Ramsay. *Sant* was formerly current in the same sense as *saunter*, to roam idly or listlessly about ; to *saum*, to disappear from, or neglect one's work or duty. Johnson absurdly derived *saunter* from an expression said to have been used in the time of the crusades, in application to the idle vagabonds and impostors who roamed through the country and begged for money to help them on their way to the Holy Land, or *La Sainte Terre*. *Saunter*, as now used in English, is almost synonymous with the Scottish *dauner*, q.v. But no authoritative derivation has yet been discovered, either for *sant* or *saunter*, unless that given by Mr. Wedgwood, from the German *schlendern*, can be deemed satisfactory. In Sheffield, Duke of Buckingham's Essay on "Satire," *saunter* is used in a curiously unusual sense, an investigation of which may possibly throw light on the original meaning of the word :

While *sauntering* Charles betwixt so mean a brace [of mistresses],  
 Meets with dissembling still in either place,  
 Affected humour or a painted face ;  
 In loyal libels we have often told him  
 How one has jilted him, the other sold him.

\* \* \* \* \*

Was ever Prince by two at once misled,  
 Foolish and false, ill-natured and ill-bred ?

Sir Walter Scott cites from the same author, in reference to the *sauntering* of Charles II. :—

In his later hours, there was as much laziness as love in all those hours he passed with his mistresses, who, after all, only served to fill up his seraglio, while a bewitching kind of pleasure called

*sauntering* and talking without restraint, was the true sultana he delighted in.

In Gaelic *sannt*, and *sanntaich*, signify to covet, to desire, to lust after; and if this be the true derivation of the word, the passage from the Duke of Buckingham would be exceedingly appropriate. To *saunter* was applied to idle men who followed women about the streets, with libidinous intent of admiration or conversation; *sanntaire*, a lustful man. The French have a little comedy entitled, “Un monsieur qui suit les femmes,” which expresses the idea of *saunterer*, as applied to Charles II.

*Sap*, a fool, a simpleton, a ninny. The English has *milk-sop*, an effeminate fool. *Sap* and *sop* are both derived from the Gaelic *saobh*, silly, foolish, as well as the English slang, *soft*, apt to be imposed upon.

*Sark*, the linen, woollen, silken, or cotton garment worn next to the skin by men and women; a shirt or shift; the French *chemise*, the German *hemde*. Weel-*sarkit*, well provided with shirts:—

The last Halloween I was wauken,  
My droukit *sark*-sleeve as ye ken.

—Burns: *Tam Glen*.

They reel'd, they sat, they crossed, they cleekit,  
Till ilka carlin swat and reekit,  
And coost her duddies to the wark,  
And linkit at it in her *sark*!

\* \* \* \* \*

Tam tint his reason a' thegither,  
And roar'd out, “Weel done! *cutty sark*!”  
And in an instant a' was dark.

—Burns: *Tam o' Shanter*,

Being asked what was the difference between Presbyterian ministers, who wear no surplices, and Episcopalians, who do, an old lady replied, "Well, ye see, the Presbyterian minister wears his *sark* under his coat, the Episcopalian wears *his sark* aboon his coat."

—Dean Ramsay.

The phrase, "*sark-alane*," is used to signify nude, with the exception of the shirt; and "a *sarkfu'* o' sair banes," to express the condition of a person suffering from great fatigue, or from a sound beating. The etymology of the word, which is peculiar to Scotland and the North of England, is uncertain. Attempts have been made to trace it from the Swedish, the Icelandic, the Anglo-Saxon, and the Greek, but without obvious success.

In the "Dictionnaire de la Langue Romane, ou de Vieux Langage Français," (Paris, 1768), the Scottish word *sark* is rendered *serecots*, and *serecot*, "une chemise, une chemisette."

*Saulie*, a hired mourner, a mute, or undertaker's man. The word seems to have been employed to express the mock or feigned sorrow assumed in the lugubrious faces of these men, and to be derived from the Gaelic *sall*, mockery, satire, derision; *samhladh*, an apparition, a ghost, has also been suggested as the origin of the word. The derivation of Jamieson from *salve reginam*, is scarcely worthy of consideration.

*Saur*, to flavour; *saurless*, insipid, tasteless; supposed to be a corruption of savour. The French for a red herring is *saure*; and *saurir*, or *saurer*, is to flavour with salt.

*Scaff-raff*, rubbish, refuse :—

If you and I were at the Witherspoon's Latch, wi' ilka ane a gude oak hipple in his hand, we wadna turn back—no, not for half-a-dozen o' your *scaff-raff*.

—Scott : *Guy Mannering*.

Jamieson, unaware of the indigenous roots of these words, derives them from the Swedish *scaef*, a rag, any thing shaved off; and *rafa*, to snatch away. The true etymology, however, is from the Gaelic *sgamh* (pronounced *scav*), dross, dirt, rubbish; and *rabh* (*raff*), coarse, idle, useless.

*Scag*, to shrivel in the heat or by exposure to the weather, to split, to crack in the heat; a term applied in the fishing villages of Scotland, to fish dried or fresh that have been kept too long. "A *scaggit* haddie," a haddock spoiled by long exposure. Jamieson hesitates between the Icelandic *skacka*, *inquare*; and the Gaelic *sgag*, as the derivation of this word. The hesitation was needless. *Sgag*, in Gaelic, signifies to shrivel up, to crack, to split, or to spoil and become putrid by long keeping; *sgagta*, lean, emaciated.

*Scance*, skance. To reflect upon a person's character or conduct by charge or insinuation, to censure, to taunt indirectly; to glance at a subject cursorily in conversation; also, a transient look at any thing. These words are not used in English, though *askance*, a recognised English word, appears to be from the same root. The ordinary derivation of *askance* is either from the Italian *schianco*, athwart, or from the Flemish and Dutch *schuin*,

oblique, to squint. The latter etymology, though it meets the English sense of the word, does not correspond with the variety of meanings in which it is employed in Scotland. Neither does it explain the English *scan*, to examine, to scrutinize,—still less the *scanning* or *scansion* of the syllables or feet in a verse.

Perhaps the Gaelic *sgath*, a shadow, a reflection in the water or in a glass, *sgathan* (*sga-an*), a mirror, and *sgathanaich*, to look in a glass, may supply the root of the Scottish, if not the English words. Tried by these tests, *scance* might signify to cast a shadow or a reflexion upon one, to take a rapid glance as of one's self in a glass; and to *scan*, to examine, to scrutinize, "to hold the mirror up to nature," as Shakspeare has it. In these senses, the word might more easily be derivable from the Gaelic, which does not imply obliquity, than from the Flemish and Dutch, of which obliquity is the leading, if not the sole idea, as in the English *squint*:—

Then gently *scan* your brother man,  
 Still gentlier sister woman;  
 Though they may gang a kennin' wrang,  
 To step aside is human.

—Burns: *Address to the Unco Guid*.

To *scan* a verse, to examine or scrutinize whether it contains the proper number of feet or syllables, or is otherwise correct, may possibly be an offshoot of the same idea; though all the etymologists insist that it comes from the Italian *scandio*, to climb.

*Scart*, a scratch; *scart-free*, without a scratch or injury. *Scart* is also a name given, in most parts of Scotland, to the rapacious sea-bird the Cormorant. *Scart*, to scratch,

is a softer rendering of the harsher English word ; and *scart*, a cormorant, is a corruption of the Gaelic *sgarbh*, which has the same meaning :—

They that bourd wi' cats may count upon *scarts*.

—Allan Ramsay.

To “*scart* the buttons,” or draw one’s hand down the breast of another, so as to touch the buttons with one’s nail, is a mode of challenging to battle among Scottish boys.

—Jamieson.

Like *scarts* upon the wing by the hope of plunder led.

—*Legends of the Isles*.

D’ye think ye’ll help them wi’ skirlin’ that gate, like an auld *skart* before a flaw o’ weather ?

—Scott : *The Antiquary*.

*Scaur*, a steep rock, a cliff on the shore ; *skerrie*, a rock in the sea. Scarborough, a watering place in England, signifies the town on the cliff or rock ; *Skerrievore* is the name of the famous lighthouse on the West Coast of Scotland ; the *skerries* are rocks in the sea among the Scilly islands. Both *scaur* and *skerrie* are traceable to the Gaelic *sgeir*, a rock in the sea ; and *sgor*, a steep mountain side ; whence also the English *scar* :—

Ye that sail the stormy seas  
Of the distant Hebrides.

\* \* \* \*

By lordly Mull and Ulva’s shore,  
Beware the witch of *Skerrievore*.

—*Legends of the Isles*.

Where’er ye come by creek or *scaur*,  
Ye bring bright beauty.

—James Ballantine.

*Schacklock.* Jamieson imagines this word to mean a pickpocket or burglar or one who shakes or loosens locks. It is, however, a term of contempt for a lazy ne'er-do-weel, like the similar English word, *shackaback*, and is derivable from the Gaelic *seac* (*shack*), useless, withered, dried up; and *leug*, dull, sluggish, and incorrigibly lazy.

*Schore*, a man of high rank; *schore-chieftain*, a supreme chief. Jamieson derives *schore* from the German *schor* or *schoren*, altus eminens—a word which is not to be found in any German Dictionary, nor in Dutch or Flemish, or any other Teutonic speech. The etymology is unknown or difficult to discover, unless it be presumed that the word was used metaphorically for high, in the sense of an eminence; from the Gaelic *sgor*, a steep rock; *scaur*, a cliff.

*Schrew* (sometimes written *schrow*), to curse; allied to the English *shrew*, a scolding and ill-tempered woman, and usually derived from the German *beschinen*, to curse. A *scrow*, in English slang, signifies a mean, niggardly person, who, in American parlance, would be called "a mean cuss," or curse. A miserable old horse is called a *scrow*, not as the Slang Dictionary absurdly says, "from the *scrow-like* manner in which his ribs generally show through the skin," but from the original sense of *shrew* or *schrow*, to curse,—i.e., a horse only fit to swear at,—or possibly from the Gaelic *sgruit*, old, wrinkled, thin, meagre. *Schrewit* signifies accursed, also poisonous, which is doubtless the origin of the slang English *screwed*, intoxicated. The kindred English word *scrub*, a mean person; and *scrubbed*, vile, worthless, shabby, as used by

Shakspeare in the phrase, “a little *scrubbed* boy,” is evidently derived from the Gaelic *sgrub*, to act in a mean manner ; and *sgrubair*, a churl, a niggard, or a despicable person. The derivation of the Scottish *schrew*, or *schrow*, remains obscure, as that from the German *beschreian*, to decry, or bewitch, can scarcely be considered correct.

*Schrow*,—the English *shrew*,—a scolding woman ; a word formerly used in reference to the male sex, in the sense of a disagreeable and quarrelsome person ; *shrewd*, an epithet applied to a man of penetration and sharp common sense. *Beschrew*, to curse ; “*Beshrew* me !” an abjuration—may I be cursed ! These words, both in Scottish and English, have given rise to many discussions among the etymologists, which are not yet ended. *Shrew*, or *schrow*, has been derived from the Teutonic *schreien*, to shriek, to call out lustily ; and from the little harmless animal called the *shrew* mouse, which was fabled to run over the backs of cattle and do them injury by the supposed venom of its bite. All these apparently incongruous or contradictory derivations resolve themselves into simplicity by the Gaelic *skruth* (*sru*), to run, to flow. A *shrew* is a scold, a woman whose tongue *runs* too rapidly, or a man, if he have the same disagreeable characteristic ; *shrewd* is an epithet applied to one whose ideas run clearly and precisely. The *shrew* mouse is the *running* mouse.

*Sclaurie*, to bespatter with mud ; also metaphorically, to abuse, revile, to asperse, make accusation against, on the principle of the English saying, “Throw mud enough ; some of it will stick,” The lowland Scotch *claur*, or

*glaur*, signifies mud, q. v. This word is derived from the Gaelic *clabar* (aspirated *clabhar—claur*), filth, mire, mud; "A gowpen o' *glaur*," or *claur*, the two hands conjoined, filled with mud. When the initial *s* was either omitted from or joined to the root-word, is not discoverable. (See *Claur*, or *Glaur*, ante, page 47.)

*Scogie*, *Scogie-lass*, a kitchen drudge, a maid-of-all-work, a "slavey;" one unskilled in all but the commonest and coarsest work. From the Gaelic *sgog*, a fool, a dolt, one who knows nothing.

*Scold*, or *Skald*. Fingal and the other warriors whose deeds are commemorated by Ossian, drank out of shells (scallop shells), doubtless the first natural objects that in the earliest ages were employed for the purpose. *Scold* is an obsolete word, signifying to drink a health, evidently derived from *shell*, or scallop; the Teutonic *schale*, a shell or a cup; the Danish *skiall*, the French *escaille*, or *ecaille*, the Flemish and Dutch *schelp* and *schaal*, the Norse *skul*, the Greek *chalys*, the Latin *calix*, a shell or cup. Possibly the tradition that the Scandinavian warriors drank their wine or mead out of the *skulls* of their enemies whom they had slain in battle, arose from a modern misconception of the meaning of *skul*—originally synonymous with the skull or cranium, or shell of the brain. *Skul* is used by the old Scottish poet, Douglas, for a goblet or large bowl:—

To *scold* or *scoll*, to drink healths, to drink as a toast; *scolder*, a drinker of healths; *skul*, a salutation of one who is present, or of the respect paid to an absent person, by expressing a wish for his health when one is about to drink it.

—Jamieson.

*Skeolach* (*sgeolach*), the name of one of Fingal's drinking cups.  
—Macleod and Dewar : *Gaelic Dictionary*.

The custom of drinking out of shells is of great antiquity, and was very common among the ancient Gael. Hence the expression so often met with in the Fingalian poets, "the hall of *shells*," "the chief of *shells*," "the *shell* and the song." The *scallop* shell is still used in drinking strong liquors at the tables of those gentlemen who are desirous to preserve the usages of their ancestors.

—Armstrong's *Gaelic Dictionary*, 1828.

*Scon*, or *Scone*, a barley cake ; from the Gaelic *sgonn*, a lump or mass :—

Leeze me on thee, John Barleycorn,  
Thou King o' grain,  
On thee auld Scotland chaws her cood,  
In souple *scones*, the wale o' food.

—Burns : *Scotch Drink*.

*Scoot*, a tramp, a gad-about, a vagrant ; a term of opprobrium given to a low woman. From the Gaelic *sguit*, to wander. The English *scout*, a person employed by an army to reconnoitre, by travelling or wandering to and fro, so as to observe the motions of the enemy, is obviously from the same root.

*Scottis Bed*. "This phrase," says Jamieson, "occurs in an Aberdeen Register, but it is not easy to affix any determinate meaning to it." May it not mean a ship's bed, or a hammock—from *scothach*, a small skiff?

*Scouth*, or *Skouth*, elbow-room, space, scope, room for the arm in wielding a weapon so as to cut off an enemy or

an obstruction at one blow ; from the Gaelic *sgud*, to lop, to cut off ; *sgudadh*, act of cutting down by one sudden blow :—

And he got *scouth* to wield his tree,  
I fear you'll both be paid.

—*Ballad of Robin Hood.*

By break of day he seeks the dowie glen,  
That he may *scouth* to a' his morning len.

—Allan Ramsay : *Pastoral on the Death of  
Matthew Prior.*

They tak religion in their mouth,  
They talk o' mercy, grace, and truth—  
For what ? to gie their malice *scouth*

On some puir wight  
An' hunt him down, o'er right and ruth,  
To ruin straight.

—Burns : *To the Rev. John M'Math.*

“Scouth and rowth” is a proverbial phrase for elbow-room and abundance :—

That's a good gang for your horse, he'll have *scouth* and *routh*.  
—Jamieson.

*Scouf*, a blustering, low scoundrel. Dutch and Flemish *choft*. Explained in Dutch and French Dictionaries as “maroufle, coquin, maraud,”—i.e., a low scoundrel, a rogue, an impudent blackguard :—

He's naething but a *scouf* ; Danish *scuffer*, to gull, to cheat, to shuffle ; a cheat, a false pretender.

—Jamieson,

*Scran*, or *Skran*, odds and ends or scraps of eatables, broken victuals, also applied derisively to food or daily bread:—

*Scranning* is a phrase used by school boys when they spend their pocket-money at the pastry cooks.

—Jamieson.

*Scran-pock*, a beggar's wallet to hold scraps of food. The word *scran* is derived from the Gaelic *sgrath* (pronounced *sgra*), to peel, to pare, to take off the rind or skin; and *sgrathan* (*sgra-an*), a little peeling or paring. In the sense of food, the word occurs in the Irish objurgation, "Bad *scran* to ye!"

*Screed*, a lengthy discourse, a prorogative dissertation, or written article:—

A man, condemned to death for rape and murder at Inverness, requested that the editor of the *Courier* might be permitted to see him the night before his execution. After some talk, the criminal said, "Oh, Mr. Carruthers, what a *screed* you'll be printin' in your next paper about me!"—M.

*Screik* (or *Scraigh*) *o' Day*, the early dawn, the first flush of the morning light. Jamieson says the radical word is *creek*; from the Teutonic *kriecke*, aurora rutilans. It has been suggested that *screich*, or shriek, of day means the shrill cry of the cock at early morn, but it is more probable that the phrase is from the Flemish *krieken van den dag*, which the French translate *l'aube du jour*, *l'aurore*, the dawn of day.

*Scrieve*, to roll or move or glide easily :—

The wheels o' life gae down-hill *scrievin'*.

—Burns : *Scotch Drink*.

*Scrimp*, bare, scarce ; *scrimply*, barely, scarcely :—

Down flowed her robe, a tartan sheen,

Till half a leg was *scrimply* seen.

And such a leg ! my bonnie Jean

Alone could peer it.

—Burns : *The Vision*.

*Scrog*, a stunted bush, furze ; *scroggy*, abounding in underwood, covered with stunted bushes or furze like the Scottish mountains :—

The way toward the cité was stony, thorny, and *scroggy*.

—*Gesta Romanorum*.

Sir Walter Scott, when in his last illness in Italy, was taken to a wild scene on the mountains that border the Lago di Garda. He had long been apathetic, and almost insensible to surrounding objects ; but his fading eyes flashed with unwonted fire at the sight of the furze bushes and scrogs, that reminded him of home and Scotland, and he suddenly exclaimed, in the words of the Jacobite ballad—

Up the *scroggy* mountain,  
And down the *scroggy* glen,  
We dare na gang a hunting,  
For Charlie and his men.

As I came down by Merriemass,  
And down among the *scroggs*,

The bonniest childe that e'er I saw  
Lay sleeping 'mang his dogs.

—*Johnnie of Bredislee.*

*Scrub*, a term of contempt for a mean, niggardly person; a Scottish word that has made good its place in the English vernacular. *Scroppit*, sordid, parsimonious; from the Gaelic *scrub*, to hesitate, to delay, especially in giving or paying; *sgrubail*, niggardly; *scrubair*, a churl, a miser.

*Scrunt*, a worn-out broom; *Scruntly*, a Northern word, signifying, according to Halliwell, short, stunted. Jamieson gives a second interpretation—"a person of slender make, a walking skeleton. Possibly the word is a corruption of the English shrink, shrank. There is no trace of it either in the Teutonic or the Gaelic.

*Scug*, or *Skug*, to hide, to take shelter, to run to sanctuary, to overshadow:—

That's the penance he maun dree  
To *scug* his deadly sin.

—*Young Benjie: Scott's Border Minstrelsy.*

In this quotation, *skug* seems to mean expiate, rather than hide or take refuge from the consequence of the deadly sin. Jamieson derives this word from the Gothic-Swedish *skugga*, a shade. It does not, however, appear in modern Swedish Dictionaries. *Scug* and *scuggery* are noted both in Halliwell and Wright as northern English words for secret, hidden, and secrecy.

*Scunner*, or *Sconner*, a very expressive word, significant of a loathing or aversion to a thing or person, for which it is sometimes difficult or impossible to account :—

And yill and whiskey gie to cairds  
Until they *scunner*.

—Burns: *To James Smith*.

From the Gaelic *sgonn*, bad, also rude, boorish, ill-mannered. It enters also into the composite of the English word *scoundrel*. *Sganradh* (quasi, *sgannarar*, or *skunner*), surprise, fright, terror.

*Sea-maw*, the sea-gull, or sea-mew; the beautiful white bird of the ocean :—

Keep your ain fish-guts to feed your ain *sea-maws*.

—Allan Ramsay's *Scots Proverbs*.

The white sea-mew, and not the white dove, was considered by the Druids the bird that Noah let fly from the ark on the subsiding of the Deluge. The name of pigeon, sometimes given to the dove, signifies in Gaelic the bird of security; from *pighe*, bird, and *dion* (*di* pronounced *ji*), security, protection. The coincidence is curious.

*Seile*, happiness; from the German *selig*, happy :—

*Seile o' your face!* is a phrase in Aberdeenshire, expressive of a blessing on the person to whom it is addressed.

—Dean Ramsay.

Sok and *seil* is best—The happiness that is earned is best—i.e., earned by the plough; from *sok*, the ploughshare; and here used metaphorically for labour of any kind.

—Ferguson's *Scots Proverbs*.

*Selkouth*, or *Selcouth*, seldom seen or known; rendered “wondrous” by Sir Walter Scott, in the notes to Thomas the Rhymer; of the same origin as the English uncouth, strange, or hitherto unknown; from *kythe*, to show, or appear:—

By Leader’s side  
A *selkouth* sight they see,  
A hart and hind pace side by side  
As white as snow.

—*Thomas the Rhymer.*

*Sell*, or *Selle*, a seat, a chair, a stool. Latin *sedile*, French *selle*, a saddle, the seat of a rider. This was once an English as well as a Scottish word, though obsolescent in the Elizabethan era. Shakspeare uses it in *Macbeth*:

Vaulting Ambition that o’erleaps *itself*,  
And falls on the other :

which, to render the image perfect, as Shakspeare meant, —and no doubt wrote,—ought to be read—

Vaulting Ambition that o’erleaps its *sell*,  
And falls on the other *side*.

The London compositors of Shakspeare’s time, ignorant of the word *sell*, insisted upon making *self* of *it*, and in omitting “side.” Ambition, in the guise of a horseman, vaulting to the horse’s back, could not fall on the other side of itself; though it might well fall on the other side of the seat or saddle, and light upon the ground, which is the true Shakspearean metaphor.

*Shacklebane*, the wrist ; a word apparently first applied to a prisoner who was hand-cuffed, or manacled. The word is also used for the posterior of a horse.

*Shacklock*, a worthless rascal. Jamieson suggests that it may mean a pick-lock, one who shakes or loosens locks ! He quotes from the Aberdeen Register, "calling a common thief and *shacklock*." It is, however, a corruption of the Gaelic *seac* (*shak*), worthless ; and *loguid*, a rascal.

*Shadow-half*, the northern exposure of land. Sir Walter Scott built Abbotsford on the wrong side of the Tweed—in the shadow-half. Land with a southern exposure is called the *sunny-half*, or the *sunnyside*.

*Shaghle* or *shacle*, to walk clumsily, to shuffle along, to drag or shackle the feet as if they were painfully constrained by the shoes ; to distort from the original shape, to wear out :—

Had ye sic a shoe on ilka foot, it wad gar ye *shaghle*.

—Allan Ramsay's *Scots Proverbs*.

And how her new shoon fit her auld *shachl't* feet.

—Burns : *Last May a Braw Wooer*.

*Schachled* is metaphorically applied to a young woman who has been deserted by her lover. She is, on this account, compared to a pair of shoes that have been thrown aside, as being so put out of shape as to be unfit to be worn any longer.

—Jamieson.

Jamieson derives this word from the Icelandic *skaga*, deflectere ; *skaggrer*, obliquus. If he had looked at the

Gaelic he would have found *seac* (*shak*), dried up, withered, sapless, without substance, decayed.

*Skalk*, a servant, a workman, a farm-servant ; from the Gaelic *sgalag*, corrupted in America into *scalawag*, and used as a term of opprobrium. The word enters into the components of the French *marechal*, and the English Marshal ; from the Gaelic *maor*, a bailiff, overseer, steward, or superintendent ; and *sgalag*, a servant or workman, whence *marechal*, one in charge of workmen or servants.

*Shang*, a vulgar term for a hasty luncheon or snack, and for what Scottish children call a "piece." *Shangie*, thin, meagre, lean :—

A *shang* o' bread and cheese, a bite between meals. In Icelandic *skan*, a crust, a rind.

—Jamieson.

The root is evidently the Gaelic *seang* (*sheang*), lean, hungry ; thence, by extension of meaning, a piece taken to satisfy hunger.

*Shank*, the leg. This noun is sometimes used as a verb in Scotland, and signifies to depart, to send away, to dismiss. To *shank* a person is to send him away ; equivalent in English, to give him the sack ; to *shank* one's self away is to leave without ceremony. The English phrase, to go on *shank's mare*, i.e., to walk, is rendered in Scottish—to go on *shank's naigie*, or little nag. Jamieson absurdly suggests that the English, to travel by the *marrow-bone* stage, i.e., to walk, or go on shank's mare, may be derived from the parish of Maryle-

bone, in London! The etymology of shank is the Gaelic *seang* (*shank*), lean, slender, like the tibia, or bone of the leg.

*Shannach*, or *Shannagh*, a word explained by Jamieson, in the phrase, “‘It’s ill *shannagh* in you to do this or that,’ i.e., it is ill on your part, or it is ungracious in you to do so.” In Gaelic *seanacach* signifies wily, cunning, sagacious, which is clearly the root of *shannagh*, so that the phrase cited by Jamieson signifies it is not wise, or it is ill wisdom on your part to do so.

*Shard* (more properly *sharg*), a contemptuous epithet applied to a little, weazened, undergrown, and, at the same time, petulant, and mischievous child. From the Gaelic *searg* (*s* pronounced as *sh*), a withered, insignificant person or animal, one shrivelled or dried up with age, sickness, or infirmity; *seargta*, withered, dried up, blasted.

*Shargar*, *Sharg*, a lean, scraggy, cadaverous person. *Shargie*, thin, shrivelled, dried up; from the Gaelic *searg* (pronounced *sharg*), a puny man or beast. one shrivelled with sickness or old age; also, to wither, to fade away, to dwindle or dry up, from want of vitality.

*Sharrow*, sharp, sour or bitter to the taste. Flemish *scherp*, French *acerbe*, Gaelic *searbh*, bitter; *searbhad*, bitterness; *searbhag*, a bitter draught.

*Shathmont*, a measure, of which the exact length can only be surmised, but which is evidently small:—

As I was walking all alane  
 Atween the water and the wa',  
 There I spied a wee, wee man,  
 The wee'est man that e'er I saw,  
 His leg was scarce a *shathmont* lang.

—*Ballad of the Wee, Wee Man.*

This obsolete English, as well as Scottish, word is sometimes written *shaftmond*, and *shaftman*. It appears in "Morte Arthur," and other early English poems. The etymology has never been satisfactorily traced. *Shacht*, which is also written *schafft*, is Flemish for the handle of a pike, or hilt of a sword; and *mand* is a basket or other piece of wicker work; whence *schacht-mand*, a basket-hilt, or the length of a basket hilt of a sword, which may possibly be the origin of the word. The length of a *shathmont* is stated to be the distance between the outstretched thumb and little finger—a distance which corresponds with the position of the hand, when grasping the sword-hilt. *Maund*, for basket, is not yet entirely obsolete.

*Shaver*, a droll fellow, a wag, a funster; *shavie*, a trick:

Than him at Agincourt wha shone,  
 Few better were or braver,  
 And yet wi' funny, queer Sir John  
 He was an unco *shaver*.

—Burns: *A Dream.*

But Cupid shot a shaft  
 That played the dame a *shavie*.

—Burns: *The Jolly Beggars.*

It has been suggested that *shaver*, in the sense of a wag or funster, is derived from Figaro the barber, as the type

of a class who were professionally funny in amusing their customers, when under their hands for hair cutting or hair dressing. The words are possibly corruptions of the old English *shaver*, described by Nares as a low, cunning fellow, and used by the writers of the early part of the seventeenth century. *Shaver*, in American English, signifies a bill discounter who takes exorbitant interest, and a *shave* means a swindle, or an imposition. Some have derived the word from *shave*, to cut the beard,—itself a word of very uncertain etymology, and not necessarily connected with any idea of dishonesty, unless a pun or “sharp practice” be intended. The more likely derivation is from the Gaelic *saobh* (or *shaov*), dissemble, prevaricate, take unfair advantage of, also, foolish.

*Shaw*, a small wood, a thicket, a plantation of trees; from the Teutonic. This word was once common in English literature; still subsisting in the patronymics of many families, as *Shawe*, *Aldershaw*, *Hinshaw*, *Hackshaw*, *Hawkshaw* (or *Oakshaw*), and others, and is used by the peasantry in most parts of England, and every part of Scotland:—

Whither ridest thou under this green *shawe*?  
Said this yeman.

—Chaucer: *The Frere's Tale*.

Gaillard he was as goldfinch in the *shaw*,  
Brown as a berry, a proper short fellow.

—Chaucer: *The Coke's Tale*.

Close hid beneath the greenwood *shaw*.

—Fairfax.

In summer when the *shaws* be shene,  
And leaves be fair and long,

It is full evening in fair forest,  
To hear the fowles song.

—*Ballad of Robin Hood.*

The braes ascend like lofty wa's,  
The foaming stream deep roaring fa's,  
O'erhung wi' fragrant spreading *shaws*,  
The birks of Aberfeldy.

—Burns.

Gloomy winter's now awa,  
Soft the westlin' breezes blaw ;  
'Mang the birks o' Stanley *shaw*,  
The mavis sings fu' cheery, oh.

—Tannahill.

To all our haunts I will repair,  
By greenwood, *shaw*, and fountain.

—Allan Ramsay.

But oh, that night among the *shaws*,  
She gat a fearful settlin'.

—Burns : *Hallowe'en.*

There's nae a bonnie flower that springs  
By fountain, *shaw*, or green,  
There's nae a bonnie bird that sings,  
But minds me o' my Jean.

—Burns : *Of a' the Airts.*

*Shear.* The primary meaning of *shear* is to cut or clip. In this sense it is used by English agriculturists, for the operation of cutting or clipping the fleece of sheep. In Scotland it is used in the sense of reaping or cutting the corn in harvest. On the occasion of the first visit of Queen Victoria and the Prince Consort to the Highlands of Scotland, it was duly stated in the Court Circular that Her Majesty visited the *shearers*, and took much interest

in their labours. In the following week, a newly-started illustrated journal, published a wood engraving, in which Her Majesty, the Prince, and several members of the court in attendance, were represented as looking on at the *sheep-shearing*. The cockney artist, ignorant alike of the seasons of agricultural operations and of the difference between the Scottish and English idioms, and who had no doubt, wished the public to believe that he was present on the occasion on which he employed his pencil, must have been painfully convinced, when his fraud was discovered, of the truth of the poetic adage, that "a little knowledge is a dangerous thing."

*Shiel*, or *Shielin*, a hut, a shed, or small cottage on the moor or mountain for the shelter of cattle or sportsmen; probably a corruption of shield, or shielding, a place where one may be shielded from the weather. *Winter-shielins*, winter quarters:—

No; I shall ne'er repent, Duncan,  
 And shanna e'er be sorry;  
 To be wi' thee in Hieland *shiel*  
 Is worth the lands o' Castlecary.

—*Ballad of Lizzie Baillie.*

The craik among the clover hay,  
 The paitrick whirrin' o'er the lea,  
 The swallow jinkin' round my *shiel*,  
 Amuse me at my spinnin' wheel.

—Burns: *Bess and her Spinnin' Wheel.*

*Shill*. Appears to be a contraction for the sake of euphony of the harsh English word *shrill*. The etymology of *shrill* is doubtful, though some derive it

from the Scottish *skirl*, which they call an *onomatopœia*, in imitation of the sound. This also is doubtful, more especially if the Teutonic *schreien*, and the Dutch and Flemish *schreuwen*, to cry out discordantly, are taken into consideration :—

The westlin' wind blaws loud and *skill*,  
The night's baith mirk and rainy, O.

—Burns : *My Nannie, O.*

*Shool*, a shovel:—

If honest nature made you fools,  
What sairs your grammars?  
Ye'd better ta'en up spades and *shools*  
An' knappin' hammers.

—Burns : *to Lapraik.*

*Short*, to divert, to amuse, to shorten the time by agreeable conversation ; *shortsome*, diverting, as opposed to *langsome*, or *longsome*, tedious, wearisome. In English, *short* is often applied to a hasty or quick temper. In Scottish parlance, *shortly*, or *shortlie*, signifies tartly, peevishly, ill-naturedly.

*Shot*, *Shote*, a puny or imperfect young animal, especially a pig or lamb. The Americans, who have acquired many words from the Scottish and Irish immigrants, have *shote*, a miserable little pig, and apply the word metaphorically to man or woman as an epithet of contempt or derision. It is derived from the Gaelic *seot* (pronounced *sheot*, or *shote*), a stunted animal, a short tail, a tail that has been docked ; and, generally, an incum-

brance, impediment, or imperfection ; *scotair* signifies an idle, lazy, useless person, a drone ; a *vaurien*, a good-for-nothing :—

Seth Slope was what we call down East, a poor *shote*, his principal business being to pick up chips and feed the pigs.

—*Bartlett's Dictionary of Americanisms.*

*Sib*, related, of kin by blood or marriage. Hence the English gossip, *god-sib*, relations by baptismal union. From the German *sippe*, which has the same meaning ; and *sippschaft*, relationship :—

He was *sibbe* to Arthur of Bretagne.

—Chaucer.

He was no fairy born or *sib* to elves.

—Spenser.

A boaster and a liar are right *sib*.

A' Stewarts are no *sib* to the king.

It's good to be *sib* to siller.

—Allan Ramsay's *Scots Proverbs*.

We're no more *sib* than sieve and riddle,

Though both grew in the woods together.

—*Cheshire Proverb*.

*Siccan*, such ; *sic like*, such like, or *such a*, as an adjective ; *sic like* a time, such a time ; *sic like* a fashion, in such a way or fashion ; generally used in the sense of inopportune, improper, unseemly :—

What the deil brings the laird here

At *sic like* a time ?

—*The Laird o' Cockpen*.

Wi' *siccan* beauties spread around,  
We feel we tread on holy ground.

—James Ballantine: *Darnick Tower*.

*Sicker*, *Siccar*, firm, safe, secure; *sickerly*, safely; *sickness*, safety, security; to *sicker*, to make certain; *lock sickar*, lock securely, or safely—the motto of the ancient Scottish family, the Earls of Morton. *Mak sickar* is another motto of historic origin in Scotland:—

Toddlin' down on Willie's mill,  
Setting my staff wi' a' my skill  
To keep me *sicker*.

—Burns: *Death and Dr. Hornbook*.

*Sick-saired*, nauseated by repletion, served with food to excess, and to consequent sickness and loathing.

*Simmer* (or *Summer*) *Couts*, the gnats or midges which live for one summer day, born ere noon and dying ere sunset, and which seem to pass their brief life in whirling and dancing in the sunshine. The word, a *summercout*, is often applied affectionately to a very lively and merry young child. Jamieson suggests that *couts* may be a corruption of *colts*, in which supposition he is possibly correct, though the comparison of the tiny midge with so large an animal as a young horse, is not easy to explain. According to Wright's Dictionary of Provincial English, *cote* signifies a swarm of bees, which seems to approach nearer to the idea of the midges. In Gaelic, *cutha* signifies frenzy, delirium; and *cuthaich*, frantic dancing of the midges or other ephemeral flies, allied in idea to the phrase of Shakspeare—

“a midsummer madness.” This may be the real origin of the phrase.

*Sindle*, seldom; from the Teutonic *selten* :—

Kame *sindle*, kame sair.

—Allan Ramsay's *Scots Proverbs*.

*Skalrag*, of a shabby appearance; from the Gaelic *sgail*, to cover; and *rag*, which is both Gaelic and English. *Skalrag* is synonymous, as Jamieson states, with *tatterdemalion*, one covered with rags, though he is incorrect in the etymology from *skail*, to scatter, and the explanation that it signifies one who “gives his rags to the wind.”

*Skeigh*, proud, scornful, disdainful, mettlesome, insolent in the pride of youth :—

When thou and I were young and *skeigh*.

—Burns: *Auld Farmer to his Auld Mare, Maggie*.

Maggie coost her head fu' heigh,

Looked asklent and unco *skeigh*.

Burns: *Duncan Gray*.

From the Gaelic *sgeig*, to taunt, deride, scorn; *sgeigeach*, disdainful. Jamieson has *skeg*, which he says is not clear, though he quotes “a *skeg*, a scorner, and a scolder” —words which might have helped him to the meaning.

*Skeely*, for skilful, but implying much more than the English word sagacious, far-seeing :—

Out and spak Lord John's mother,

And a *skeely* woman was she,

“Where met ye, my son, wi’ that bonnie boy  
That looks sae sad on thee?”

—*Ballad of Burd Helen.*

Where will I get a *skeely* skipper  
To sail this ship o’ mine?

—*Ballad of Sir Patrick Spens.*

*Skeerie*, easily scared or frightened, timid, shy; from the root of scare.

*Skellum* and *Blellum*. These words are directed against *Tam o’ Shanter* by his wife, in Burns’ immortal poem:—

She tauld thee weel thou wast a *skellum*,  
A bletherin’, blusterin’, drunken *blellum*.

They are explained in the Glossaries as signifying the first, “a worthless fellow;” the second, “an idle, talkative fellow.” *Skellum* was used by English writers in the Seventeenth Century, among others by Taylor, the water-poet, and by Pepys in his Diary. It is traceable to the German, Dutch, and Flemish *schelm*, a rogue, a rascal, a bad fellow; and also to the Gaelic *sgiolam*, a coarse blackguard; and *sgiolomach*, addicted to slander and mischief-making. *Blellum* is also from the Gaelic, in which *blialum* signifies incoherent, confused in speech; especially applied to the utterances of a drunken man.

*Skelp*, to smack, to administer a blow with the palm of the hand; to *skelp* the doup (breech), as used to be the too common fashion of Scottish mothers:—

I'm sure sma' pleasure it can gie,  
 E'en to a deil,  
 To *skelp* and scaud pair dogs like me,  
 And hear us squeal !

—Burns : *Address to the Deil*.

This word of which the English synonym is *spank*, to strike with the palm of the hand in a quick succession of blows, appears to be derived primarily from the Gaelic *sgéalbh*, to dash into small pieces, fragments, or splinters, and to have been applied afterwards, by extension of meaning, to the blows that might be sufficient to break any brittle substance. The English *spank* is to strike with the open hand, and the Scottish *spunk*, a match, signifies a splinter of wood, in which the same extension of meaning for the blow, to the possible results of the blow, is apparent. *Skelp* also means to walk or run at a smart pace, and the slang English phrase, "A pair of *spanking* tits" (a pair of fast-trotting or galloping horses), shows the same connection between the idea of blows and that of rapid motion :—

And, barefit, *skelp*  
 Awa' wi' Willie Chalmers.

—Burns.

Three hizzies, early at the road,  
 Cam *skelpin'* up the way.

—Burns : *The Holy Fair*.

Tam *skelpit* on thro' dub and mire,  
 Despising wind and rain and fire.

—Burns : *Tam o' Shanter*.

*Skelpie-limmer*, a violent woman, ready both with her hands and tongue :—

Ye little *skelpie-limmer's* face,  
I daur ye try sic sportin'.

—Burns : *Halloween*.

*Skene-occle* (Gaelic), a dagger, dirk, *skene* (*sgian*), or knife, concealed in the *achlais*, under the arm, or in the sleeve ; *achlasan*, anything carried under the arm ; from whence the verb *achlaisich*, to cherish, to fold to the bosom, or encircle with the arm :—

“Her ain sell,” said Callum, “could wait for her a wee bit frae the toun, and kittle her quarters wi’ his *scene-occle*.”—“*Skene-occle!* what’s that?” Callum unbuttoned his coat, raised his left arm, and, with an emphatic nod, pointed to the hilt of a small dirk, snugly deposited under the wing of his jacket.

—Scott : *Waverley*.

*Skin*, a vituperative term applied to a person whom it is wished to disparage or revile. “Ye’re naething but a nasty *skin*.” Jamieson suggests that this word is a figurative use of the English *skin*, as denoting a *husk*. It is more likely to be a corruption of the Gaelic *sgonn*, a blockhead, a dolt, a rude clown, an uncultivated and boorish person, a dunce ; from whence *sgonn bhalaach*, a stupid fellow ; *sgon* signifies vile, worthless, bad ; whence the English *scoundrel*—from *sgon*, and *droll*, or *droil*, an idle vagabond.

*Skink*, to pour out. *Skinker*, a waiter at a tavern who pours out the liquor for the guests, a bar tender. From the Flemish and German *schenken*. This word is old English as well as Scotch,—and was used by Shakspeare, Ben Jonson, and their contemporaries :—

Sweet Ned, I give thee this pennyworth of sugar, clapt even now into my hand by an under-*skinker*.

—Shakespeare : *Henry IV.*

Such wine as Gannymede doth *skink* to Jove.

—Shirley.

Ye powers who mak mankind your care,  
And dish them out their bill o' fare ;  
Auld Scotland wants nae *skinking* ware  
That jaups i' luggies,  
But if ye wish her grateful prayer  
Gie her a haggis.

—Burns : *To a Haggis.*

The wine ! there was hardly half a mutchkin,—and poor fusion. ess *skink* it was.

—Sir Walter Scott.

In many of the editions of Burns which have been printed in England, the compositors, or printer's reader, ignorant of the Scottish word *skink*, have perverted it in the "Lines to a Haggis," into *stink* :—

Auld Scotland wants nae *stinking* wares.

*Complete words of Robert Burns, edited by Alexander Smith, London, Macmillan & Co., 1863.*

"These editions," says Mr. James M'Kie of Kilmarnock, in his Bibliography of Robert Burns, "are known to collectors as, the *stinking* editions."

*Skincheon o' Drink*, a drop of drink, a dram ; a pouring out of liquor.

*Skipper*, the captain of a ship, but properly any sailor ; *skip*-man, a ship man. This word is fast becoming

English, and promises to supersede captain as the designation of officers in the mercantile marines. *Skipper* is from the Danish *skiffer*, the German, Dutch, and Flemish *schiffer* :—

The king sat in Dunfermline tower,  
 Drinking the blude-red wine ;  
 Oh when 'll I get a skeely *skipper*,  
 To sail this ship o' mine.

—*Sir Patrick Spens.*

It is related of the late eminent sculptor, Patrick Park, that, on an excursion through the beautiful lakes that form the chain of the Caledonian Canal, he was annoyed by the rudeness of the Captain of the steamer, and expressed his sense of it in language more forcible than polite. The Captain, annoyed in his turn, enquired sharply : “Do you know, sir, that I’m the Captain of the boat?” “Captain be-hanged!” said the irate man of genius, “you’re only the *skipper*, that is to say, you’re nothing but the driver of an aquatic omnibus!” The skipper retired to hide his wrath, muttering as he went that the sculptor was only a *stone mason* !

*Skirl*, to shriek, to cry out, or to make a loud noise on a wind instrument :—

Ye have given the sound thump, and he the loud *skirl*, (*i.e.*, you have punished the man, and he shows it by his roaring.)

—Allan Ramsay’s *Scots Proverbs.*

When *skirlin’* weanies see the light,  
 Thou mak’s the gossips clatter bright.

—Burns : *Scotch Drink.*

A family belonging to the Scottish Border, after spending some time at Florence, had returned home, and, proud of the progress they had made in music, the young ladies were anxious to show off their accomplishments before an old confidential servant of the family ; and accordingly sang to her some of the finest songs which they had learned abroad. Instead, however, of paying them a compliment on their performance, she showed what she thought of it, by asking with much *naïveté*—“ Eh, mem ! Do they ca’ *skirling* like yon, singing in foreign parts ? ”

Dean Ramsay’s *Reminiscences*.

*Skirl-naked*, stark naked ; so naked as to cause the naked person, especially a girl or woman, to scream with alarm. *Skirl* is allied to screech, skriek, and shrill ; and comes immediately from the Gaelic *sgreuch*, a shrill cry, and *skreuchail*, shrieking.

*Sklent*, oblique, slanting ; to prevaricate, to slant off the right line of truth, to cast obliquely ; to push away, to look away, to squint :—

Now, if ye’re ane o’ world’s folk,  
Who rate the wearer by the cloak,  
And *sklent* on poverty their joke,  
Wi’ bitter sneer.

—Burns : *To Mr. John Kennedy*.

One dreary, windy, winter night,  
The stars shot down wi’ *sklent*’ light.

—Burns : *Address to the Deil*.

The city gent  
Behind a kist to lie and *sklent*,  
Or purse-proud, big with cent. per cent.  
An’ muckle wame.

—Burns : *Epistle to Lapraik*.

Ye did present your smootie phiz  
 'Mang better folk,  
 And *sklented* on the man of Uz  
 Your spiteful joke.

—Burns: *Address to the Deil*.

*Skrae*, a thin, skinny, meagre person, a skeleton; *skrae-shankit*, having skinny legs; English scrag, and scraggy; *skraidhteach* (*dh* silent), shrivelled, dried up; *skraidht*, a lean, shrivelled, ugly, old woman.

*Skreigh*, or *Screigh*, a shrill cry, a shriek, a screech:—

The *skreigh* o' duty, which no man should hear and be inobedient.

—Scott: *Rob Roy*.

It's time enough to *skreigh* when ye're stricken.

—Allan Ramsay's *Scots Proverbs*.

When thou and I were young and *skeigh*,  
 An' stable meals at fairs were driegh,  
 How thou would prance and snort and *skriegh*,  
 An' tak the road.

—Burns: *Auld Farmer to his Auld Mare Maggie*.

*Skulduddery*. This grotesque word has been held to signify indulgence in lust, or illicit passion; but it also signifies obscene language or conversation, or, as it is sometimes called in English, "smut." Jamieson suggests the Teutonic *schuld*, fault or crime, as the origin of the first syllable, and the Gaelic *sgaldruth*, a fornicator, as the origin of the whole word. *Scaldruth*, however, has long been obsolete, and was a compound of *sgald*, to burn or scald; and *druis*, lust; whence the modern Gaelic *druiscar*, a fornicator. If the Gaelic etymology be

accepted, the word would resolve itself into a corruption of *sgald-druis*, burning lust, or burned by lust. From the Gaelic *druis* came the old English *druery*, for courtship, intercourse of the sexes, gallantry; and *drossel*, an unchaste woman. The French, who have inherited many Celtic words from their ancestors, the Gauls, formerly used the word *dru* for a lover (*un ami*), and *drue* for a sweetheart (*une amie*). *Drú*, as an adjective, signified, according to the "Dictionnaire de la Langue Romane" (Paris, 1768), "un amant vigoureux et propre au plaisir." *Druerie*, in the sense of courtship and gallantry, occurs in the "Roman de la Rose." Another French word, *sgaldrine*, still more akin to the Scottish *skulduddery*, is cited in the "Dictionnaire Comique de le Roux," as a "terme d'injure pour une femme de mauvaise vie; femme publique affligée d'une maladie brulante":—

And there will be Logan Macdonald—

*Skulduddery* and he will be there!

—Burns: *The Election*.

That can find out naething but a wee bit *skulduddery* for the benefit of the Kirk Treasury.

—Scott: *Rob Roy*.

*Skybald*, apparently the same as the English *skewbald*, and *pie-bald*, terms to designate a horse of two colours, marked as cows and oxen more usually are. Both skybald and piebald, as well as the English *skewbald*, have their origin in the Gaelic. *Sky* and *skew* are corruptions of *sgiath*, a shade, a dark shade; *pie* comes from *pighe*, a *pie*, or magpie, a bird whose black plumage is marked with a white streak; *bald* is derived from the Gaelic *ball*, a mark or spot; whence *skybald* is shade

marked, and *pie-bald* is marked like a bird. Jamieson says that, in Scotland, *skybald* signifies a base, mean fellow, a worthless person, and that it is also applied to a man in rags and tatters. Possibly this metaphorical use of the word arises from the fact that the rags of such a person are often of various colours. Locke, the celebrated English metaphysician, uses *piebald* in a similar sense, "A *piebald* livery of coarse patches." In Yorkshire, according to Wright's "Provincial Dictionary," *skye'd* signifies parti-coloured, which is evidently from the same Gaelic root as *sky* and *skew*.

*Skyre*. Jamieson renders this word, pure, mere, utter. The Flemish and German *schier* signifies nearly, almost; while the Danish *skier* means clear, pure, limpid. Thus the Danish, and not the German or Flemish, seems to be the root of this Scottish word.

*Skyte*, or *Skite*, to eject liquid forcibly, a flux, or diarrhœa. This vulgar word is often, both in a physical and moral sense, applied in contempt to any mean person. A *skyte* of rain is a sudden and violent shower; *skyter* is a squirt, a syringe, so called from the violent ejection of the liquid. *Bletherum skyte*—more properly, *blether and skyte* (see *Blether*, ante)—is a colloquial phrase very often employed by people who are unaware of the grossness of its original meaning, and who are impressed by its aptness as descriptive of the windy trash of conversation and assertion, which it but too powerfully designates.

*Skyte*, driving hail, sleet, or rain. English *scud*, fast motion; Gaelic *sgud*, to cut; a cutting wind:—

When hailstones drive wi' bitter *skyte*.

—Burns: *The Jolly Beggars*.

*Slack*, *Slug*, a pass, opening, or gap between two hills; from the Gaelic *sloc*, and *slochd*, a hollow, a cavity. *Slochd Muigh*, or the gap of the wild swine, is a wild pass in the Grampians between Perth and Inverness:—

But ere he won the Gate-hope *slack*,  
I think the steed was wae and weary.

—Annan Water: *Minstrelsy of the Border*.

*Slap*, a breach, or casual opening in a hedge or fence:

At *slaps* the billies [fellows] halt a blink [a little while],  
Till lasses strip their shoon.

—Burns: *The Holy Fair*.

*Slawpie*, *Slaipie*, indolent, slovenly; derived by Jamieson from the Icelandic *slapr*, homuncio sordidus. It is rather from the Gaelic *slapach*, slovenly, *slapair* and *slaopair*, a slovenly man, a drawler, an idler; and *slapag*, a slut, a lazy, dirty, slovenly woman or girl; and *slapair-achd*, slovenliness.

*Sleuth-hound*, a blood-hound, a hound trained to follow by the scent, the track of man or beast. From the Gaelic *slaod*, a trace, a trail; and *slot*, *sliogach*, subtle, keen scented:—

Wi' his *sleuth*-dog in his watch right sure ;  
Should his dog gie a bark,  
He'll be out in his sark,  
And die or win.

—Ballad of “*The Fray of Suport.*”

*Slid*, smooth ; *Sliddery*, slippery :—

Ye hae sae saft a voice, and a *slid* tongue.

—Allan Ramsay : *The Gentle Shepherd.*

*Sliddery*, slippery ; from *slide* : *Slidder*, unstable, changeable in thought or purpose, not to be depended upon :—

There's a *sliddery* stane afore the ha' door.

[It is sometimes dangerous to visit great houses.]

—Allan Ramsay's *Scottish Proverbs.*

Though I to foreign lands must hie,

Pursuin' fortune's *sliddery* ba'.

—Burns : *Farewell to his Native Country.*

*Slink*, a tall, idle person, a term of depreciation. The word is usually associated with *lang*, as, a *lang slink*. It is sometimes written and pronounced *slunk*. It is derived apparently from the Teutonic *schlang*, the Dutch and Flemish *slang*, a snake. *Slinken* means to grow long, thin, and attenuated ; and Jamieson has the adjective *slunk*, lank and slender ; and the substantive *slink*, a starveling.

*Slocken*, to slake, to allay thirst, to extinguish :—

Foul water may *slocken* fire.

—Allan Ramsay's *Scottish Proverbs.*

The Rev. John Heugh of Stirling was one day admonishing one of his people on the sin of intemperance : “ Man ! John ! you should never drink except when you’re dry ; ” “ Weel Sir , ” said John , “ that’s what I’m aye doin’ , but I’m never *slocken’d* . ”

—Dean Ramsay.

*Slogan*, the war-cry of a highland clan :—

Our *slogan* is their lyke-wake dirge.

—Sir Walter Scott.

When the streets of high Dunedin,  
Saw lances gleam and falchions redden,  
And heard the *slogan’s* deadly yell.

—Scott : *Lay of the Last Minstrel*.

Jamieson has this word as *slughorn*, and derives it from the Irish Gaelic *sluagh*, an army ; and *arm*, a horn. Jamieson might have found the true etymology in the Scottish Gaelic *sluagh*, the people, the multitude, the clan ; and *gairm*, a cry, a shout, a loud call. The *slogan* was not made on a horn ; and *arm* does not signify a horn either in Irish or Scottish Gaelic. *Slogan*, the war-cry, has been used by English writers as synonymous with “ pibroch , ” especially in a play that enjoyed considerable popularity a quarter of a century ago, on the siege and relief of Lucknow during the Indian Mutiny. When General Havelock approaches with his gallant highlanders, Jeanie, the heroine of the piece, who hears the music of the pibroch from afar, exclaims, “ O hear ye not the *slogan* ? ” But the “ pock puddings , ” as Sir Walter Scott called the ignorant English, knew no better, and always applauded the *slogan*.

*Sloom*, a deep sleep, whence the English word *slumber*, a light sleep. From the Flemish *sluimeren*, to sleep, *sluimerig*, sleepy.

*Sloomy*, lethargic.

*Slorp*, *Slotter*, to eat or drink greedily, and with a guttural and vulgar noise. From the Flemish and Dutch *slorpen*, which has the same meaning :—

There's gentle John, and Jock the *slorp*,  
And curly Jock, and burly Jock,  
And lying Jock himsel'.

Hogg's *Jacobite Relics*.

The synonymous word *slotter* is a corruption to avoid the guttural of the Gaelic *slogair*, a glutton, one who gulps his food.

*Slounge*, to go idling about, to go sorning (q.v.) or seeking for a dinner, lounging about and coming into the house of a friend or acquaintance at or near dinner time, as if accidentally. Apparently a corruption of the Gaelic *sluganach*, a voracious person ; and *slugan*, the gullet.

*Smaik*, a mean, low fellow, a poltroon, a puny fellow, a person of small moral or physical account :—

“O, I have heard of that *smaik*,” said the Scotch merchant ;  
“it's he whom your principal, like an obstinate auld fule, wad mak  
a merchant o'—wad he, or wad he no !”

—Scott : *Rob Roy*.

This false, traitorous *smaik*. I doubt he is a hawk of the same nest.

—Scott : *Fortunes of Nigel*.

“Thay *smaikes* do sett their haill intent  
To reid this English new Testament.”

*Smaike* really is a low mean fellow, very closely allied to, if not identical with, *sneak*, and of course, as a verb, would mean to go about in a sneaking way. By the bye in the same poem occurs the word *homlok*, so spelled by Knox. “Hemlok sawares amangst guid seid.” Sowers of bad or mutilated seed amongst good seed, the same word as *hummel*. I am surprised to learn that Jamieson says “*hummelt*” means short horns. In the Lothians and in Fifeshire as well as Ayrshire a *hummelt* cow is well known. I rather think that a “*doddy*” cow is Galloway, but of this I am not sure.—R. D.

From the Teutonic *schmach*, insult, ignominy; *schmächtig*, slender, lank :—

*Smeddum*, dust, powder ; from the Gaelic *smodan*, small dust :—

O ! for some rank mercurial rozet,  
Or pale red *smeddum*,  
I'd gie ye sic a hearty dose o't  
Wad dress your *droddum*.\*

Burns : *To a Louse*.

\* *Droddum*, a ludicrous word for the posterior of a child.

*Smird*, to gibe, to jeer. This seems to be a corruption of the Gaelic *smad*, to intimidate, to brow-beat. Jamieson derives it from the Icelandic *sma'* (the Scottish *sma'* and the English *small*), and *ord*, a word, and supposes it to mean *small and contemptuous language*.

*Smirl*, a roguish or mischievous trick. Jamieson derives this word from the German *schmieren*, *illudere* ; but there is no such word in the German Dictionaries. It is

more probably from the Gaelic *smiorail*, strong, active, lively; and “I’ll play him a *smirl* for that yet,” as quoted by Jamieson, simply means, I’ll play him a *lively* trick for that yet:—

And in some distant place,  
Plays the same *smirl*.

—T. Scott.

*Smirtle*, a slight, or half-suppressed laugh or smile:—

And Norie takes a *glack* of bread and cheese,  
And wi’ a *smirtle* unto Lindie goes.

—Ross’s *Helenore*.

This word is akin to the English *smirk*, but without any depreciatory meaning.

*Smit*, the noise, clash, or clank of smitten metal; from the English *smite*:—

As she was walking maid alane  
Down by yon shady wood,  
She heard a *smit* o’ bridle reins  
She wished might be for good.

—Lord William: *Border Minstrelsy*.

*Smitch*, or *Smytch*, a term of contempt or anger applied to an impudent boy; from *smut* or *smit*, dirt, a stain, an impurity. German *schmützig*, dirty; Flemish and Dutch *smotsen*, to soil, to dirty, to defile; the English *smudge*.

*Smolt*, an epithet applied to the weather when fair and calm, with a blue sky:—

Merry maidens, think na lang,  
The weather is fair and *smolt*.

—*Christ's Kirk on the Greene.*

This word is used, according to Messrs. Halliwell and Wright, in Sussex and other parts of England. It is probable the root is the Teutonic *schmalte*, deep blue, applied to the unclouded sky :—

O'er Branxholme Tower, ere the morning hour,  
Where the lift is like lead so blue,  
The smoke shall roll white on the weary night,  
And the flame shine dimly through.

—*Lord Inlis: Border Minstrelsy.*

*Smook*, to prowl stealthily about a place with a view to pilfer small articles. From the Flemish *smuig*, furtive, secret.

*Smookie*, addicted to petty larceny :—

The *smookie* gipsy i' the loan.

—*Ross's Helenore.*

*Smyte*, a small particle; possibly derived from the spark of an anvil when smitten; *smytrie*, a large collection of little things, or little children :—

A *smytrie* o' wee duddie weans.

—Burns.

*Snack*, a slight repast, a cut from the loaf, refreshment taken hastily between meals; to go *snacks*, to share with another. From the Gaelic *snaigh*, to cut; *snack*, and to go *snack*, are still used in colloquial English, and are

derived by Worcester and others from *snatch*, i.e., as much of a thing as can be snatched hastily. An etymology which may apply to *snack*, a lunch, but scarcely applies so well as the Gaelic *snaigh*, to the phrase of go *snacks*, or shares in any thing.

*Snag*, to chide, to taunt, to reprove, to snarl; *snaggy*, sarcastical, apt to take offence. This word with the elision of the initial *s*, remains in England as *nag*, the form of scolding or grumbling, which is peculiarly attributed to quarrelsome women. It is one of the numerous family of words commencing with *sn*, which, in the Scottish and English languages, generally imply a movement of the lips and nose, expressive of anger, reproof, scorn, and in inferior animals, of an inclination to bite; such as snarl, snub, sneer, snort, snap, snack, or snatch, (as an animal with its jaws), and many others, all of which, inclusive of snore, sniff, snuff, sneeze, snigger, snivel, snout, have a reference to the nose. They appear to be derivable primarily from the Gaelic *sron*, sometimes pronounced *strone*, the nose. The Teutonic languages have many words commencing with *schn*, which also relate to the action of the nose, and are of the same Celtic origin.

*Snaggerel*. A contemptuous term for a puny deformed child; from *snag*, a broken bough.

*Snash*, impertinence, rebuff, rebuke:—

Poor bodies . . . . .  
 . . . thole (endure) a factor's *snash*.

—Burns: *The Twa Dogs*.

*Sneck* or *Snick*, the latch, bolt, or fastening of a door. The etymology is uncertain, and cannot be traced to any branches of the Teutonic, either High Dutch, Low Dutch, or Danish and Swedish. The English has *snacket* and *snecket*, a fastening, a hasp ; as well as *sneck* and *snick*, with the same meaning as the Scotch, but the words are local, not general :—

And you, ye auld *sneck*-drawing dog,  
Ye came to Paradise incog.

—Burns : *Address to the Devil*.

*Snell*, keen, bitter, sharp, quick. From the Flemish *snell*, and the German *schnell*, swift :—

And bleak December's winds ensuing  
Baith *snell* and keen.

—Burns : *To a Mouse*.

Sir Madoc was a handy man, and *snell*  
In tournament, and eke in fight.

—*Morte Arthur*.

Shivering from cold, the season was so *snell*.

—Douglas : *Eneid*.

The winds blew *snell*.

—Allan Ramsay.

*Snelly* the hail smote the skeleton trees.

—James Ballantine.

*Snirtle*, to laugh slyly, or in a half suppressed manner :—

He feigned to *snirtle* in his sleeve,  
When thus the laird addressed her.

—Burns : *The Jolly Beggars*.

*Snood* or *Snude*, a ribbon, a band worn by young unmarried women in or around the hair :—

To tyne one's *snude* is a phrase applied in Scotland to a young woman who has lost her virginity. It is singular that the ancient Romans had the same figure.

—Jamieson.

The word and the fashion appears to be peculiar to the Celtic nations. In Gaelic, *snuadh* signifies beauty and adornment, and thence an ornament, such as the *snood* of the Celtic maidens. The word appears in Snowdon, the ancient name of Stirling, which signifies the fair or beautiful hill. The Kymric and Welsh has *ysnoden*, a fillet, a lace, a band, and evidently from the same root.

*Snool*, to flatter abjectly, to cringe, to crawl. This word also means to snub, to chide ill-naturedly and unduly, as in the song :—

They *snool* me sair and haud me down,  
And gar me look like bluntie, Tam ;  
But three short years will soon wheel roun',  
And then comes ane and twenty, Tam.

—Burns.

Is there a whim-inspired fool,  
Ow're blate (shy) to seek, ow're proud to *snool*.

—Burns : *A Bard's Epitaph*.

The etymology of this word is uncertain. It seems to have some relation to the nose and mouth, and expression of the features in an unfavourable sense ; like many words in the English language commencing with sn. (See *snag*, ante.) The most probable derivation is that given by Jamieson from the Danish *snoffe*, to reprimand unnecessarily, continually and unjustly,—the French *rabrouer*.

*Snoove*, to glide away easily—like a worm or snake ;  
to sneak :—

But just thy step a wee thing hastit,  
Then *snoov't* away.

—Burns : *Auld Farmer to his Auld Mare Maggie*.

*Snowk*, to snuff, to smell, to scent :—

Wi' social nose they snuffed and *snowket*.

—Burns : *The Twa Dogs*.

*Snuit*, to go about in a careless half-stupified manner ;  
*snuitit*, having the appearance of sleepy inebriety :—

He was gaun *snuitin* down the street ; he came *snuitin* in.

—Jamieson.

Jamieson traces the word to the Dutch and Flemish *snuit*, the English *snout*. The Gaelic has *snot*, to smell, to snuff up the wind, to turn up the nose suspiciously ; and *snotach*, suspecting, inclined to suspicion.

*Snurl*, to ruffle the surface of the waters with a wind ;  
metaphorically applied to the temper of man or woman :—

Northern blasts the ocean *snurl*.

—Allan Ramsay.

*Sock Dologer*, a heavy, knock-down blow. This word was introduced into America by the Irish and Scottish immigrants, and is usually considered to be an Americanism. But it clearly comes from the “old country,” from the Gaelic *sogh*, easy ; and *dolach*, destructive ;

*dolaidh*, harm, detriment, injury, destruction ; thus a *sock dologer* means a blow that destroys easily.

*Sodger*, or *Sojer*, a soldier ; *swaddie*, or *swad*, a familiar and vulgar name for a soldier :—

My humble knapsack a' my wealth,  
A poor but honest *sodger*.

—Burns.

The Scottish word *sodger* is not a mere corruption or mispronunciation of the English *soldier*, or the French *soldat*. The old Teutonic for soldier was *kriegsman*, warman, or man of war ; a word which was not adopted by the early English of Saxon, Danish, and Flemish descent. The English soldiers were called bowmen, spearmen, swordsmen, &c. The ordinary derivation of soldier is from *solde*, pay,—i.e., one who is paid. But in early times, before the establishment of standing armies, people who took up arms in defence of their country were not mercenaries, but patriots and volunteers, or retainers of great territorial chieftains. *Sodger*, as distinguished from *soldier*, dates from a period anterior to the invention of gunpowder and the use of fire-arms, when bows and arrows were the principal weapons of warfare over all Europe. The word is derived from the Gaelic *saighead*, an arrow ; and *saighdear*, an arrower, an archer, a bowman ; the same as the Latin *saggitarius*. Thus the Scottish *sodger* appears to be a word of legitimate origin and of respectable antiquity. Soldier, from the French *soldat*, is comparatively modern, and does not appear in the Dictionary of the First or Oldest Words in the English Language, from the Semi-Saxon Period from A.D. 1250 to 1300, by Herbert Coleridge, published in 1862. It is worthy of

mention that Jamieson's Scottish Dictionary does not contain *sodger* or *sojer*, but has *sodgerize*, to act as a soldier, or go a soldiering; and the strange term *sodger-theed*, which he explains to be a low word meaning one that has little or no money, or, having "the *thigh* of a soldier!" Had Jamieson, before hazarding this suggestion, looked to another page of his own Dictionary, he would have found the word *thig*, to beg, and might have explained "sodger-theed thig'd" in the sense of a disbanded soldier, begging from door to door, without any particular reference to his *thigh*.

*Sokand seil.* An old Scottish proverb says, "Sokand seil is best." Dean Ramsay, who quotes it, defines it to mean, "The plough and happiness is the best lot." The translation is too loose to be accepted. *Soc* is, indisputably, a ploughshare, in Gaelic, in French, in Flemish, in Latin (*soccus*), and other languages. No trace, however, has hitherto been discovered of its employment as a verb, signifying to plough. It would seem, nevertheless, from the terminal syllable in *sokand*, that it was in old time so used in Scotland. *Seil* is from the Gaelic *sealbh*, signifying good fortune, good luck, happiness,—whence the Teutonic *selik*, happy. Ploughing, in the proverb, may be taken to mean labouring generally; and then the proverb might be rendered, "Labouring happiness, or the happiness that results from labour, is the best."

*Sonk*, a stuffed seat, or a couch of straw; *sonkie*, a gross, course, unwieldy man, of no more shapely appearance than a sack of straw. The root of these two words seems

to be the Gaelic *sonnach*, anything thick, bulky, or strong ; *sonn* is a stout man, also a hero ; and *sonnach*, a fat, ill-shaped person :—

The Earl of Argyle is bound to ride,  
And all his habergeons him beside,  
Each man upon a *sonk* of strae.

—*Introduction to Border Minstrelsy.*

*Seuse*, happiness, good luck ; from the Gaelic *sona*, happy.

*Sonas*, happiness ; *sonsie*, strong, healthy, pleasant ; Gaelic *sonas*, happy :—

His honest, *sonsie*, baws'nt face  
Aye gat him friends in ilka place.

—Burns : *The Twa Dogs.*

*Sool* (sometimes written *Soul*), a sufficiency of food, also, a relish taken with insipid food to render it more palatable. “*Sool* to a potatoe,” often applied a finnon haddie, or a red herring ; sometimes ludicrously used by the Irish as, “potatoes and *point*,” a potato pointed at a red herring hanging from the roof, to whet the imagination with the unattainable flavour of the *sool* :—

I have, sweet wench, a piece of cheese as good as tooth may chaw,  
And bread and wildings *souling* well.

—Warner : *Albion's England.*

*Sool*, any thing eaten with bread, such as butter, cheese, &c.

—*Wright's Dictionary of Obsolete English.*

*Soul*, French *saouler*, to satisfy with food. *Soul*, silver, the wages of a retainer, originally paid in food.

—*Idem.*

The French have *soul*, full; and *se souler*, drunk, or to get drunk, i.e., full either of meat or of liquor. The Gaelic *sult* seems to be of kindred derivation, and signifies fat, full, replenished with good things.

*Sooth*. Old English for *truth*, still preserved in such phrases as, "in *sooth*," "for *sooth*," &c. In Scottish, *sooth* is used as an adjective, and signifies "true":—

A *sooth* boord is nae boord.

—Allan Ramsay : *Scots Proverbs*.

*Sorn*, to go to a person's house, and fasten yourself upon him to feast or lodge, without invitation. The English synonyme is "to sponge upon;" a very inferior form of expression, partaking of the character of slang, and not to be compared for force and compactness to the Scottish word. Mr. John Thompson, private secretary to the Marquis of Hastings in India, in his "Etymons of English Words," defines "sorn" to be a corruption of "sojourn." The true etymon is the Gaelic *saor*, free; and *saoranach*, one who makes free or establishes himself in free quarters. It is related of a noble Scottish lady of the olden time, who lived in a remote part of the Highlands, and was noted for her profuse and cordial hospitality, that she was sometimes overburdened with habitual "sorners." When any one of them out-stayed his welcome, she would take occasion to say to him at the morning meal, with an arch look at the rest of the company—"Mak' a guid breakfast, Mr. Blank, while ye're about it; I dinna ken whar' ye'll get your dinner." The hint was usually taken, and the *sorner* departed.

*Soss*, an incongruous, miscellaneous mixture of eatables. *Soss-poke*, a ludicrous term for the stomach; usually derived from *sal* and *salsum*, because the ingredients are salted; but the word is more likely to have originated in *soss*, the old French *sause*, the Flemish *sass*, the modern *sauce*, compounded of several ingredients—all blending to produce a particularly piquant flavour. *Soss* is used in colloquial and vulgar English in the Scottish sense of a mixed mess; and *sorzle*, evidently a corruption of *soss*, is, according to Mr. Wright's Archaic Dictionary, a word used in the East of England to signify "any strange mixture."

*Souter*, a shoemaker, a cobbler. This word occurs in early English literature, though it is now obsolete:—

Ploughmen and pastourers,  
And other common labourers,  
*Souters* and shepherds.

—*Pier's Ploughman*.

The devil maks a reeve to preach,  
Or of a *souter*, a shipman, or a bear.

—Chaucer : *Canterbury Tales*.

"Mair whistle than woo,"  
As the *souter* said when he sheared the soo.

—Allan Ramsay's *Scots Proverbs*.

*Souters'* wives are aye ill shod.

—Allan Ramsay's *Scots Proverbs*.

*Sowie*, diminutive of *sow*. The implement of war for demolishing walls, which the English and French call a *ram*, *un belier*, or a *battering ram*; the Scotch call it a *sow*, from its weight and rotundity:—

They laid their *sowies* to the wall  
 Wi' mony a heavy peal ;  
 But he threw ower to them again  
 Baith pitch and tar-barrel.

—*Auld Maitland*: Scott's *Border Minstrelsy*.

*Sowth*, to try over a tune with a low whistle, to hum a tune to one's self involuntarily :—

On braes when we please, then,  
 We'll sit and *sowth* a tune,  
 Syne rhyme till't ; we'll time till't,  
 And sing't when we hae done.

—Burns : *To Davie, a Brother Poet*.

*Sowther*, or *Soother*, to solder, to make amends for, to cement, to heal :—

A towmond o' trouble, should that be my fa',  
 Ae night o' good fellowship *sowthers* it a'.

—Burns : *Contented wi' Little*.

*Spae*, to tell fortunes, to predict. Etymology uncertain ; derived by Jamieson from the Icelandic, but probably connected with *spell*, a magic charm or enchantment.

*Spaewife*, a fortune-teller.

*Spae-book*, magic book, a fortune teller's book. From *spae*, to tell fortunes :—

The black *spae-book* from his breast he took,  
 Impressed with mony a warlock spell ;  
 And the book it was wrote by Michael Scott,  
 He held in awe the fiends o' hell.

—Lord Soulis : *Border Minstrelsy*.

*Spairge*, to sprinkle, to scatter about as liquids. From the French *asperger*, to sprinkle with water:—

When in yon cavern grim and sootie,  
 Closed under hatches,  
*Spairges* about the brimstane cootie.\*

—Burns: *Address to the Deil*.

\* Cootie signifies a large dish, and also the broth or other liquor contained in it.

*Spartle*, to move the limbs to and fro, to dance violently and ungracefully. From the Flemish *sparteln*.  
*Sprattle*, to struggle or sprawl:—

Listening the doors and windows rattle,  
 I thought me on the ourie cattle,  
 Or silly sheep, wha bide this brattle  
 O' winter war,  
 And through the drift deep-lairing *sprattle*,  
 Beneath a scar.

—Burns: *A Winter Night*.

*Spate*, a flood or freshet, from the overflow of a river or lake; also metaphorically an overflow of idle talk.

The water was great and mickle o' *spate*.

—*Kinmont Willie*.

Even like a mighty river that runs down in *spate* to the sea.

—W. E. Aytoun: *Blackwood's Magazine*.

He trail'd the foul sheets down the gait,  
 Thought to have washed them on a stane,  
 The burn was risen great of *spate*.

—*The Wife of Auchtermuchty*: Ritson's  
*Caledonian Muse*.

While crashing ice, borne on the roaring *spate*,  
Sweeps dams an' mills an' brigs a' to the gate.

—Burns : *The Brigs of Ayr*.

And down the water wi' speed she ran,  
While tears in *spates* fa' fast frae her e'e.

—*Jock o' the Side : Border Minstrelsy*.

The laird of Balmamoon was a truly eccentric character. He joined with his drinking propensities a great zeal for the Episcopal Church. One Sunday, having visitors, he read the services and prayers with great solemnity and earnestness. After dinner, he, with the true Scottish hospitality of the time, set to, to make his guests as drunk as possible. Next day when they took their departure, one of the visitors asked another what he thought of the laird. "Why, really," he replied, "sic a *spate* o' praying, and sic a *spate* o' drinking, I never knew in all the course of my life."

—Dean Ramsay's *Reminiscences*.

*Spate*, or *spate*, is from the Gaelic *speid*, a mountain torrent, suddenly swollen by rain. In the North of England, according to Messrs. Halliwell and Wright, a *spait* signifies a more than usually heavy downpour of rain; and in the County of Durham, it signifies a pool formed by the rain.

*Spaul*, a shoulder; from the French *espaule*, or *épaule*, often erroneously used to signify a leg or limb. "To *spaul*," according to Jamieson, "is to push out the limbs like a dying animal":—

The late Duchess of Gordon sat at dinner next an Englishman, who was carving, and who made it a boast that he was thoroughly master of the Scottish language. Her Grace turned to him and said, "Rax me a *spaul* o' that bubbly-jock!" The unfortunate man was completely nonplussed.

—Dean Ramsay.

The Scotch employ the French word *gigot* for a leg of mutton ; but they do not say a *spaul* of mutton for a shoulder.

*Spean* (sometimes spelled *spane* or *spayn*), to wean. The English *wean* is derived from the German *wohnen*, and *entwohnen*, and the Scottish *spean*, from the Flemish and Low Dutch *speen*, which has the same meaning. *Speaning-brash*, an eruption in children, which sometimes occurs at weaning-time :—

Withered beldams auld a droll,  
Rigwoodie hags wad *spean* a foal,  
Louping and flinging on a crummock,  
I wonder did na turn thy stomach.

—Burns : *Tam o' Shanter*.

The meaning of *spean*, as used by Burns, is not very clear. Perhaps the word implies that the hags were so very hideous, that, had they been brood mares, a foal would in disgust have refused to imbibe nourishment from them.

*Spell*, an interval. The Scotch and the Americans say :—“a *spell* of work,” “a *spell* of idleness,” “a *spell* of bad weather,” “a *spell* of good weather,” “a *spell* of amusement,” &c. The derivation of the word is supposed to be from the Dutch and Flemish *spel*, the German *spiele*, to play. Possibly—though not certainly, the root is the Gaelic *speal*, to clean, to mow, to cut down ; and thence a *stroke*, i.e., a stroke of good or bad weather, &c. The word has recently become current in English.

*Spence*, a dining room next to a kitchen, where the provisions are kept ; an inner apartment in a small house,

supposed to be derived from *dispense*, to distribute; whence *dispensary*, the place where medicines are distributed:—

Our bardie lanely keeps the *spence*  
Sin' Mailie's dead.

—Burns: *Poor Mailie's Elegy*.

“Edward,” said the sub-Prior, “you will supply the English Knight here, in this *spence*, with suitable food and accommodation for the night.”

—Scott: *The Monastery*.

The word is still used in the North of England for a buttery, also for a cup-board, a pantry, and a private room in a farm house:—

Yet I had leven she and I  
Were both togydir secretly  
In some corner in the *spence*.

—Halliwell.

*Spere, Spier*, to inquire, to ask after:—

Mony a ane *spiers* the gate he knows full well.

—Allan Ramsay's *Scottish Proverbs*.

I am Spes, quoth he,  
And *spier* after a knight,  
That took me a mandement  
Upon the mount of Sinai.

—*Piers Ploughman*.

I *spiered* for my cousin fu' couthie and sweet.

—Burns: *Last May a braw Wooer*.

When lost, folks never ask the way they want,  
They, *spier* the gait.

—Robert Leighton: *Scotch Words*.

A very expressive derivative of spier is backspier, meaning to cross-examine.—R. D.

Her niece was asking a great many questions, and coming over and over the same ground, demanding an explanation how this and that had happened, till at last the old lady lost patience, and burst forth—"I winna be *back-spiered* noo, Polly Fullerton."

—Dean Ramsay.

*Sperthe*, a spear, a javelin, or, more properly, a battle-axe; a word that might well be resumed from oblivion for the use of rhymers, often hardly pushed for a rhyme to earth, birth, girth, and mirth—all well, or too well worn:—

His helmet was laced,  
At his saddle girth was a good steel *sperthe*.  
Full ten pound weight and more.

—*The Eve of St. John: Border Minstrelsy.*

*Spirlic*, a person with slender legs; *spindle-shanked*, slim, thin, often combined with lang; as, "A lang *spirlic*," a tall slender person. From the Gaelic *speir*, a shank, a claw; *spericach*, having slender limbs:—

*Spleuchan*, a Highland purse:—

Deil mak' his king's-hood [scrotum] in a *spleuchan*.

—Burns: *Death and Dr. Hornbook.*

*Splore*, a riotously merry meeting: to make a *splore*, to create a sensation. The Americans have *splurge*—from *splorage*, a word with the same meaning:—

In Poosie Nancy's held the *splore*.

\* \* \* \* \*

Wi' quaffing and laughing,  
They ranted and they sang.

—Burns : *The Jolly Beggars*.

*Splute*, to exaggerate in narrative, to indulge in fiction. Jamieson derives this word from the French *exploit*, but it is more probably a corruption of the Gaelic *spleadh*, a romance, a boast, a gasconade ; a vainglorious assertion ; *spleadhaich*, hyperbolic.

*Spoacher*, a poacher, one who steals game. The Scottish word seems to have been the original form, and to have become poacher by the elision of the initial *s*, a not uncommon result in words from the Celtic, as the Welsh *hen*, old, is the same as the Gaelic *scan* ; the English *nag* is the same as *snag*, to snarl or say provoking things, as is the custom with spiteful women, if they wish to quarrel with their husbands. The English *poacher* is usually derived from *poke*, the French *poche*, a pocket, pouch, or bag, because the poacher, like the sportsman, *bags* his game. But if the Scottish *spoacher* be the elder word, it will be necessary to account for the lost *s*. This is supplied in the Gaelic *spog*, to seize violently, as birds of prey do with their claws and talons ; and *spogadh*, seizure. Jamieson was of opinion that the *s* was *added* in the Scottish word ; but this would be a singular instance, contradicted by all previous experience of similar cases.

*Spraikle*, *Sprackle*, *Sprauchle*, to clamber up a hill with great exertion and difficulty. From the Gaelic *spracail*, strong, active. The English words *sprawl* and *sprag* seem to be of the same parentage :—

I rhymer Robin, *alias* Burns,  
 October twenty third ;  
 A ne'er-to-be-forgotten day,  
 Sae far I *sprackled* up the brae,  
 I dinner'd wi' a lord.

—Burns : *The Dinner with Lord Daer*.

Wad ye hae naebody *spraickle* up the brae but yoursel, Geordie ?  
 —Scott : *Fortunes of Nigel*.

*Sproage*. This eccentric-looking word signifies, according to Jamieson, to go out courting at night, to wander by the light of the moon or stars. Alexander Ross, in “Helenore, or the Fortunate Shepherdess,” has lines :—

We maun marry now ere lang ;  
 Folk will speak o's, and fash us wi' the kirk,  
 Gin we be seen thegither in the mirk.

Neither Burns, Allan Ramsay, nor Scott employs this word, and its origin is wholly unknown, unless the Gaelic *sporach*, to incite, excite, or instigate, may supply a clue.

*Spune-hale*, in such restored health as to be able to take one's ordinary food, one's kail or parritch. *Parritch-hale*, and *meat-hale*, are synonymous terms.

*Spung*, a purse that fastens with a clasp ; a corruption apparently of *sporan*, the large purse worn by the Highlanders on full-dress occasions :—

But wastefu' was the want of a',  
 Without a yeuk they gar ane claw,  
 When wickedly they bid us draw  
 Our siller *spungs*,

For this and that to mak them braw,  
And lay their tongues.

—Allan Ramsay : *Last Speech of a Wretched Miser.*

*Spunk*, a match, a spark ; *spunkie*, fiery, high spirited ; also, an ignis fatuus or will o' the wisp. The word is derived by Jamieson from the Gaelic *spong*, rotten wood, or tinder, easily inflammable ; but it is questionable whether the root is not the Teutonic *funk*, a sparkle of light ; *funkeln*, to sparkle ; and *ausfunkeln*, to sparkle out, to shine forth. *Ausfunk* is easily corrupted into *sfunk* and *spunk* :—

Erskine, a *spunkie* Norland billie,  
And mony ithers ;  
Whom auld Demosthenes and Tully,  
Might own as brithers.

—Burns : *Earnest Cry and Prayer.*

If mair they deave us wi' their din,  
Or patronage intrusion ;  
We'll light a *spunk*, and every skin  
We'll rin them aff in fusion,  
Like oil some day.

—Burns : *The Ordination.*

And oft from moss-traversing *spunkies*,  
Decoy the wight that late and drunk is.

—Burns : *Address to the Deil.*

*Spurtle* or *Parritch Spurtle*, a rounded stick or bar of hard wood, used in preference to a spoon or ladle for stirring oatmeal porridge in the process of cooking. Jamieson—who seldom dives deeper than the Anglo-Saxon—derives the word from *sprytten*, the Latin *assula*.

The Gaelic has *sparr* or *sparran*, a little wooden bar or bolt; and the Flemish has *sport*, with the same meaning; and also that of the rung of a ladder, (a bar of wood which a Scottish housewife, in default of any better *spurtle*, might conveniently use for the purpose.) Good bairns, in the olden times when oatmeal porridge was the customary food of the peasantry, were often rewarded by having the *spurtle* to lick, in addition to their share of the breakfast.

Our gudeman cam' hame at e'en,  
 And hame cam' he;  
 And there he saw a braw broad sword,  
 Where nae sword should be.

How's this? gude wife,  
 How's this quo he,  
 How came this sword here  
 Without the leave o' me?

A sword! quo she,  
 Aye a sword quo he;  
 Ye auld doited bodie,  
 And blinder may ye be,  
 'Tis but a parritch *spurtle*,  
 My minnie gied to me.

Far hae I travelled,  
 And muckle hae I seen,  
 But scabbards upon *spurtles*,  
 Saw I never nane!

—Our Gudeman.

*Staffa*, the name of the well-known island of the West that contains the cave of Fingal." Colonel Robertson, in "The Gaelic Topography of Scotland," has omitted to give the etymology of the word. Many

people suppose it to be English, and akin to Stafford. It is, however, pure Gaelic, and accurately descriptive of the natural formation of the cave, being compounded of *stuadh* (*dh* silent), a pillar or pillars, column or columns; and *uamh* (*uav* or *uaf*), a cave, whence *stua-uaf* or *staffa*, the cave of pillars or columns.

*Staig*, a young, unbroken stallion. In the North of England, this word *stag*, or *staig*, is applied to any young male quadruped, and, in contempt, to a strong, vulgar, romping girl, whose manners are masculine. The word is also applied to the Turkey cock and the gander. From the Teutonic *steigen*, to mount, to raise, to stick up, to stand erect. In the old Norse, *steggr* signifies male:—

It's neither your *stot* nor your *staig* I shall crave,  
But gie me your wife, man, for her I must have.

—Burns : *The Carle o' Kellyburn Braes*.

*Stank*, a pool, a ditch, an entrenchment filled with water for the defence of a fortress. This word, with the elision of the initial letter, becomes the English tank, a receptacle of water. *Stankit*, entrenched. From the French *etaing*, or *estaing*, the Gaelic *staing*, a ditch, a pool; *staingichte*, entrenched:—

I never drank the Muses' *stank*,  
Castalia's burn and a' that;  
But there it streams, and richtly reams,  
My Helicon, I ca' that.

—Burns : *The Jolly Beggars*.

*Staumrel*, *Stump*, a stupid person; *staumer*, to stutter, to be incoherent in speech, to stammer; from the German *stumme*, dumb; and *stumpf*, stupid, the Flemish and Dutch *stumper*, a fool, a silly and idle person:—

Nae langer thrifty citizens, an' douce,  
Meet owre a pint or in the Council house,  
But *staumrel*, corky-headed gentry,  
The herriment and ruin of the country.  
—Burns: *The Brigs of Ayr*.

The lad was aye a perfect *stump*.  
—Jamieson.

*Stance*, situation, standing-place or foundation. This word has not yet been admitted into the English dictionaries:—

No! sooner may the Saxon lance,  
Unfix Benedi from his *stance*.  
—Scott: *Lady of the Lake*.

We would recommend any Yankee believer in England's decay to take his *stance* in Fleet Street or any of our great thoroughfares, and ask himself whether it would be wise to meddle with any member of that busy and strenuous crowd.

—Blackwood's *Magazine*, June, 1869.

*Staves*. "To go to *staves*" is a proverbial expression used in Scotland to signify to go to ruin, to fall to pieces like a barrel, when the hoops that bind the staves together are removed.

*Staw*, to surfeit, to disgust. Etymology uncertain; not Flemish, as Jamieson supposes, but more properly from the Gaelic *stad*, to desist, or cause to desist:—

Is there that o'er his French ragout,  
Or olio that wad *stazv* a sow.

—Burns : *To a Haggis*.

*Steek*, to close, to shut, to fasten with a pin :—

Sages their solemn e'en may *steek*.

—Burns : *Cry and Prayer*.

*Steek* the awmrie.

—Sir Walter Scott : *Donald Caird*.

Ye're owre bonnie ! ye're owre bonnie !

Sae *steek* that witchin e'e,

It's light flees gleamin' through my brain.

—James Ballantine.

Your purse was *steekit* when that was paid for.

—Allan Ramsay : *Scots Proverbs*.

When the steed's stown *steik* the stable door.

—*Idem*.

*Steeks*, the interstices of any woven or knitted fabric, stitches ; *steek* is identical with *stitch*, as *kirk* is with *church* :—

He draws a bonnie silken purse

As long's my tail, where through the *steeks*

The yellow-lettered Geordie [guinea] keeks.

—Burns : *The Twa Dogs*.

*Steeve* or *Steive*, fine, erect, stout. From the English *stiff* ; and the Flemish *stijf* :—

Sit ye *steeve* in your saddle seat,

For he rides sicker who never fa's.

—James Ballantine.

*Sten*, to spring to one side, a sudden motion in the wrong direction ; to turn away, to twist, to bend ; *stennis*, a sprain. From the Gaelic *staon*, awry, askew ; and *staonaich*, to bend, to twist, to turn. Jamieson erroneously derives *sten* from extend :—

Yestreen at the valentines dealing,  
 My heart to my mou' gied a *sten*,  
 For thrice I drew ane without failing,  
 And thrice it was written Tam Glen.

—Burns : *Tam Glen*.

*Stevin*. Before the introduction from the Latin *vox*, and the French *voix*, of the word “voice” into the English and Scottish languages, the word *stevin* was employed. It was used by Chaucer in England, and by Gawain Douglas in Scotland. From its close resemblance to the Teutonic *stimme*, a voice, and *stimmen*, voices, the Flemish *stem*, it is probable that it was a corruption or variation of that word :—

With dreary heart and sorrowful *steven*.

—*Morte Arthur*.

Betwixt the twelfth hour and eleven,  
 I dreamed an angel cam frae heaven,  
 With pleasant *stevin* sayand on hie,  
 Tailiors and soutars, blest be ye !

Dunbar : Allan Ramsay's *Evergreen*.

Lang may thy *steven* fill with glee  
 The glens and mountains of Lochlee.

—Beattie : *To Mr. Alexander Ross*.

Quoth Jane, “my *steven*, sir, is blunted sair,  
 And singing frae me frightened off wi' care ;

But gin ye'll tak' it as I now can gie't,  
 Ye're welcome til't—and my sweet blessing wi't."  
 —Ross's *Helenore*.

The rhymes to "heaven" in Scottish and English poetry are few, and *stevin* would be an agreeable addition to the number, if it were possible to revive it.

*Steward*, a director, a manager, an administrator. As a patronymic, the word is sometimes spelled *stewart* and *stuart*, and has been derived from the Teutonic *stede-ward*, one who occupies the place delegated to him by another ; or from the Icelandic *stia*, work, and *weard*, a guard or guardian. It seems, however, to have an indigenous origin in the Gaelic *stiuir*, to lead, direct, guide, steer, superintend, manage, &c. ; and *ard*, high, or chief. The "*Steward* of Scotland" was, in early times, the chief officer of the crown, and next in power and dignity to the king. There was a similar functionary in England :—

The Duke of Norfolk is the first,  
 And claims to be high *Steward*.

The attributes of the "*Steward* of Scotland" are set forth by Erskine as quoted in Jamieson ; and the last holder of the office—who became king of Scotland—gave the name of his function to his royal descendants. In its humbler sense, of the *steward* of a great household, or of a ship, the name is still true to its Gaelic derivation, and signifies the chief director of his particular department.

It has been supposed in the "Gaelic Etymology of the Languages of Western Europe," that the true etymon of *stew* or *stu*—(the first syllable of *steward* and *stuart*)—is the Gaelic *stuth*, pronounced *stu*, which signifies any strong liquor, as well as food, sustenance, or nourishment for the body; and that consequently *steward* means chief butler, or provider of the royal household. There is much to be said in favour of this hypothesis, but the derivation from *stiur* seems preferable.

The Irish Gaelic spells *steward* in the English sense *stiobhard*. The Scottish Gaelic has it *stiubhard*; but the words thus written have no native etymology, and are merely phonetic renderings of an obsolete Gaelic term, re-borrowed from the modern English. The suggested Teutonic etymology of *steward* from *stede-ward*, has no foundation in the Teutonic languages. *Steward* in German is *Verwalter*, administrator or director; and *Haus-hofmeister*, master of the household. In Flemish, *bestieren* signifies to administer, to direct; and *bestierder*, an administrator, a director, a steward.

*Stey*, steep, perpendicular. In Cumberland and Westmoreland, a mountain of peculiar steepness is called a *sty*; and in Berkshire, *sty* signifies a ladder. *Stey* and *sty* are both from the German *stiegen*, and the Flemish *stijgen*, to mount, to climb:—

Set a stout heart to a *stey* brae.

—Allan Ramsay: *Scots Proverbs*.

The *steyest* brae thou wouldst hae face't at.

—Burns: *The Auld Farmer to His Auld Mare Maggie*.

*Stickit Minister.* A term of obloquy in Scotland for a candidate for holy orders—who has failed to pass the necessary examination, or to give satisfaction to the congregation, before whom he preached the probationary sermon. The phrase is akin to the vulgar English—“old *stick* in the mud” :—

Puir lad ! the first time he tried to preach, he *stickit* his sermon.  
—Jamieson.

A speech is *stickit* when the speaker hesitates and is unable to proceed.

—Idem.

*Still.* This word is sometimes employed in the Scottish vernacular in a sense which it possesses no longer in English, that of taciturn, or reticent of speech. “A *still* dour man,” signifies a taciturn, reserved, and hard man.

*Stound*, a moment, a very short space of time ; also, a quick sudden momentary pain. From the Teutonic *stund*, an hour :—

Gang in and seat you on the sunks a' round,  
And ye'se be sair'd wi' plenty in a *stound*.

—Ross : *Helenore*.

And aye the *stound* and deadly wound,  
Came frae her e'en sae bonnie blue.

—Burns : *I Gaed a Waeful Gate*.

*Stoup* or *Stoop*, a flagon, a pitcher, a jug. *Pint-stoup*, a bottle or jug containing a pint. This word was used by Shakspeare, Ben Jonson, and other dramatists of the Elizabethan era : it has long been obsolete in England, but survives with undiminished vitality in Scotland.—

Come, Lieutenant ! I have a *stoup* of wine, and here without are a brace of Cyprian gallants, that would fain have a measure to the health of black Othello.

—*Othello*.

Set me the *stoup* of wine upon that table.

—*Hamlet*.

And surely ye'll be your *pint-stoup*,  
As sure as I'll be mine.

—Burns : *Auld Lang Syne*.

The etymology of *stoup* or *stoop* has long been contested ; Johnson derives it from the Dutch and Flemish *stop*, a cork or stopper of a bottle ; the German *stöpsel* ; but this can scarcely be the origin of the Scottish word, for a milk stoup, a water stoup, a can, a pitcher, a bucket, a pail, are not corked or stopped. In some Scottish glossaries, a *stoup* is said to be a tin pot ; and in others it is defined as a jug with a handle ; while in Northumberland, according to Wright's Provincial Dictionary, a *stoup* signifies a barrel. In Gaelic, *stop* means a wooden vessel for carrying water, a measure for liquids, or a flagon ; and *stopan* signifies a small flagon. Between the Flemish and Gaelic derivations, it is difficult to decide,—but the Gaelic—which applies the word to wide and open utensils, seems to be preferable, at least in comprehensiveness.

*Stour*, dust in motion ; and metaphorically trouble, vexation, or disturbance. The word is akin to the English *stir*, and in its metaphorical sense is synonymous with the Scottish *steer*,—as in the song “what's a' the *steer* kimmer ?” what's the disturbance, or in the broad vernacular, what's the row ? To kick up a *dust* is a slang expression that has a similar origin :—

Yestreen I met you on the moor,  
 Ye spak na, but gaed by like *stour*;  
 Ye geck at me because I'm poor.

—Burns : *Tibbie, I hae seen the day.*

After service, the betheral of the strange clergyman said to his friend the other betheral, "I think our minister did weel. He aye gars the *stour* flee out o' the cushion." To which the other replied, with a calm feeling of superiority, "*Stour* out o' the cushion! Hoot! our minister, sin' he cam' wi' us, has dung [knocked or beaten] the guts out o' twa Bibles."

—Dean Ramsay.

How blithely wad I bide the *stoure*,  
 A weary slave frae sun to sun,  
 Could I the rich reward secure  
 Of lovely Mary Morrison.

—Burns.

Burns uses the word in the sense of mould, earth, or soil, as in his "Address to the Daisy":—

Wee, modest crimson-tippet flower,  
 Thou'st met me in an evil hour,  
 For I man crush among the *stour*,  
 Thy slender stem.

*Stour*, in the sense of strife, was a common English word in the time of Chaucer and his predecessors.

*Stowlins*, *Stownlins*, by stealth, stealthily, or stolen moments unobserved, or expecting to be unobserved:—

Rob *stowlins* pried her bonnie mou,  
 Fu' cosie in the neuk for't  
 Unseen that night.

—Burns : *Hallowe'en.*

*Stoyte, Stoiter*, to stagger, stumble, or walk unsteadily. From the Flemish *stooten*, to push against, to stumble or cause to stumble :—

When staggirand and swaggirand,  
They *stoyter* hame to sleep.

—Allan Ramsay : *The Vision*.

Blind chance let her snapper and *stoyte* on the way.

—Burns : *Contented wi' Little*.

At length wi' drink and courtin' dizzy,  
He *stoitered* up an' made a face.

—Burns : *The Jolly Beggars*.

To *stoitle* over, in consequence of infirmity, without being much hurt. To tyne or lose the *stoyte*, is a metaphor for being off the proper line of conduct.

—Jamieson.

*Strae death*, straw death, death in bed, natural death. This strong but appropriate expression comes from the middle ages, when lawlessness and violence were chronic.

*Strappan*, or *Strappin'*, strong, tall, burly, well-grown ; the English strapping, “a strapping youth” :—

The miller was *strappin'*, the miller was ruddy.

—Burns : *Meg o' the Mill*.

Wi' kindly welcome, Jeanie brings him ben,  
A *strappin'* youth—he taks the mother's eye.

—Burns : *Cottar's Saturday Night*.

This word comes from the Gaelic *streap*, to climb up,—i.e., in stature, to grow tall.

*Streik*, to stretch ; from the Dutch and Flemish *strekken*, German *strecken*, to extend. This word is used in a variety of ways, unknown to or unfrequent in English ; as, “ Tak’ your ain *streik*,” take your own course ; *streikin*, tall and active ; *streik*, to go quickly,—i.e., to stretch out in walking ; tight or tightly drawn,—i.e., excessively drawn, stretched out, or extended :—

*Strone*, or *Stroan*, a ludicrous word for the habitual urination of dogs, when out on their rambles. It is introduced by Burns in his description of the rich man’s dog, Cæsar, the fine Newfoundland, who was the friend and companion of Luath, the poor man’s dog :—

Though he was of high degree,  
The fient o’ pride, nae pride had he.

\* \* \* \*

Nae tauted tyke, though e’er sae duddie,  
But he wad stan’t as glad to see him,  
And *stroan’t* on stanes and hillocks wi’ him.

The word seems to have been originally applied to the action of the dog in first smelling the place where another dog has been before for a similar purpose, and to be derived from the Gaelic *srone* (pronounced *strone*), a nose ; and *sronagaich*, to trace by the scent as dogs do.

*Struishle*, to struggle pertinaciously, and in vain, against continually recurring difficulties. From the Flemish *struikelen*, to stumble, to fall down :—

A tradesman employed to execute a very difficult piece of carved work, being asked how he was getting on, answered—“ I’m *struishling* awa’ like a writer [lawyer] tryin’ to be honest !”

—Laird of Logan.

*Strunt*, alcoholic liquor of any kind ; a fit of ill-humour ; also, an affront, or a sturdy, arrogant walk :—

*Strunt* and sturt are birds of ae feather,  
And aft are seen on the wing thegither.

—*Scots Proverb.*

Burns makes the disagreeable insect that he saw on a lady's bonnet at church "*strunt* rarely over her gauze and lace." The word, in this sense, seems to be a corruption of the English *strut*. *Stront* is a low Teutonic word for *stercus humanum* ; but this can scarcely be the root of *strunt* in any of the senses in which it is used in the Scottish language ; though *strunty*, an epithet applied to any one in a fit of such ill-humour as to be excessively disagreeable to all around him, may not be without some remote connection with the Teutonic idea.

*Study*, or *Brown Study*. This expression first appeared in literature in the "Case Altered," of Ben Jonson, a Scotsman :—

Faiks ! this *brown study* suits not with your black ; your habit and your thought are of two colours.

"*Brown deep*" is, according to Mr. Halliwell and Mr. Wright, a local phrase, in Kent, applied to one who is deep in reflection. The word *brown* appears to have no reference to colour, neither is it to be derived from *brow*, the forehead, as a writer in "Notes and Queries" supposes. Its etymology is the Gaelic *bron*, melancholy, sorrow, grief ; *bronach*, sad ; *bronag*, a sorrowful woman ; *broin*, lamentation, sorrow, sadness.

*Stug*. This Scottish word is used in a variety of senses—all allied to the idea of stiffness, erectness, rigidity, hardness, prickliness, &c., as the English stiff, stick, stock, stuck up, and the corresponding verb derived from the noun; as *stug*, to stab, or stick, with a sharp weapon; *stug*, the trunk or fragment of a decayed tree, projecting above the ground; *stug*, a hard, masculine woman; *stug*, obstinate; *stugger*, an obstinate person; *stug*, a thorn; *stugs*, stubble. From the Dutch and Flemish *stug*, inflexible, stiff, obstinate; the German *stich*, to stab, to pierce; *sticheln*, to prick, to sting.

*Sturt*, strife, contention, disturbance; also, to strive, to contend; a word apparently akin to *stour* in its poetical sense of confusion. It is akin to, and possibly derived from the Teutonic *stürzen*, to disturb, to overthrow:—

And aye the less they hae to *sturt* them,  
In like proportion less will hurt them.

—Burns: *The Twa Dogs*.

I've lived a life of *sturt* and strife,  
I die by treachery.

—Macpherson's *Farewell*.

*Styme*, a particle, an iota; the least possible quantity; a blink, a gleam, a glimpse:—

He held, she drew, fu' steeve that day,  
Might nò man see a *styme*.

—Christ's *Kirk on the Green*.

I've seen me daz't upon a time,  
I scarce could wink or see a *styme*.

Burns: *Naething like Nappy*.

The faintest form of an object ; a glimpse or transitory glance, as,  
 “ There’s no a *styme* o’ licht here.”

—Jamieson.

From *styme* is formed *stymie*, one who sees indistinctly ; and *stymel*, which, according to Jamieson, is a name of reproach given to one who does not perceive quickly what another wishes him to see. Jamieson hints, rather than asserts, that *styme* is from the Welsh *ystum*, form, or figure ; but as *styme* is the absence of form and figure—something faint, indistinct, and small, rather than a substantial entity, the etymology is unsatisfactory. The word seems to have some relationship to the Gaelic *stim*, or *stiom*, a slight puff, or wreath of smoke ; and thence to mean any thing slight, transitory, and indistinct.

*Sugh*, or *Sough*, a sigh, a breath. Greek *psyche*, the breath of life ; the soul. To keep a calm *sugh*, is to be discreetly silent about any thing, not to give it breath ; *sugh-siller*, erroneously printed *sow-siller* by Jamieson, means hush-money.

*Sunkets*, scraps of food, scrans, (q. v.) :—

In Scotland there lived a humble beggar,  
 He had neither house nor hauld nor hame,  
 But he was weel likit by ilka body,  
 And they gied him *sunkets* to rax his wame,  
 A nievefu’ o’ meal, a handfu’ o’ groats,  
 A daud o’ a bannock, or pudding bree,  
 Cauld parritch, or the licking o’ plates,  
 Wad mak him as blithe as a body could be.

—*Tea Table Miscellany*.

*Sunket-time* is meal-time. The etymology of *sunket* is uncertain ; Herd derives it from *something*.

—Jamieson.

Whenever an uncertain etymology in English or Lowland Scotch is avowed, it would be well if the dubious philologists would look into the Gaelic, which they seldom do. In the case of *sunket* they would have found something better in that language than the English *something*. *Sanntach* signifies a dainty, or something that is desired, coveted, or longed after ; and *sanntaichte* ; that which is desired. This word would be easily convertible by the Lowland Scotch into *sunket*. Halliwell, in his Archaic Dictionary, has *sun-cote*, a dainty, which he says is a Suffolk word,

*Sumpf*, a stupid or soft-headed person. Jamieson derives the word from the Teutonic *sumpf*, and Flemish *somp*, a bog, a marsh, a morass ; a possible but not a convincing etymology. Halliwell has *sump*, a heavy weight, whence he adds, a heavy stupid fellow is so called.

The soul of life, the heaven below  
Is rapture-giving woman ;  
Ye surly *sumps* who hate the hame,  
Be mindfu' o' your mither.

—Burns.

*Swack*, to deal a heavy blow ; akin to the vulgar English *whack*, to beat severely ; a swashing blow, a heavy blow ; etymology uncertain. The Teutonic *schwach*, weak, has an opposite meaning, though there may be some connection of idea between a heavy blow, and a blow that *weakens* him on whom it falls :—

When Percy wi' the Douglas met,  
 I wat he was fu' fain,  
 They *swakkit* their swords till sair they swat,  
 And the blood ran down like rain.

—*Battle of Otterbourne.*

In another stanza of this vigorous old ballad, occur the lines :—

Then Percy and Montgomery met,  
 That either of other were fain ;  
 They *swappit* swords, and they twa swat,  
 And the blood run down between.

Here *swappit* seems employed in the same sense as *swakkit*, and is possibly a variation of *swoop*, to come down with a heavy blow.

*Swagers*, men married to sisters. Jamieson goes to the Swedish and Icelandic for the derivation of this word, but it is to be found nearer home in the Flemish *zwager*, and the German *schwager*, a brother in law.

*Swank*, active, agile, supple ; *swankie*, an active, clever young fellow, fit for his work, and not above it. From the Flemish and Teutonic. Halliwell says that *swanky* is a northern English word for a strong, strapping fellow ; and *swanking* for big, large :—

Thou ance was in the foremost rank,  
 A filly, buirdly, steeve, and *swank*.  
 —Burns : *The Auld Farmer to his Auld Mare.*

The etymological root of *swankie* is apparently the Teutonic *schwank*, droll ; used in a sense equivalent to

the French *drôle*, which means a funny fellow, a droll fellow, or a fellow in a contemptuous and depreciatory sense. Mr. Thomas Wright, in his Archaic Dictionary of Local and Provincial English, says that *swankie* is a northern word for a strapping fellow; and that *swamp* signifies lean, unthriving,—which suggests that possibly *swampie* is a corruption of *swankie*, with a slight shade of difference in the phrase; the meaning for “a strapping fellow,” though suggestive of strength, may be also suggestive of tallness, and leanness. The Danish has *svang*, withered, lean; but it also has *svanger*, which means large-bellied, and is applied to a pregnant woman; the Flemish and Dutch have *swanger* with the same meaning:—

*Swankies* young in braw braid clath,  
Are springin' owre the gutters.

—Burns: *The Holy Fair*.

*Swarf*, to faint, to swoon, to stupify, or be stupified; also, a fainting fit, a swoon:—

And monie a huntit poor red coat,  
For fear amaist did *swarf*, man!

—Burns: *The Battle of Sheriff Muir*.

He held up an arrow as he passed me; and I *swarf'd* awa wi' fright.

—Scott: *The Monastery*.

Ye hae gar'd the puir wretch speak till she *swarfs*, and now ye stand as if ye never saw a woman in a *dwan* before.

—Scott: *St. Roman's Well*.

The etymology of *swarf* is uncertain; the author of ‘Pier's Ploughman’ has *swowe*, to swoon, akin apparently

to the Gaelic *suain*, to fall asleep. By some *swarf* has been derived from the Teutonic *auswerfen*, to throw out, or throw off; and as to fall in a fainting fit, is to throw off temporarily the semblance of life,—it is probable that the derivation is correct. *Dwam*, in the same sense as used by Sir Walter Scott, was formerly written *dualm*, and *dwaln*. These latter words are evidently allied to the old English *dwale*, one of the popular names of the plant *bella donna*, or deadly night-shade; a word employed by the early poets Gower and Chaucer, and still in use in the Lowlands of Scotland, and the Northern Counties of England.

*Swatch*, a specimen, a sample. Etymology uncertain :

On this side sits a chosen *swatch*,  
Wi' screwed-up, grace-proud faces.

—Burns : *The Holy Fair*.

That's jist a *swatch* o' Hornbook's way ;  
Thus goes he on from day to day,  
Thus does he poison, kill, and slay,  
An's weel paid for't.

—Burns : *Death and Dr. Hornbook*.

*Swats*, new ale or beer :—

Tam had got planted unco right  
Fast by an ingle bleezing finely,  
Wi' reaming *swats* that drank divinely.

—Burns : *Tam o' Shanter*.

This word seems to be a ludicrous derivation from the Gaelic *suath*, to mix liquids, to rub or press barley; and *suathadh*, a mode of threshing barley; and thence, by

extension of meaning, the juice of the barley. According to Jamieson, *swats*, or *swaits*, signifies new ale only. He derives it from the Anglo-Saxon *swate*, ale or beer; but the anterior root seems to be the Gaelic *suath*, to crush barley; and *suathadh*, a mode of threshing barley; whence, by extension of meaning, the beer or ale that was brewed from the barley.

*Sweer*, difficult, heavy, slow, wearied; from the Teutonic *schwer*, heavy, hard, difficult:—

*Sweer* to bed, and *swear* up in the morning.

—Allan Ramsay's *Scots Proverbs*.

*Sweer-arse* and *swear-tree* are, according to Jamieson, the names of a sport among Scottish children, in which two of them are seated on the ground, and, holding a stick between them, endeavour each of them to draw the other up from the sitting posture. The heaviest in the posterior wins the game.

*Sweine*, a swoon, a trance; from the Gaelic *suain*, sleep:—

Sometimes she rade, sometimes she gaed

As she had done before, O,

And aye between she fell in a *sweine*

Lang ere she cam to Yarrow.

—*The Dowie Dens o' Yarrow*.

*Swick*, or *Swyke*, to deceive, also, a trick, a fraud, a deception; *swicky* and *swickful*, deceitful. Apparently from the Danish *svige*, to deceive, to cheat, to defraud; and *svig*, fraud, imposture:—

“He played them a *swick*; I had nae *swick* o’t,”—I had no blameableness in it.

—Jamieson.

*Swiff*, the English *whiff*, a puff of smoke, a breath, a short interval, as a *swiff* of sleep, amid pain; a passing odour; *swiff*, the sound of an object passing rapidly by, as of an arrow or bullet in its flight. Whether the English *whiff*, or the Scottish *swiff*, were the original form, it is hopeless to enquire. The Scottish word seems to be a variety of the old English *swippe*, which Halliwell’s Archaic Dictionary defines, to move rapidly; and *swipper*, nimble, quick.

*Swine*. “The *swine*’s gone through it,” is a proverbial expression which signifies that a marriage has been postponed or unduly delayed. Why the swine should have anything to do with a marriage is so incomprehensible as to suggest that the word does duty for some other, of which it is a corruption. Such a word exists in the Gaelic *suain*, a sleep, a deep sleep, a lethargy; whence the English *swoon*. *Suain* also signifies to entwine, to wrap round, to envelope, to tie up, to twist a cord or rope round anything; and hence may, in the proverbial saying above cited, signify an impediment. Either of the two meanings of *suain* would meet the sense of the phrase better than *swine*.

*Swipes*, a contemptuous term for beer; from the Flemish *zuipen*, to drink to excess; the German *saufen*, to drink as animals do, who, however—wiser in this respect than men—never drink to excess. *Sowf*, to

drink, to quaff, and *Souffe*, a drunkard, are Scottish words from the same root:—

Die Juden sind narren die fressen kein schwein  
Die Turken sind narren die *saufen* kein wein.

—*Old German Song.*

*Swirl*, to turn rapidly, to eddy, to curl:—

His tail  
Hung o'er his hurdies wi' a *swirl*.

—Burns: *The Twa Dogs.*

The mill wheel spun and *swirl'd*,  
And the mill stream danced in the morning light,  
And all its eddies whirl'd.

—*The Lump of Gold.*

*Swither*, fear, doubt, perplexity, hesitation, dread. The etymology is doubtful; but is possibly from the Teutonic *zwischen*, between; i.e., between two conflicting opinions; the Flemish *susschen*:—

I there wi' something did foregather,  
That pat me in an eerie *swither*.

—Burns: *Death and Dr. Hornbook.*

*Syne*, since, time past, a time ago. (See *Auld Lang-syne*, page 25).

Here's a health to them that were here short *syne*,  
And canna be here the day.

*Johnson's Musical Museum.*

*Syke*, a ditch, a northern English word, according to Halliwell, for a gutter; probably a corruption of *soak* or

*suck*. A *sike*, according to Jamieson, is a rill, or a marshy bottom with a small stream in it:—

Through thick and thin they scoured about,  
Plashing through dubs and *sykes*.

—Allan Ramsay: *Continuation of Christ's  
Kirk on the Green*.

*Tabean Birben*, a comb; probably a side-comb for the adornment of a woman's hair. It occurs in the ancient version of the song entitled "Lord Gregory." Jamieson is of opinion that the phrase, a "tabean birben kame" means a comb made at Tabia, in Italy. "Shall we suppose," he adds, "that *birben* is a corruption of *ivour*, or *ivory-bane* (or bone)?" Shall we not rather suppose, as Tabia was not known as a place of manufacture for combs, that the word is of native Scotch origin, and that, uncouth as it looks, it is resolvable into the Gaelic *taobh*, a side; *taobhan*, sides; *bior*, a pin, a point, a prickle, the tooth of a comb; and *bean*, a woman, whence *taobhan bior bean* (corrupted into *Tabean birben*), the side comb of a woman?

*Tack*, a lease, a holding; *tacksman*, a lease-holder; from *tack*, to hold, to fasten:—

Nae man has a *tack* o' his life.

—Allan Ramsay: *Scots Proverbs*.

*Taigle*, to tease, to perplex, to banter. From the Gaelic *teagamh*, doubt, perplexity:—

Two irreverent young fellows determined to *taigle* the minister. Coming up to him in the High Street of Dumfries, they accosted him with much solemnity, "Maister Dunlop, hae ye heard the

news?" "What news?" "Oh, the deil's dead!" "Is he?" replied Mr. Dunlop. "Then I maun pray for twa faitherless bairns."

—Dean Ramsay's *Reminiscences*.

*Taigle*, "to tease, perplex, banter." I never heard these meanings;—*taigle* is to delay, to hinder—dinna *taigle* me—I was sair taigled the day. In the quotation from Dean Ramsay, I suspect that *taigle* is improperly put for *tackle*, or, as pronounced in Scotland, *tackle*, meaning to seize upon, lay hold on. In a description of a meeting of the U.P. Presbytery of Edinburgh, that had what is called the Dalkeith heresy case before it, it was stated that Dr. Peddie proceeded to tackle Mr. Ferguson upon his heretical views.—R. D.

*Tairge*, or *Targe*, to cross-question severely and rigidly; of uncertain etymology; though possibly connected with the Gaelic *tagair*, to plead, to argue, to dispute:—

And aye on Sundays duly nightly,  
I on the questions *tairge* them tightly;  
Till, fack, wee Davock's grown so gleg,  
Though scarcely larger than my leg,  
Ile'll screed you aff Effectual Calling  
As fast as ony in the dwelling.

—Burns: *The Inventory*.

I'll gie him a *tairgin'*.

—Jamieson.

*Tait*, joyous, gay; a word used by the old Scottish poet, Douglas, in his translation of the "Eneid." Jamieson derives it "from the Icelandic *teitr*, hilares, exultans;" but its more obvious source is the Gaelic *taite*, which has the same meaning. The English exclamation of *hoity-toity*, or *hoite cum toite*, the name of a favourite dance in

the reign of Charles II., is from the same Gaelic root—*aite chum taite*—in which *aite* and *taite* are almost synonymous, and signify joy, merriment, pleasure. *Hoyt*, in the sense of revelry, was used by the Elizabethan writers, Donne, Beaumont and Fletcher, and others :—

*Hoity-toity*, whisking, frisking.

—Bickerstaffe : *Love in a Village*.

He sings and *hoyts* and revels among his drunken companions.

—Beaumont and Fletcher.

The modern English slang *tight*, applied to a person who is joyously intoxicated, or semi-intoxicated, seems to be of the same Gaelic derivation.

*Tuity*, *Taitey*, matted like hair, entangled. *Tait*, (sometime written *tate* and *tett*), a lock of matted hair :—

At ilka *tait* o' his horse's mane

There hung a siller bell,

The wind was loud, the steed was proud,

And they gied a sindry knell.

*Ballad of Young Waters.*

Her skirt was o' the grass-green silk,

Her mantle o' the mantle fine,

At ilka *tett* o' the horse's mane

Hung fifty siller bells and nine.

—*Ballad of True Thomas.*

The etymology of this word is uncertain, unless it is to be found in the Gaelic *taod*, a rope, a string; from the ropy, stringy appearance of hair in this condition. There is an old Scottish song entitled "Taits o' Woo'."

*Tak' tellin'*, take telling; a phrase that implies that a person either requires or is amenable to advice or admonition, or the reverse:—

He wad na *tak tellin*, he would not be advised. . . . She's a clever servant in a house, but she *taks tellin*, i.e., she needs to be reminded of which ought to be done.

—Jamieson.

*Tandle* (sometimes written *tawnle*), a bonfire; from the Gaelic *tein*, fire; and *deal*, friendly. From the root of *teine* comes *teind*, or *tynd*, to kindle; and *tin egin* (sometimes rendered by the Teutonic *neid-fire*), a fire of emergency, produced by friction of two pieces of dried wood. *Neid-fire* also means a beacon; possibly a misprint for "need-fire." Jamieson translates *tin-egin*, a force fire, but gives no etymology. *Egin* is from the Gaelic *eigin*, or *eiginn*, force, violence, compulsion.

*Beltane*, the fire of Baal, kindled by the Druids on the first morning of May.

*Tangle*, long, tall, and feeble, not well jointed; from the Gaelic *tean*, long, thin, drawn out, extended; and *gille*, a lad. The popular name of the long sea-weed, "tangle," often used in conjunction with dulse, for sea-weed generally. Dean Ramsay quotes the saying of an old Scottish lady, who was lifted from the ground after a fall, happily not severe, by a very tall, young Lieutenant, who addressed him when she afterwards met him—"Eh, but ye're a *lang lad!*" The English *tangle* and *entangie* are words of a different meaning, and probably a corruption of the Gaelic *seangal*, to tie up, to fasten, to enchain,

to fetter. The American phrase applied to whisky or other spirit, when indulged in too freely, of “tangle-foot,” and “tangle-footed,” unable to walk steadily from intoxication, is both humorous and appropriate.

*Tanterlick*, a severe beating. Probably this word is derivable from the Gaelic *deam* (*teann*,—see *tantrum*), or *dian*, fierce, hot. This, combined with lick, the English slang to beat, and a good licking, a good beating, and the Gaelic *leach*, a stone, would signify, in the first instance, a stoning—one of the earliest methods adopted in the quarrels of boys for the conquest or punishment of an opponent.

*Tantrum*. This word, borrowed by the English from the Scotch, is generally used in the plural; and the phrase, “to be in the *tantrums*,” most commonly applied to women, signifies that she is in a violent fit of ill-temper. Jamieson explains it as “high airs,” and derives it from the French *tantrons*, nick-nacks. This etymology cannot be accepted,—firstly, because, there is no such word in the French language; and secondly, because if there were, the meanings are not in the slightest degree related. The “English Slang Dictionary” derives it from a dance called, in Italy, the *tarantula*, because persons in the *tantrums* dance and caper about! The word is composed of the Gaelic *deann*, haste, violence, hurry; and *trom*, heavy,—whence violent and heavy, applied to a fit of sudden passion.

*Tapetless*, heedless, foolish; probably from the Gaelic *tapadh*, activity, cleverness; and *tapaidh*, quick, active,

manly, bold, with the addition of the English *less*, want of cleverness or activity :—

The *tapetless*, ramfeezled hizzie,  
She's saft at best, and something lazy.

—Burns : *To John Lapraik*.

*Tappiloorie*, top-heavy ; *tappie-tourie*, round at the top ; from the Flemish, Dutch, and English *top* ; and the Flemish and Dutch *loer*, French *lourd*, heavy ; *tourie*, from the Flemish *toere*, round about ; the French *tour* and *autour*.

*Tappit-hen*, a crested hen, or a hen with a top tuft of feathers ; a phrase applied to a large bottle or jar of wine or spirits :—

Blythe, blythe and merry was she,  
Blythe was she but and ben,  
Weel she loo'ed a Hawick gill,  
And leuch to see a *tappit-hen*.

—*Andrew and his Cuttie Gun : Tea Table  
Miscellany*.

Come, bumpers high, express your joy,  
The bowl we maun renew it,  
The *tappit-hen* gae bring her ben,  
To welcome Willie Stewart.

—Burns.

Their hostess appeared with a huge pewter measuring pot, containing at least three English quarts, familiarly termed a *tappit-hen*.

—Scott : *Waverley*.

Blithe, blithe and merry are we,  
Pick and wale o' merry men,

What care we though the cock may crow,

We're masters o' the *tappit hen*.

—*Whistle Binkie*: Charles Gray.

“This term,” says Jamieson, “denoted in Aberdeen a large bottle of claret, holding three magnums or Scots pints;” but as regards the quantity opinion differs. All agree, however, that a *tappit-hen* held considerably more than an ordinary bottle.

*Tapsalteerie*, in confusion, upside down, topsy-turvy. Possibly from the Gaelic *taobh*, the side; and *saltair*, to tread, to trample. Topsy-turvy is apparently from the same source, and not from “top-side the tother way,” as some etymologists have suggested:—

Gie me a cannie hour at e'en,  
My arms about my dearie, O,  
And warldly cares and warldly men  
May a' gang *tapsalteerie*, O!

—Burns.

In an excellent translation into German of Burns's “Green grow the rashes o'!” appended as a note in Chambers' “Scottish Songs,” the two lines in which *tapsalteerie* occurs are well rendered:—

Mag Erdenvolk and Erdenplag,  
*Kopffuber* dann, *Kopffunter* gehen.

*Tap-oure-tail*, (erroneously printed in Jamieson *tap-our-tail*), has the same meaning as *tap-sal-teerie*, and the English “head-over-heels.”

*Tapsal*, in *tapsalteerie*, may be a nautical word—or corruption of *top-sail*; and *teerie*, of *tirr*, to rend in pieces, to strip.

*Tapthrawn*, perverse, obstinate, unreasonably argumentative; from *tap*, the head or brain, metaphorically the intellect; and *thrawn*, twisted wrongly.

*Tartar*. To catch a *Tartar*, to be overpowered in argument or in fight, by one whose prowess had been denied or unsuspected; to get the worst of it. *Tartar*, says the Slang Dictionary, is “a savage fellow, an ugly customer.” To “catch a *Tartar*,” is to discover, somewhat unpleasantly, that a person is by no means so mild or good tempered as was supposed:—

This saying originated from the story of an Irish soldier in the imperial service, who, in a battle against the Turks, called out to his comrade that he had caught a *Tartar*. Bring him along then, said he. He won't come, said Paddy. Then come along yourself, replied his comrade. Bedad! said he, but he won't let me! A *Tartar* is also an adept at any feast or game.

He is quite a *tartar* at cricket or billiards.

Grose's *Classical Dictionary of the Vulgar Tongue*.

Grose's story was evidently invented to suit the saying. Philology, however, had no need to travel into Tartary to explain the source of a peculiarly British phrase, which has no equivalent in any language but English and Scotch: inasmuch as it is of native origin, from the Gaelic *tartar*, a great noise, clamour, bustle, confusion; *tartarach*, bustling, noisy, uproaring, unmanageable.

*Tartarian* is a word used by the dramatists of the Elizabethan era, to signify a strong thief, or a noisy blustering villain.

*Tatterdemalion*, a ragged miserable object. A colloquial word introduced into England by the Scotch ; and supposed by English philologists to be from the Icelandic *tetur*, a torn garment. The roots, however, are derivable from the Gaelic ; that of tatter is from *dud*, a rag ; from whence the provincial English *dud* meaning a scarecrow. *Malion* comes from *meall* and *meallan*, a lump, a heap of confused objects ; from whence the primary means of *tatterdemalion*, would seem to be a "heap of rags," applied contemptuously to the wearer of them. Mr. James M'Kie, of Kilmarnock, quotes in his bibliography of Burns, "The Jolly Beggars, or *Tatterdemalions*, a cantata by Robert Burns. Edinburgh, Oliver and Boyd, 1808."

Akin to *tatterdemalion* is *tatshie*, which, according to Jamieson, signifies dressed in a slovenly manner ; and *tattrel*, a rag.

*Tavern Sign*. The "Dog and Duck." This sign is usually explained in the English sense of a "Dog" and a "Duck," with a representation on the sign board of a sportsman shooting wild ducks, followed by a dog ready to spring into the water. It is probable, however, that the sign is of greater antiquity than the conquest of England by the Danes and Saxons ; and that it dates from the Celtic period, and was originally *Deoch ar Diugh*, or "Drink to day," an invitation to all travellers and passers by to step in and drink ; and that it was not by any means

confined to the shooters of ducks, or to the watery districts in which such sports were possible. The perversions of the word *deoch*, (drink), by the English and Lowland Scotch are very numerous. One of them in particular deserves to be cited, *dog's nose*, which is, or used to be, a favourite drink of the populace in London, composed of beer and gin. Charles Dickens, in *Pickwick*, describes *dog's nose* as a warm drink; but the compiler of *Hotten's Slang Dictionary* affirms it to be a cold drink,—so called, because it was “as cold as a dog's nose.” The true derivation is from the Gaelic *deoch* and *nos*, custom; and *nosag*, customary, or usual; and thus signifies the “usual drink.” Another common and equally ludicrous perversion of the Gaelic is “Old Tom,” which is used by the publicans of London, illustrated by a large Tom Cat sitting on a barrel of gin. The origin of the phrase is *ol*, drink, and *taom*, to pour out; whence, to pour out the favourite liquor.

*Tavey's Locker, Davy's Locker, Davy Jones's Locker.* These singular phrases, used principally among sailors, all signify death simply, or death by drowning in the sea. Their origin has never been very satisfactorily explained or accounted for; and no one has yet told the world whether *Tavey* or *Davy* was a real or a fabulous person, or who *Jones* was, and what was signified by his *Locker*. The Teutonic roots of the English and Scotch languages fail to give the slightest hint or clue to the origin of the expression, and thus compel enquirers to look to the Celtic for a possible solution of the mystery. In Gaelic is found *taimh* (*taiv* or *taif*), death; and *tamh* (*taiv*), the ocean; *ionadh*, a place; and

*lochd*, sleep, or a closing of the eyes. Either *tainh* or *tamh* may account for the corruption into *Tavey* or *Davy*, *ionadh* for *Jones*, and *lochd* for *Locker*. This explanation supplies an intelligible and appropriate meaning to *Davy Jones's Locker*, the grotesque combination of words in Scotch and English which has become proverbial among sea-faring people.

According to Wright's "Provincial English Dictionary," *David Jones* is a name given by sailors to a sea-devil. But whether the "sea-devil" had or had not a *locker* we are not informed. Nares, in his Glossary, says that one "Davy" was a proficient in sword and buckler exercise, celebrated at the close of the sixteenth century. It does not appear, however, that any of these allusions can shed any light on the origin of *Davy's Locker*.

*Tawdy*, a term of contempt for a child; *tawdy-fee*, a fine for illegitimacy; also, a depreciatory epithet for the *podex*. The etymology is unknown, but may be connected with the Gaelic *todhar*, excrement, and, by extension of meaning, to the senses in which it is applied to the *podex*, or to a child. *Todhar* also signifies a field manured by folding cattle upon it. *Taudis*, in French, signifies a miserable and dirty hole or hovel. In Irish Gaelic, *tod* or *todan* signifies a lump, a clod, a round mass, which may also have some remote connection with the idea of the *podex*.

*Tawie*, tame, peaceable, friendly, easily led. Gaelic *taobhach*, friendly, partial, inclined to kindness; erroneously derived from *tov*, a rope, or to be led by a rope:—

Hameely, *tawie*, quiet, cannie,  
An' unco sonsie.

—Burns : *Auld Farmer's Address*.

*Tawpie*, a foolish person, especially a foolish girl :—

Gawkies, *tawpies*, gowks, and fools.

—Burns : *Verses Written at Selkirk*.

This word is usually derived from the French *taupe*, a mole—erroneously supposed to be blind ; but the Gaelic origin is more probable, from *taip*, a lump, a lumpish or clumsy person :

Dans le royaume des *taupes*, les *borgnes* sont rois.

—*French Proverb*.

*Teen*, *Tene*, *Teyne*, provocation, anger, wrath. From the Gaelic *teine*, fire ; *teintidh*, fiery, angry :—

Last day I grat wi' spite and *teen*,  
As poet Burns cam' by :  
'That to a bard I should be seen,  
Wi' half my channel dry.

—Burns : *Humble Petition of Bruar Water*.

*Teethie*, crabbed, ill-natured, snarling ; applied metaphorically from the action of a dog which shows its teeth when threatening to bite. The English word *toothsome*, no relation in meaning to *teethie*, is often ignorantly used instead of *dainty*, from the erroneous idea that *dainty* is derived from *dens*, a tooth. The real derivation of *dainty* is from the Gaelic *deanta*, complete, perfect, well formed, and finished. When Shakspeare speaks of his "*dainty*

Ariel," or a man praises the *dainty* hand or lips of his beloved, he does not mean that the teeth should be employed upon them, but that they are well-formed, complete, or beautifully perfect.

*Teind*, a tax, a tribute, a tythe, a tenth ; *teind-free*, exempt from tithes or taxation :—

But we that live in Fairy Land,  
 No sickness know, nor pain,  
 I quit my body when I will,  
 And take to it again ;  
 And I would never tire Janet,  
 In Eifn land to dwell :  
 But aye at every seven years' end,  
 They pay the *teind* to hell ;  
 And I'm sae fat and fain of flesh,  
 I fear 'twill be mysel.

—*Ballad of the Young Tamlane.*

*Tendal Knife.* Jamieson cites from an inventory, "two belts, a *tendal* knife, a horse comb, and a burning iron ;" and at a loss for the word, asks : "Shall we suppose that knives celebrated for their temper had been formerly made somewhere in the dale, or valley of Tyne, in England ? It might, however, be the name of the maker ?" These are, no doubt, ingenious suppositions, but both appear to be wrong if tested by the Gaelic, in which *tean* signifies long and thin ; and *tail*, or *tailc*, strong ; whence *tendal knife*, a knife with a long, thin, strong blade.

*Tent*, to take heed, to act cautiously and warily. From the French *tenter*, to try, to attempt. *Tentie*, cautious, wary ; *to tak tent*, to take care, to beware ; *tentless*, careless :—

When the tod preachers tak *tent* o' the lambs.

—Allan Ramsay : *Scots Proverbs*.

But warily *tent* when ye come to court me,  
And come na' unless the back yett be ajee.

—Burns : *Oh Whistle and I'll come to you my Lad*.

The time flew by wi' *tentless* heed,  
Till twixt the late and early,  
Wi' sma' persuasion she agreed,  
To see me through the barley.

—Burns : *Corn Rigs and Barley Rigs*.

See ye *tak tent* to this !

—Ben Jonson : *Sad Shepherdess*.

*Teribus ye Teriodin*, the war cry of the men of Hawick, at the battle of Flodden, and still preserved in the traditions of the town. The full chorus is often sung at festive gatherings, not only in the gallant old border town itself, but in the remotest districts of Canada, the United States, and Australia, wherever Hawick men and natives of the Scottish Border congregate to keep up the remembrance of their native land, and the haunts of their boyhood :—

*Teribus ye teri odin,*  
Sons of heroes slain at Flodden,  
Imitating Border bowmen,  
Aye defend your rights and common.

Attempts have been frequently made to connect these lines with the names of the Scandinavian and Norse demigods, Thor and Odin ; but these heroes were wholly unknown to the original possessors of the Scottish soil, and but very partially known to the Danish and Saxon invaders, who came after them. The song, of which these mysterious

words form the burden, is one of patriotic "defence and defiance" against the invaders of the soil. *Teribus ye teri odin* is an attempt at a phonetic rendering of the Gaelic *Tir a buaidh's, tir a dion*, which, translated, means "Land of victory, and Land of defence."

*Teth*, spirit, mettle, humour, temper, disposition; usually employed in the sense of high-spirited. The word was English in the Elizabethan era, and was pronounced and written *tith*; from the Gaelic *teth*, hot:—

She's good mettle, of a good stirring strain, and goes *tith*.

—Beaumont and Fletcher.

Take a widow—a good staunch wench that's *tith*.

—*Idem*.

*Ill-teth'd*, ill-humoured.

—Jamieson.

*Teuch*, a drink, a draught of liquor. This word has been derived by Jamieson and others from the Teutonic *tog*, and *teughe*, to draw or pull. As no such words are to be found in the Teutonic languages, it is possible that Jamieson meant the German *zug*, the English *tug*, to pull or draw; whence, in vulgar language, a long *pull* at the bottle or tankard, a deep draught. It seems more probable, however, that the Lowland Scotch word is a corruption of the Gaelic *deoch*, a drink, as in the phrase, "*deoch an' doruis*," a drink at the door, a stirrup cup. (See ante, *Deuk*, page 64.)

*Tevoe*. This nearly obsolete word was formerly used by women in contemptuous depreciation of a male flirt, fond of their society, but who was never serious in his

attentions to them. It has been supposed to be somehow or other derived from the French, but no word similar to it appears in that language. It is probably from the Gaelic *ti*, a person, a creature; and *fu*, an abbreviation of *fuachaidh*, a flirt, a jilt, a deceiver.

*Tew* is a word of many meanings in Scotland, but most commonly signifies to work hard. It also signifies to struggle, to strive, to fatigue, to overpower, to make tough. "Sair *tews*" signifies old or sore difficulties or troubles; *taving on*, toiling on; *sair tewd*, greatly fatigued, are common expressions. Jamieson derives the word from the French *tuer*, to kill; Nares cites instances in which it is used in the sense of *tozw*, to pull along by a rope. Possibly, however, it is but a mis-spelling of the Scottish *teuch* (with the omission of the guttural *j*, the English *tough*, in which the omitted guttural is replaced by the sound of double *f*, as *tuff*). The Gaelic, *tiugh*, thick, stiff, strong, is doubtless an allied word.

*Thack and Raip*, from the thatch of a house; and *rope*, the binding or fastening which keeps the thatch in its place. Hence, metaphorically, the phrase applied to the conduct of an unreasonable and disorderly person, that he acts "out of a' thack and raip," as if the roof of his house were uncovered, and let in the wind and weather.

*Thairms*, the strings of a violin or harp, or other instruments for which wire is not used; called in English cat-gut. The word is derived from the German, Dutch, and Flemish *darm*, gut, intestines; the German plural *därme*:—

O, had M'Lachlan, *thairm*-inspiring sage,  
 Been there to hear this heavenly band engage.

—Burns : *The Brigs of Ayr*.

Come, screw the pegs wi' tunefu' cheep,  
 And ower the *thairms* be trying.

—Burns : *The Ordination*.

The word, though immediately derived from the Teutonic, may, in the sense of gut or entrails, have some connection with the practice of divination by the ancient Augurs, who studied the intestines of sacrificed birds to foretell future events. But this is a mere conjecture founded upon the fact, that the Gaelic *tairm*, or *thairm*, signifies divination.

From *thairm*, string made from gut, come the Scottish words *thrum*, to play on a stringed instrument, and, in a contemptuous sense, *thrummer*, an inferior fiddler. Possibly the English *strum* is a corruption and euphemism of *thrum*.

*Thane*, a very ancient title of nobility in Scotland, equivalent in rank to an English earl. Macbeth, according to Shakspeare, was Thane of Cawdor. Jamieson suggests its derivation from the Anglo-Saxon *thegn*, a servant ; but as the title was peculiar to the Gael, wholly unknown to the Saxon, and implied rather mastery and dominion than servitude, a Gaelic etymology is most probable ; that etymology is found in *Tanaistear*, a governor, a lord, a prince ; one second in rank to the king or sovereign ; and *tanaisteach*, governing, acting as a thane, or master.

*The noo*, or *the now*, a common Scotticism for just now, immediately, presently, by and bye.

*Theak, Theek*, to thatch a house. Greek *θηκη* (*thēkē*), a small house, a repository; Teutonic *dach*, a roof; old English *theccan*, to cover; Gaelic *tigh* and *teach*, a house:

Bessie Bell and Mary Gray,  
 They were twa bonnie lasses,  
 They biggit a bower on yon burn brae,  
 And *theekit* it c'er wi' rashes.  
 —*Ballad, Bessie Bell and Mary Gray.*

Ye'll sit on his white hause bane,  
 And I'll pike out his bonnie blue een,  
 Wi' ae lock o' his gowden hair  
 We'll *theek* our nest when it grows bare.  
 —*The Twa Corbies, Minstrelsy of the  
 Scottish Border.*

The cozy roof *theekit* wi' moss-covered strae.  
 —James Ballantine.

*Them, they, those.* These plural pronouns are often used in Scotland instead of the singular *it*, especially when applied to oatmeal porridge, brose, hotch-potch, and broth, or soup. The idea of plurality seems to be attached to porridge, from the multiplicity of the grains of meal, of which the dish is compounded, and to hotch-potch, barley, broth, and other soups, for the same reason of their numerous ingredients:—

Why dinna ye sup ye're parritch, Johnnie?  
*Johnnie*—I dinna like *them*.

—Galt.

Once at the annual dinner to his tenants, given by the Duke of Buccleuch, the Duchess pressed a burly old farmer, to whom she wished to show attention, to partake of some pea-soup. “Muckle

oblegged to your Grace," said the farmer, "but I downa tak' *them*  
*They're owre wundy!*"

—*The Ettrick Shepherd.*

Each true-hearted Scotsman, by nature jocose,  
Can cheerfully dine on a dishfu' o' brose,  
And the grace be a wish to get plenty of *those* ;  
And it's O for the kail brose o' Scotland,  
And O for the Scottish kail brose.

—*Old Song, Alexander Watson.*

*Then-a-days*, in former time, as opposed to the English and Scottish phrase, "now-a-days," in the present time.

*Thepes*, gooseberries, or more properly *gorse*, or *thorn-berries* ; in Dutch and Flemish *doorn*, or *thorn-berries*. Mr. Halliwell, in his Archaic Dictionary, cites *thepes* as an Eastern Counties word, used in Sir Thomas Brown's works. It is also current in the Lowlands of Scotland. \*The derivation is unknown.

*Thetes*, traces or harness of a horse drawing a vehicle. To be "out of the traces," is to be out of rule, governance, or control :—

To be quite out of the *thetes*, i.e., to be disorderly in one's conduct. . . . To be out of *thete*, is a phrase applied to one who is rusted as to any art or science from want of practice.

—Jamieson.

The word is derived by Jamieson from the Icelandic *thatt'r*, a cord, a small rope ; but is more probably from the Gaelic *taod* ; aspirated *thoad*, a rope.

*Thief-like*, ugly, disagreeable. This Scottish phrase does not signify dishonest-looking, but simply repulsive, or disagreeable; possibly because the Lowland Scotch who made use of it, suffered but too often from the incursions of the Highland cattle-stealers into the pastures and sheep-folds, associated in their minds with all that was most offensive, morally and physically.

That's a *thief-like* mutch ye have on, i. e., that's an ugly cap you have on.

—Jamieson.

*Thief-like* occurs in two common proverbial phrases: the *thieffer-like*, the better soldier; the aulder the *thieffer-like*:—Ye're like the horse's bains, the aulder ye grow the *thieffer-like*.

—Jamieson.

*Thig*, to beg, or borrow; sometimes written *thigger*:—

The father buys, the son biggs (builds),  
The oye (grandson) sells, and *his* son *thigs*.

—Allan Ramsay: *Scots Proverbs*.

And if the wives and dirty brats,  
E'en *thigger* at your doors an' yetts.

—Burns: *Address of Beelzebub*.

*Think-lang*, to grow weary, to be impatient of another's absence; to think the time long:—

But *think na' lang* lassie tho' I gang awa,  
The summer is comin', cauld winter's awa',  
And I'll come back and see thee in spite o' them a'.

—Song: *Logie o' Buchan*.

*Tholeable*, *Thole-sum*, tolerable ; that may be endured ; *tholance*, sufferance, endurance. *Thole* is doubtless from the same root as the Latin *tolerare* ; and the Gaelic *dolas*, sufferance, dolour, pain.

*Thowless*. Perhaps a corruption of *thowless*, weak ; without *theres* and sinews. Gaelic *tiugh*, thick, strong ; whence *thowless*, without strength, or thickness :—

For fortune aye favours the active and bauld,  
But ruins the wooer that's *thowless* and cauld.

—Allan Ramsay.

Her dowff excuses pat me mad,  
Conscience—says I, ye *thowless* jad,  
I'll write, and that a hearty blaud  
This very night.

—Burns : *Epistle to Lapraik*.

*Thrairie*. According to Jamieson, this word signifies to be constantly harping on one subject, and is derived from the Teutonic or Swedish *traegen*, assiduus. He is of opinion also that *rane*, to cry the same thing over and over again, is synonymous, and of the same origin. But more probably, in the sense of harping continually on one subject, of complaint, *thrairie* is from the Greek *threnos*, a lamentation. *Rane* is evidently from the Gaelic *ran*, to roar.

*Thram*, to thrive, to prosper. Etymology uncertain. Jamieson supposes it to be from the Icelandic :—

Weel wat your honour, *thram* for that, quo' she.

—Ross's *Helenore*.

Can ye expect to *thram*,  
That hae been guilty o' so great a wrang?

—Ross's *Helenore*.

*Thrang*, busy, crowded with work or occupation; from the English *throng*, to crowd; and the Flemish *dringen*, to press, to squeeze :—

Upon a bonnie day in June,  
When wearin' through the afternoon,  
Twa dogs that were na *thrang* at hame,  
Forgathered ance upon a time.

—Burns : *The Twa Dogs*.

*Thrapple*, the throat :—

As murder at his *thrapple* shored ;  
And hell mixed in the brulzie [broil].

—Burns : *Epistle to Robert Graham*.

When we had a Scots Parliament,—deil rax their *thrapples* that  
reft us o't.

—Scott : *Rob Roy*.

*Thraw*, a twist, a fit of ill-humour. *Thrawn*, twisted, contorted. *Thrawn-gabbit*, with a twisted or contorted *gab*, or mouth; and, metaphorically, a cantankerous, morose person who is always grumbling. *Thrawart*, perverse, obstinate; *thraw*, to contradict; *thraws*, *throes*, twists or contortions of pain; also, a little while, or a turn of time, a twist :—

She turns the key wi' cannie *thraw*.

—Burns : *Hallowe'en*.

When I a little *thraw* had made my moan,  
Bewailing mine misfortune and mischance.

—*The King's Quair*.

There are twa hens into the crib,  
 Have fed this month and mair ;  
 Make haste and *thraw* their necks about,  
 That Colin weel may fare.

—Mickle : *There's nae Luck About the House.*

He's easy wi' a' body that's easy wi' him ; but if ye *thraw* him,  
 ye had better *thraw* the deevil.

—Scott : *Rob Roy.*

The word seems akin to the English *throe*, a throb, a twist of pain, and is probably from the Teutonic *dringen*, to oppress.

*Threpe*, or *Threap*, to argue, to contend pertinaciously in argument, to assert obstinately in spite of reason ; from the Gaelic *drip*, or *trip*, to contend, to fight :—

It's not for a man with a woman to *threap*,  
 Unless he first give owre the plea ;  
 As we began we'll now leave off,—  
 I'll tak my auld cloak about me.

—*Old Ballad, quoted by Shakspeare.*

Some herds, weel learned upon the beuk,  
 Wad *threap* auld folk the thing mistook.

—Burns : *Epistle to Simpson.*

*Threapin's* no provin'.

—Allan Ramsay.

This is na *threapin'* ware [i.e., this is genuine ware, not to be argued about].

—Allan Ramsay.

*Thrimle*, *Thrimmel*, to press, to squeeze ; *thrimp*, *thrumph*, to press as in a crowd, to push. Etymology uncertain, but possibly derived from the Flemish *drem-*

*pel*, an entrance,—whence to force an entrance, to press through, to push through; or the German *dringen*, to throng, to crowd, to press through.

*Through*. This word, the Gaelic *troimh*, the Kymric *trw*, the Teutonic *durch*, the Dutch and Flemish *dwaars*, enters more largely into its structure of Scottish compound terms and phrases, than was ever the case in England. Thus the Scotch have *through-gang*, perseverance; *through-gaun*, and *through-ganging*, persevering, also wasteful, prodigal, going through one's means, *through-pit*, activity, energy, that puts a thing through; *through-fare*, or *through-gang*, a thoroughfare; *through-other*, confused; *through-stone*, a stone as thick as the wall; *through-pittin*, or *through-bearin'*, a bare subsistence, enough to get through the world with; and the verb *to through*, or *thruch*, to penetrate, to go through. Sir Walter Scott uses *through-gaun* in *Rob Roy*, in the sense of a severe exposure of one's life and conduct, during a rigid cross-examination.

*Throther*, higgledy-piggledy, helter-skelter, in confusion; possibly a corruption of *through-ither*, or *through-each-other*:—

Till—skelp—a shot! they're aff a' *throther*,  
To save their skin.

—Burns: *Earnest Cry and Prayer*.

*Thrum*, a musical sound, also a thread. "Gray thrums," the popular name, in Scotland, for the purring of a cat, the sound of a spinning-wheel; the thread remaining at the end of a web; apparently derived from the Gaelic *troimh*, through:—

Come out wi' your moolins, come out wi' your crumbs,  
And keep in slee *baudrons* [the cat] to sing ye *gray thrums*.

—James Ballantine : *A Voice from the Woods*.

*Thud*, a dull, heavy blow ; etymology unknown. Lord Neaves considered it a *comic* word, though it is difficult to see why, especially when such beautiful use of it was made by Gawin Douglas and Allan Ramsay :—

The fearful *thuds* of the tempestuous tide.

—Gavin Douglas : *Translation of the Eneid*.

The air grew rough with boisterous *thuds*.

—Allan Ramsay : *The Vision*.

Swith on a hardened clay he fell,

Right far was heard the *thud*.

—*Hardyknute*.

*Tid*, *Tid-bit*, *Tid*, or *Tydy*. All these words, like the English *tide*, are derivable from the idea of time, the German *zeit*, the Dutch and Flemish *tijd*. *Tid*, in the Scottish language, signifies season ; the English *tid-bit* is a seasonable bit. From the Gaelic *biadh*, food, and not from the English *bite*, or that which is bitten ; *tydy*, seasonable ; “A *tydy* bride” is a phrase applied to one who is about to become a mother, and in that state is married and taken home to her bridegroom’s house, in order that the coming child may be legitimized.

*Tift*,—English *tiff*,—a slight quarrel, a fit of ill-humour ; *tip*, a slang word for money given to a servant as a small gratuity to procure drink or otherwise ; called by the French a *pour boire*, and by the Germans *trink-geld*. No English or Scottish etymologist has succeeded in tracing

these words to their sources. Jamieson derives *tift* from the Icelandic *tyfta*, to chastise; Johnson declares *tiff*, a quarrel, to be a low word, which he presumes to be without etymology; Richardson has *tiff*, a drink, which he thinks a corruption of *tipple*, an allied word; Ash defines *tiff* to be a corruption of the Teutonic *tepel*, a dug or teat, while the ancient author of "Gazophylacium Anglicanum" surpasses all his predecessors and successors in ingenuity by deriving *tipsy* and *tipple* from the Latin *tipula*, a water-spider, because that insect is always drinking! Mr. Halliwell, without entering on the etymological question, says that in English provincial dialects *tiff* has three meanings—small beer, a draught of any liquor, and to fall headlong from drink.

There are several derivatives in the Scottish language from *tift*, a quarrel,—viz. : *tifty*, quarrelsome, apt to take offence; *tifting*, an angry scolding; and "to be in a *tifter*," i.e., in a difficult and disagreeable position where one is likely to be severely reprimanded. Possibly the Scottish *tift* (a quarrel), the English *tiff* (a drink), are as closely allied in meaning as they are in sound; and that the origin of both is the Gaelic *dibhe*, genitive of *deoch*, a drink; and thence the quarrelsomeness which but too commonly follows from drinking to excess. The transition from *tiff*, a drink, to *tip*, drink-money, or *pour boire*, is easy and obvious.

*Tig*, a twitch, a touch, a sharp stroke; also, a slight fit of ill-temper; possibly, in both senses, derived from the Gaelic *taoig*, anger; and *taoigeach*, angry, and as such disposed to strike a blow:—

A game among children. He who in this game gives the stroke, says to the person to whom he has given it, "Ye bear my *tig*."

—Jamieson.

*Tillie-soul*. According to Jamieson, this word signifies "a place to which a gentleman sends the horses and servants of his guests, when he does not choose to entertain them at his own expense." He derives it from the French *tillet*, a ticket; and *solde*, pay. There is, however, no such word as *tillet*, a ticket, in the French language. There is *tiller*, which means, "detacher avec la main les filaments du chanvre," i.e., to remove with the hand the filaments of hemp. But this operation has certainly nothing to do with the explanation given to *tillie-soul*. The true derivation appears to be from the Gaelic *till*, to turn away; and *sult*, feeding, fatness, joy, merriment, good bodily entertainment; whence *tillie-soul*, to turn away for entertainment elsewhere.

*Timmer*, timber; from the Flemish *timmer*. This word is used not alone as signifying wood, but in the sense of building or constructing out of wood; and, by extension of meaning, into constructing or fashioning generally; and, by still wider extension, into doing or performing. "To give one a *timmerin*'" signifies to beat one with a stick (or piece of timber). *Timmer-brecks*, and *timmer-sark* were ludicrous terms for a coffin. *Timmerman*, in the Flemish, and *zimmerman*, in the German, signified either a carpenter, an artificer in wood, and also a woodmonger, or woodman.

*Timmer* up the flail, i.e., to wield the flail; *timmer* up the floor with a dishclout, i.e., to clean it. . . . To *timmer* up the

lesson, i.e., to be busily employed in learning it. . . . Oh, as he *timmers up* the Latin ! i.e., what a deal of Latin he employs.  
—Jamieson.

And who in singing could excel  
Famed Douglas, Bishop of Dunkel' ;  
He *timmer'd* up, though it be lang,  
In gude braid Scots a Virgil's sang.

—Ingram's *Poems*.

*Tine*, to lose ; *Tint*, lost. This ancient English word has long been confined to Scottish literature and parlance :

What was *tint* through tree,  
Tree shall it win.

—*Piers Ploughman*.

He never *tint* a cow that grat for a needle.  
Where there is nothing the king *tines* his right.  
All's not *tint* that's in danger.  
Better spoil your joke than *tine* your friend.  
*Tine* heart—all's gone.

—Allan Ramsay : *Scots Proverbs*.

Next my heart I'll wear her  
For fear my jewel *tine*.

—Burns.

*Tinkle-sweetie*. According to Jamieson, *tinkle-sweetie* was a cant name formerly given in Edinburgh to a bell that was rung at eight o'clock in the evening. A previous bell, which was rung at two in the afternoon, was called the "kail bell," i.e., the dinner bell. *Tinkle-sweetie* was superseded as a phrase by the "aucht hour bell." Jamieson, at a loss for the etymology, says "it was thus denominated because the sound of it was *sweet* to the

ears of apprentices and shopmen, because they were then at liberty to shut up for the night." The conjecture is no doubt ingenious,—but it may be asked whether the kail, or dinner bell, might not have been as justly entitled to be called sweet—as the bell that announced the cessation of labour? The word is apparently a relic of the very old time, when the kings and nobles of Scotland and the merchants of Edinburgh all spoke or understood Gaelic. In that language *diun* (*d* pronounced as *t*) signified to shut up, to close; *glao* (*g* pronounced *glao*) signified a cry, a call; and *suaiteachd*, labour, work, toil; whence *duinglao* (quasi *tinkle*), and *suaiteachd*, corrupted into *sweetie*. Thus the cant phrase of Jamieson would mean a call or summons, to cease from labour, or, in modern parlance, "to shut up shop."

*Tinsel*, loss; from *tine*, to lose:—

My profit is not your *tinsel*.

—Allan Ramsay: *Scots Proverbs*.

*Tippenny*, from twopence; whence *tippenny*, at the price of two pence; twopenny ale:—

Wi' *tippenny* we'll fear na evil,

Wi' usquebae we'll face the devil.

—Burns: *Tam o' Shanter*.

Mr. Loevè Weimaers, a once noted French author, who translated or paraphrased Burns into French, rendered the first of these lines by "Avec deux sous, nous ne craignons rien," *with twopence we'll fear nothing*; Thus leaving the ale out of the question.

*Tirl*, to strive to turn the knob, the pin, or other fastening of a door. This word is of constant occurrence in the ballad poetry of Scotland :—

Oh he's gone round and round about,  
And *tirled* at the pin.

—*Willie and May Margaret*.

*Tirl*, to spin round as in a whirlwind, to unroof with a high wind :—

Whyles on the strong-winged tempest flying,  
*Tirling* the kirks.

—Burns : *Address to the Deil*.

This word has been supposed to be a corruption of the English *twirl*, to turn round ; and, by extension of meaning, “*tirling* the roof of the kirk,” i.e., sending the materials whirling or twirling in the storm. To *tirl* the pin or knob of a door, is doubtless from *twirl*, in the English sense ; but to *tirl* the roof of a kirk, as in the line of Burns, is more probably from the Gaelic *tuirl*, and *tuirlin*, to descend rapidly with a great noise.

*Tirlie-wirlic*, intricate or trifling ornaments :—

Queer, *tirlie-wirlic* holes that gang out to the open air, and keep the air as caller as a kail-blade.

—Scott : *The Antiquary*.

It was in and through the window broads  
And a' the *tirlie-wirlics* o't,  
The sweetest kiss that e'er I got  
Was frae my Dainty Davie.

—*Dainty Davie*: Herd's *Collection*.

From the English *twirl* and *whirl*, though Jamieson goes to the Swedish in search of the etymology.

*Tirr*, a fractious child ; *tirran*, one of a perverse and complaining humour ; *tirrie*, querulous, peevish. These words seem all to be of Gaelic origin, and to be derived from *tuir*, to moan, to lament, to weep ; and *tuireadh*, moaning, complaining, lamentation. Jamieson, however, derives *tirran* from the Greek *tyrannos*, a tyrant, or the Teutonic *terghen*, to irritate ; though the latter word is not to be found in German or in any of its dialects.

*Tittie-Billie*. According to Jamieson, who denounces it as vulgar, this phrase signifies an equal, a match, as in the proverbial saying which he quotes, "Tam's a great thief, but Willie's *tittie-billie* wi' him ;" and derives it from *tittie*, a sister ; and *billie*, a brother. The true meaning of *billie* is a fellow ; from the Gaelic *balaoch*, and *bhalaoch*, a fellow, a mate, or close companion ; and *tittie*, in all probability, is a corruption of *taite*, joyousness, jolliness. *Tittie-billie* would thus be synonymous with the English phrase, "a jolly good fellow." (See *Billie*, ante, page 31.)

*Tocher*, a dowry, but principally used as applicable to the fortunes of persons in the middle and lower ranks of life, who are too poor to give their daughters *dowries*. A *tocher* may be either a large or a small one. There is no other *Scotch* word for a daughter's portion.

A cow and a calf,  
An ox and a half,  
Forty good shillings and three ;  
Is not that enough *tocher*  
For a shoemaker's daughter ?

—J. O. Halliwell : *Nursery Rhymes of  
England*.

The bonnie lass *tocherless* has mair woocers than chances of a husband.

—Allan Ramsay.

The greatest *tochers* make not ever the greatest testaments.

Marry a beggar and get a louse for your *tocher*.

Maidens' *tochers* and ministers' stipends are aye less than they are ca'd.

—Allan Ramsay's *Scots Proverbs*.

Oh meikle thinks my love o' my beauty,  
 And meikle thinks my love o' my kin,  
 But little thinks my love I ken brawly,  
 My *tocher's* the jewel has charms for him.

—Burns.

Philologists are at variance as to the origin of *tocher*, which is a purely Scottish word, and has no relation to any similar word in the Teutonic, or in the Romance languages of Europe. The French has *dot*, the German *braut-schätz* (bridal treasure), and the Dutch and Flemish *bruid schat*. Dr. Adolphus Wagner, editor of a German edition of Burns (Leipzig, 1825), suggests "the Icelandic *tochar*," which he thinks is either corrupted from the Latin *douarium*, or from *daughter*, the German *tochter*, or the Greek *θυγατηρ*. The real root of the word is the Gaelic *tacar* or *tocar*, provision or store, a marriage portion; *tocharachd*, well or plentifully dowered; *toic*, wealth, fortune; *toiccach*, rich.

*Tod*, usually considered to signify a bush; *ivy-tod*, a bush or bunch of ivy. The derivation seems to be from the Dutch and Flemish *tod*, a rag, a fringe; and the Gaelic *dud*, a rag; *taod*, a string—from the string-like and ragged appearance of ivy when it has grown as high

as possible on the supporting tree or wall, and has then fallen downwards. *Tod* also signifies a fox; *Tod-laurie* is a jocose word for the same animal:—

Ye're like the *tod*; ye grow grey before you grow guid.

The *tod* ne'er sped better than when he gaed on his ain errand.

—Allan Ramsay's *Scots Proverbs*.

The King rose up, wiped his eyes, and calling, "*Todlaurie*, come out o' your den [Fox, come out of your hole]," he produced from behind the arras the length of Richie Moniplies, still laughing in unrestrained mirth.

—Scott: *Fortunes of Nigel*.

*Toddy*, a mixture of whisky with hot water and sugar. It has been generally supposed that the name was introduced into Scotland by some retired East Indian, from *toddy*, a juice extracted from various species of palm trees, especially from the *cocos nocifera*, which, when fermented and distilled, was known as *arrack*. But this is extremely doubtful. In Allan Ramsay's poem of "The Morning Interview," published in 1721, occurs a description of a sumptuous entertainment or tea-party, in which it said "that all the rich requisites are brought from far: the table from Japan, the tea from China, the sugar from "Amazonia," or the West Indies; but that

Scotia does no such costly tribute bring,  
Only some kettles full of *Todian* spring.

To this passage Allan Ramsay himself appended the note—"The *Todian* spring, i.e., *Tod's well*, which supplies Edinburgh with water." *Tod's well* and St. Anthony's well, on the side of Arthur's seat, were two of the wells which very scantily supplied the wants of Edinburgh;

and when it is borne in mind that whiskey (see that word) derives its name from water, it is highly probable that *Toddy* in like manner was a facetious term for the pure element. The late Robert Chambers, when this etymology was first propounded to him by the present writer, rejected the idea with scorn, but afterwards adopted it on the strength of Allan Ramsay's poem.

*Tol-lol*, a slang expression, common to Scotland and England, as a reply to an enquiry after one's health "How are you?" "Oh, *tol-lol!*" i.e., pretty well. The word is usually supposed to be a corruption of *tolerable*, or *tolerably* well; but it comes more probably from the Gaelic *toileil*, substantial, solid, sound, in good condition.

*Tomrack*, a small hill, a hillock, a mound of earth; from the Gaelic *tom*, a hill. This primitive monosyllable is widely spread over all the languages of Western Europe, and enters into the composition of numberless words that all imply the sense of swelling above the surface; as in the Latin *tumulus*, a mound of earth that marks a grave; the English *tomb*, the French *tombeau*, the Kymric *tom*, a mound, a heap; the Latin *tumor*, tumefaction, a pimple, a swelling of the flesh; *tumescere*, to swell up; the English and French *dome*, the Italian *duomo*, the German, Dutch, and Flemish *dom*, the Latin and Greek *doma*, the rounded roof or cupola, swelling over a church or cathedral, and also the cathedral itself; as "il *duomo*" at Milan, and the "*Dom kirke*" at Cologne. *Tom*, in the secondary sense, signifies large, from the primary idea of a swelling, or swollen; a *tom* cat is a large cat; *tom* noddy is a great noddy or idiot; *tom* fool is a great

fool; and *tom*-boy, when applied as a reproach to a romping or noisy girl, signifies that she acts more like a great boy than like a girl.

*Tongue-ferdy*, glib of tongue, loquacious, over ready of speech. From the Teutonic *zung*, Flemish and Dutch *tong*, the tongue; and *fertig*, ready.

*Tongue-tackit*, tongue-tied, either from natural impediment, or from nervous timidity and inability to speak when there is occasion to declare one's self; also, undue reticence, when there is a necessity for speaking out.

*Toom*, or *Tume*, empty, poured out; from the Gaelic *taom*, to pour out, the English *teem*, to produce, to pour out progeny. *Toom-handit*, empty-handed; *toom-headit*, brainless, empty-headed; a *toom* pock, an empty purse:

Better a *toom* house than an ill tenant.

—Allan Ramsay's *Scots Proverbs*.

Scotland greetin' owre her thrissle,  
Her mutchkin stoup as *toom*'s a whistle.

—Burns: *Earnest Cry and Prayer*.

Mr. Clark of Dalreoch, whose head was vastly disproportioned to his body, met Mr. Dunlop one day. "Weel, Mr. Clark, that's a great head o' yours." "Indeed, it is, Mr. Dunlop; I could contain yours inside o' my own." "Just so," echoed Mr. Dunlop, "I was e'en thinking it was geyan *toom*."

—Dean Ramsay.

On being called upon to give his vote in the choice of a chaplain to the prison of Dunfermline, David Dewar signified his assent to the election of the candidate recommended by the Board, by saying,

“Weel, I’ve no objection to the man, for I understand that he has preached a kirk *toom* already ; and if he be as successful in the jail, he’ll maybe preach it vacant as weel.”

—Dean Ramsay.

A *toom* pouch maks a sair heart. But why should it? Surely a heart’s worth mair than a pouch, whether it’s *toom* or brimming ower?

—Donald Cargill.

“Set on them, lads !” quo’ Willie, then,  
 “Fie, lads ! set on them cruellie,  
 For ere they win to the Ritterford  
 Mony a *toom* saddle there sall be.”

—James Telfer : *Border Minstrelsy*.

*Toot*, or *Tout*, to noise a thing abroad, to spread a rumour or a scandal ; also, to blow a horn :—

It was *tootit* through a’ the country. . . . The kintra claiks were *tootit* far and wide.

—Jamieson.

But now the Lord’s ain trumpet *touts*,  
 Till a’ the hills are rairin’.

—Burns : *The Holy Fair*.

An auld *tout* in a new horn.

Every man can *tout* best on his ain horn.

It’s ill making a *touting* horn of a tod’s tail.

—Allan Ramsay : *Scotch Proverbs*.

In English slang, a *Tout* is one stationed outside of a shop or place of amusement, to entice people to enter ; metaphorical for blowing the trumpet, i.e., praising the goods, or entertainment, to be had within. From the

Gaelic *dud*, a trumpet; *dudair*, a trumpeter. The Germans call the bagpipe a *dudelsack*, i.e., a "trumpet sack."

*Tory*, a word of contemptuous anger for a child, equivalent to "brat." Jamieson cites it as an Ayrshire expression—"Get out of my sight, ye vile little *tory*." It is obvious that the word has no political origin; it is possibly from the Gaelic *torrach*, pregnant; and *toradh* (*dh* silent), the fruit or produce of pregnancy, i.e., a child.

*Tosh*, neat, trim, cozy, comfortable; *toshach*, a neat tidy-looking girl; *tossie*, warm and snug,—almost synonymous with *cozie*. Of uncertain etymology. Jamieson derives it from the Flemish *dossen*, to dress, to adorn; but the Gaelic offers *dos*, a bush, a thicket, a bield, a shelter, which has become slang among English tramps and vagrants, to signify a lodging. It is possible that the idea of comfortable shelter, in the sense of the proverb, "Better a wee bush than nae bield," is the root of *tosh* and *tozie*:—

She works her ain stockings, and spins her ain cleedin',  
And keeps herself *tosh* fraè the tap to the tae.

—James Ballantine: *Auld Janet*.

*Tot*, a fondling name for a child that is learning to walk; from whence *tottle*, and *toddle*, to walk with slow, feeble, and uncertain step. From the Gaelic *tuit*, to fall. (See *Totum*.)

*Tottie*, warm, snug, comfortable. From the Gaelic *jet*, warmth; *teodh*, to warm; and *teodhaichte*, warmed;

whence also *tottle*, to boil, or the bubbling noise made by boiling liquids.

*Totum*, a term of affection for a child just beginning to walk, and sometimes falling in the process; from the Gaelic *tuit*, and *tuiteam*, to fall. From the same root comes the name of the spinning and falling toy, the "teetotum;" and English *tot*, a child:—

Twa-three toddlin' weans they hae,  
The pride o' a' Strabogie;  
Whene'er the *totums* cry for meat,  
She curses aye his cogie.

—*Song: There's Cauld Kail in Aberdeen.*

The Scotch have carried the word *totum* with them to the United States. It occurs in a ridiculous rhyme concerning the negroes:—

De Lord he lub de nigger well,  
He know de nigger by him smell,  
And when de nigger *totums* cry,  
De Lord he gib 'em possum pie.

*Toun's Bairn*, a name affectionately applied to the ative of a town or city, after he has risen to distinction and established a claim to the respect of the inhabitants. The phrase has no adequate equivalent in English.

*Toustie*, quarrelsome, irascible, contentious, twisty. From the Dutch and Flemish *twist*, a dispute; *twisten*, to quarrel; *twistgierig*, quarrelsome; *twistschrift*, a libel:

Mr. Treddles was a wee *toustie*, when you rubbed him against the hair, but a kind, weel-meaning man.

—Scott: *Chronicle of the Canongate.*

From the Gaelic *tuas*, and *tuasaid*, a quarrel ; *tuasaidheach*, quarrelsome.

*Touttie*, *Totey*, *Toustie*, irritable, irascible, of capricious and uncertain temper. Etymology unknown, but derived by Jamieson from the Flemish *togtig*, windy,—a word which is not to be found in the Dutch or Flemish dictionaries.

*Tove*, to associate kindly as friends or lovers ; to “*tove* and crack,” to hold amorous or friendly discourse.

*Tovie*, comfortable ; a *tovie* fire, a snug, cozy, or comfortable fire. From the Gaelic *taobh*, a side, a liking, partiality, friendship ; *taobhach*, kindly, friendly. *Tovie* is an epithet sometimes used to signify that a man is garrulously drunk.

*Tow*, a rope, also the hemp of which ropes are made ; to pull by a rope. *Towing-path* by a canal, the path by which men or horses *tow* or pull the vessels through the water. Wallop in a *tow*, to dangle from the gallows :—

And ere I wed another jade,  
I'll wallop in a *tow*.

—Burns : *The Weary Pund o' Tow*.

I hae another *tow* on my rock, [I have other business to attend to].

—*Scots Proverb*.

Jamieson derives *tow* from the Swedish *tog*, the substance of which ropes are made. It is more likely from the Gaelic *taod*, a rope, a string, a halter.

*Towdy*, a jocular term for the breech, fundament, podex, or doup, especially when abnormally large. From this word comes the English *dowdy*, applied to an ill-dressed and unshapely woman, large in the hips. Etymology uncertain.

*Towzie*, rough, hairy, shaggy; whence *towzer*, the name sometimes applied in England to a terrier:—

His *touzie* back  
Weel clad wi' coat o' glossy black.

—Burns: *The Twa Dogs*.

A *touzie* tyke, black, grim, and large,  
To gie them music was his charge.

—Burns: *Tam o' Shanter*.

(See *Tuilzie*.) The same idea of roughness and disorder attaches to *touzie* as to that word.

*Toyte*, to dawdle, to take things easily; from the Gaelic *taite*, ease, pleasure:—

We've won to crazy years thegither,  
We'll *toyte* about wi' ane anither,  
Wi' tentie care I'll flit thy tether  
To some hain'd rig,  
Where ye may doucely rax your leather  
Wi' sma' fatigue.

—Burns: *Auld Farmer to his Auld Mare Maggie*.

*Traik*, to lounge, to gad about, to follow idly after women; from the Flemish *trekken*, to walk, to draw or pull along:—

There is not a huzzy on this side of thirty that ye can bring within your doors, but there will be chieles, writer lads, 'prentice lads, and what not come *traiking* after them for their destruction.

—Scott : *Heart of Midlothian*.

*Trattle*. The resemblance of this word to prattle, from prate, has led Jamieson and others to suppose that its meaning is identical. But it is by no means clear that the supposition is well founded, or that trattle, prattle, and rattle are related in meaning, notwithstanding the similarity of sound. The word seems to be akin to, or to be derived from the German *trotzen*, the Flemish *trots*, to dare, to defy, to be arrogant or presumptuous ; *trotzig*, violent :—

Oh better I'll keep my green cleiding  
 Frae gude Earl Richard's bluid,  
 Than thou canst keep thy clattering tongue  
 That *trattles* in thy head.

—Earl Richard : *Border Minstrelsy*.

Against the proud Scots clattering  
 That never will leave their *trattling*.

—Skelton : *Laureate against the Scottis*, quoted  
 by Sir Walter Scott in "*Border Minstrelsy*."

The German and Flemish *trotzen* would more fully meet the meaning and spirit of the epithet than any derivation from prattle could pretend to.

*Treacherous as Garrick, false as Garrick, deep as Garrick*. These phrases are current in England as well as in Scotland, and can have no possible connection with the name of Garrick, or to the renowned actor who bore it in the last century. The true origin is unknown. It is

possible, however, that “treacherous as Garrick” may mean treacherous as a *caoireagh* (or *caoireach*), Gaelic for a blazing fire. This suggestion is offered *faute de mieux*. A Highlander, however, is of opinion that *Garrick* is a corruption of *coruisg*, a deep, gloomy, and treacherous loch in the island of Skye. Who shall decide when Doctors disagree?

*Trig*, neat, clean, attractive; usually derived from the English trick or tricky, which has not the same meaning. Also, a fop, or a person giving too much attention to his personal appearance:—

It is my humour : you are a pimp and a *trig*.

An Amadis de Gaul, or a Don Quixote.

—Ben Jonson : *The Alchemist*.

And you among them a', John,

Sae *trig* from top to toe.

—Burns : *John Anderson*.

The word seems to be derived from the Dutch and Flemish *trek*, to attract. Though Jamieson derives it from the English trick, or trick out, to dress gaudily or finely, it is possibly either from the Welsh or Kymric *trig*, firm-set, or the Gaelic *triathac* (*t* silent—*triac*), splendid.

*Trimmer*, *Trimmie*, disrespectful terms applied to a scolding or irascible woman. From the Gaelic *dream*, or *tream*, to snarl, to grin angrily; *dreamach*, morose, peevish, ill-natured; *dreamag*, or *dréineag*, a vixen, a shrew.

*Troggin*, wares exchanged with servant girls for the odds and ends of a household by travelling pedlars. *Trog*, old clothes. *Trogger*, or *trocker*, a pedlar, one who deals in old clothes. It is doubtful whether these words are from the French *troquer*, to barter, the English *truck*, or from the Dutch and Flemish *troggelen*, to beg under pretence of selling trifles that nobody requires. The word appears as *troke* in Halliwell's Archaic Dictionary.

Buy braw *troggin*,  
 Frae the banks o' Dee ;  
 Wha' wants *troggin*,  
 Let him come to me.

—Burns : *An Election Song*.

*Trolollay*, a term which, according to Jamieson, occurs in a rhyme sung by young people in Scotland at Hogmanay, the last day of the old year, and the morning of the new. "It has," he says, "been viewed as a corruption of the French *trois rois allais*, three kings are come!" In this sentence the word *allais* is ungrammatical and incorrect. The phrase should read *trois rois sont venus*. But independently of the bad French, the etymology is entirely wrong. The word, or words, are part of a very ancient Druidical chorus, sung two thousand years ago at the dawning of the day in honour of the sunrise. *Trà là là!* From the Gaelic *tràth* (*tra*), early; and *là*, day, signifying not "the three kings are come," but "Day! early day!" equivalent to the "Hail, early morn!" of a modern song writer.

*Tron.* There is a *Tron* Church in Edinburgh and another in Glasgow; but the Scottish Glossaries and Jamieson's "Scottish Dictionary" make no mention of the word. It would appear from a passage in Hone's "Every-day Book" that *Tron* signified a public weighing-machine, a scale in a market-place, where purchasers of commodities might, without fee, satisfy themselves that the weight of their purchase was correct. Hence a "Tron Church" was a church in the market-place near which the public weighing-machine was established. The word is derived from the Gaelic *trom*, heavy, or a weight.

*Tronie*, a tedious story that has been often repeated, and that causes a sense of weariness in the person condemned to listen to it. From the Gaelic *trom*, heavy, tedious. The same epithet is applied to a boy who is too stupid and heavy to learn his lessons.

*Trow*, or *Drow*, the evil one. From the Gaelic *Droch*, evil, bad, wicked. *Sea Trowes*, evil spirits of the sea; to *trow*, or *drow*, to wish evil, to imprecate.

*Trullion*, a low, base, dirty fellow. The English has *trull*, the feminine of this word, applied to an immoral woman of the lowest class. The origin is the Gaelic *truaille*, to pollute, to debase; and *truilleach*, a base, dirty person.

*Tryste*, an appointed place of meeting, a rendezvous; of the same origin as *trust*, or confidence, from the idea

that he who appoints a *tryste* with another, *trusts* that the other will keep or be faithful to it. The word occurs in Chaucer, and in several old English MSS. of that period; but is not used by Spenser, Shakspeare, or later writers. "To bide *tryste*," to be true to time and place of meeting:—

"You walk late, sir," said I. "I bide *tryste*," was the reply, "and so I think do you, Mr. Osbaldistone?"

—Sir Walter Scott: *Rob Roy*.

The tenderest-hearted maid  
That ever bided *tryste* at village stile.

—Tennyson.

By the wine-god he swore it, and named the *trysting* day.

—Lord Macaulay.

No maidens with blue eyes  
Dream of the *trysting* hour  
Or bridal's happier time.

—*Under Green Leaves*.

When I came to Ardgour I wrote to Lochiel to *tryste* me where to meet him.

—*Letter from Rob Roy to General Gordon*. Hogg's  
*Jacobite Relics*.

*Tuath de Danaan*. This name has been given to a colony of northmen who early settled in Ireland, and afterwards passed into Argyllshire; from *tuath*, north; *tuathach*, northern; and *dan*, bold, warlike; and *danfher* (*dan-er*), a warrior, a bold man; and also a *Dane*. *Tuath de Danaan* is a corruption, in which the second word *de* ought to have no place of *tuathaich* and *dan* or

*dana*. The very Rev. Canon Bourke, in his work on the Aryan origin of the Gaelic language, says "the *Tuath de Danaans* were a large, fair-complexioned, and very remarkable race, warlike, energetic, progressive, musical, poetical, skilled in Druidism, &c. Mr. Pym Yeatman, in "The Origin of the Nations of Europe," who quotes these and other passages, is of opinion that the *Tuath de Danaans* were Scandinavians—a fact which their Gaelic designation fully corroborates. Of course they brought with them their own language, many of the words of which were in course of time incorporated with the speech of the people, with whom, in the course of time, they amalgamated. This accounts for the many Danish words both in modern Gaelic and in lowland Scotch.

*Tuilyie*, or *Toolzie*, a broil, a struggle, a quarrel; *tuiliesome*, quarrelsome; *tuilyeour*, a quarrelsome person, a wrangler. Though Jamieson derives *tulzie* from the French *toullier*, to stir or agitate water, the word seems to be derived from the same source as the quasi-synonymous English *tussle*, and akin to the Gaelic *tuisleach*, a tumult, a quarrel among several persons; *deach*, quarrelsome, riotous; whence, also, *tozwle*, to pull about roughly, to dishevel or disorder:—

A *toolying* (*tool:ieing*) tyke comes limping hame.

—Allan Ramsay's *Scots Proverbs*.

The *toolzie's* teugh 'tween Pitt and Fox,  
And our gude wife's wee birdie cocks.

—Burns: *Elegy on the Year 1788*.

But though dull prose folk Latin splatter  
In logic *tulzie*,

I hope we bardies ken some better

Than mind sic *brulzie*.

—Burns : *To William Simpson*.

What verse can sing, what prose recite

The butcher deeds of bloody fate

Amid this mighty *tulzie*.

—Burns : *Epistle to Robert Graham*.

*Tulcan*. Mr. Gladstone, during his memorable electioneering raid into Midlothian, in November, 1879, explained at Dalkeith the meaning of *tulcan* :—

My noble friend, Lord Rosebery, speaking to me of the law of hypothec, said that the bill of Mr. Vans Agnew on hypothec is a *Tulcan Bill*. A *Tulcan*, I believe, is a figure of a calf stuffed with straw, and it is, you know, an old Scottish custom among farmers to place the *Tulcan calf* under a cow to induce her to give milk.

Jamieson writes the word *Tulchane*, and cites the phrase a *Tulchane Bishop*, as the designation of one who received the episcopate on condition of assigning the temporalities to a secular person. In some parts of Scotland the people say a “*Tourkin calf*,” instead of a *Tulcan calf*, and it is difficult to say which of the two words is the more correct, or in what direction we must look for the etymology. *Tulcan*, in the Gaelic, signifies a hollow or empty head,—that of the mock calf stuffed with straw,—from *toll*, hollow; and *cean*, a head; while *tourkin* would seem to be derived from *tur*, to invent; and *cean*, a head; therefore signifying a head invented for the occasion, to deceive the mother.

A *tourkin calf*, or lamb, is one that wears a skin not its own. A *tourkin lamb* is one taken from its dam, and given to another ewe

that has lost her own. In this case, the shepherd takes the skin of the dead lamb, and puts it on the back of the living one, and thus so deceives the ewe that she allows the stranger to suck.

—Jamieson.

*Tumbler*, a drinking glass of a larger size than is ordinarily used for wine. The derivation may be from *tumble*, to fall over, as in the deep drinking days, happily passed away, glasses were pointed at the base, without stems, and a drinker who held one full in his hand had to drink off the contents, before he could set it down, without spilling the liquor. "Tak' a *tumbler*," i.e., take a glass of toddy, is a common invitation to convivial intercourse. "Three *tumblers* and an eke" were once considered a fair allowance for a man after dinner, or before retiring to rest. A Highland writer once suggested that the derivation was from *taom*, pour out, or empty; and *leor*, enough. This was apt, but it was not etymological. Jamieson has *tumbler*, the French *tombrel*, a cart; but this can have no relation to the convivial glass.

*Tum-deif*. Jamieson suggests that perhaps this word means *swooning*, and refers it to the Icelandic *tumba*, the English *tumble*, to fall to the ground. It is, however, no other than a mis-spelling of *dumb-deaf*, or *deaf and dumb*.

*Tumph*, a blockhead. From the German *dumm*, stupid, the Dutch and Flemish *dom*, *tumfie*, or *tumphie*, diminutive of *tumph*:—

Lang Jamie was employed in trifling jobs on market days, especially in holding horses for the farmers. He was asked his charge

by a stranger to the town. "Hoot! I hae nae charge; sometimes a *tumph* offers me twa bawbees, but a gentleman like you always gies me a saxpence!"

*Laird of Logan.*

*Tunag*, a kind of jacket or mantle worn by women in the Highlands of Scotland and in Ireland, and covering the shoulders, back, and hips; a *tunic*. "If not derived from the Latin *tunica*," says Jamieson, "*it may be from the same root.*" It is from the same root in a language much older than the Latin—the Celtic and Gaelic *ton*, the posterior, the hips. The Greeks called that part of the body *πυγν*, whence, in the learned slang of the English universities, the coat-tails were called "pygastoles;" and by some irreverent undergraduates, "bum curtains." The word in Highland Gaelic is *tonag*, and in Irish Gaelic *tonach*.

*Tutti, tatie*, according to Jamieson, is an interjection equivalent to the English *pshaw!* But *Hey! tuttie tatie* is the name of an old Scottish martial air, to which Burns adapted his noble song of "Scots wha hae wi' Wallace bled." To this spirited melody, according to tradition, the troops of King Robert Bruce marched to the great victory of Bannockburn. The words are derived from the Gaelic, familiar to the soldiers of Bruce, *ait dudach taite!* from *dudach*, to sound the trumpet, and *taite*, joy, and may be freely translated, "Let the joyous trumpets sound!" The battle of Bannockburn was fought in an age when the bag-pipe had not become common in Scotland, and when the harp was pre-eminently the national instrument in peace, as the trumpet was in war. Jamieson, not quite sure of *Pshaw* as

an interpretation, adds that "the words may have been meant as imitative of the sound of the trumpet in giving the charge."

It may be remarked that possibly there may be a remote connection between Jamieson's idea of *Pshaw*, and that of the blast of trumpets. *Fanfare* in French signifies a blast on a trumpet, and a *fanfaron* is a braggadocio, a vain boaster, a braggart, or one who blows the trumpet of his own praises. For such a one in the full flow of his self laudation, the impatient interjection, *Pshaw!* would be equally appropriate, and well merited.

When you hear the trumpet sound  
*Tutti tatti* to the drum,  
 Up your sword, and down your gun,  
 And to the loons again !

—*Jacobite Relics: Wheatley's Reduplicated  
 Words in the English Language.*

*Tut-mute* and *Tuilzie mulze*, described in Wheatley's Dictionary of reduplicated words, "as a muttering or grumbling between parties that has not yet assumed the form of a broil." This odd phrase, signifying a fierce quarrel that had but slight beginning is presented in the proverb—

It began in a laigh *tute-mute*,  
 An it rose to a wild *tuilzie mulye*.

—Jamieson.

*Tut* is the Gaelic *dud*, the sound or *toot* upon a wind instrument, a horn, a flute, a whistle or a trumpet,—and *mute* is a corruption of *maoth*, soft, gentle. *Tuilzie* is a brawl, a scuffle, a fight, from the Gaelic *tuailleas*, riot,

disorder, conflict, tumult ; *tuailleasag*, a quarrelsome foul-mouthed woman, a scold, and *mileadh*, battle. The proverb expresses a meaning similar to that in Allan Ramsay—"It began wi' needles and pins, and ended wi' horned nowte."

*Twosome, Threesome, Foursome.* The numerals two, three, and four, with the addition of the syllable *some*, are used in a sense of which they are not susceptible in English. A *twosome* walk—or a *twosome* interview—is often rendered in English by the French phrase *tête à tête*. *Threesome* and *foursome* reels, dances in which three or four persons participate.

There's *threesome* reels and *foursome* reels,  
 There's hornpipes and strathpeys man,  
 But the best dance in a' the toun  
 Is the Deil's awa wi' the Exciseman.

—Burns.

*Twime* and *thrine*, a couplet and a triplet are words that have not yet been admitted into the Dictionaries.

*Twine*, to rob, to deprive ; to part with, to relinquish. Etymology uncertain, supposed to be from the English *twain*, two, thence to separate into two :—

The fish shall swim the flood nae mair  
 Nor the corn grow through the day,  
 Ere the fiercest fire that ever was kindled  
*Twine* me and Rothiemay.

—*Ballad of the Fire of Fren draught.*

My daddie is a cankert carle  
 Will no *twine* wi' his gear.  
 —James Carnegie.

Brandy . . .  
*Twines* many a poor, doylt, drucken hash  
 Of half his days.  
 —Burns : *Scotch Drink*.

*Tyke*, a mongrel, a rough dog ; originally a house dog ;  
 from the Gaelic *tigh*, or *taigh*, a house.

*Tyke-tyrit*. Tired as a dog or tyke after a chase.

Base *tyke*, call'st thou me host ?  
 —Shakspeare : *Henry V*.

Nae tawted (uncombed) *tyke*.  
 —Burns : *The Twa Dogs*.

He was a gash and faithful *tyke*.  
 —*Idem*.

I'm as tired of it as a *tyke* of lang kail.  
 You have lost your own stomach and found a *tyke's*.  
 —Allan Ramsay's *Scots Proverbs*.

*Ug*, *Ugg*, to feel extreme loathing or disgust. *Ugsome*,  
 frightful, *ugsomeness*, frightfulness, horror :—

They would *ug* a body at them.  
 —Jamieson.

*Ugsome* to hear was her wild eldrich shriek.  
 \* \* \* \* \*

The *ugsomeness* and silence of the night.  
 —Douglas : *Translation of the Æneid*.

Who dang us and flang us into this *ugsome* mire.  
 Allan Ramsay : *The Vision*.

This word seems to be akin to the English *ugly*, which all the philologists who ignore the Gaelic as one of the sources of the English language, derive either from the Danish *huggeren*, to shiver, or from other equally improbable Teutonic roots. In Gaelic *aog* (quasi *ug*,) signifies death, a ghost, a skeleton, and *aogail*, ghastly, death-like, ugly.

*Ullimus Eekibus*, the very last glass of whisky toddy, or *eke*, one drop more at a convivial gathering before parting for the night ; the last of the ekes, vulgar and colloquial.

*Umbersorrow*, hardy, rough, rude, uncultivated. This corrupt word, of which Jamieson cites a still corrupter, "a number sorrow," is clearly derived from the Flemish and Teutonic *umbesorgt*, uncared for, wild, neglected, growing in the strength of nature without human assistance. Jamieson cites its use in the Lothians in the sense of "rugged, of a surly disposition," applied to one whose education has been neglected, and who is without good manners.

*Umquhile*, or *Umwhile*, at one time, formerly ; used also in the sense of departed or late, in such phrases as, "my late husband," "my departed wife," my *umquhile* husband, my *umquhile* wife. From the Flemish *om*, past, and *wijl*, a short time, the same as the English while, a short time past, a short while ago.

*Unco*, strange, unknown, a wonder, a strange thing, an abbreviation of *uncouth*. *Unco guid*, extremely good, very good :—

The *unco* guid, and the rigidly righteous. —Burns.

An *unco* cockernony. —Galt.

Nae safe wading in *unco* waters.  
—Allan Ramsay : *Scots Proverbs*.

Like a cow in an *unco* loan. —Idem.

Each tells the *uncos* that he sees or hears.  
—Burns : *Cottar's Saturday Night*.

*Unfurthersome*, unpropitious, applied to the weather, if too cold, or too rainy, and preventing the due ripening of the crops.

*Ungainly*. Awkward, uncouth, insufficient, clumsy ; *gainly*, pleasant, fit proper, pleased ; *gane*, to serve, to suffice, to fit, to be appropriate ; *unganed*, inappropriate. *Gainly* and *ungainly* are not exactly synonymous in Scottish parlance with the English word. *Gainly* is nearly obsolete in England ; and *ungainly* merely signifies awkward, clumsy. The root of the words in the Scottish sense is the Gaelic *gean*, good-humour, fitness, comeliness ; *geanail*, comely, fit, proper, pleasant, serviceable. In the following quotation *gane* means to serve or suffice :—

But there is neither bread nor kale  
To *gane* my men and me.  
*Battle of Otterbourne—Old Version.*

*Unkensome*, not to be known or recognized, not to be traced :—

A smith ! a smith ! Dickie, he cries,  
 A smith, a smith right speedilie !  
 To turn back the caukers o' our horses' shoon  
 For its *unkensome* we wad be.

*Archie o' Ca'field—Border Minstrelsy.*

*Unmackly*. Mis-shapen, deformed.

Up then sterts the stranger knight,  
 Said Ladye be not thou afraid,  
 I fight for thee with this grim Soldan  
 Though he's sair *unmackly* made.

—Ballad of Sir Cauline.

*Uppdorrock*. Worn out, bankrupt. According to Jamieson, a Shetland word, which he derives from “Icelandic *app* and *throka*, also *thruka*, *urgere*, *primere*.” It seems to be rather from the Flemish *op drogen*, dried up, exhausted.

*Uppil*, to clear up ; applied to the weather :—

When the weather at any time has been wet, and ceases to be so, we say it is *uppled*.

—Jamieson.

From the Teutonic *aufhellen*,—*auf*, up ; *hellen*, to become clear, to clear up.

*Upon Luck's Head* ;—by chance. “I got it on *luck's head*,” I got it by chance.

*Urisk*, according to Jamieson, was a name given in the Highlands of Scotland to a satyr. It was in reality the name given to a *Brownie* or Puck, the Robin Goodfellow of English fairy mythology; from the Gaelic *uirisg*, a goblin. (See *Wirry-cow*.)

*Vanquish*. A disease among sheep and lambs, sometimes called "pining" and "daising," which is caused by their eating a certain unwholesome grass. Jamieson says the disease is so called because it *vanquishes* the sheep! He might as well account for the name of Kilmarnock, by stating that one Marnock was killed there. *Vanquish* is a corruption of the Gaelic *uain*, pale green, and *cuisseach* or *cuisseag*,—a species of rank grass with a long stalk that grows on wet soil and is deleterious to cattle, and especially to sheep. *Cuisseag* is possibly the same as *couch* grass, described in Halliwell's Archaic and Provincial Dictionary as a kind of coarse bad grass that grows very quickly, and is sometimes called twitch grass.

*Vaudy* or *Vaudie*, gay, showy, a corruption of the English *gaudy*.

*Vauntie*, proud, vain, also a braggart, from the French *vanter*, to boast :—

Her cutty sark  
In longitude though sorely scanty,  
It was her best, and she was *vauntie*.

Burns : *Tam o' Shanter*.

*Vlonk* or *Wlonk*, splendidly dressed, richly attired, from the so-called "Anglo-Saxon" or old English *vlonke*,

which has the same meaning. Possibly this may be the origin of the modern word "flunkey," in contemptuous allusion to the garish colours of the liveries of male servants in great or ostentatious families. (See *Flunkey*, ante, p. 90.)

*Wa'*, abbreviation of wall. "His back is at the *wa'*," i.e., he is driven into a corner; his back is at the wall, fighting against opposing enemies or creditors.

*Wabster*, a weaver; from *web*, to weave a web:—

Willie Wastle dwalt on Tweed,  
The spot they ca'd it Linkum-doddie,  
Willie was a *wabster* gude.

—Burns.

An honest *wabster* to his trade,  
Whose wife's twa nieves were scarce weel bred.

—Burns: *Death and Dr. Hornbook*.

*Wad*, to wager, to bet. From the Flemish *wedden*, which has the same meaning. *Wads* also signify forfeits; a game at *wads*, a game at forfeits:—

The gray was a mare and a right good mare,  
But when she saw the Annan water,  
She could not hae ridden a furlong mair,  
Had a thousand merks been *waddel* at her.

*Annan Water: Minstrelsy of the Scottish Border*.

*Wads* are nae arguments.

—Allan Ramsay's *Scots Proverbs*.

*Wae's!* woe is, unlucky, unhappy, in ill plight :—

*Waes* the wife that wants the tongue, but weels the  
man that gets her.

Allan Ramsay's *Scots Proverbs*.

And aye the o'erword o' his sang  
Was—*wae's* me for Prince Charlie.

—*Jacobite Song*.

*Waesuck!* *Waes-heart!* *Waes-me!* Interjection or expression of surprise or sorrow, like alas!

*Waesuck!* for him that gets nae lass,  
Or lasses that hae naething.

—Burns : *The Holy Fair*.

The derivation of *waes-heart* and *waes-me* from *wae*, sorrow is obvious; that of *waesucks* is not so clear. It is probably from the Flemish *wee*, sorrow or love, and *sugt* or *zucht*, a sigh. Jamieson derives it from the Danish *usig*, woe to us; *vae nobis*, the plural of woe is me. The word, however, is not to be found in Danish Dictionaries.

*Waff*, *Wauf*, *Waft*. A freak, a whiff, a wave of sound or of wind, a sudden and slight impression upon the senses, a transient glance, a glimpse, a passing odour. "A *waff* o' cauld" is a slight attack of cold. "I had a *waff* o' him i' the street." I had a glimpse of him. "There was a *waff* o' roses." There was a sudden odour of roses. The primitive idea at the root of the word is sudden and of short duration, rising and subsiding like a wave. A waving of the hand.

*Waff*, worthless, or shabby in appearance and conduct ; idle, dissipated. *Waffie*, a loafer, an idler, a vagrant, a vagabond, *Waff-like*, resembling a vagabond in manners and appearance. *Waffinger*, a confirmed vagrant and idler. These words are of uncertain etymology, though it is probable that they are all from the same root as the English *waif*, a stray, a vagrant, one who, like the Italian *traviato* and *traviata*, has gone astray from the right and respectable path, and formed on the same principle from *way off*, or off the way. Another possible root is the Flemish *zwerfen*, (with the elision of the initial Z)—to go astray, to vagabondize.

*Waghorn*. In the north of Scotland it is a proverbial phrase to say of a great liar that he lies like *waghorn*, or is waur than *waghorn*, that "he is as false as *waghorn*, and *waghorn* was nineteen times falser than the devil." Jamieson records that "*waghorn* is a fabulous personage, who being a greater liar than the devil, was crowned King of Liars." Why the name of *waghorn* any more than that of *wagstaffe*—both respectable patronymics, should be selected to adorn or to disfigure the proverb is not easy to explain, except on the supposition that the traditionary "*waghorn*" is a corruption of a word that has a more rational as well as a more definite meaning. And such it is found to be. In Gaelic *uaigh*, (quasi *wag*) signifies the grave, the pit, and *iutharn*, (*iunarn*, quasi horn) signifies hell, whence he lies like *waghorn*, would signify he "lies like hell" or like the "pit of hell," consequently worse than the devil, who is supposed to be but one, while the other devils in the pit are supposed to be multitudinous.

*Wa'gang.* Departure, ganging awa', going away ;  
an escape :—

Winter's *wa'gang*.

—James Ballantine.

A *wa'gang* crop is the last crop gathered before a tenant quits his farm ; also the name given to the canal, through which the water escapes from the mill wheel.

—Jamieson.

*Waith* ; to wander, a wandering and straying. The English *waif*, waifs and strays, things or persons that have wandered or gone astray. The etymology is doubtful ; perhaps from *waft*, to be blown about by the wind, or carried by the waters.

*Wale*, to choose, to select, a choice : *waly*, choice :—  
From the Teutonic *wahlen*, to choose.

Scones, the *wale* o' food.

—Burns : *Scotch Drink*.

There's auld Rob Morris that wons in yon glen,  
He's the king o' guid fellows and *wale* o' auld men.

—Burns.

The laird of Balnamon after dinner at a friend's house, had cherry brandy put before him in mistake for port. He liked the liquor, and drank freely of it. His servant Harry or "Hairy" was to drive him home in a gig. On crossing the moor, whether from greater exposure to the blast, or from the laird's unsteadiness of head, his hat and wig fell to the ground. Harry got off to pick them up and restore them to his master. The laird was satisfied with the hat, but demurred to the wig. "It's no my wig, Harry lad ; it's no my wig." "Ye'd better tak it sir," said Harry ; "for there's nae *wale* o' wigs on the moor."

—Dean Ramsay's *Reminiscences*.

He *wales* a portion wi' judicious care,  
 And let us worship God, he says, wi' solemn air.  
 —Burns : *Cotter's Saturday Night*.

*Wallageous*. This obsolete word is used by the ancient Scottish poet, Barbour, in the sense of sportive, wanton, lustful. It is evidently a corruption of the Gaelic *uallach*, which has the same meaning; *uallachās*, cheerfulness, gaiety, frolicsomeness, conceitedness, wantonness; *uallachag*, a coquette.

*Wallie*, a toy; a *bonnie wallie*, a pretty toy; from *wale*, choice; derived from the Teutonic *wahlen*, to choose.

*Walloch-goul*, an abusive epithet applied to a wanton or arrogant blusterer, from the Gaelic *uallach*, conceit, and *guil*, to say out. (See *Yowl*.)

*Wallop*, to dangle, to hang, to sway about with quick motion, to swing :—

Now let us lay our heads thegither,  
 In love fraternal ;  
 May Envy *wallop* in a tether,  
 Black fiend, infernal !

—Burns : *To Lapraik*.

*Waly! Waly!* an interjection of sorrow; *alas!* or, *woe is me!* Possibly derived from *wail*, to lament, or *wail ye!* lament ye :—

Oh *waly! waly!* but love is bonnie,  
 A little time while it is new ;

But when it's auld it waxes cauld,  
And fades awa like morning dew.

—*Ballad of the Marchioness of Douglas.*

*Wame*, the belly; also the English word *womb*, which is from the same etymological root. The Scottish derivatives of *wame* are numerous; among others, *wamie*, having much *wame*, i.e., corpulent; *wamieness*, corpulency; *wamyt*, pregnant; *wame-tow*, a belly-band, or girth—from *wame*, the belly; and *tow* (the Gaelic *taod*), a rope, a band; *wamefu'*, a bellyful:—

I never liked water in my shoon; and my *wame's* made o' better leather.

—Allan Ramsay's *Scots Proverbs*.

Wae to the *wame* that has a wilful master.

—*Idem.*

Food fills the *wame*, and keeps us livin',  
Though life's a gift no worth receivin',  
When heavy dragged wi' pine and grievin'.

—Burns: *Scotch Drink*.

A *wamefu'* is a *wamefu'*, whether it be of barley-meal or bran.

—Scott: *St. Ronan's Well*.

*Wame* has disappeared from English literature, but still survives in the current speech of the northern counties. *Womb*, in English, was formerly applied to the male sex, in the sense of the Scottish *wame*, or belly, as appears from *Piers Ploughman*, anterior to Chaucer:—

Paul, after his preaching  
Paniers he made,  
And wan with his handes  
What his *wombe* needed.

(Gained with his hands, what his belly needed). In recent times the word is restricted in its meaning to the female sex, though used metaphorically and poetical in such phrases as the "*womb* of Time":—

The earth was formed, but in the *womb* as yet  
Of waters, embryo immature.

—*Paradise Lost*.

Caves and *womby* vaultages of France  
Shall chide your trespass.

—Shakspeare: *Henry V*.

Among the three interpretations of the word, as given by Johnson, the last is "a cavity." The only traces of anything like *wame*, or *womb*, that appears in any of the Teutonic languages, or in high or low Dutch, is the Swedish *wam*, signifying *tripe*. Though Johnson derives *womb* from the Anglo-Saxon and from Icelandic, it may be suggested that the more ancient Celtic and Gaelic provides the true root of both *wame* and *womb* in *uaimh* and *uamh*, a cavity, a cave, a hollow place. The Shakspearean adjective *womby* finds its synonym in the Gaelic *uamhach*, abounding in cavities or hollows.

*Wan*, pale green, as applied to the colour of a river in certain states of the water and the atmosphere. Many Philologists have been of opinion that "wan," both in English and Scotch, always signifies pale. Jamieson, however, thought differently, and translated *wan* as "black, gloomy, dark-coloured, or rather filthy," not reflecting, however, that these epithets, especially the last, were hardly consistent with the spirit or dignity of the tender or tragical ballads in which "wan" occurred.

The etymology of the English "wan" has been traced to *wane*, to decrease in health and strength, as well as in size, whence "wan," the pallor of countenance that attends failing health. That of the Scottish *wan*, as applied to the colour of the streams, was for the first time suggested in "The Gaelic Etymology of the Languages of Western Europe." It is from the Gaelic *waine*, a pale blue, inclining to green. This is the usual colour of the beautiful streams of the Highlands, when not rendered "drumlie" or muddy by the storms that wash down sand and earth from the banks:

Oh they rade on, and on they rade,  
 And a' by the light o' the moon,  
 Until they came to the *wan water*,  
 And then they lighted down.

—*The Douglas Tragedy.*

Deep into the *wan water*  
 There stands a muckle stane.

—*Earl Richard.*

The ane has ta'en him by the head,  
 The ither by the feet,  
 And thrown him in the *wan water*  
 That ran baith wide and deep.

*Lord William.*

There's no a bird in a' this forest  
 Will do as muckle for me  
 As dip its wing in the *wan water*,  
 And straik it ower my e'e bree.

—*Johnnie o' Bradislee.*

In English, *wan* is never used as an epithet except when applied to the countenance, as in such phrases—"His face was pale and *wan*," and occasionally by poetic

license, to the face of the moon, as in the beautiful sonnet of Sir Philip Sidney :—

With how sad steps, oh moon ! thou climbst the sky,  
How silently, and with how *wan* a face.

*Wanchancie*, unlucky :—

Wae worth the man wha first did shape  
That vile *wanchancie* thing—a rape.  
—Burns : *Poor Mailie's Elegy*.

*Wandought*, weak, deficient in power ; from *dow*, to be able ; *doughty*, brave ; and *wan*, or un, the privative particle. *Wandocht*, a weak, silly creature :—

By this time Lindy is right well shot out  
'Twixt nine and ten, I think, or thereabout,  
Nae bursen-bailch, nae *wandought* or misgrown,  
But plump and swack, and like an apple roun'.  
—Ross's *Helenore*.

*Wanhope*, despair. Jamieson incorrectly renders it “delusive hope.” This is an old English word, which is nearly obsolete, but still survives in Scotland :—

I sterve in *wanhope* and distresse,—  
Farewell, my life, my lust and my gladnesse.  
—Chaucer : *The Knight's Tale*.

Good Hope that helpe shulde  
To *wanhope* turneth.

—*Piers Ploughman*.

Some philologists, misled by the prefix *wan*, have imagined that the word was synonymous with *wane*, and have interpreted *wanhope* as the “waning of hope.”

But *wan* is the Dutch and Flemish negative prefix, equivalent to the English and German *un*. Among other beautiful Scottish words which follow the Flemish in the use of the negative prefix, are *wanearthlie*, preternatural or unearthly; *wanfortune*, ill-luck; *wangrace*, wickedness, ungraciousness; *wanrest*, inquietude; *wanworth*, useless, valueless; *wanthrifft*, prodigality, extravagance; *wan-use*, abuse; *wanwit*, or *wanwith*, ignorance :

An' may they never learn the gaets (ways)  
Of ither vile *wanrestful* pets.

—Burns : *Poor Mailie*.

*Wap*, in England written *wad*, a bundle of straw, a wisp, used in the Scottish sense in the north of England; from the Flemish *hoop*, a bundle, a pile of hay or straw. To be in the “wap” or “wad,” to lie in the straw :—

Moll i' the *wap* and I fell out,  
I'll tell ye what 'twas a' about,—  
She had siller and I had nane,  
That was the gait the steer began.

—*Gipsy Song*.

*Ware*, to spend, to guide, to control or guide one's expense discreetly :—

My heart's blood for her I would freely *ware*,  
Sae be I could relieve her of her care.

—Ross's *Helcnore*.

But aiblins, honest Master Heron  
Had at the time some dainty fair one,  
To *ware* his theologic care on.

—Burns : *To Dr. Blacklock*.

This word is most probably a corruption of the Teutonic *führen*, the Flemish *voeren*, to lead or guide.

Ill-won gear is aye ill *warded*.

—Allan Ramsay : *Scots Proverbs*.

[Ill-acquired money is always ill guided or spent.]

The best o' chiels are whyles in want  
While cuifs on countless thousands rant,  
And ken na how to *ware't*.

—Burns : *Epistle to Davie*.

*Warklume*, a tool, a working tool. The second syllable of this word remains in the English *loom*, part of the working apparatus of the weaver. In Scotland, *lume* signifies any kind of tool or implement with which work can be done. Burns uses it in a very ludicrous sense in the "Address to the Deil" :—

Thence mystic knots mak great abuse  
On young gudemen fond, keen, and crouse,  
When the best *warklume* i' the house  
By cantrip wit,  
Is instant made na worth a louse  
Just at the bit.

This peculiar superstition prevails among all the Celtic peoples of Europe, and is thought to be the favourite and most malignant diversion of the Devil and his instruments, the wizards and witches, to prevent the consummation of marriage on the bridal night. A full account of the alleged practices of several sorcerers who were burnt at the stake in France in the middle ages, for their supposed complicity in this crime, appears in the "History of Magic in France, by Jules Garinet, Paris, 1818." The

name given in France to the "cantrip" mentioned by Burns, was *nouer l'aiguillette*, or, tie the knot. One unhappy Vidal de la Porte, accused of being a *noueur d'aiguillette* by repute and wont, was in the year 1597 sentenced to be hung and burned to ashes, for having bewitched in this fashion several young bridegrooms. The sentence was duly executed amid the applause and execrations of the whole community.

*World's gear*, worldly wealth; a word used for any valuable article of whatever kind, as in the phrases—"I have nae *world's gear*," I have no property whatever; "There's nae *world's gear* in the glass but cauld water," nothing more costly than cold water:—

But *world's gear* ne'er fashes me,—  
My thocht is a' my Nannie, O.

—Burns.

*Warklike*, *Warkrife*, industrious, fond of work.

*Warlock*, a wizard. The Scottish word, though admitted into the English dictionaries, is not common either in English conversation or literature:—

She prophesied that late or soon  
Thou would be found deep drowned in Doon,  
Or catch'd by *warlocks* in the mirk,  
By Alloway's auld hunted kirk.

—Burns: *Tam o' Shanter*.

In the ancient time of Druidism, a wizard, an augur, a prophet, or fortune-teller, was called a Druid, a name that is still retained in modern Gaelic. The Lowland

Scotch *warlock* is derived, according to Jamieson, from the Icelandic *vardlokr*, a magic song or incantation for calling up evil spirits. Mr. Stormonth in his Etymological Dictionary, refers the word to the Anglo-Saxon *waer*, wary, and *loga*, a liar. It is more probable, however, that the word had not this uncomplimentary meaning; and that as *wizard* is derived from the German *weise* or *wise*, *warlock* has its root in a similar idea, and may come from the Gaelic *geur*, sharp, acute, cunning; and *luchd*, folk. It was not customary in the days when witches and fairies were commonly believed in, to speak disrespectfully of them. The fairies were "the good folk," the wizard was "the wise man," and the witch, in Irish parlance, was the Banshee (*Bean-sith*), or woman of peace; and *warlock*, in like manner, was an epithet implying the sagacity rather than the wickedness of the folk so designated. The change of the syllable *geur* into *war* is easily accounted for. The French *guerre* becomes *war* in English by the change—not uncommon—of *g* into *w*, as in *wasp*, from the French *guespe* or *guêpe*. Another possible derivation is suggested in the "Gaelic Etymology of the Languages of Western Europe," from *barr*, head, top, chief; and *loguid*, a rascal; but the first is preferable.

*Warple*, to entangle, to intertwine wrongly. From the English *warp*, to twist or turn aside, as in the phrase, "His judgment is *warped*." The root of both the Scottish and English is the Flemish *werwele*, to turn, or turn aside:—

That yarn's sae *warplit* that I canna get it redd.

—Jamieson,

*Warsle*, to tumble violently after a struggle to keep the feet, to wrestle :—

Upon her cloot (hoof) she coost (cast) a hitch  
And ower she *warsled* in the ditch.

—Burns : *Poor Maillie*.

*Warsle*, simply to wrestle—to struggle. Poor maillie from her wrestling or struggling to get the wanchancy rape aff her cloot rolled into the dyke-sheugh or ditch.—R. D.

*Wast*, west ; often used in the North-east of Scotland for beyond, further off :—

Sir Robert Liston, British Ambassador at Constantinople, found two of his countrymen who had been especially recommended to him in a barber's shop, waiting to be shaved in turn. One of them came in rather late, and seeing he had scarcely room at the end of the seat, addressed the other—"Neebour, wad ye sit a wee bit *wast*?" What associations must have been called up in his mind by hearing, in a distant land, such an expression in Scottish tones !

—Dean Ramsay.

*Wat*, to know, to wit. Obsolete English *wot* ; Dutch and Flemish *weten*. *Watna*, wits not, knows not :—

Little *wats* the ill-willy wife what a dinner may haud in't.

—Allan Ramsay's *Scots Proverbs*.

Dame ! deem warily ; ye *watna* wha wytes yoursel.

—*Idem*.

Mickle water runs by that the miller *wais* na of.

—*Idem*.

*Wath*, a ford ; a shallow part of the river that may be waded across. Either from the Flemish *waard*, or the

Gaelic *ath*, a ford. Scottis-*wath* is the name given to the upper part of the Solway firth, where, in certain states of the tide, people from the English side can wade across to Scotland.

*Watter, Water.* The word is used in Scotland in the sense of a stream, a brook, a river; as in the English phrase, the "water of Leith," and the Glasgow phrase, "Down the water," signifying down the Clyde. It is recorded of the noted Edinburgh advocate, John Clerk, afterwards Lord Eldin, that, in arguing a case of water privilege before Lord Chancellor Eldon, he annoyed his lordship by constantly repeating the word *watter*, with a strong Scottish accent. "Mr. Clerk," enquired his lordship, "is it the custom in your country to spell water with two *t's*?" "No, my lord," replied Clerk; "but it's the fashion in *my* country to spell *manners* wi' twa n's."

*Wattie-Wagtail.* From *Walter Wagtail*, a name given to the beautiful little bird,—the *hoche-queue* of the French; the *motacilla yarrellie* of the naturalists. The English have corrupted the word, not knowing its Scottish origin, into "water-wagtail." *Walter*, or *Wattie*, is a fond alliteration formed on the same principle as that of *Robin Redbreast*. *Water-wagtail* is an appellation given by the English to the pretty little creature, founded on the erroneous notion that it is an aquatic bird, or that it frequents the water more than it does the land. It comes with the flies and departs with the flies, which are its only food, and, unlike many other attractive birds, does no harm to fruit, blossoms, seeds, or any

kind of vegetation. In some parts of Scotland it is called "Wullie," or "Willie wagtail."

*Wauchle*, to weary; also, to puzzle, to sway from side to side; English, *to waggle*; Flemish *waggelen*, to vacillate, to stagger :—

The road *wauchlit* him sair, (made him stagger with fatigue.)  
—Jamieson.

That question *wauchlit* him, (staggered him.)  
—Idem.

*Waught*, a large deep draught of liquor. The etymology is uncertain. In most of the Glossaries to Burns' Poems the word is erroneously joined with "willy," and converted into "willy-waught," and described as meaning "a hearty draught." The line in "Auld Lang Syne," usually printed

We'll drink a right gude willy-*waught*—

should be

We'll drink a right gude-willie *waught*;

—*i.e.*, we'll drink with right good will a deep or hearty *waught* or draught.

Dean Ramsay, whose undoubted knowledge and appreciation of the Scottish vernacular should have taught him better, has fallen into the mistake of quoting *willie waught* as one word in the following lines :—

Gude e'en to you a', and tak your nappy,  
A "*willywaught*," a gude night cappy.

The word is introduced with fine effect in a translation from the Gaelic, by the Ettrick Shepherd, of the Jacobite Ballad, "The Frasers in the Correi":—

Spier na at me!  
 Gae spier at the maiden that sits by the sea,  
 The red coats were here, and it was na for good,  
 And the ravens are hoarse in "the *waughting*" o' blood.

And meantime gie's a *waught* o' caller whey,  
 The day's been hot, and we are wondrous dry.

—*Ross's Helenore.*

I'm sure 'twill do us meikle guid, a *waucht* o' caller air,  
 A caller douk, a caller breeze, and caller fish and fare.

—*Whistle Binkie. Down the Water.*

*Wauk*, to render the palm of the hand hard, callous, or horny, by severe toil:—

I held on high my *waukit* loof,  
 To swear by a' yon starry roof,  
 That henceforth I wad be rhyme proof,  
 Till my last breath.

—Burns: *The Vision.*

*Waukrife*, watchful, wakeful, unable to sleep; the suffix *rife*, as in *cauldrife*, very cold, is used as an intensitive, so that *waukrife* signifies not only unable to sleep, but unable in an intense degree:—

What time the moon in silent glower,  
 Sets up her horn  
 Wail through the dreary midnight hour,  
 Till *waukrife* morn.

—Burns: *Elegy on Captain Matthew Henderson.*

'Tis hopeless love an dark despair,  
 Cast by the glamour o' thine e'e,  
 That clouds my *waukrife* dreams wi' care,  
 An' maks the daylight dark to me.

—James Ballantine.

*Waullies* or *waulies*. Jamieson defines *Wallies* as meaning the intestines. The word is not to be confounded with *waly* or *walie*, choice, large, ample, as Burns uses it :—

But mark the rustic haggis-fed,  
 The trembling earth resounds his tread ;  
 Clap in his *walie* nieve a blade,  
 He'll mak it whistle.

*To a Haggis.*

In Jacob and Rachel, a song attributed to Burns, published in an anonymous London edition of his songs, dated 1825, the word occurs in the following stanza :—

Then Rachel, calm as ony lamb,  
 She claps him on the *waulies*,  
 Quo' she, "ne'er fash a woman's clash,"  
 In troth ye kiss me *brawlies*.

In this song, omitted on account of its grossness from nearly all editions of his works, the word is not susceptible of the meaning attributed to it by Jamieson, nor of that in the poem in praise of "The Haggis." Jamieson has the obsolete word *wally*, a billow, a wave, which affords a clue to its derivation. The name of *waulie* was given to the hips or posteriors on account of their round and wavy form, as appears from the synonymous words in Gaelic—*tonn*, a wave, and *ton*, the breech. The idea is involved in the words—now seldom used—which are

cited by Jamieson, *wallie-drag*, and *wallie-draggle*, signifying a woman who is corpulent and heavy behind, and makes but slow progress in walking. The connection with *wallies*, intestines, as rendered by Jamieson, is exceedingly remote.

*Waur*, worse. To *waur*, to conquer, to give an enemy the worst of the conflict; from *worst*, to put a person in the wrong, or in a worse position:—

Up and *waur* them a', Willie.

—*Jacobite Ballad.*

An advocate was complaining to his friend, an eminent legal functionary of the last century, that his claims to a judgeship had been overlooked, added acrimoniously, “and I can tell you they might have got a *waur*,” to which the only answer was a grave “*whaur?*”

—Dean Ramsay.

Want o' wit is *waur* that want o' wealth.

—Allan Ramsay's *Scots Proverbs.*

Sax thousand years are near hand fled,  
 Sin I was to the butcherin' bred,  
 And mony a scheme in vain's been laid  
     To stop or scaur me,  
 Till ane Hornbook's ta'en up the trade,  
     An faith he'll *waur* me.

—Burns: *Death and Dr. Hornbook.*

*Wax*, to grow, or increase; the reverse of *wane*, to decrease. *Wax* is almost obsolete; but *wane* survives, both in Scotland and England, as in the phrases: “the *waning* moon,” “the *waning* year,” “his *waning* fortunes.” *Wax* remains as a Biblical word, in the noble translations of the Old Testament by Wickliffe and the learned divines

of the reign of James I., which has preserved to this age, so many emphatic words of ancient English, which might otherwise have perished. It is derived from the German *wachsen*; the Flemish *wassen*, to grow:—

The man *wax* well nigh wud for<sub>4</sub>ire.

—Chaucer.

And changing empires wane and *wax*,  
Are founded, flourish and decay.

—Sir Walter Scott : *Translation of Dies Irae*.

*Wean*, a little child; a *weanie*, a very little child—from “wee ane,” little one.—Not yet admitted to the Dictionaries, though becoming common in English parlance.

A smytrie o’ wee duddie *weans*  
(a lot of little ragged children).

—Burns : *The Twa Dogs*.

When skirlin’ *weanies* see the light.

—Burns : *Scotch Drink*.

*Wearin-awa’*. Decaying gradually.

I’m *wearin’ awa’* Jean,  
Like snaw when its thaw Jean,  
I’m *wearin’ awa’*  
To the Land o’ the Leal.

—Lady Nairne.

Hope’s star will rise when  
Life’s welkin gloams grey,  
We feel that within us which ne’er can decay,  
And Death brings us Life as the

Night brings the Daw' [dawn],  
 Though we're *wearin' awa'*, we're *wearin' awa'*.  
 —James Ballantine.

*Weatherie*. Stormy or showery weather, a word formed on the same principle as the Teutonic *ungewitter*, very bad weather.

*Wee*, little, diminutive, very little, generally supposed to be derived from the first syllable of the Teutonic *wenig*.—This word occurs in Shakespeare, and is common in colloquial and familiar English, though not in literary composition. It is often used as an intensification of littleness, as “a little *wee* child,” “a little *wee* bit” :—

A *wee* house well filled,  
 A *wee* farm well tilled,  
 A *wee* wife well will'd,  
 Mak' a happy man.

A *wee* mouse can creep under a great haystack.  
 —Allan Ramsay's *Scots Proverbs*.

*Weed*, or *Weeds*, dress, attire, clothing. The only remnant of this word remaining in modern English, is the phrase, a “widow's *weeds*,” the funeral attire of a recently bereaved widow :—

They saw their bodies bare  
 Anon they pass'd with all their speed,  
 Of beaver to mak themselves a *weed*,  
 To cleith (clothe) them was their care.  
 —On the Creation and Paradyce Lost, by Sir Richard  
 Maitland in Allan Ramsay's *Evergreen*.

*Weed* is in many Etymological Dictionaries said to be derived from *weave*, the Teutonic *weben*. Possibly it comes from the Gaelic *euide* or *eadadh*, a dress or garment, also the armour of a knight. The author of the Scottish Poem of "Paradyce Lost," which appears in the Evergreen, was born in 1496, and died in 1586, at the advanced age of 90, and was consequently long anterior to Milton, who afterwards adopted the same title, and rendered it as enduring as the English language.

*Weeder clips.* Shears for clipping *weeds*.

The rough burr thistle spreading wide  
Among the bearded bear,  
I turned the *weeder-clips* aside  
And spared the symbol dear.

—Burns.

The patriotic poet turned the *clips* aside in order that he might not cut down a thistle, the floral badge of his country.

*Weil* or *Wele*. An eddy in the water ; a whirl-pool.

*Weil-head*. The centre of an eddy. These words appear to be a corruption of *wheel* or *whirl*, having a circular motion and to have no connection with *well*, a spring of water.

They doukit in at a *weil-head*.

—Earl Richard : *Border Minstrelsy*.

*Weeks* or *Weiks* of the eye or mouth signify, according to Jamieson, the corners of the mouth or eyes. 'To hang

by the *weeks* of his mouth, is to keep hold of a thing or purpose to the utmost, to the last gasp; an exaggerated phrase similar to that in Holy writ, "to escape by the skin of the teeth." *Week* or *weik* is a corruption of the Gaelic *uig*, a corner.

*Weir*, war; *wierman*, a soldier, a man of war, a combatant; *wierlike*, warlike; *weirigills*, quarrels; *wedded weirigills*, or disputes between husband and wife; from the French *guerre*, the Italian *guerra*, with the change of the *gu* into *w*. The primary root seems to be the Flemish *weeren*, to defend; the English be ware! i.e., be ready to defend yourself;—a noble origin for resistance to oppressive and defensive war; that does not apply to offensive war—the "bella horrida bella," of the Latin, and the *Krieg* of the Teutonic, which signify war generally, whether offensive or defensive;—the first a crime, the second a virtue.

*Weir* or *Wear*. To guard, to watch over, to protect, to gather in with caution, as a shepherd conducts his flock to the fold:—

Erlinton had a fair daughter,  
 I wat he *wiered* her in a great sin,  
 And he has built a high bower  
 And a' to put that lady in.

—*Ballad of Erlinton.*

Motherwell translates "*wiered* her in a great sin," placed her in danger of committing a great sin, which is clearly not the meaning. But the whole ballad is hopelessly corrupt in his version.

*Weird*, or *Wierd*. Most English dictionaries misdefine this word, which has two different significations : one as a noun, the other as an adjective. In English literature, from Shakspeare's time downwards, it exists as an adjective only, and is held to mean unearthly, ghastly, or witch-like. Before Shakspeare's time, and in Scottish poetry and parlance to the present day, the word is a noun, and signifies "fate" or "destiny"—derived from the Teutonic *werden*, to become, or that which *shall* be. Chaucer, in "Troilus and Cressida," has the line—

O Fortune ! executrice of *wierdes* !

and Gower, in a manuscript in the possession of the Society of Antiquaries, says :—

It were a wondrous *wierde*  
To see a king become a herde.

In this sense the word continues to be used in Scotland :

A man may woo where he will, but he maun wed where his *wierd* is.

She is a wise wife that kens her ain *wierd*.

—Allan Ramsay's *Scotch Proverbs*.

Betide me weel, betide me woe,  
That *wierd* shall never danton me.

—*Ballad of True Thomas*.

The *wierd* her dearest bairn befel  
By the bonnie mill-dams o' Binnorie.

—Scott's *Minstrelsy of the Border*.

Shakspeare seems to have been the first to employ the word as an adjective, and to have given it the meaning of unearthly, though pertaining to the idea of the Fates :

The *wierd* sisters, hand in hand,  
Posters of the sea and land.

—*Macbeth*.

Thane of Cawdor ! by which title these *wierd* sisters saluted me.

—*Idem*.

When we sat by her flickering fire at night she was most *wierd*.

—Charles Dickens : *Great Expectations*.

No spot more fit than *wierd*, lawless Winchelsea, for a plot such as he had conceived.

—*All the Year Round*, April 2, 1870.

It opened its great aisles to him, full of whispering stillness ; full of *wierd* effects of light.

—*Blackwood's Magazine*, April, 1870.

Jasper surveyed his companion as though he were getting imbued with a romantic interest in his *wierd* life.

—Charles Dickens : *The Mystery of Edwin Drood*.

She turned to make her way from the *wierd* spot as fast as her feeble limbs would let [permit] her.

—*The Dream Numbers*, by T. A. Trollope.

*Weise*. To direct, to guide, to draw or lead on in the way desired. This word is akin to the English *wise*. A way or manner, as in the phrase, “do in that *weise*,” and in the word *likewise*, in little manner, and is derived from the French *viser*, and the Dutch and Flemish *wijzen* or *wyzen*, to indicate, to show or point the way :

Every miller wad *weise* the water to his ain mill.

—Allan Ramsay's *Scots Proverbs*.

*Weise* also signifies to use policy for attaining any object ; to turn to art rather than by strength, to draw or let out any thing

cautiously so as to prevent it from breaking, as in making a rope of tow or straw one is said to *weise* out the tow or straw.

—Jamieson.

The wean saw something like a white leddy that *weised* by the gate.

—Scott : *The Monastery*.

*Wem*, a scar ; *wemmit*, scarred ; *wemless*, unscarred ; and, metaphorically, blameless, or immaculate. Probably from the Flemish and English *wen*, a tumour or swelling on the skin.

*Wersh*, insipid, tasteless ; from the Gaelic *uiris* (*uirish*), poor, worthless, trashy :—

A kiss and a drink o' water are but a *wersh* disjunc.

—Allan Ramsay.

Why do ye no sup your parritch? I dinna like them ; they're unco *wersh*. Gie me a wee pickle saut !

Jamieson.

That auld Duke James lost his heart before he lost his head, and the Worcester man was but *wersh* parritch, neither gude to fry, boil, nor keep cauld.

—Scott : *Old Mortality*.

The word was English in the seventeenth century, but is now obsolete, except in some of the Northern Counties, where it survives, according to Brocket's Glossary, in the corrupted form of *welsh* :—

Her pleasures *wersh*, and her amours tasteless.

—*Translation of Montaigne, 1613.*

Helicon's *wersh* well.

—Allan Ramsay.

*Wet one's whistle.* Whistle is a ludicrous name for the throat—whence to “*wet one's whistle*” signifies to moisten the throat, or take a drink.

But till we meet and *weet our whistle*,  
Tak this excuse for nae epistle.

Burns : *to Hugh Parker.*

*Whalpit*, past tense of the obsolete verb to *whelp*, or bring forth *whelps*, or young dogs. Shakspeare applies the word in contempt to a young man :—

The young *whelp* of Talbot's raging brood.

In Dutch and Flemish, *welp* signifies the cub of the lion or the bear, but in Scotch and English the word, though formerly applied to the progeny of the wolf and the fox, is now almost exclusively confined to that of the dog. Dr. Wagner, in his glossary to the German editions of Burns, conjectures that the word is derivable from the Latin *vulpes* :—

His hair, his size, his mouth, his lugs,  
Showed he was nane o' Scotland's dogs,  
But *whalpit* some place far abroad,  
Where sailors gang to fish for cod.

—Burns : *The Twa Dogs.*

*Whang.* A large slice ; also a thong of leather, and by extension of meaning, to beat with a strap, or thong, or to beat generally :—

Wi' sweet milk cheese i' mony a *whang*,  
And farlies baked wi' butter.

—Burns : *Holy Fair.*

Ye cut large *whangs* out of other folk's leather.

—Allan Ramsay's *Scots Proverbs*.

*Whang*, in the sense of to beat with a strap, is local in England, but in the sense of a large slice, or anything large, it is peculiar to Scotland; and in one odd phrase, that of *slang whanger*, to the United States of America. According to Bartlett's Dictionary of Americanisms it signifies political vituperation, largely intermingled with *slang* words. It appears, however, in Hood's "Ode to Rae Wilson,"—

No part I tak in party fray  
With tropes from Billingsgate's *slang whanging* tartars.

to which Mr. Bartlett appends the note, "If the word, as is supposed, be of American origin, it has been adopted in the mother country."

This day the Kirk kicks up a stour,  
Nae mair the knaves shall wrang her;  
For Heresy is in her power,  
And gloriously she'll *whang* her  
Wi' pith this day.

—Burns: *The Ordination*.

The Glossaries translate *whang*, by beat, belabour; but it is probably derived from the Teutonic *wauke*, the Flemish *warvelen*, to shake, to totter, to stagger, or cause to shake and stagger.

*Whang* is a thong of leather, and as a verb, to beat with thongs.  
—R. D.

*What ails ye at?* This question signifies what is the matter with a thing named? What dislike have you to

it? as to a child that does not eat its breakfast, “*What ails ye at your parritch?*”

Lord Rutherford having when on a ramble on the Pentland, complained to a shepherd of the mist, which prevented him from enjoying the scenery, the shepherd a tall grim figure turned sharply round upon him, “*what ails ye at the mist sir? it weets the sod, slockens the yowes—and adding with more solemnity—it is God’s wull.*”

—Dean Ramsay.

An old servant who took charge of every thing in the family, having observed that his master thought that he had drank wine with every lady at the table, but had overlooked one, jogged his memory with the question, *What ails ye at her with the green gown?*

—Dean Ramsay.

*Whaup*, a curlew :—

The wild land-fowls are plovers, pigeons, curlews, commonly called *whaups*.

—*Statistical Account of Scotland*, article *Orkney*.

*Wheen*, a lot, a small quantity :—

What better could be expected o’ a *wheen* pock-pudding English folk?”

—Scott : *Rob Roy*.

A young girl, (say at St. Andrews), sat upon the cutty stool for breach of the seventh commandment, which applies to adultery as well as to the minor, but still heinous offence of illicit love, was asked who was the father of her child? How can I tell, she replied artlessly, among a *wheen o’* Divinity students.

—Dean Ramsay.

The derivation which has been much disputed seems fairly traceable to the Teutonic *wenig*, a little or a few.

But in my bower there is a wake  
 And at the wake there is a *wane* ;  
 But I'll come to the green wood ere morn.

Erlinton : *Border Minstrelsy*.

*Wane* means a number of people, a *whéen folk*.

—Sir Walter Scott.

*Wheep*, a sharp, shrill cry or whistle. *Penny wheep*, a contemptuous designation for sour, weak, small beer, sold at a penny per quart or pint, and dear at the money ; so called from its acidity, causing the person who swallows it, thinking it better than it is, to make a kind of whistling sound, expressive of his surprise and disgust. Formed on the same principle as the modern word “penny dreadful,” applied to a certain description of cheap and nasty literature. *Wheep* seems to be akin to *whoop*, a shrill cry, and *whaup*, the cry of the curlew or plover.

Be't whisky gill or penny *wheep*,  
 Or any stronger potion,  
 It never fails on drinking deep,  
 To kittle up our notion.

—Burns : *The Holy Fair*.

*Wheuple*, the cheep or low cry of a bird ; also, metaphorically, the ineffectual attempt of a man to whistle loudly :—

A Scottish gentleman, who visited England for the first time, and ardently desired to return home to his native hills and moors, was asked by his English host to come out into the garden at night to hear the song of the nightingale, a bird unknown in Scotland. His mind was full of home, and he exclaimed, “ Na, na !—I wadna

gie the *wheepie* o' a whaup (curlew) for a' the nightingales that ever sang."

—*Statistical Account of Scotland.*

*Wheericken*, or *Queerikens*, a ludicrous term applied to children who are threatened with punishment, signifying the two sides of the breech, or podex, the soft place appropriate for skelping. Apparently derived from the Gaelic *ciùrr*, to hurt, to cause pain.

*Whid*, or *Whud*, an untruth, a falsehood ; a lie that is usually applied to a departure from veracity, which is the result of sudden invention or caprice, rather than of malicious premeditation :—

Even ministers they hae been kenn'd  
 In holy rapture,  
 A rousin *whid* at times to vend,  
 An' nail't wi' scripture.

—Burns : *Death and Dr. Hornbook.*

In the first edition of Burns, the word *whid* did not appear, but instead of it—

Even ministers they hae been kenn'd,  
 In holy rapture,  
 Great lies and nonsense baith to vend,  
 And nail't wi' scripture.

This was ungrammatical, as Burns himself recognized it to be, and amended the line by the more emphatic form in which it now appears.

The word *whid* seems, in its primary meaning, to be applied to any sudden and rapid movement, or to a deviation from the straight line. It is akin to the English *scud*. According to Jamieson, to *yed*, is to fib,

to magnify in narration. This word is probably a variety or heterography of *whid*, and has the same meaning :—

An arrow *whidderan*!

—*The Song of the Outlaw Murrav.*

Paitricks scaichin' loud at e'en,

An' mornin' poussie *whiddin* seen.

[Partridges screeching, and the early hare scudding along.]

—Burns : *To Lapraik.*

Connected with the idea of rapidity of motion, are the words, *whidder*, a gust of wind ; *whiddie*, a hare ; *whiddy*, unsteady, shifting, unstable ; to *whiddie*, to move rapidly and lightly ; to *twidder* the thumbs, in English twiddle the thumbs. The derivation is uncertain, but is probably from the Teutonic *weit*, the English wide, in which sense *whid*, a falsehood, would signify something wide of the truth, and would also apply in the sense of rapid motion through the wideness of space :—

*Whid*, a lie—Bailey has whids, many words—a cant word he says. Does not Burns speak of amorous whids, meaning, or rather I should say, referring to the quick rapid jumpings about of rabbits? Whid certainly has in Scotch the meaning of frisking about ; and applied to statements, it is obvious how whid could come to mean a lie.—R. D.

*Whigmaleeries*, whims, caprices, crotchets, idle fancies ; also, fanciful articles of jewellery and personal adornment ; toys and trifles of any kind :—

There'll be, if that day come,

I'll wad a boddle,

Some fewer *whigmaleeries* in your noddle.

—Burns : *The Brigs of Ayr.*

I met ane very fain, honest, fair spoken, weel-put-on gentleman, or rather burgher, as I think, that was in the *whigmaleerie* man's back-shop.

—Scott : *Fortunes of Nigel*.

The etymology of this word, which is peculiar to Scotland, is not to be found in any of the current languages of Europe. It is probably from the Gaelic *uige*, a jewel, a precious stone ; from whence *uigheam*, adornment, decoration ; *uigheach*, abounding in precious stones ; and *uigheamaich*, to adorn. These words are the roots of the obsolete English word *owche*, a jewel, used by Shakspeare, Beaumont, and Fletcher ; and which also occurs in the authorized version of the Bible :—

Your brooches, pearls, and *owches*.

—*Henry IV., Part II.*

Pearls, bracelets, rings or *owches*,

Or what she can desire.

—Beaumont and Fletcher.

The last two syllables of *whigmaleerie* are traceable to *leor*, or *leoir*, sufficient, plenty. The quotation from the *Fortunes of Nigel* refers to the jewels in George Heriot's shop. The connection of idea between the fanciful articles in a jeweller's shop, and the fancies or conceits of a capricious mind, is sufficiently obvious.

Jamieson notices a game called *whigmaleeries*, “formerly played at drinking clubs in Angus, at which the losing player was obliged to drink off a glass. Perhaps,” he adds, “the game was so denominated out of contempt for the severe austerity attributed to the Whigs !”

“This etymology,” says Dr. Adolphus Wagner, “is very doubtful and difficult.” Confused by the word

*Whig*, and unaware of the Gaelic *uige*, and believing in the drinking bouts alluded to by Jamieson, he endeavours to account for the final syllable, *erie*, by citing from Ben Jonson, "a leer horse," a led horse, as applicable to a drunkard being led in the train of another!" The Gaelic derivation makes an end of the absurdities both of Jamieson and the erudite foreign critic.

*Whilie*, a little while; pronounced *fylie* in Aberdeenshire. A wee *whilie*, a very little while:—

Bishop Skinner, when visiting a farmer and his wife, was received very cordially by both; but the farmer accidentally trod upon the rim of a riddle, which, rebounding, struck him with great force on the shin . . . The farmer pulled up suddenly, and rubbed the injured part very vigorously, but not daring in the presence of the bishop to give vent to his feelings by an oath, kept twisting his face into all sorts of contortions. At last the good wife came to his rescue, and, addressing the Bishop, said, "just gang awa' into the house, and we'll follow when he's had time to curse a *fylie*; and I'se warn't he'll then be weel enuch."

—Dean Ramsay.

*Whillie-lu*, a threnody, a lament, a prolonged strain of melancholy music; but, according to Jamieson, "a dull or flat air." He derives the word from the Icelandic *hvella*, to sound; and *lu*, lassitude. It seems, however, to be a corruption of *waly!* an exclamation of sorrow; as in the beautiful ballad—

Oh waly! waly! up the bank,  
And waly! waly! down the brae.

which, conjoined with the Gaelic *luaidh* (*dh* silent), a beloved object, makes *whillie-lu*, or *waly lu*. The final

syllable *lu* enters into the composition of the English "lullaby," a cradle song; from *lu-lu!* beloved one, and *baigh*, sleep, which thus signifies—sleep, beloved one! or—sleep, darling!

*Whillie-whallie*, sometimes abbreviated into *whillie-wha'*. This word in all its variations signifies any thing or person connected with cheaters, cajolers, or false pretenders. Jamieson has *whilly*, or *whully*, to cheat, to gull; *whillie-whallie*, to coax, to wheedle; *whillie-whwa*, one not to be depended upon; *whillie-wa*, or *whillie-whal*, one who deals in ambiguous promises. In a South Sea Song which appears in Allan Ramsay's Tea Table Miscellany, occur the lines—

If ye gang near the South Sea House,  
The *whilly-whas* will grip your gear!

The etymology of all these words is uncertain. The English *wheedle* has been suggested, but does not meet the necessities, while "wheedle" itself requires explanation. *Whillie-whallie*, which appears to be the original form of the word, is probably the Gaelic *uilleadh*, oily, and metaphorically, *specious*, as in the English phrase, an *oily* hypocrite, applied to a man with a smooth or specious tongue, which he uses to cajole and deceive, and *balaoch*, in the aspirated form, *bhalaoch*, a fellow. From thence *whillie-whallie*, a specious, cajoling, hypocritical person.

Burns, in "The Whistle," speaks of one of the personages of the ballad, as—

Craigdarroch began with a tongue *smooth as oil*,  
Desiring Glenriddel to yield up the spoil.

*Whilper*, or *Whulper*, any individual or thing of unusual size; akin to the English *whopper* and *whopping*, of which it may possibly be a corruption.

The late Rev. Rowland Hill, preaching a charity sermon in Wapping, appealed to the congregation to contribute liberally. His text was "Charity covereth a multitude of sins." "I preach," he said, "to great sinners, to mighty sinners,—ay, and to *whapping* sinners!"

*Joe Miller's Jest Book.*

What a *whilper* of a trout I hae gotten!

—Jamieson.

*Whinge*, to whine; from the Teutonic *winseln*, to whimper:—

If ony Whiggish *whingin'* sot  
 To blame poor Matthew, dare, man,  
 May dool and sorrow be his lot,  
 For Matthew was a rare man.

—Burns: *Elegy on Captain Matthew Henderson.*

*Whinger*, a knife worn on the person, and serviceable as a sword or dagger in a sudden broil or emergency. Jamieson derives it from the Icelandic "*hwin*, fununculus, and *gird*, actio; and queries whether it may not mean an escape for secret deeds." The Gaelic *uinich* signifies haste, and *geur*, sharp, whence *uin geur*, a sharp weapon for haste. The word is sometimes written "whin-yard," and is so used in the English poem of Hudibras, and explained by the commentators as a *hanger*, or hanging sword. It is, of course, open to doubt whether *whinger* is not the same as "hanger," but the Gaelic derivation seems preferable, as expressive

of a definite idea, while *hanger* admits of a multiplicity of meanings :—

And *whingers* now in friendship bare,  
The social meal to part and share,  
Had found a bloody sheath.

—Scott : *Lay of the Last Minstrel*.

Mony tyne the half-mark *whinger*, for the halfpennie *whang*.  
[Many lose the sixpenny knife, for sake of the halfpenny slice.]

—Ferguson's *Scots Proverbs*.

*Jocteleg* was another name for a *whinger*, which, though susceptible of a Gaelic interpretation, (see ante, page 149), perhaps only signified a hunting-knife, or dagger, from the Flemish *jacht*, the chase or hunt, and *dolk*, a dagger pronounced in two syllables, *dol-ok*, a hunting-knife or dagger, a *jacht-dolok*, or *jocteleg*. But, whether the Gaelic or the Flemish origin of the word be correct, it is clear that Jamieson's derivation from the imaginary cutler *Jacques de Liege*, is untenable.

*Whunner*, to dry up like vegetation in a long protracted drought. The derivation is uncertain; probably a corruption of the English *winnow* :—

A *whinnerin* drouth. The word is applied to any thing so much dried up, in consequence of extreme drought, as to rustle to the touch. The corn's a *whinnerin*'.

—Jamieson.

*Whipper-snapper*. A contemptuous term for a little presumptuous person, who gives himself airs of importance and talks too much. Jamieson says it "might be deduced from the Icelandic *hwípp*, saltus, celer cursus, and *snafa*, captare escam, as originally denoting one who

manifested the greatest alacrity in snatching at a morsel !” The true derivation seems to be from the Flemish *wippen*, to move about rapidly and restlessly, and *snapper*, to prate, to gabble, to be unnecessarily loquacious.

*Whippert*. Hasty, irascible, impatient ; *whippert-like*, inclining to be ill tempered without adequate provocation. Jamieson thinks the root of *whippert* is either the Icelandic *whopa*, lightness, inconstancy, or the English *whip*. He does not cite the Flemish *wip*, to shake in the balance, and *wippen*, to move lightly and rapidly as the scales do on the slightest excess of weight over the even balance. Thus *whippert-like* would signify one easily provoked to lose the balance of his temper.

He also cites *whipper tooties*, as silly scruples about doing anything, and derives it from the French *apres tout*, after all. This derivation is worse than puerile. The first word is evidently from the Flemish root ; the second, *tooties*, is not so easily to be accounted for.

*Whish, whist*, silence, or to keep silence ; whence the name of the well-known game at cards formerly called quadrille :—

Haud your *whish* (i.e., keep silence, or hold your tongue).

—Scott : *Rob Roy*.

*Whisky, Whusky*. A well-known alcoholic drink, of which the name is derived from the Gaelic *uisge*, water. The liquor is sometimes called in the Highlands, *uisge beatha*, the water of life, often erroneously written *uisque baugh*. The French pay the same compliment to brandy, when they call it *eau de vie*.

*Whisky wackets.* Pimples produced on the face by the excessive use of whisky or other spirituous liquors, from *tacket*, a small nail with a head.

*Whistle Binkie.* A musician, harper, fiddler, or piper who played at penny weddings or other social gatherings, and trusted for his remuneration to the generosity of the company. *Whistle* is a somewhat irreverent name for a pipe, or for music generally, and *binkie* is a *bench*, a *bunker*, or seat. The late David Robertson of Glasgow, published in 1847 and 1853, a collection of Scottish Songs by then living Scottish poets, under this title, of which the contents proved what was previously known, that the genius of Scotsmen, even among the humblest classes, is pre-eminently lyrical, and oozes forth, like the burnies by the way-side in the Highlands and Lowlands, in refreshing streams to gladden the hearts of the way-farers.

*Whitter.* To move quickly, to talk quickly, to drink quickly a hearty draught. The etymology is uncertain, but is possibly allied to the English *whet*, the Dutch and Flemish *wetten*, the German *wetzen*, to sharpen :—

*Whitterin'* down the stair.

—Jamieson.

Syne we'll sit down and tak' our *whitter*

To cheer our heart,

An' faith we'll be acquainted better

Before we part.

—Burns : *Epistle to Lapraik*.

*Whittle*, a clasp-knife ; whence the American word to *whittle*, to chip or carve a stick :—

A Sheffield *thwittle* bare he in his hose.

—Chaucer : *The Reeve's Tale*.

Gudeman, quoth he, put up your *whittle*,

I'm no designed to try its mettle.

—Burns : *Death and Dr. Hornbook*.

*Whommel*, to turn over clumsily and suddenly, and with a loud noise ; transposition of *whelm* :—

Coming to the fire with the said pan and water therein, and casting the water therefrom, and *whommeling* the pan upon the fire, with the pronouncing of these fearful words, “ Bones to the fire and soul to the devil ! ” which accomplished the cure.

—*Trial of Alison Nisbet for Witchcraft*. 1632.

*Whommel* means something different from *whelm*. *Whelm* means to cover over, to immerse ; neither does *whommel* mean to turn over clumsily and suddenly with a loud noise,—not one of these ideas is conveyed by the word itself ; it means literally and really nothing more than to turn upside down.—R. D.

*Whully*. To wheedle, to endeavour to circumvent by fair words and flattery, in modern English slang to *carny*. *Wully-wha-ing*, insincere flattery :—

My life precious! exclaimed Meg Dods, nane o' your *wullywha-ing*, Mr. Bindloose. Diel ane wad miss the auld girning ale wife, Mr. Bindloose, unless it were here and there a poor body, and may be the auld house tyke that wadna be sae weel guided, puir fallow.

—Scott : *St. Ronan's Well*.

*Whulte*, a blow or hurt from a fall. Gaelic *buaille* (aspirated *bhuaille*), preterite of *buail*, to strike a blow.

*Whurlic-burlic*. This Scottish word seems to be the original of the English *hurly-burly*, and signifies rapid

circular motion; from *whorl*, a small wheel; *whirl*, to spin round; *world*, the earth that rotates or whirls in space around the sun.

*Whyles*, sometimes, occasionally, now and then :—

How best o' chieles are *whyles* in want,  
While coofs in countless thousands rant.

—Burns : *Epistle to Davie, a Brother Poet.*

*Whyles* crooning o'er some auld Scotch sonnet.

—*Tam o' Shanter.*

I took his body on my back,  
And *whiles* I gaed, and *whiles* I sat.

—*Lament of the Border Widow.*

A lady, visiting the poor, in the West Port, Edinburgh, not far from the church established by Dr. Chalmers, asked a poor woman if she ever attended divine service there. She replied, “Ou ay ! there's a man ca'd Chalmers preaches there, and I *whiles* gang in to hear him, just to encourage him—puir body !

—Dean Ramsay.

*Widdie*, angry contention. *Widdiefu'*, cross-grained, ill-tempered, half-crazy, cantankerous, angry without cause :—

The miller was strappin', the miller was ruddy,  
A heart like a lord, and a hue like a lady ;  
The laird was a *widdiefu'*, bleerit knurl,—  
She's left the gude fellow and taken the churl.

—Burns : *Meg o' the Mill.*

Misled by the meaning of *widdie*, the rope or gallows, Jamieson says that, properly *widdie-fu'*, or *widdie-fow*, signifies one who deserves to fill a halter. But as a man

may be peevish, morose, irascible, contentious, and unreasonable without deserving the gallows, the etymology is not satisfactory. The true root seems to be the Flemish *woede*, the German *wuth*, the old English *wode*, the Scottish *wud*—all signifying mad, crazy, unreasonable.

*Widdle*, to turn, to wheel, to wriggle; and metaphorically, to struggle; akin to the English *twiddle*, to turn the thumbs round each other in idle movement. *Widdle* is from the Gaelic *cuidhil*, a wheel:—

Hale be your heart, hale be your fiddle,  
Lang may your elbuck jink and diddle,  
To cheer you through the weary *widdle*  
O' worldly cares.

—Burns: *Epistle to Davie*.

*Widdy* (sometimes written *Woodie*), the gallows:—

The water will nae wrang the *widdy*.

—Allan Ramsay's *Scots Proverbs*.

[The English have another version of this proverb—

He who's born to be hanged will never be drowned.]

It's nae laughing to girn in a *widdy*.

—Allan Ramsay's *Scots Proverbs*.

It's ill speaking o' the *widdy* in the house o' a man who was hangit.

—Allan Ramsay.

The French have a similar proverb—"Il ne faut pas parler de corde dans la maison d'un pendu."

He'll winkle in a *widdie* yet, [He'll wriggle in a rope yet, i.e., he'll be hanged].

—*Scots Proverb*: Jamieson.

Her Joe had been a Highland laddie,  
But weary fa' the waefu' *woodie*.

—Burns : *The Jolly Beggars*.

In very primitive times in Scotland, the ropes used for hanging those who had offended the chief, or who had rendered themselves amenable to the death penalty, were formed of twisted willow *withes*,—whence *withy*, or *widdy*, afterwards came to signify a rope, or, by extension of meaning, the gallows.

*Wight, Wicht, Wichtly, Wichty, Wichtness.* *Wight* remains an English word in mock heroic composition, and means a man, a fellow ; originally, a strong man, a sturdy fellow. The Dutch and Flemish *wicht* means a child or a little fellow. *Wight* in the epithet “Wallace *wight*,” given in Scottish poetry and tradition to the great national hero, was a kind of title of nobility bestowed on him for his prowess, and the patriotic use he made of it.

A *wight* man never wanted a weapon.

—Allan Ramsay.

*Willie.* This suffix answers in meaning to the Latin *volens*, or *volent* in the English words benevolent and malevolent. The Scotch renders the former word by *guid-willie*, or *well-willie* ; from the Flemish *goed willig* ; and the latter by *ill-willie*, in which *ill* is substituted for the Flemish *quad*, or bad. On the same principle of formation, *ill-deedie* signifies nefarious ; and *ill-tricky*, mischievous, both of which might well become English if they found favour with any authors of acknowledged authority.

*Wilshoch, Wulshoch*, changeable of opinion or purpose, a bashful wooer. Jamieson derives the first syllable from the English *will*, and the second from the Anglo-Saxon *seoc aeger*, sick from the indulgence of one's own will. It seems rather to be from the Gaelic *uile*, all, totally; and *seog* (slog), to swing from side to side,—whence, metaphorically, one who is continually at variance with his former opinion, and sways from side to side.

*Wilt*, to shrivel, or begin to decay, as a leaf or flower in the extreme heat or cold,—not exactly *withered* in the English sense of the word, inasmuch as a *wilted* leaf may revive, but a withered one cannot. This old Scottish word has been revived in America, where it is in common use. The late Artemus Ward punned upon it, when he said to his lady love, “Wilt thou? and she *wilted*.”

Miss Amy pinned a flower to her breast, and when she died, she held the *wilted* fragments in her hand.

—*Judd's Margaret*.

*Wilt*, though not admitted into the English dictionaries, is in local use in many northern and eastern counties, and is often pronounced *wilk*, or *wilken*, which seems to have been the original form; from the German, Dutch, and Flemish *welken*, to decay, to droop. Spenser used *welk*, in speaking of the sunset, to describe the fading light of the day:—

When ruddy Phoebus 'gins to *welk* in west.

—*Facrie Queene*.

*Wimple*, to flow gently like a brook, to meander, to purl:—

Among the bonnie winding banks,  
Where Doon rins *wimplin'* clear.

—Burns : *Hallowe'en*.

*Win.* This word in English signifies to gain, to make a profit, to acquire ; but in the Scottish language, it has many other and more extended meanings, such as to reach, to attain, to arrive, to get at. It enters into the composition of a great number of compound words and phrases, such as—to *win above*, to surmount ; to *win about*, to circumvent ; to *win awa*, to escape, and, poetically, to die, or escape from life ; to *win forret*, to advance, to get on ; to *win owre*, to get over, to cajole ; to *win past*, to overtake, or get by ; to *win free*, to get loose ; to *win hame*, to get home ; to *win aff*, to get off, or away, to be acquitted on a trial ; to *win ben*, to be admitted to the house ; to *win up*, to arise, or get up.

*Win and Tine.* A man able to “win and tine,” is a man of substance and energy, able to win and able to lose without hurting himself, and to whom winnings and losings are alike of little consequence.

*Winnock*, a window corner ; abridged from *window-nook*. *Winnock-bunker*, a seat, ledge, or bench at the window :—

A *winnock bunker* in the east,  
There sat Auld Nick in shape o' beast,  
A towsie tyke, black, grim, and large,  
To gie them music was his charge.

—Burns : *Tam o' Shanter*.

*Winsome.* This pleasant Scottish word is gradually making good its claim to a place in recognised English. The etymology is undecided whether it be from *win*, to gain, or the Teutonic *wonne*, joy, pleasure, or delight. Either derivation is satisfactory :—

I gat your letter, *winsome* Willie.  
—Burns.

She is a *winsome* wee thing,  
She is a bonnie wee thing,  
This sweet wee wife o' mine.  
—Burns.

*Wintle*, a corruption of *Windle*, to gyrate, to turn round in the wind ; also, to reel, to stagger, to walk unsteadily ; also, to wriggle, to writhe, to struggle :—

Thieves of every rank and station,  
From him that wears the star and garter  
To him that *wintles* in a halter.  
—Burns : *To J. Rankine.*

He'll *wintle* in a widdie yet.  
—Jamieson.

*Winze*, an oath, a curse, an imprecation, an evil wish ; from the Flemish *wensch*, a wish, which, conjoined with the prefix *ver*, became *verwenschen*, to curse, to wish evil :

He taks a swirlie auld moss-oak  
For some black gruesome carline,  
And loot a *winze*, and drew a stroke.  
—Burns : *Hallowe'en.*

*Wirry-cow*, a bugbear, a goblin, or frightful object, a ghost ; the devil ; also, a scarecrow :—

Draggled sae 'mang muck and stanes,  
They looked like *wirry-cows*.

— Allan Ramsay.

The word was used by Scott, in "Guy Mannering," and is derived by Jamieson from the English "worry," and "to cow." *Wirry*, however, seems to be a corruption of the Gaelic *wruisg*, which, according to Armstrong's Gaelic Dictionary, signified a "brownie," or goblin, who was supposed to haunt lonely dells, lakes, and waterfalls, and who could only be seen by those who had the "second sight." Ruddiman thought that the *ur-uisg* was called a "brownie," in the lowlands, on account of the brown colour of the long hair which covered his body when he appeared to human eyes; but it is more probable that "brownie" was derived from the Gaelic *bròn*, sorrow or calamity. The attributes ascribed to the *uruisg* are similar to those of the "lubber fiend" of Milton.

The final syllable of *wirry-cow* was sometimes written and pronounced *carl*, a fellow. According to Jamieson, *cow*, or *kow*, signified a hobgoblin, and to "play the *kow*," was to act the part of a goblin, to frighten fools and children.

*Wissel*, to exchange. *Wissler*, a money changer; from the Flemish *wissel*, and *geld wisselaar*, a money changer; the German *wechsel*. To *wissel* words, is to exchange words; usually employed in an angry sense, as in the English phrase, to "bandy words with one," the irritation preceding a quarrel.

*Withershins*, backwards, against the course of the sun. To pass the bottle *withershins*, or the wrong way, at

table, is considered a breach of social etiquette. The word seems to be derived from the Teutonic *wider*, contrary; and *sonne*, the sun; or perhaps from *wider*, and *sinn*, sense; whence it would signify, in a "contrary sense." The word *wider*, corrupted in the Scotch into *wither*, enters into the composition of many German words, such as *wider-spruch*, contradiction; *wider-sinn*, nonsense; *wider-stand*, resistance.

The ancient Druids called a movement contrary to the course of the sun, *car-tual*. On this subject, *apropos* of the word *withershins*, a curious note appears in Armstrong's Gaelic Dictionary. "The Druids," he says, "on certain occasions moved three times round the stone circles, which formed their temples. In performing this ceremony, *car-deise*, they kept the circle on the right, and consequently moved from east to west. This was called the prosperous course; but the *car-tual*, or moving with the circle on the left, was deemed fatal or unprosperous, as being "contrary to the course of the sun."

The said Alison past thrice *withershins* about the bed, muttering out certain charms in unknown words.

—*Trial of Alison Nisbet for Witchcraft, 1632.*

To be whipped round a circle *withershins*, or *car-tual*, would thus be considered peculiarly degrading, and probably, as the meaning of Gaelic words was perverted by the Saxon-speaking people, was the origin of the phrase, "to be whipped at the cart's tail."

—*Gaelic Etymology of the Languages of Western Europe.*

*Witter*, to struggle, to fight, to strive in enmity; from the Teutonic *wider*, against, contrary to; *wider-sacher*, an

antagonist ; *wider-sprechen*, to contradict ; Flemish *weder-partij*, an adversary, an opposing party :—

To struggle in whatever way,—often for a subsistence ; as, “ I’m *witterin* awa’. A *witterin* body is one who is struggling with poverty or difficulty.

—Jamieson.

*Witterly*, knowingly, wittingly ; to do a thing *witterly*, to act on good information, or with full knowledge. *Wittering*, knowledge, information ; to *witter*, to inform, and also to prognosticate.

*Wod*, or *Wud*, stark mad, raging mad ; old English *wode*, *wuth*, and *wouth* ; Dutch and Flemish *woode* ; German *wuth* :—

Ye haud a stick in the *wod* man’s e’e, i.e., you hold a stick in the mad man’s eyes, or you continue to provoke one already enraged.

—Jamieson.

When neebors anger at a plea,  
An’ just as *wud* as *wud* can be,  
How easy can the barley bree  
Cement the quarrel.

—Burns : *Scotch Drink*.

The wife was *wud*, and out o’ her wit,  
She couldna gang, nor could she sit ;  
But aye she cursed and banned.

—*The Gaberlunzie Man*.

*Won*, to dwell, to reside, to inhabit. *Woning*, a dwelling-place. From the German *wohnen*, and *wohnung* ; Dutch and Flemish *wonen*, to dwell ; *wonen-huis*, a dwelling-house, a lodging :—

There's auld Rab Morris that *wons* in the glen,  
The king o' guid fellows, and wale o' auld men.

—Burns.

*Wonner*, wonder; applied in contempt to any odd, poor, or despicable creature:—

Our whipper-in, wee, blastit *wonner*.

—Burns: *The Twa Dogs*.

*Woer-bab*. It was formerly the custom among the young men and lads of the rural population in the Highlands and Lowlands of Scotland, to wear bows of ribbons of flaunting colours in their garters on high days and holidays, when they expected to meet the lasses, and to dance or flirt with them:—

The lasses feet, and cleanly neat,  
Mair braw than when they're fine,  
Their faces blythe fu' sweetly kythe,  
Heart's leal an' warm an' kin';  
The lads sae trig wi' *woer babs*  
Weel knotted on their garten,  
Some unco blate, and some wi' gabs  
Gar lasses' hearts gang startin'.

—Burns: *Hallowe'en*.

“*Bab*,” says Dr. Adolphus Wagner, the German editor of Burns, “seems akin to the English *bob*, something that hangs so as to play loose, and is a tassel or knot of ribbons, or the loose ends of such a knot.” The English word *bob*, in this sense, is a corruption of the Gaelic *bab*, a fringe; and *babag*, a little fringe. Perhaps the English phrase, “tag, rag, and *bobtail*,” is from the same source, and *bobtail* may signify the ragged fringe of a frayed outer garment, *bobbing* or dangling loose in the wind.

*Wool.* English ; from the German and Flemish *woll* ; in Scottish parlance, *oo'*. *A' oo'*, all wool ; *a' ae oo'*, all one wool ; *ay, a' ae oo'*, yes all one wool. There is a popular proverb which formerly ran—

Much cry and little *oo'*,

to which some humorist added—

As the Deil said when he shear'd the sow.

The addendum was at once adopted by the people, though some strict philologists remained of the opinion that the first line was complete in itself, and that “cry” did not signify the noise or uproar of the animal, but was a corruption either of the Gaelic *graidh*, or *graigh* (*gry*), a flock, a herd, or *cruidh*, which has the same meaning, and signified a large flock that yielded but little wool. However this may be, the idea in the lengthened proverb has a grotesque humour about it, which insures its popularity.

*Word.* “To get the *word* of,” i.e., to get the character, or the repute, of being so and so. “She gets the *word* o' being a licht-headed quean,” i.e., the character of being a light-headed or frivolous woman.

*Worl, Wurl, Wroul, Wirr.* All these words of a common origin express the idea of smallness, or dwarfishness, combined with perversity, disagreeableness, and ill-nature. Jamieson has *wurlie*, contemptibly small in size ; a *wurlie* bodie, an ill-grown person ; *wurlin*, a child or beast that is unthriven ; *wurr*, to snarl like a dog ; *wirr*, a peevish and crabbed dwarf ; *wurn*, to be habitually complaining

or snarling; and a *wurlie* rung, a knotted stick. He suggests that *wirr* and *wurr* are corruptions of *were-wolf*, the man-wolf of popular superstition—one afflicted with the disease called lycanthropy, in which the unhappy victim imagines himself to be a wolf, and imitates the howlings of that animal. The true etymology is uncertain. Perhaps all these words are derivable from the Teutonic *quer*, oblique, athwart, perverse—the origin of the English *queer*, *quirk*, and *quirky*. Jamieson has also *wurp*, a fretful, peevish person; and *wurpiti*, afflicted with fretfulness. These latter seem akin to the Gaelic *uipear*, a clown, a churl, a bungler; and *uipearach*, ill-tempered, churlish.

*Wow!* an exclamation of surprise or wonder, without etymology, as exclamations usually are:—

A fine fat fodgeg wight,  
Of stature short, but genius bright,  
That's he! mark weel!  
And *wow!* he has an unco slight  
O' cauk and keel!

—Burns: *On Captain Grose.*

And *wow!* but my heart dances boundin and licht,  
And my bosom beats blythesome and cheery.

—James Ballantine: *The Gloamin' Hour.*

*Wowf*, partially deranged.—The Scottish language is particularly rich in words expressive of the various shades of madness and insanity; such as *woud*, raging, or stark staring mad; *daft*, slightly deranged; *gyte*, *cranky*, subject to aberrations of intellect on particular points; *doited*, stupidly deranged,—all which words are in addi-

tion to, and not in supercession of the English words mad, idiotic, lunatic, crazy, &c. :—

It is very odd how Allan, who, between ourselves, is a little *wowf*, seems at times to have more sense than all of us put together.

—Scott : *Tales of My Landlord*.

*Wraith*, an apparition in his own likeness that becomes visible to a person about to die ;—a water-spirit :—

He held him for some fleeting *wraith*,  
And not a man of blood or breath.

—Sir Walter Scott.

By this the storm grew loud apace,  
The *water-wraith* was shrieking,  
And in the scowl of heaven each face  
Grew dark as they were speaking.

—Thomas Campbell.

The etymology of this word is uncertain. Some suppose it to be derived from *wrath*, or a wrathful spirit, summoning to doom. Jamieson is of opinion that it is from the same root as *wierd*, fate or destiny, or the Anglo-Saxon *weard*, a guardian, a keeper, and thence a fairy, a guardian angel. The derivation from *wierd* is the most probable.

*Wrang*, English *wrong*. The etymology of this word has been much disputed ; but it seems to be from *wring*, to twist ; and *wrung*, twisted or distorted from the right line. *Wrang* in Scottish parlance sometimes signifies deranged—out of the right line of reason. “*He’s a’ wrang*,” i.e., he is demented. *Wrang-wise* is a wrong

manner; the opposite of the English *right-wise* or righteous.

*Writer.* An attorney. *Writer* to the Signet—a solicitor licensed to conduct cases in the Superior Courts.

*Wrout.* An ill-formed or diminutive child, a name originally applied to one who was supposed to have been changed in its cradle by malicious fairies, a *changeling*. Jamieson refers to *war-wolf*, a man supposed to be transformed into a wolf, called by the French, a *loup-garou*, but this is evidently not the true derivation which is more probably from the Dutch and Flemish *ruil*, to exchange.

*Wud-scut.* A wild scamper, a panic, called by the Americans a *stampede*. From *wud*, mad—and *scud*, to run precipitately and in confusion. The word is sometimes applied to an over-restive or over-frolicsome boy or girl, whom it is difficult to keep quiet.

*Wudspur.* A Scottish synonym for the English *Hotspur*, wild, reckless, one who rides in hot haste, from the Flemish *woete*, Teutonic *wuth*, old English *wode* and spur. It is difficult to decide which of the two words was the original epithet, and whether *wood-spur* in Scottish parlance was, or was not, anterior in usage to the "Hotspur" of the great poet.

There was a wild gallant among us a',  
His name was Watty wi' the *wudspurs*.  
—Ballad of Jamie Telfer : *Border Minstrelsy*.

*Wyg to wa'*. "A thing," says Jamieson, "is said to gang *frae wyg to wa'*, when it is moved backwards and forwards from the one wall of a house to the other." He suggests that *wyg* is but another name for wall, and that the phrase signifies really "from wall to wall." It is more probable that *wyg* is but a mis-spelling of the Gaelic *uig*, a corner.

*Wyte*, to blame, to reproach. The etymology is derived by Jamieson from the Anglo-Saxon *witan*, to know, and the Gothic *wit a*, to impute. But the root of the word is the Flemish *wyten*, to blame to reproach :—

Ane does the skaith and  
Another gets the *wyte*.  
—Allan Ramsay's *Scots Proverbs*.

Many *wyte* their wives  
For their ain thriftless lives.  
—Allan Ramsay's *Scots Proverbs*.

Alas ! that every man has reason  
To *wyte* his countrymen wi' treason.  
—Burns : *Scotch Drink*.

This was an English word in the time of Chaucer, but has long been obsolete except in Scotland.

*Wyteworthy*, blameable, blameworthy.

*Wyter*, one who blames ; an accuser.

*Yald*, sprightly, active, nimble, alert ; *yald-cuted* (erroneously spelled *yaul-cuted* in Jamieson), nimble footed ; from *yald*, nimble ; and *cute*, an ankle :—

Being *yald* and stout, he wheel'd about,  
And clove his head in twain.

—Hogg's *Mountain Bard*.

*Yammer*, *Yaumer*, to lament, to complain; from the Teutonic and Flemish *jammer*, lamentation; *jammern*, to complain or lament; *jammervoll*, lamentable:—

We winna, shauna, *yaumerin'* yirn  
Though Fortune's freaks we dree.

—*Whistle Binkie*.

In Lancashire and the North of England *yammer* is used in another sense, that of yearning or desiring ardently:—

I *yammer'd* to hear now how things turned out.

Tim Bobbin: *Lancashire Dialect*.

And the worm *yammers* for us in the ground.

—Waugh's *Lancashire Songs*.

*Yankee*, an inhabitant of Massachusetts, Rhode Island, Vermont, Connecticut, New Hampshire, and Maine, the six New England States of the American Union. This epithet is often erroneously applied in England to all Americans, though it is repudiated by the people of the Middle, Southern, and Western States. It is supposed to be a mispronunciation of *English* by the aboriginal Indian tribes, on the first colonization of the Continent. Much controversy has arisen on the subject, which still remains undecided. No one, however, has hitherto remarked that the Scottish vernacular supplies the words *yank*, *yanking*, which signify a smart stroke; *yanker*, an incessant speaker, and also a great falsehood; *yanking*, active, pushing, speculative, enter-

rising. It is not insisted that this is the correct etymology, but if it be only a coincidence it merits consideration. No true New Englander would dissent from it for any other than philological reasons, in which it is certainly vulnerable, though on moral grounds it is all but unassailable.

The etymology of the Scottish words has not been ascertained. *Jank* (pronounced *yank*) in Dutch and Flemish, signifies to cry out lustily, and *junger*, in German, is a young man, the English *younker*: but neither of these words can account for *yankie*, either in the Scottish or American sense. Danish and Swedish afford no clue. In Provincial English, *yanks* are a species of leather gaiters worn by agricultural labourers, which, according to Halliwell, were once called "Bow Yankies." But this cannot be accepted as the origin, unless on the supposition that at the time of the emigration of the first colonists to America, the term signified not only leather gaiters, but those who wore them.

*Yap*, *Yappish*, hungry, eager, brisk, covetous:—

Right *yap* she yoked to the ready feast,  
And lay and ate a full half-hour at least.

—Ross's *Helcnore*.

This word is probably derived from the Gaelic *gab*, or *gob*, the mouth,—whence by extension of meaning, an open mouth, craving to be filled. The English word *gape*, to yawn, or open the mouth wide, is from the same root. The eminent tragedian, Philip Kemble, always pronounced *gape* as *gahp*, not *gaipe*, and the late W. C. Macready followed his example. Jamieson travels

very far north to find the derivation in the Icelandic *gyða*, vorax :—

Although her wame was toom and she grown *yaf*.

—Ross's *Helenore*.

Though bairns may pu' when *yaf* or drouthy  
A neep or bean, to taste their mouthy.

But a' the neeps and a' the beans,  
The hips, the haws, the slaes, the geens  
That e'er were pu'd by hungry weans  
    Could ne'er be missed,  
By lairds like you, wi' ample means  
    In bank and kist.

—James Ballantine : *To the Laird of Blackford Hill*.

*Yare*, a word still used by Scottish sailors, but obsolete in literature, signifying ready, alert, heedful, or in a state of readiness ; used by Shakspeare and the writers of his time :—

Our ship is tight and *yare*.

—*Tempest*, act v., scene 1.

If you have occasion to use me for your own turn, you shall find me *yare*.

—*Measure for Measure*, act iv., scene 2.

Be *yare* in thy preparations, for thy assailant is quick, skilful, and deadly.

—Shakspeare : *Twelfth Night*.

Nares derives it from the Saxon *gearwe*, paratus ; but the real root seems to be the Celtic *aire*, heed, attention, alertness, readiness for action or duty ; as in the modern Gaelic phrase, “ Thoir an *aire*,” pay attention, be on the

alert ; be *yare!* allied to the French *gare!* or the English *beware!*

*Yatter* (a corruption of the English *chatter*), to talk idly and incessantly ; also, to complain querulously, and without reason. “She’s a weary *yatter*,” i.e., she’s a tedious and wearisome gossip.—*Yatter* also signifies a confused mass or heap, and is synonymous with *Hatter*. (See ante, page 121.)

*Yaud*, or “*far yaud!*” an interjection or call by a shepherd to his dog, to direct his attention to sheep that have strayed, and that are far in the distance. *Yaud*, in this sense, as cited by Jamieson, seems to be a mispronunciation or misprint of *yont!* or yonder.

*Yeld*, or *Yell*, barren, unfruitful. In Galloway, according to Jamieson, *yald* signifies *niggardly*. The etymology is uncertain, though supposed to be a corruption of *geld*, to castrate, to render unproductive :—

A *yeld* soil, flinty or barren soil. A cow, although with calf, is said to gang *yeld* when the milk dries up. A *yeld* nurse is a dry nurse. Applied metaphorically to broth without flesh meat in it (*soupe maigre*).

—Jamieson.

A *yeld* sow was never good to grices, [i.e., a barren sow was never good to little pigs, or, a barren step-mother to the children of her husband by a previous wife.]

—Allan Ramsay’s *Scots Proverbs*.

Thence country wives, in toil and pain,  
May plunge and plunge the kirn in vain,  
For oh, your yellow treasure’s ta’en  
By witching skill,

And dawtit, twal-pint Hawkie's gaen  
As *yell's* the bull.

—Burns : *Address to the Deil*.

*Yestreen*, last night, or *yesterday* evening. *Yester*, both in English and Scotch, was used as a prefix to signify time past ; as, yester-year, yester-month, yester-week ; but in English, its use has in modern times been restricted to day and night ; and, by a strange surplusage of words, to yesterday night instead of yester night ; and yesterday morning instead of yester morn. In Scotland, its use is more extended, and yestereen, or yestreen, yesternoon, yesternight are employed alike in poetic style and in every-day conversation. The word is from the German *gestern* (*g* pronounced as *y*) and the Flemish *gisteren* :—

I saw the new moon, late *yestreen*,  
Wi' the auld moon in her arm,  
And if we gang to sea, master,  
I fear we'll come to harm.

—Sir Patrick Spens : *Border Minstrelsy*.

The derivation of the Teutonic *gestern* and *gisteren* is probably from the Celtic or Gaelic *aosda*, aged or old ; so that *yesterday*, in contradiction to *this* day, or the new day, would signify the old day, the day that is past. Latin *hesternus*.

*Yethar*, a willow-wythe ; also, a blow with a switch ; probably a corruption of *wytter*, a stroke with a wythe.

*Yevey*, greedy, voracious, clamorous for food. Of doubtful etymology, though possibly from the Gaelic *cibh* (*ēv*), to clamour.

*Yird-fast*, or *Earth-fast*, a stone well sunken in the earth, or a tree fast rooted in the ground :—

The axe he bears it hacks and tears,  
 'Tis formed of an *earth-fast* flint ;  
 No armour of knight though ever so wight  
 Can bear its deadly dint.

—Leyden : *The Count of Keeldar—Minstrelsy  
 of the Scottish Border.*

A *yird-fast* or insulated stone, enclosed in a bed of earth, is supposed to possess peculiar properties. Its blow is reckoned uncommonly severe.

—Sir Walter Scott.

*Yirr*, the growl of a dog, English *gurr*. *Gurl*, growl ; *gern*, to grin or snarl with ill-nature or anger.

*Yoak*, to look, to look at ; possibly from the German *aug*, the Flemish *oog*, the Latin *oculus*, the eye ; the English *ogle*, to look at :—

*Yoak* your *orlitch* [horloge], look at your watch [or clock].

—Jamieson.

*Yon*. The use of *yon* and *thon* in the sense of *that*, is much more common in Scotland than in England ; as in the phrase, “Do you ken *yon* man ?” do you know that man ? It is also used for yonder ; as, *yon* hill, for yonder hill. It is sometimes pronounced and written *thon* ; as in the following anecdote of a wilful child, narrated by Dean Ramsay :—

When he found every one getting soup and himself omitted, he demanded soup, and said, “If I dinna get it, I’ll tell *thon*.” Soup was given him. At last, when it came to wine, his mother stood

firm and positively refused. He then became more vociferous than ever about telling *thon*; and as he was again refused, he again declared, "Now, I'll tell *thon*," and roared out, "Ma new breeks were made out o' the auld curtains!"

*Yorne*, preterite and past participle of *yare* :—

Ye'll eat and drink, my merry men,  
And see ye be weel *yorne*,  
For blaw it wind or blaw it weet,  
Our gude ship sails the morn.

—*Ballad of Sir Patrick Spens.*

In the "Collection of Scottish Ballads" by Robert Chambers, the word *yorne* is printed *thorne*, an evident misprint or error of the copyist.

*Youk*, or *Yeuk*, to itch; *yowky*, itchy. From the Teutonic *jucken*, pronounced *yucken* :—

Your neck's *youkin'* for a St. Johnstone ribbon.

—Allan Ramsay's *Scots Proverbs.*

(A taunt implying that a man's career and character is such as to merit hanging, and that he is nearly ready for it. St. Johnstone, now Perth, was the assize city—a ribbon signifying the rope.)

How daddie Burke the plea was cookin',  
If Warren Hastings' neck was *yeukin*.

—Burns : *To a Gentleman who promised him a newspaper.*

Thy auld darned elbow *yeuks* with joy.

—Burns : *To Colonel de Peyster.*

A parishioner in an Ayrshire village, meeting the minister, who had just returned after long absence on account of ill health, congratulated him on his convalescence, and added, anticipatory of the pleasure he would have in hearing him preach again—"Eh, sir! I'm unco *yuckie* to hear a blaud o' your gab."

—Dean Ramsay.

*Youllie*, a name formerly given to the police in Edinburgh by idle boys or bad characters. "A low term," says Jamieson, "probably formed from the *yowling*, or calling out." Was it not rather formed from the Gaelic *uallach*, proud, haughty, arrogant, and given to the police derisively by the blackguards of the streets when, as they thought, they were interfered with unnecessarily, or ordered to move on? Or it may be from *yoly*, the French *joli*, pretty or handsome, used contemptuously; as in the phrase, "my fine fellow."

*Yowe*, a ewe, a female sheep, a lamb; *yowie*, a ewe lamb :—

Ca' the *yowes* to the knowes [hills],  
 Ca' them where the heather grows,  
 Ca' them where the burnie rowes,  
 My bonnie dearie.

—Burns.

An' neist my *yowie*, silly thing,  
 Gude keep her frae a tether string.

—Burns: *Poor Mailie*.

*Yowff*, to bark in a suppressed or a feeble manner; said of a dog who is not very earnest in his displeasure :—

Ye puir creature you! what needs ye *yowff* when the big dog barks?

—Laird of Logan.

*Yowl*, to howl or whine as a dog ; sometimes written *gowl* ; from the Gaelic *gùil*, or *gul*, to lament :—

And darkness covered a' the ha',  
 Where they sat at their meat,  
 The gray dogs *yowling* left their food,  
 And crept to Henrie's feet.

—*King Henry : Border Minstrelsy.*

*Yule*, and *Beltain*. *Yule* was a Druidical festival in honour of the sun, celebrated at the winter solstice, in ages long anterior to the Christian era. *Beltain* was a similar festival, held on the first of May, when the sacred fire was rekindled from the sun's rays in the presence of vast multitudes, and with all the imposing ceremonial of the Druidical worship.

Both of these rites received their names from the Gaelic. *Yule*, about the etymology of which there has been much controversy, was named in honour of the sun—the source of all heat and life upon this globe ; from *uile*, all, the whole, whence, by extension of meaning, the whole year, ending at what we now call Christmas, and which in early times signified completion, the full turn of the wheel of the year. The Gaelic *cuidhil*, a wheel, has also been suggested as the true root of the word ; while *iul*, guidance, knowledge, has found favour with other etymologists, because on that day the assembled Druids, in their groves or in their stone circles, laid down rules for the guidance of the people during the coming year. *Iul oidche*, or the guide of night, was a name applied by Ossian to the Polar star. The French *noel*, and old English *nowell*, names for Christmas or Yule, are also from the Gaelic *naomh*, holy, and *là*, a day. Jamieson, in citing

the northern appellation for Odin, as *iul-fader*, is in error in translating it as the father of Yule, or Christmas, instead of All-Father, or father of all, which was an epithet applied to the sun as the Father of Light and Life. *Beltain* is derived from the Druidical *Bel*, the Biblical *Baal*, the Assyrian *Belus*, the sun; and *tein*, the fire. On the eve of May Day, the Druids, with great pomp and ceremony, mounted to the tops of hills to kindle fire from the rays of the sun. Ben Ledi, or the Hill of God, in Perthshire, was one of the principal scenes of this magnificent ceremony. *Beltain Een* is still a festival among the rural Scottish population, though the observances (or superstitions) of the time are fast disappearing under the chariot wheels of the very prosaic incredulity of modern times. Both *yule* and *beltain* survive in poetry and tradition:—

Langer lasts year than *yule*.

—Allan Ramsay: *Scots Proverbs*.

Duncan Gray cam' here to woo  
On blythe *yule* night when we were fu'.

—Burns: *Duncan Gray*.

The morrow was May, and on the green  
They'd lit the fires of *Beltain E'en*,  
And danced around, and piled it high  
With peat and heather and pine logs dry.

—*The Kelpie of Corricvreckan*.

*Yurn*, coagulate, churn, curdle:—

And syne he set the milk ower het,  
And sorrow a spark of it wad *yurne*.

—*The Wife of Auchtermuchty*.



## LOST PRETERITES.

*Reprinted from "Blackwood's Magazine."*

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A LIVING language is like a living man. It has its tender infancy; its passionate youth; its careful maturity; its gradual, though it may be imperceptible, decay; and, finally, its death. After death comes apotheosis, if it has been worthy of such honour—or burial in the books, which, like the remains or memorials of ancient heroes, become the sacred treasures of newer ages. All languages pass through these epochs in their career. Sanscrit, Greek, and Latin are familiar examples of the death and sanctity of great and mighty tongues that were once living powers to sway the passions and guide the reason of men. In their ashes even yet live the wonted fires that scholars love to rekindle. The languages of modern Europe that have sprung directly from the Latin may all be said to have passed their infancy and youth, and to have reached maturity, if not old age. The Celtic languages—all sprung from an ancient Oriental root, and which include Gaelic, or Erse, Manx, Welsh, and Breton—are in the last stage of vitality, destined to disappear, at no very remote period, into the books, which will alone preserve their memory. Were it not for Victor Hugo, and some recent borrowings from the English, it might be said that French had ceased to expand, and had become stereotyped into a form no longer to be modified. Spanish, Portuguese, and Italian hold their own; and that is all that can be said of them. German, and the languages sprung from the same root and stem, contain within themselves such immense resources, and are so continually evolving out of

their rich internal resources such new compounds, if not such new words, as to free them from that reproach of stagnation which may not unjustly be applied to the other great tongues which we have enumerated. But English—which, taken all in all, may be considered by far the richest, though not the most beautiful or the most sonorous, of all the languages spoken in our day—is yet in its vigorous prime, and cannot be accused of exhibiting any symptoms of decay. It is doubtful whether it have yet reached the full maturity of its growth, or whether the mighty nations now existent in America, or the as mighty nations which are destined yet to arise in Australia and New Zealand, will not, as time rolls on, and new wants are created, new circumstances encountered, and new ideas evolved out of the progress of science and civilisation, add many thousands of new words to our already copious vocabulary. Other languages are dainty in the materials of their increment; but the English is, like man himself, omnivorous. Nothing comes much amiss to its hungry palate. All the languages of the earth administer to its wants. It borrows, it steals, it assimilates what words it pleases from all the points of the compass, and asks no questions of them, but that they shall express thoughts and describe circumstances more tersely and more accurately than any of the old words beside which they are invited to take their places. The beautiful dialect of its Scottish brother has given it strong and wholesome food, in the shape of many poetical words, which it is not likely to part with. But if the English is thus perpetually growing and gaining, it is at the same time perpetually losing. Were it not for the noble translation of the Bible, and for Chaucer, Gower, and the poets of the Elizabethan age, it would have lost still more than it has of its early treasures, and would have been Latinised to an extent that would have impaired and emasculated it, by depriving it of that sturdy vernacular which is the richest element in its blood, and best serves to build up its bone and muscle. If few languages now spoken in the world have gained

so much as the English from the progress of civilisation, it must be admitted, at the same time, that few have lost so much, and lost it without necessity. It has been said that a good carpenter is known as much by the shape as by the quantity of his chips; and the chips that the English tongue has thrown off since the days of *Piers Ploughman* to our own, betoken, both by quality and by quantity, what a plethora of wealth it possesses, and what a very cunning carpenter Time has proved in working with such abundant materials.

It is one of the current assertions which, once started on high authority, are very rarely questioned, that the writings of Chaucer are a "well of pure English undefiled." Chaucer, though so ancient in our eyes, was a neologist in his own day, and strove rather to increase the wealth of the written English, of which he was so great a master, by the introduction of words from the Norman-French, little understood by the bulk of the people, though familiar enough to the aristocracy, for whom he mainly wrote, than to fix in his pages for ever the strong simple words of his native Saxon. The stream of English in his writings runs pure and cool; the stream of Norman-French runs pure and bright also; but the two currents that he introduced into his song never thoroughly intermingled in the language, and at least nine-tenths of the elegant Gallicisms which he employed found no favour with successive writers; and few of them have remained, except in the earlier poems of Milton. If we really wish to discover the true well of English undefiled, where the stream runs clear and unmixed, we must look to the author of *Piers Ploughman* rather than to Chaucer. We shall there find a large vocabulary of strong words, such as are plain to all men's comprehension at the present day, in the Bible as well as in the common speech of the peasantry; and, above all, in that ancient form of the English language which is known as the Scottish dialect, and which, in reality, is the oldest English now spoken.

Since the days of *Piers Ploughman*, a work invaluable

to every English and Scottish philologist, the spoken language of the peasantry has undergone but few changes as regards words, but very many changes as regards terminations and inflections. On the other hand, the language of literature and polite society has undergone changes so vast that uneducated people are scarcely able to understand the phraseology that occurs in the masterpieces of our great authors, or the Sunday sermons of their pastors, delivered, as the saying is, "above their heads," in words that are rarely or never employed in their everyday hearing. Among this class survive large numbers of verbs as well as of inflections that ought never to have been allowed to drop out of literature, and which it only needs the efforts of a few great writers and orators to restore to their original favour.

Among the losses which the modern English language has undergone are, first, the loss of the plurals in *n* and in *en*, and the substitution of the plural in *s*; secondly, the present particle in *and*, for which we have substituted the nasal and disagreeable *ing*; thirdly, the loss of the French negative *ne*, as in *nill*, for 'I will not;' *would*, for 'I would not;' *n'am*, for 'I am not;' and of which the sole trace now remaining is 'willy-nilly;' and, fourthly, the substituting of the preterite in *d*, as in *loved* and *admired*, for the older and much stronger preterite formed by a change in the vowel sound of the infinitive and the present, as in *run, ran*; *bite, bit*; *speak, spoke*; *take, took*; and many others that still survive. And not only has the language lost the strong preterite in a great variety of instances where it would have been infinitely better to have retained it, but it has lost many hundred preterites altogether, as well as many whole verbs, which the illiterate sometimes use, but which literature for a hundred and fifty years has either ignored or despised. Of all the nouns that formerly formed their plural in *n*, as the German or Saxon nouns still for the most part do, very few survive—some in the Bible, some in poetical composition, some in the common conversation of the peasantry, and some, but very few, in polite literature.

Among them may be mentioned 'oxen,' for oxes; 'kine,' for cows; 'shoon,' for shoes; 'hosen,' for stockings; 'een,' for eyes; 'housen,' for houses; and the words, as common to the vernacular as to literature, 'men,' 'women,' 'brethren,' and 'children.' In America, the word 'sistern' as a companion to brethren, survives in the conventicle and the meeting-house. 'Lamben' and 'thumben,' for 'lambs' and 'thumbs,' were comparatively euphemistic words; but thumbs and lambs, and every noun which ends with a consonant in the singular, are syllables which set music, and sometimes pronunciation, at defiance. What renders the matter worse is, that the *s* in the French plural, from which this perversion of the English language was adopted, is not sounded, and that the plural is really marked by the change of the definite article, as *le champ, les champs*. Thus in borrowing an unpronounced consonant from the French, in order to pronounce it the English have adulterated their language with a multitude of sibilations alien to its spirit and original structure. The substitution of *s* for *eth* as the terminal of the present person singular of every verb in the language is an aggravation of the evil. If this change had been repudiated by our forefathers, a grace much needed would have been retained in the language.

Gradually, too, the English language has lost the large number of diminutives which it formerly possessed, and which are still common in the English dialect. The English diminutives in ordinary use in the nursery are many, but are chiefly employed in the pet names of children, as 'Willie,' for little William; 'Annie,' for little Ann; and so forth. The diminutives belonging to literature are few; and if we write 'darling,' for little dear; 'lordling,' for a small lord; 'mannikin,' for a very small man; and such words as 'gosling,' 'duckling,' 'kitten,' we have pretty nearly exhausted the list. But formerly almost every monosyllabic noun had its lawful diminutive, as it has to this day in the Scottish dialect, where such words as 'housie,' 'wife,' 'birdie,' 'doggie,' 'bairnie,' 'mannie,' 'bookie,' 'lassie,' 'lammie,' and

hundreds of others, are constantly employed. Every Scotsman understands the phrase "a bonnie *wee lassiekie*," in which there are no less than three diminutives piled one upon the other, to increase the tenderness of an expression which ceased to be English four hundred years ago.

Among other losses of the English from which the Scottish language has not suffered to the same extent are the plural in *en* of the present tenses of all the verbs. We *loven* and we *smilen* would serve many rhythmical needs, and administer to many poetic elegancies that the modern forms in English do not supply.

"The persons plural," observes Ben Jonson, a Scotsman, in his *English Grammar*—a work by no means so well known as his poetry—"keep the termination of the first person singular. In former times, till about the reign of King Henry VIII., they were wont to be formed by adding *en*; thus, 'loven,' 'sayen,' 'complainen.' But now (whatsoever is the cause) it hath quite grown out of use. Albeit (to tell you my opinion) I am persuaded that the lack thereof, well considered, will be found a great blemish to our tongue."

But of all the losses which the language has sustained, not alone for poetry, but for oratory, that of many useful verbs, some of which are still existing in Scottish parlance, and of the ancient preterites and past participles of many old verbs of which the infinitives and present tenses still hold their places, is the most to be deplored. This loss began early; and that the process is still in operation in the present day, is manifest from the fact that many preterites written in the best books and spoken in the best society forty years ago, are dropping out of use before our eyes. We constantly find *bid* for *bade*—'he *bids* me now;' 'he *bid* me yesterday;' *dare* for *durst*—'I told him I *dare* not do it;' *need* for *needed*—'it was clear to me a year ago that he *need* not perform his promise;' *cat* for *ate* or *ctt*—'he *cat* his dinner;' *bet* for *betted*—'he *bet* me a thousand to one.' The verbs *to let*, *to cast*, and *to put*, seem to have enjoyed no preterite

during the last two hundred years in England, though in Scottish literature, both of the past and the present, their preterites are as common as their infinitives and present tenses. *Must*, in English, is equally devoid of the infinitive, the preterite, and the future; while *can* has a preterite, but neither infinitive nor future. For what reasons these and similar losses have occurred in English, it might be interesting to inquire, though it might possibly lead us into metaphysical mazes were we to ask why an Englishman who may say 'I can' and 'I could,' must not say 'I will *can*,' but must resort to the periphrase of 'I will be able,' to express power in futurity; or why the sense of present duty and obligation implied in the words 'I must,' cannot be expressed by the same verb if the duty be bygone or future, as 'I *musted*,' or 'I will *must*,' but have to be translated, as it were, into 'I was obliged,' or 'I will be obliged,' to do such and such a thing hereafter. These, however, are losses, whatever may be their occult causes, which can never again be supplied, and which at our time of day it is useless to lament.

The loss which most immediately affects the poetical power of modern English is that of the many preterities and past participles of ancient verbs that are still in use, and of many good verbs in all their tenses which without reason have been left for vernacular use to Scotland, and have not been admitted to the honours of literature, except in the poems of Robert Burns and the novels of Sir Walter Scott. These preterites ought not to be lost—they are not dead but sleeping—and only need the fostering care of two or three writers and speakers of genius and influence to be revived. They formed the bone and pith of the language of our forefathers, and the beauty and strength of the Bible in many of its noblest passages, and particularly commend themselves to us in Shakespeare, and other Scottish writers.

*Axe*, to inquire. This was the original and is the legitimate form of the verb now written and pronounced *ask*, and it is not only to be heard in colloquial use all

over England, but to be found in our earliest writers, with the inflexions *axed* and *axen* :—

Envy with heavy harte

*Axed* after Thrifte.

—*Vision of Piers Ploughman*.

If he *axe* a fish.

—*Wickliffe's Bible*.

*Axe* not why.

—Chaucer : *The Miller's Tale*.

For the purposes of lyrical poetry and musical composition, the past participle of this verb, if reintroduced into literature, would be a vast improvement upon the harsh sound *asked*, which no vocalist can pronounce without a painful gasp.

*Bid*, and its derivative *forbid*. The ancient preterite and past participle of this verb were *bade* and *bidden*, *forbade* and *forbidden*. Both of these inflexions are threatened with extinction ;—for what offence it is impossible to surmise. Shakespeare says,—

The very moment that he *bade* me do it.

That our modern writers do not follow the example of Shakespeare, and conform to the rules of good English, may appear from the following examples :—

The competition is so sharp and general that the leader of to-day can never be sure that he will not be *outbid* to-morrow.—*Quarterly Review*, April 1868.

Mr. Charles Dickens has finally *bid* farewell to Philadelphia.—*Times*, March 4, 1868.

Uncertain even at that epoch (1864) of Austria's fidelity, Prussia *bid* high for German leadership.—*Times*, April 9, 1868.

He called his servants and *bid* them procure firearms.—*Times*, letter from Dublin, March 2, 1868.

James the First, besides writing a book against tobacco, *forbid* its use by severe penalties.—*Tobacco*, by D. King, M.D.

*Beat, beaten.* “The preterite of this verb,” says Walker, in his *Pronouncing Dictionary*, “is uniformly pronounced by the English like the present tense.” “I think,” says Dr. Johnson to Horne Tooke, in one of the imaginary conversations of Savage Landor, “that I have somewhere seen the preterite *bate*.” “I am afraid,” replied Tooke, “of reminding you where you probably met with the word. The Irishman in Fielding’s *Tom Jones* says ‘he *bate* me.’” Johnson replied, “that he would not hesitate to employ the word in grave composition ;” and Tooke acquiesced in the decision, justifying it by a statement of the fact, which, however, he did not prove, “that authors much richer both in thought and expression than any now living or recently deceased have done so.” Children, who often make preterites of their own, in this respect acting unconsciously upon the analogies of the language, often say *bett* for *did beat*. And the children, it would appear, are correct, if the following from *Piers Ploughman* be considered good English :—

He laid on me with rage  
 And hitte me under the ear ;  
 He buffeted me so about the mouthe  
 That out my teeth he *bette*.

In Ross’s *Helenore*—a perfect storehouse of Anglo-Saxon words current in Aberdeenshire, Kincardineshire, the Mearns, and the north-east of Scotland—we find,—

Baith their hearts *bett* wi’ the common stound,  
 And had nae pain, but pleasure in the wound.

This preterite might well be revived ; it is sadly wanted, as witness the following passage from Mr. Disraeli’s *Vivian Grey* : “Never was she so animated ; never had she boasted that her pulse *beat* more melodious music, or her lively blood danced a more healthful measure.” If ‘danced’ (a preterite), why not *bett*, as *Piers Ploughman* has it ? The following recent example of the present for the past participle *beaten*, is wholly unjustifiable :—

They were stoned, and the horse in their vehicle *beat* severely.—*Temple Bar Magazine*, March 1869.

*Bake, boke, buik, beuk, boken*, to bake. Both the preterite and the past participle of this verb are lost to literature, though they survive in the rural dialects of Scotland and the north of England. The language possesses but few trochaic rhymes, and in this respect *boken* might do good service to many a poet at his wits' end for a rhyme to 'broken' and 'token':—

They never *beuk* a good cake, but  
May bake a bad one.

—Allan Ramsay's *Scots Proverbs*.

*Bctide, betid*, from *tide*, to happen.—The preterite is lost. It occurs both in *Piers Ploughman* and in Chaucer:

Thce should never have *tidde* so fair a grace.

—*Canterbury Tales*.

*Blend, blent*, to mingle. The preterite of this verb properly preserved by the poets, but seems to have entirely given way in prose and in ordinary speech to 'blended.' Any reason for the change it is impossible to discover; for if it be correct to say 'blended,' it would be equally correct to say 'spended,' 'lended,' or 'rended.' This form of the preterite in the verb 'to mend' has properly been superseded by 'mended,' in order to avoid the confusion that would be caused in the use of the verb 'to mean,' which has its proper preterite in 'meant.' Bryon uses *blent* with fine effect in his noble lines on *The Battle of Waterloo*:—

Rider and horse, friend, foe, in one red burial *blent*.

*Bren or brend, brent or brand*, to burn. This verb is lost, though it might well have been retained in the language. "A *brand* plucked from the burning" is almost its sole remnant:—

Bring in better wood,  
And blow it till it *brend*.

—*Piers Ploughman*.

*Blin, blan*, to cease, to stop :—

And so he did or that they went atwin,  
Till he had turned him he could not *blin*.

—Chaucer : *The Chanones' Yeman's Tale*.

Her tears did never *blin*.

—Nares : *Romeus and Julietta*.

One while then the page he went,  
Another while he ranne,  
Till he'd o'ertaken King Estmere,  
I wis he never *blanne*.

—Percy's *Reliques* : *King Estmere*.

*Brest, brast*, to burst :—

Have thou my truth, till that mine herte *brest*.

—Chaucer : *The Franklein's Tale*.

The mayor smote Cloudelee with his bill,  
His buckler he *brast* in two.

—Percy's *Reliques* : *Adam Bell*,  
*Clym of the Clough*, and  
*William of Cloudelee*.

*Busk, busked*, to adorn, to dress, to make ready ; from the Gaelic *busg*, to dress, *busgadh*, a head-dress, an ornament :—

*Busk* ye, my merry men all,  
And John shall go with me.

—Percy's *Reliques* : *Robin Hood and Guy of Gisborne*.

The king's bowmen *busked* them blythe.

—Percy's *Reliques* . *Adam Bell*,  
*Clym of the Clough*, and  
*William of Cloudelee*.

The noble baron whet his courage hot,  
 And *busked* him boldly to the dreadful fight.  
 —Fairfax : *Translation of Tasso.*

*Busk* ye, *busk* ye, my bonnie, bonnie bride.  
 —Hamilton : *Bracs o' Yarrow.*

A bonnie bride is soon *buskit*.  
 Allan Ramsay's *Scotch Proverbs.*

*Cast*, to throw. This verb in English has lost its preterite *coost*, and its past participle *casten*. Both survive in Scotland and the north of England :—

They *coost* keivils them amang  
 Wha should to the green wood gang.  
*Minstrelsy of the Scottish Border.*

Burns employs the preterite in *The Death and Dying Words of Poor Mailie* :—

As Mailie and her lamb thegither,  
 Were ae day nibbling on the tether,  
 Upon her clout she *coost* a hitch.

And again in his immortal song of *Duncan Gray* :—

Maggie *coost* her head fu' high,  
 Looked asklent and unco skeigh,  
 Gart poor Duncan stand abeigh.

In the Scottish dialect "to *cast* out" means "to fall out," "to disagree;" and the phrase "they have *casten* out" is of constant occurrence.

*Conne* or *can*, to be able. Neither the infinitive nor the past participle of this verb seems to have been used since the days of Chaucer, who says, "I shall not *conne* answer;" and in the *Romance of the Rose* has "Thou shalt never *conne* knowen."

*Cut*. This verb never appears to have had a preterite, though a past participle *ykitt* or *ykutt* is cited in Herbert

Coleridge's vocabulary of the *Older Words in the English Language*. Whence or when the word was introduced into English no lexicographer has ever yet been able to determine. It is neither derived from the Anglo-Saxon, the French, the Greek, nor the Latin, and is therefore, by the exhaustive process, supposed by the most recent compilers of dictionaries to have been borrowed from the Gaelic. A near approach to it occurs in the French *couteau*, a knife or instrument to cut with ; in the Italian *coltello* ; and in the English and Scottish *coulter*, the ploughshare, or knife of the plough. It may be that the original word was *kit*, whence *ykitt*, cited by Mr. Coleridge, and that it formed its preterite by *cat* and *cut*. Some little support for this idea may be found in the word *cat* as applied in "*cat-o'-nine-tails*," a weapon that cuts pretty severely ; and in *kit-cat*, as applied to portraits that are not exactly full-length, but cut to three-quarters length, as those painted for the celebrated "*Kit-Kat Club*."

*Clead* or *clede*, *clad*, to clothe. The preterite and past participle remain in poetical use as well as in dignified prose, while the infinitive and the present and future tenses have been superseded by the much harsher word 'clothe.'

*Clepe*, *clept*, *yclept*, to call, to name. The past participle of this verb remains for the use of bad writers, and sometimes of good writers who compose mock heroics :—

The compaignie of comfort,  
Men *cleped* it some tyme.

—*Piers Ploughman*.

Peraventure in thilk large book  
Which that men *clepe* the heaven ywritten was  
With stars.

—Chaucer : *The Man of Lawes' Tale*.

They *clepe* us drunkards.

—Shakespeare : *Hamlet*.

As hounds and greyhounds, mongrels, spaniels, curs,  
 Shoughs, water-rugs, and demi-wolves are *cleped*  
 All by the name of dogs.

—Shakespeare : *Macbeth*.

Mr. Halliwell, in his *Archaic Dictionary*, says that the word is still used by boys at play in the eastern counties, who *clepe* or call the sides at a game. Many newspaper writers in the present day, at a loss for a word for *calling* or *naming* an inanimate object, talk of the ‘*christening*’ of a church, a street, a battle, or any inanimate object. An example occurs in an editorial article of the *Times*, July 12, 1869, on the removing of the grating from the ladies’ gallery in the House of Commons—“‘the grate question,’ as Mr. Lowe *christened* it.” In this and other instances the old word *clepe*, in default of call or name, would be an improvement, if it were possible to revive it.

*Clem*, *clam*, *clammed*, to perish of hunger, to starve. ‘To starve’ originally meant ‘to die,’ as we still say of a person that he is ‘starving with cold.’ The word has lately come to signify “to die for want of food,” and has produced a very ugly and incorrect hybrid in the word ‘starvation,’ said to have been first used by Mr. Dundas, the first Lord Melville, who, as Horace Walpole informs us, received afterwards the nick-name of “Starvation Dundas.” The word at the time was supposed to be an Americanism. It has unfortunately fixed itself into our literature ; but the original and much better word *clem* and its derivatives still hold their ground in Lancashire and the north of England. The word *clem* does not occur in Shakespeare, but both Ben Jonson and Massinger use it :—

Hard is the choice when the valiant must eat their arms or *clem*.

—Ben Jonson : *Every Man out of his Humour*.

I canna eat stones and turfs. What ! will he *clem* me and my followers ? Ask him, will he *clem* me ?

—Ben Jonson : *The Poetaster*.

My entrails were *clammed* with a perpetual fast.

—Massinger: *The Roman Actor*.

“Let us all *clem*,” said a speaker at a public meeting at Manchester, during the American civil war, “rather than help the cause of slavery.” “I would rather *clem* than go to the workhouse,” is still a common and honourable expression in Lancashire.

*Clip, clap, clippe*, to embrace, to fondle. Before the English language borrowed from the French the word ‘embrace,’ from *embrasser*, to clasp in the arms, this verb was in constant use. It occurs in *Piers Ploughman*, and in Chaucer, and had not fallen out of fashion or favour in the days of Shakespeare:—

*Clippe* we in covenant, and each of us *clippe* other.

—*Piers Ploughman*.

He kisseth her and *clippeth* her full oft.

—Chaucer: *The Merchant's Tale*.

Worse than Tantalus is her annoy,  
To *clip* Elysium and yet lack her joy.

—Shakespeare: *Venus and Adonis*.

Then embraces his son, and then again he worries his daughter with *clipping* her.

—Shakespeare: *Winter's Tale*.

Oh let me *clip* ye in arms as round as when I woo'd!

—Shakespeare: *Coriolanus*.

The lusty vine, not jealous of the ivy,  
Because she *clips* the elm.

—Beaumont and Fletcher.

The preterite, once common, survives to this day in the form of an infinitive and of a noun, but in both too offensive to modesty to be further mentioned.

*Crine, crone, crunken*, to shrivel from heat, frost, or sickness. This verb, with all its declensions, has

perished, and only survives in its diminutive, to *crinkle*. In this last form it is rather of the middle ages than of our own. See the ballad of the "Boy and the Mantle" in Percy's *Reliques*.

*Chirm*, *charm*, *churm*, to sound like the murmur or sound of a multiplicity of birds. Mr. Haliwell, in his *Archaic Dictionary*, defines the word to mean the melancholy undertone of a bird previous to a storm. Nares, in his Glossary, has *charre*, to make a confused noise, a word current in some parts of England. The word is common in Scotland, though almost obsolete in the south :—

Small birds with *chirming* and with cheeping changed their song.

—Gawin Douglas's translation of the *Æneid*.

At last the kindly sky began to clear,  
The birds to *chirm*, and daylight to appear.

—Ross's *Helenore*.

Milton makes Eve speak of the "*charm* of earliest birds," a phrase which has been misinterpreted to mean the charming (in the modern sense) song of the birds, while it really means *chirm* (in the old English sense), the confused and intermingled song of all the morning birds.

*Clout*, *clouted*, to mend, to put a patch upon, from the Gaelic *clud*. The verb survives in Scotland, but has perished out of modern English literature, although Shakespeare used it :—

I thought he slept, and put  
My *clouted* brogues from off my feet, whose rudeness  
Answered my steps too loud.

—*Cymbeline*.

Many sentences of one meaning *clouted* up together.—Roger Ascham.

*Clout* the auld, the new are dear, My joe Janet.

—Burns.

*Daff, daft*, to make a fool of, to play the fool. *Daffe* in Chaucer signifies a fool; and in the Scottish and North English dialect a *daft* man signifies a lunatic, or one who has been befooled. *Daffing* signifies foolish fun or merriment. In the scene between Leonato and Claudio in *Much Ado about Nothing*, when Claudio declines to fight the old man, and says,—

Away ! away ! I will not have to do with you.

Leonato replies,—

Canst thou so *daff* me ? Thou hast killed my child.

Both Mr. Charles Knight and Mr. Howard Staunton, following in the track of other Shakespearean editors, explain *daff* in this passage to mean *doff*, or *put off*. The true meaning is to *befool*, as the word is used in Chaucer. When, elsewhere, Shakespeare says of Prince Henry,—

Thou madcap Prince of Wales, that *daffed* the world aside,

the meaning of the word is the same. The “madcap” did not *doff* the world aside, for in this sense the expression would be pleonastic, but *daffed* or *fooled* or jested it aside, as a madcap would.

*Dare*, or *durst*, *dared*. The tendency of our modern and colloquial English, as well as of our current literature, is to ignore the two preterites and the past participle of this word, and to write and say *dare* where *durst* or *dared* would be more correct. There is also a tendency to omit the *s* in the third person singular of the present tense. The following are examples of each inaccuracy :—

Neither her maidens nor the priest *dare* speak to her for half an hour (*durst* speak to her, &c.)—*Hereward the Wake*, by the Rev. Charles Kingsley.

The Government *dare* [*durst*] not consent to the meeting being held. . . . No one can feel anything but contempt for a Government which meanly attempts to gain a cheap reputation for

firmness by fulminations which it *dare* [dares] not carry out ; and by prohibiting meetings which it *dare* [dares] not prevent.—*Morning Star* on the Hyde Park riots, 1866.

There is no reason why this verb should be deprived of its declensions, and no careful writer ought to fall into the errors just cited.

*Deem*, to judge. This word, which now signifies 'to think' rather than 'to judge,' and which has lost its old preterite *doom*, formerly implied the delivery of a doom, sentence, or judgment. Chaucer calls a judge a *doomsman* ; and in the Isle of Man the judge is still called the *dempster* or *deemster*. The day of Doom is the day of Judgment. Chaucer does not use the old preterite *doom*, which seems to have perished before his time ; but in the *Franklein's Prologue* uses the substantive *doom* in the sense of an opinion or a private judgment :—

As to my *doom*, there is more that is here  
Of eloquence that shall be thy peer,  
If that thou live.

Out of the lost preterite the English writers of three centuries ago formed a new verb, to *doom*, with a regular preterite, *doomed*—a word which does not merely signify to pass judgment upon, but to pass a severe sentence.

*Delve*, *dolve*, *dolven*, to dig, to make a trench or ditch, to bury in the earth. This verb is still retained in poetical composition, and in the everyday speech of the people in Scotland and some of the northern counties ; but the old preterite and past participle are lost. They have found a substitute in the regular declension *delved*. The old preterite seems to have become obsolete at an early period, as appears from the distich of John Ball the priest, the friend and coadjutor of Wat Tyler in the rebellion of 1381 :—

When Adam *delved* and Eve span,  
Who was then the gentleman ?

Chaucer used the participle, "I would be *dolven* [buried] deep;" and in the *Romance of Merlin*, a man who was to be buried alive is described as to "be *dolven* quick." *Piers Ploughman* has, "They *dolven* with spades and shovels to drive away hunger." Keats, in more modern times, employs *delved*:—

Oh for a draught of vintage that hath been  
Cooled a long age in the deep *delved* earth !

If he had said deep *dolven* instead of deep *delved*, he would have had high authority, and would have greatly improved the stately march and music of his verse.

*Dight, Dighted*, to prepare, to put in order, to deck, to attire, to wipe away. This useful word of many meanings is all but obsolete in English literature, but survives in Scottish. The preterite has long been lost, and is not employed in *Piers Ploughman* or in Chaucer. An offshoot of this word in the form of *misdight* (misprepared) occurs in Jack Miller's song, quoted by Stowe in his account of Wat Tyler's rebellion:—

If might  
Go before right,  
And will  
Before skill,  
Then is our mill *misdight*.

Spenser and Milton both attempted to revive *dight*, but with only partial success:—

Soon after them, all dancing in a row,  
The comely virgins came with garlands *dight*.  
—*The Faerie Queene*.

The clouds in thousand liveries *dight*.  
—*L'Allegro*.

Storied windows richly *dight*.  
—*Il Penseroso*.

In Scottish parlance *dight* does constant service. The lassie *dights* her mou' before accepting a kiss, and *dights* her

een after she has been weeping. She *dights* herself in her best attire before going to kirk ; and the wife *dights* the dinner for her husband :—

*Dight* your cheeks, and banish care.  
—Allan Ramsay.

Let me rax up to *dight* that tear,  
And go with me and be my dear.  
—Burns : *The Jolly Beggars*.

*Ding, dang, dong* or *dung*, to strike hard, to beat down. The infinitive and present tense of this verb are still colloquially current, but the preterite and past participle are obsolete, or only survive in the nursery phrase, “*Ding, dong, bell*.” In Scotland the verb and all its inflections survive. Burns, in his immortal and often-quoted line, says “Facts are chieils that winna *ding*.” Sir Alexander Boswell has a song entitled “Jenny *dang* the Weaver,” which expression was translated by an English critic into the very prosaic form of “Jenny vanquished the cotton manufacturer.” The past participle occurs in the familiar proverbs quoted by Allan Ramsay, “It’s a sair *dung* bairn that munna greet,” and “He’s sairest paid that’s *dung* wi’ his ain wand.” The modern English preterite *dinged* is still occasionally heard in conversation, though lost to literature, as in such phrases : “Horace ? Yes ; he was *dinged* into me at school ;” and colloquially, “Why do you keep *dinging* that old story into my ears ?” The word constantly occurs in serious poetry up to the time of Shakespeare and Ben Jonson :—

Do-well shall *dynge* him down,  
And destroyen his mighte.  
—*Piers Ploughman*.

The hellish prince, grim Pluto with his mace, *ding* down my soul to hell !—*The Battle of Alcazar*.

She *dings* you in her hamely gown o’ gray,  
As far’s a summer *dings* a winter day.  
—Ross’s Helenore.

My chains then, and pains then,  
 Infernal be their hire,  
 Who *dang* us and *flang* us,  
 Into this ugsome mire.

—Allan Ramsay : *The Vision : The Evergreen*.

The beautiful poem of "The Vision," written in older Scotch than of the time of Allan Ramsay, is signed A. R. Scotus, meaning, "Allan Ramsay, a Scot." It expresses in covert allusion, the indignation of the Scots of Allan Ramsay's day, at the Union of Scotland with England, and the means by which it was accomplished. Allan Ramsay's Jacobite friends were all well aware that the poem was from his pen, but the government of the day, though suspecting the fact, and willing to prosecute him, wisely refrained from doing so.

*Dow*, to be able, to thrive; *dought*, was able. This verb is utterly lost from English literature, but, like many others of its sturdy class, exists in the speech of the English peasantry, and in the speech as well as the literature of Scotland. By a strange neglect, or a stranger ignorance, the makers of dictionaries—from Blount and Philips up to Richardson, Worcester, and Webster—have either omitted all mention of it, or erroneously considered it to be synonymous with, or an orthographical error for, the similar word 'do,' with which it has no connection. "I do as well as I *dow*?"—*i.e.*, "I do as well as I can"—is a common phrase in the north: and the supereminently English but pleonastic inquiry, "How do you do?"—which means "How do you *dow*?"—*i.e.*, thrive, prosper, or get on—has come to be accepted as accurate English, though wholly a mistake of the learned. Even Nares, in his Glossary, has no suspicion of this word, though Halliwell, more acute, gives one of its meanings, 'to thrive,' 'to mend in health;' and Mr. Thomas Wright, in his *Provincial Dictionary*, follows in the same track as regards its use in English literature, though he does not seem to be aware of its commonness in the literature of Scotland.

William Hamilton, the Scottish poet, writes to his friend Allan Ramsay,—

Lang may'st thou live and thrive and *dow* !

And Burns says to Gavin Hamilton,—

When I *downa* yoke a naig,  
The Lord be thankit, I can beg !

In his *Epistle to King George III.*, in his eulogy of facts, Burns speaks of them as “chiefs that winna ding,” and adds, “they *downa* be disputed.” Ross, in his *Helenore*, has “When he *dow* do nae mair,”—a phrase that shows the essential difference between the two words.

From this obsolete verb springs the adjective *doughty*, strong, able—a derivation which up to the present time seems to have long escaped all the English lexicographers.

*Dread, drad, dradden*, to fear greatly. The modern preterite and past participle *dreaded* have entirely superseded the ancient forms :

But what I *drad*, did me, poor wretch, betide.  
—Robert Greene : 1593.

*Dwine, dwined*, to pine away, to fall of. This verb has been superseded by its diminutive, to *dwindle*, which has the same meaning :

Thus *dwineth* he till he be dead.  
—Gower.

It *dwined* for eild.  
—Chaucer.

Bacchus hates repining ;  
Venus loves no *dwining*.  
—Allan Ramsay.

*Fang, fong, fung*, to seize, to lay hold of. Most people remember the old law phrase, “infang thief and outfang

thief," the one signifying a thief taken within the jurisdiction of a feudal lord, and the other a thief taken without his jurisdiction. This is the only remnant of this verb that has come down to our time except the substantive *fang*, the large tooth of a beast of prey or of a serpent; the diminutive *fangle*, to take hold of a new fancy or fashion; and the common phrase *new-fangled*. In Scotland it is sometimes said when the well does not readily yield the water after repeated strokes of the pump, that the pump has lost its *fang* o' the water :

I nold *fang* a farthing (I would not take a farthing).  
—*Vision of Piers Ploughman*.

He *fong* his foeman by the flank,  
And flang him on the floor.  
—Buchan's *Northern Ballads*.

*Fare, foor, fore, fure, fared*, to travel. This verb is not wholly obsolete, though its preterite is lost. It has come to signify to eat and drink as well as to travel, and also that which is eaten or drunk. It is doubtful whether our beautiful word "farewell" means "may you travel well through life," or "may you be well treated by the world." A way-*faring* man is still a common expression. "Auld-*farrand*," travelling on the old ways, old-fashioned, is intelligible to the people on the north of the Tweed. The preterite occurs several times in the *Vision of Piers Ploughman*.

Alexander fell into a fever therewith, so that he *fure* wondrous ille.—MS. Lincoln, quoted in Halliwell's *Archaic Dictionary*.

Her errand led her through the glen to *fare*.  
—Ross's *Helenore*.

As o'er the moor they lightly *foor*,  
A burn was clear, a glen was green—  
Up the banks they eased their shanks.

— Burns.

*Fret, fret, freten*, to devour or eat up :—

Like as it were a moth *fretting* a garment.—Psalm xxxix., *Common Prayer*.

Adam *freet* of that fruit,  
And forsook the love of our Lord.  
—*Piers Ploughman*.

He (the dragon) has *fretten* of folk more than five hundred.—*Morte d' Arthur*.

*Frush, frusht, frushed*, to bruise, disturb, rumple, disarrange. From the Gaelic *frois* a driving gust of rain, and *froiseach* to scatter, to shake off, and French *froisser*, to rub against. This good Shakespearean word is fairly admissible into modern dictionaries, in few of which, however, does it find a place :—

Stand ! stand, thou Greek ! thou art a goodly mark !  
No ! wilt thou not ? I like thy armour well,  
I'll *frush* it and unlock the rivets all !  
—Shakespeare : *Troilus and Cressida*.

Hector assailed Achilles and gave him so many strokes that he all to *frusht* and brake his helm.—Caxton's *Destruction of Troy*.

High cedars are *frushed* with tempests.—Hinde : 1606.

Southey uses the substantive :—

Horrible uproar and *frush* of rocks that meet in battle.

The word well deserves favour and restoration.

*Forewent*, preterite of to forego, to renounce :—

Writers and speakers still say, "I *forego* the pleasure," but use a round-about form of expression rather than say, "I *forewent* the pleasure." And why? Forewent is as legitimate a word as forego, and should not be allowed to become obsolete.

—*Lost Beauties of the English Language*.

*Forswink, Forswunk*, to be worn out with over much toil :—

She is my goddess plain,  
And I her shepherd swain,  
Albeit *forswunk* and forswat I am.

—Specker : *Shepherd's Calendar*.

*Gar, gart, gard*, to compel, to force, to make, to cause a thing to be done. This verb in all its declensions has become obsolete in English literature, where its place has been but feebly supplied by “make” and “made.” “I’ll make him do it” is neither so strong nor so elegant as the ancient English and modern Scotch, “I’ll *gar* him do it” :—

*Gar* us have meat and drink, and make us chere.

—Chaucer : *The Reeve's Tale*.

*Gar* saddle me my bonnie black,  
*Gar* saddle soon, and make her ready.

*Minstrelsy of the Scottish Border*.

And like the mavis on the bush,  
He *gart* the vallis ring.

—Percy's *Reliques*.

Auld Girzie Graham, having twice refused a glass of toddy, when pressed a third time, replied, “Weel ! weel ! since ye winna hear o’ a refusal, just mak it hot, an’ strong, an’ sweet, an’ *gar me tak it!*”

—*Laird of Logan*.

*Get, got, gotten*, to attain, to procure, to come into possession of. The past participle of this verb has lately become obsolete, except in the talk of the uneducated and in Scottish literature. It was common in the last century :—

We knew we were *gotten* far enough out of their reach.

—Defoe : *Robinson Crusoe*.

Ken ye what Meg o' the mill has *gotten*?  
 She's *gotten* a lout wi' a lump o' siller,  
 And broken the heart o' the barley miller.

—Robert Burns.

There is also a marked tendency to the disuse of this inflection in the verb “to forget,” and people too commonly say and write “I have ‘forgot,’” instead of “forgotten.”

*Glide, glode, glidden*, to move away easily and smoothly. The ancient preterite and past participle have become obsolete, and have been superseded by *glided*, much to the loss of versifiers in search of good rhymes:—

His good stede he all bestrode,  
 And forth upon his way he *glode*.

—Chaucer.

He *glode* forth as an adder doth.

—*Idem*.

Through Guy's shield it *glode*.

—*Guy of Warwick*.

The reason of the substitution of the regular for the irregular preterite may be found in the desire to prevent confusion with the regular preterite of the verb to glow.

*Glint, glent, glinted*, to shine, to flash, to appear suddenly. In Sternberg's *Northamptonshire Glossary* the infinitive of this verb as used amongst the peasantry of that part of England, is cited as *gline*. *Glint* would be the legitimate preterite if this were correct. In Scottish poetry *glint* is the infinitive, and *glinted* the preterite and past participle. In Old English poetry *glent* is the preterite:—

The sunbeams are *glinting* far over the sea.

*Newcastle Garland*.

Could blew the bitter biting north  
 Upon thy early humble birth,

Yet cheerfully thou *glinted* forth  
 Amid the storm.  
 —Burns : *To a Mountain Daisy*.

There came a hand withouten rest  
 Out of the water,  
 And brandished it.  
 Anon as a gleam away it *glent*.  
 —*Morte d' Arthur*.

*Go, gaed, gone*, to depart. The ancient and legitimate preterite of this verb has been superseded by the preterite ("went") of the verb to "wend," to turn away. It maintains its ground, however, in Scotland and the northern English counties. Chaucer has "gadling" for a vagabond, a wanderer who goes much about; and the language still retains the word to "gad," to wander or stray about, making short visits:—

I *gaed* a waefu' gate yestreen.  
 —Burns.

*Gnaw, gnaw, gnawed*, to bite at a hard substance. The old preterite is lost, doubtless on account of its identity in pronunciation with the more familiar word "knew," the preterite of "know," a word of different meaning:—

Till with the grips he was baith black and blue,  
 At last in twa the dowie ropes he *gnaw*.  
 —Ross's *Helcnore*.

No sustenance got,  
 But only at the cauld hill's berries *gnaw*.  
 —*Idem*.

*Greet, grat, grutten*, to weep. This verb, with all its declensions, has lost its place in English literature, though the word *greet* remains with a different meaning, "to salute." Like other strong Saxon words which modern English has unnecessarily discarded, it is retained in Scotland. It seems to have been lost even in

Chaucer's time, who uses *greet* entirely in the modern sense of "to salute." *Piers Ploughman* has it in the sense of "to lament" or "weep"—

And then 'gan Gloton to *greet*,  
And great dool to make.

"It's a sad time," says an old Scottish proverb, "when hens crow and bearded men *greet*." Another proverb says, "Better bairns should *greet* than bearded men"—

Then ilk ane to the other made his wain,  
And sighed and *grat*, and *grat* and sighed again.  
—Ross's *Helenore*.

Duncan sighed baith out and in,  
*Grat* his een baith bleer't and blin'.  
—Burns: *Duncan Gray*.

The Edinbro' wells are *grutten* dry.  
—Burns: *Elegy on the Year 1788*.

*Grab*, *grub*, *grabbed*, to dig up, to seize. This verb, in all its inflections, has been wholly relegated to the speech of the vulgar, but, like many other vulgar words, has a highly respectable origin. *Grab*, in its first sense, means to dig a grave or hole; and *grub* means that which is dug up, such as roots for human subsistence, whence its modern and slang signification, "food."

*Graith*, *graited*, to prepare, make ready. A critic in the *Literary Gazette* of March 30, 1860, called a poet to account for using such an unpermissible word as *graited*, of which he declared his utter ignorance. He might, however, have found it in Chaucer, in Worcester's Dictionary, and in Robert Burns:—

Her son Galathin  
She *graited* in attire fine.  
—*Arthur and Merlin*.

Unto the Jewes such a hate had he,  
That he bade *graithe* his chair full hastilie.  
—Chaucer: *The Reeve's Tale*.

Go warn me Perthshire and Angus baith,  
And *graith* my horse.

*Song of the Outlaw Murray.*

*Heat*, to make hot ; *het*, made hot :—

Let him cool in the skin he *het* in.

—Allan Ramsay : *Scots Proverbs.*

*Hend*, *hent*, to take, to hold, to seize, to apprehend :—

Jog on, jog on, the footpath way,  
And merrily *hent* the stile-a :  
A merry heart goes all the day,  
Your sad tires in a mile-a.

It is probable that in this well-known passage from the song of Autolycus in the *Winter's Tale*, the preterite *hent* is a misprint for the infinitive *hend*, though it must be admitted that Chaucer uses *hent* both in the present and the past tenses. This is a very unusual defect in an English verb of that early period :—

All be it that it was not our intente,  
He should be sauf, but that we sholde him *hent*.

—Chaucer : *The Friar's Tale.*

Shakespeare uses *hent* as a substantive, to signify a purpose, an intention to hold by, in Hamlet's exclamation, when he determines not to kill the king at his prayers :—

No !

Up, sword ! and know thou a more horrid *hent* !  
When he is drunk, asleep, or in his rage.

*Help*, *holp*, *holpen*, to aid. The preterite and past participle are fast becoming obsolete. They are still retained in the Flemish language :—

For thou hast *holpen* me now.

—*MS. Cantab.* : Halliwell.

And blind men *holpen*. —*Piers Ploughman*.

Building upon the foundation that went before us, and being *holpen* by their labours.

—*The translators of the Bible to the reader : temp. James I.*

*Hit, het, hitten*, to strike, to touch violently with a blow. Both preterite and past participle are obsolete. *Hitten* survives in the colloquial language of the peasantry :—

Your honor's *hitten* the nail upon the head.  
—Ross's *Helenore*.

The Americans, in default of the old preterite *het*, occasionally say *hot*—as, “he *hot* me a heavy blow ; he *hot* out right and left.”

*Hold, held, holden*, to have, grasp, or retain in possession. The past participle is obsolete, but might be advantageously revived for the sake of the rhyme which it affords to ‘golden,’ ‘embolden,’ &c.

*Keek, keeked*, to peep, to look in slyly :—

The robin came to the wren's nest,  
And *keeked* in and *keeked* in.  
—*Nursery Rhymes of England*.

This Nicholas sat even gape upright,  
As he had *keeked* on the newe moone.  
—Chaucer : *The Miller's Tales*.

Stars, dinna *keek* in  
And see me wi' Mary.  
—Burns.

*Kythe, kouth* or *couth*, to show, appear, know, make known. This word has become wholly obsolete in England, but survives in Scotland. The sole remnant of it

in English is *uncouth*, originally meaning something unknown, unheard of, strange, and now meaning rough or ungainly. Milton has,—

Bound on a voyage *uncouth*,

meaning unknown. The Scotch have the word *couthie*, familiar, or well known.

And to the people's eres all and some  
Was *couth* that a new markissesse  
He with him brought in such pompe and richenes  
That never was there seen with manne's eye.  
—Chaucer : *The Clerke's Tale*.

Take your sport, and *kythe* your knights.  
—*Sir Ferumbras*.

*Kythe* in your ain colours, that folk may ken you.  
—Allan Ramsay's *Scottish Proverbs*.

Their faces blythe, they sweetly *kythe*.  
—Burns.

*List* or *lest*, *lust*, to please. This word has gradually been dropping out of use, but having been preserved in the Bible, is still occasionally heard. The preterite is lost, though the word itself survives as a substantive, and as the infinitive of another verb, to *lust*, signifying to desire pleasure vehemently :—

The wind bloweth where it *listeth*.

The colloquial expression “to *list* for a soldier” seems to come from this root, and means, to please to become, or voluntarily to become, a soldier. Chaucer uses *lust* in the sense of joy ;—

Farewell, my life, my *lust*, and my gladnesse.  
—*The Knight's Tale*.

*Ligge, ligged*, to lie down. This ancient word is still in common use in Cumberland and Northumberland, and also in the Border counties of Scotland :—

So that the Holy Ghost  
Gloweth but as a glade,  
Till that lele love  
*Ligge* on him.

—*Piers Ploughman*.

What hawkes sitten on the perche above !  
What houndes *liggen* on the floor adown !  
Chaucer : *The Knight's Tale*.

I have *ligged* for a fortnight in London, weak almost to death, and neglected by every one.

—G. P. R. James : *Gowrie, or the King's Plot*.

*Let, loot, letten, looten*, to let, to permit. This verb has lost all its inflections in literary and colloquial English, but *p* preserves them in the Scottish dialect :—

But *letten* him lede forth whom hym liked.  
—*Piers Ploughman*.

And aye she *loot* the tears down fa'  
For Jock o' Hazeldean.  
—Sir Walter Scott.

Ye've *loot* the ponie o'er the dyke.  
—Burns.

But dool had not yet *letten* her feel her want.  
—Ross's *Helenore*.

He boore upon him and ne'er *loot* her ken.  
Ross's *Helenore*.

*Leap, lope, lopen*, to leap. At what time this verb followed the analogy of weep, creep, and sleep, and formed its preterite in leapt or lept, does not very clearly appear :—

And they laughing *lope* to her.  
—*Piers Ploughman*.

Have *lofen* the better.

—*Idem.*

Up he *lope* and the window broke,  
And he had thirty foot to fall.  
—Percy's *Reliques: The Murder of the King of Scots.*

Tom Rindle *lope* fra the chimley nook.  
—Waugh's *Lancashire Songs.*

*Laugh, lough, leuch.* The ancient preterite and past participle of this verb have been superseded by the modern preterite in *ed*:—

Then *lough* there a lord,  
And "By this lighte" saide,  
"I hold it right and reson."  
—*Piers Ploughman.*

He cleped it Valerie and Theophrast,  
And *lough* always full fast.  
—Chaucer: *The Wife of Bath's Prologue.*

When she had read Wise William's letter,  
She smiled and she *leuch*.  
—Motherwell's *Collection.*

"I think not so," she halflins said, and *leuch*.  
—Ross's *Helenore.*

How graceless Tam *leuch* at his dad,  
Which made Canaan a nigger.  
—Burns: *The Ordination.*

An' ilka ane *leuch* him to scorn.  
—Percy's *Reliques: The Auld Guidman.*

*Lout, louted,* to make an obeisance or a curtsy:—

And then *louted* adown.  
—*Piers Ploughman.*

"Sir," quoth the dwarf, and *louted* low.  
—Percy's *Reliques: Sir Cauline.*

They *louted* to that ladye.

Percy's *Reliques: On Alliterative Metre.*

To which image both young and old  
Commanded he to *lout*.

—Chaucer: *The Monke's Tale.*

And I am *louted* by a traitor villain.

—Shakespeare: *Henry VI. Part i.*

*Melt, molt, molten*, to liquefy by means of heat. The preterite is lost, but the past participle is still preserved in poetry and the Bible.

*Mint, minted*, to essay, to try, to aim, to attempt, to prove the genuineness of metals before coinage:—

*Minting's* not making (attempting's not doing).

—Allan Ramsay's *Scottish Proverbs.*

A *minted* [attempted] excuse.

—*The Two Lancashire Lovers: 1660.*

*Nake, naked*, to denude of covering. The preterite survives as an adjective; the infinitive is lost:—

Come, be ready! *nake* your swords.

Think of your wrongs!

—Nares: *Revenge's Tragedy.*

*Pight*, a word that occurs in Chaucer, is defined by Tyrwhitt as meaning "pitched," rather than the preterite of "put":—

He *pight* him on the pomel of his head,

That in the place he lay as he were dead.

—Chaucer: *The Knight's Tale.*

Stowe, however, at a later period, uses *pight* for 'did put':—

He was brought to the Standard in Cheape, where they strake off his head and *pight* it on a pole, and bare it before them.

—Stowe's *Annals: Henry VI.*

*Put, pat* or *pight, putten* or *pitten*, to place. The modern verb has lost the preterite and past participle:—

I there wi' something did forgether,  
That *pat* me in an eerie swither.

—Burns: *Death and Doctor Hornbook.*

Ye see how Rob and Jenny's gone sin' they  
Ha'e *pitten* o'er their heads the merry day.

—Ross's *Helenore.*

He's *putten* it to a good purpose, has Brighthouse.

—*The Master of Marston*: London, 1864.

*Prank, prankt* or *pranked*, to adorn, to embellish, to dress fashionably:—

Some *prank* their ruffs, and others trimly dight  
Their gay attire.

—Spenser: *The Faerie Queene.*

False tales *prankt* in reason's garb.

—Milton: *Comus.*

Most goddess-like *franked* up.

—Shakespeare: *Winter's Tale.*

*Quethe* or *queath, quoth*, to say. The infinitive of this verb is lost, but the preterite *quoth* remains in colloquial use, and in writings that do not aspire to eloquence or dignity, as, "*quoth* he," "*quoth* I." *Bequeath*, to say in your will what part of your property your heirs or legatees shall possess, is a remnant of this ancient verb.

*Quake, quoke*, to tremble with fear:—

An ugly pit, as deep as any hell,  
That to behold therein I *quoke* for fear.

—*The King's Quair.*

The whole land of Italy trembled and *quake*.  
—Douglas : *Translation of the Æneid*.

*Rax, raught*, to reach, to stretch :—

He *raught* to the steere (he reached to the helm).  
*Piers Ploughman*.

He start up and would have him *raught*.  
—Merlin : *Early English Metrical Romances*.

The villain is *o'er-raught* of all my money.  
—Shakespeare : *Comedy of Errors*.

Their three-mile prayers and half-mile graces,  
Their *raxing* conscience.  
—Burns : *Epistle to M' Math*.

Is this a time to talk o' wark,  
When Colin's at the door?  
*Rax* down my cloak, I'll to the quay,  
And see him come ashore.  
—Mickle : *There's nae Luck about the House*.

*Reave, reft*, take off, take away, whence the old English and Scottish word *reaver* or *reiver*, a thief. This word survives in "bereave" and "bereft," but is fast becoming obsolete :—

If he *reaveth* me by might,  
He robbeth me by maistrye.  
—*Piers Ploughman*.

Therefore, though no part of his work to *reave* him,  
We now for matters more allied must leave him.  
—Heywood's *Troia Britannia*: 1609.

To go robbe that ragman,  
And *reave* the fruit from him.  
—*Piers Ploughman*.

Means to live by *reaf* of other men's goods.  
—Holinshed's *Chronicles*.

*Reap, rept, rope, ropen*, to cut, or help to cut the harvest :—

*Ropen* and laide away the corne.

—Chaucer : *Legende of Good Women*.

After the corn is *rept*.

—Nares.

*Reek, roke*, to emit smoke or vapour. The present tense of this verb survives in solemn and poetical composition in England, but both the present and preterite are in common and colloquial use in Scotland. “Auld *Reekie*” is a popular name for Edinburgh.

*Rown, rowned*, to whisper, to talk privately, to whisper in the ear. This word is wholly lost, but might have been preserved, if Shakespeare, like modern authors, had been in the habit of correcting his proof-sheets. The word, misprinted *round*, occurs several times in Shakespeare, and has puzzled all the commentators. Mr. Staunton, in a note on the passage where Polonius says to the king in *Hamlet*,—

Let his queen-mother all alone entreat him  
To show his grief—let her be *round* with him,

says, “Let her be blunt and plain-spoken with him.”

In another note to the word in *King John*, Act II. Scene ii.—

Whom zeal and charity brought to the field  
As God's own soldier, *rounded* in the ear  
With that same purpose—charge—

he explains the true meaning of *rounded* (which should be *rowned*, just as vulgar people sometimes say “drownded” for drowned) as “insinuated,” “whispered in the ear.” He quotes from the Spanish tragedy the line where the same orthographical error occurs,—

Forthwith, revenge, she *rounded* them in the ear.

The word appears correctly in all authors previous to Shakespeare :—

They rose up in rape,  
And *rownded* together,  
—*Piers Ploughman*.

The steward on his knees sat down  
With the emperor for to *rown*.  
—*Romance of Cœur de Lion*.

But if it like you that I might *rowne* in your ear.  
—Skelton.

*Sag, sog*, to bend or give way under pressure, to fail :—

The mind I sway by, and the heart, I fear,  
Shall never *sag* with doubt or shake with fear.  
—Shakespeare : *Macbeth*.

That it may not *sag* from the intention of the founders.  
—Fuller's *Worthies*.

From the lost preterite *sog* comes the adjective *soggy*, often used by the Americans to signify wet boggy soil that yields to the foot.

*Scathe* or *skaiith*, to do an injury or damage. Shakespeare and Milton use the verb :—

This trick may chance to *scathe* you.  
—*Romeo and Juliet*.

*Scathed* the forest oaks.  
—Milton.

The substantive *scathe* or *skaiith*, signifying hurt, damage, and injury, survives in Scottish speech and literature, and is not wholly obsolete in English poetry, though rarely used by modern writers :—

Oh! if on my bosom lying,  
I could work him deadly *scathe*,

In one burst of burning passion,  
I would kiss him into death!

*Love in Hate.*

*Seethe, sod, sodden*, to boil. The translators of the Bible have preserved this old English word, which was in common use before its modern synonym was borrowed with other culinary phrases from the Norman French:—

And he said unto his servant, Set on the great pot, and *seethe* pottage for the sons of the prophet.

—2 Kings, iv. 38.

Go suck the subtle blood o' th' grape  
Till the high fever *seethe* your blood to froth.

—Shakespeare: *Timon of Athens*.

*Seethe* stanes in butter, the brew will be good.

—Allan Ramsay's *Scotch Proverbs*.

It is unsavorye  
Y-*sodden* or y-baken.

—*Piers Ploughman*.

*Shape, shope, shopen*, to make, to create, to put into form. This verb has wholly lost its original meaning in the infinitive and present, in which form it subsists as a regular verb, with its preterite in *d*. Its preterite and past participle have long been obsolete, and do not seem to have been used in English literature after the time of Chaucer:—

God *shope* the world.

—Wickliffe's *Bible*.

The king and the commune  
*Shopen* laws.

—*Piers Ploughman*.

To which this sempnour *shope* him for to wende.

—Chaucer: *The Frere's Tale*.

*Shend, shent, shent*, to rebuke, to blame, to shame, or bring to shame:—

What say you, sir?  
I am *shent* for speaking to you.  
—Shakespeare : *Twelfth Night*.

He that shames let him be *shent*.  
—Allan Ramsay.

All woe-begone was John o' the Scales,  
Soe *shent* he could say never a word.  
—Percy's *Reliques* : *The Heir of Lynne*.

Spenser in the *Faerie Queene*, and Thomson in the *Castle of Indolence*, use this word. According to Dr. Johnson, the last author of note who employed it was Dryden. It survives in Scotland.

*Shear, sheer, shore or shure, shorn*, to cut closely off. The ancient preterite is obsolete, and has been superseded by the regular form in *ed*. The sea-shore—*i.e.*, the strip of land *sheared, shore, or shorn* by the action of the waves—is the sole relic of this word in modern parlance.

Robin *shure* in hairst [harvest],  
I *shure* wi' him.  
—Burns.

Boston was the Delilah that allured him [Daniel Webster]. Oft he broke the withes of gold, till at last she *shore* off his locks, and his strength went from him.

—Theodore Parker : *Discourse on the Death of Daniel Webster*.

*Shread, shred*, to cut off the ends, to lop. The old preterite has long been obsolete, but survives as a noun, *shred*, a thing lopped off or cut off, a remnant :—

The superfluous and waste sprigs of vines being *shreaded* off.  
—Withall's *Dictionary* : 1608.

A *shredded* of trees.—*Nares*.

*Shrew, shrow, shrown*. This obsolete word, of which the only current representative is *shrewd*, a perversion of the original meaning, signifies "to curse," and finds a

singular synonym in America. In England a scolding wife is a *shrew*; in America the same disagreeable person is a "*cuss*." Shakespeare applies the word *shrew* to both sexes, just as the Americans do the word *cuss*. "Beshrew me!" the old ejaculation, meant "curse me!" At the present day inferior writers and careless speakers will say, "I have a *shrewd* suspicion," meaning "a *sharp*, cunning suspicion." The time at which the word assumed this new meaning in speech or literature is uncertain.

*Shrive, shrove, shriven*, to confess to the priest. This verb, in all its inflections, went out when the Reformation came in, and only survives in poetry and romance, and in the word "Shrove-Tuesday."

*Slake, sloke, sloken*, to assuage thirst, to quench a fire. The preterite and past participle are obsolete.

*Sneap, sneb, snub*, to check, chide, rebuke angrily, to be sharp to a person, like a cutting wind:—

An envious *sneaping* frost  
That bites the first-born infants of the spring.  
—Shakespeare: *Love's Labour Lost*.

Do you *sneap* me too, my lord?  
—Browne's *Antipodes*.

This word only survives in its past participle *snub*, which has become the infinitive of a verb with the original meaning.

*Snow, snew, snown*, to drop partially congealed rain. The preterite and past participle survive in America, but are considered vulgarisms:—

Withouten bake meat never was his house,  
Of fish and flesh, and that so plenteous,  
It *sneve* in his house of meat and drink.  
—Chaucer: *Prologue to the Canterbury Tales*.

First it blew, and then it *snew*, and then it friz horrid.

—Major Downing's *Letters*.

Ben Jonson, in his *English Grammar*, cites the following verbs that make their preterite in *ew*—viz., blow, grow, throw, crow, know, draw, slay, and *snore*. The last is the only one of the number that now forms its preterite in *ed*, though uneducated people both in Great Britain and America sometimes form the preterites of grow, blow, and know in *ed*—as when Topsy, in *Uncle Tom's Cabin*, says “she growed.” “I knowed it,” instead of “I knew it,” is also a common vulgarism.

*Stent, stint, stunt*, to desist, to cease, to limit, to confine within a certain bound. This verb is a curious instance of the liberties which Time takes with the old words of a language. The three inflections have each been made to do duty for an infinitive, so that one verb has been virtually converted into three. Chaucer has *stent*, the correct and original form :—

And of this cry we would they never *stent*.

—*The Knight's Tale*.

The noun *stent*, an allotted portion of work, though obsolete in England, is common in America :—

Little boys in the country, working against time, with *stents* to do.

—Theodore Parker : *Discourse on the Death of Daniel Webster*.

*Stint*, the ancient preterite, is the modern infinitive, and forms its preterite and past participle regularly in *ed*. *Stunt*, to stint, or stop, or cease in growth, goes through the same inflections. The late Daniel O'Connell called the Duke of Wellington a “*stunted* corporal.”

*Stand, stood, studden*.

Weel I thought there was naething but what your honour could hae *studden* in the way o' agreeable conversation.

Scott : *The Antiquary*.

*Swell, swale, or swoll, swollen.* The preterite in *swale* is almost obsolete; that in *swoll* has been newly revived, but scarcely holds its own against *swelled*:—

An' thought it *swale* so sore about hir harte.  
—Chaucer: *The Wife of Bath's Tale*.

*Sweat, swat, to perspire.* This ancient word survives in colloquial, but has been of late years banished from literary English, and from polite society. The curse pronounced upon Adam, "In the *sweat* of thy face shalt thou eat [or earn] thy bread," would have lost much of its energy in English ears, if the ancient translators had been as mealy-mouthed as the men of the present day, and rendered "sweat" by *perspiration*.

His fair steed  
So *swat* that men might him ring.  
—Chaucer: *The Rhyme of Sir Topaz*.

His hackenye which that was al pomelee gris,  
So *swatte* that it wonder was to see.  
—*The Chanones Yemanne's Tale*.

Some, lucky, find a flowery spot,  
For which they never toiled nor *swat*.  
—Burns: *Epistle to James Smith*.

An anecdote is related by Dean Ramsay, of a sturdy old lady who so greatly loved hearty vehemence in preaching, that she delighted in one particular minister, because when he preached he was in such grim earnest with his discourse that "he grat and spat and *swat*" over it!

*Swink, swank, swonken,* to labour over-hard. This word appears to have been almost obsolete in Shakespeare's time. Some of his contemporaries use it, and Milton tried to revive it:—

In setting and sowing  
*swinken* full hard.  
—*Piers Ploughman*.

Great boobies and long  
That loth were to *swink*.

—*Piers Ploughman*.

For which men *swink* and sweat incessantly.

—Spenser : *Faerie Queene*.

We'll labour and *swinke*,  
We'll kiss and we'll drinke.  
—Beaumont and Fletcher : *The Spanish Curto*.

For he had *swonken* all the night long.

—Chaucer : *The Reeve's Tale*.

*Thole*, *tholed*, to suffer, to endure. This word is in common use throughout Scotland and on the English border, but has long been lost to literature :—

Which died and death *tholed*  
About mid-day.

—*Piers Ploughman*.

What mischief and malease Christ for man *tholed*.

—Chaucer : *Visions*.

What mickle wo as I with you have *tholed*.

—Chaucer.

She shall the death *thole*.

—Gower : *Confessio Amantis*.

He who *tholes* conquers.

—Allan Ramsay's *Scottish Proverbs*.

Tenant bodies, scant o' cash,  
How they maun *thole* the factor's snash !

—Burns.

*Threap*, to argue, to complain, to lament :—

'Tis not for man with a woman to *threap*.

—Percy's *Reliques* : *Tak' thy auld  
cloak about thee*.

Some cry upon God, others *threap* that He hath forgotten them.

—Bishop Fisher.

Some heads well learned upon the book,  
Would *threap* auld folks the thing mistook.

—Burns.

In Grose's *Provincial Glossary* a shopkeeper's phrase is quoted, "This is not *threaping* ware"—*i.e.*, these goods are so superior that they are not to be argued about or cheapened.

*Thring, throng, thrung*, to press, to jostle, to crowd,  
whence the modern word to 'throng':—

A thousand of men,  
*Thringen* together,  
Cried upwards to Christ.

—*Piers Ploughman*.

The Scottish word *thrang*—*i.e.*, busy with a crowd of customers—is a remnant of this word, in which, as in many others that we have noticed, the original preterite has been made to do duty for the infinitive and the present tense.

*Wax, wox, waxed, woxen, woxed*, to grow, to increase. This word, chiefly preserved in the English language by its frequent use in the Old and New Testaments, lost its original preterite and participle, *wox* and *woxen*, before the translation of the Bible in the reign of James I., at which time the word *wax*, with the regular inflections, was in common use:—

And when he *woxen* was more  
In his mother's absence.

—*Piers Ploughman*.

This man *wox* wellnigh wood [mad] for ire.

—Chaucer: *The Sompnoure's Tale*.

Before my breath, like blazing flax,  
Man and his marvels pass away;  
And changing empires wane and *wax*,  
Are founded, flourish, and decay.

—Walter Scott.

*Wink, Wank* :—

Our king on the shepherd *wank*  
Privily with his eye.

—*MS. Cantab.*—Halliwell.

*Wreak, wreaked, or wroke, wroken*, to avenge. This word is still current in connection with the nouns wrath, vengeance, displeasure, spite, and others :—

So *wreake* us, God, of all our foes.

—*Sir Bevis of Hampton.*

'Tis not my fault, the boar provoked my tongue.  
Be *wreaked* on him.

—Shakespeare : *Venus and Adonis.*

And soon in the Gordon's foul heart's blood,  
He's *wroken* his faire ladye.

—*Minstrelsy of the Scottish Border.*

To have *wroken* himself of such wrongs as were due him by the French king.

—Holinshed's *Chronicles.*

The verbs here quoted are merely samples of the literary treasures that lie concealed in the speech of the common people of the northern counties, in the old English authors anterior to Shakespeare, and in the Scottish literature of the present day. What should we say if an English nobleman of ancient and illustrious lineage and great wealth had in the cellars and vaults of his castle hundreds of coffers and oaken chests filled to the lid with coins of the purest gold stamped with the image and superscription of bygone kings, if he would never use nor look at any portion of his wealth? What, also, should we say of him if, in want of gold for his daily need, he persisted in borrowing it from strangers at usurious interest, rather than touch his antique treasures? We should say he was unwise. or at the least eccentric, and that it was questionable whether he deserved to possess the great wealth which he had inherited. Every master of the

English tongue, whether he be poet, orator, or great prose writer, is in the position of this supposed nobleman if he will not study the ancient words of the language, and revive to the extent of his ability such among them as he finds to be better adapted to express strong as well as delicate shades of meaning, than the modern words which have usurped their places. To the poets more especially, and, if there be none such left in our day (which we should be very sorry to assert, when certain great names flash upon our memory), to the versifiers who are not likely ever to fail us as long as there are hopes and fancies in the hearts of young men and women, this is a matter of especial concern. The permissible rhymes of the modern English tongue are not copious in number; and such as exist, if not as well worn as love and dove, breeze and trees, heart and dart, are far too familiar to come upon the ear with any great charm of novelty. The dactylic rhymes are still fewer, as every one who has tried his hand at versification is painfully aware. It is the poet, more than the prose writer, who strengthens as well as beautifies the language which he employs. It is true that language first makes literature; and that literature, when once established among a people, reacts upon language, and fixes its form—decides what words shall and what words shall not be used in the higher forms of prose and poetical composition. Old English—such as it is found in *Piers Ploughman*, Chaucer, Spenser, and the poets and dramatists of the Elizabethan era, and as late as Milton and Dryden—is a passionate rather than an argumentative language; and poets, who ought to be passionate above all else, otherwise they are but mere versifiers, should go back to those ancient sources, if they would be strong without ceasing to be correct and elegant. The words that were good enough for Shakespeare and his contemporaries ought to be good enough for the greatest writers of our day. But Shakespeare himself is becoming obsolete, and needs the aid of a glossary to explain to educated people many excellent words that are quite intelligible to an uneducated plough-

man. Is it the fault of Shakespeare or of modern writers that this should be the case? Doubtless the fault is not in Shakespeare, but in ourselves.

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## E R R A T A .

For *Davee*, page 45, read *Cavee*.

In page 60, omit *cuis*, inserted by inadvertency. See page 53.

In page 73, for "*Roger*: Illustrations of Scottish Life," read *Rogers's*.

Page 83, for "*Feck* seems to be derivable for the Gaelic *fiach*," read, from the Gaelic.

Page 85, for "my *steads* trapannnd," read, "my *steed's* trapannnd."

Page 96, for *galer*, read *galw*: and for "a gale of wind to the Kymric," read, "a gale of wind is referable to the Kymric."

Page 103, for *glogand*, read *gleogair*.

Page 105, for *gaisleys*, read *gaislings*.

Page 118, for "*Painch*, tripe, or *thairn*," read, *painch*, tripe, or *thairm*.

Page 135 (*Houghmagandie*), for "*strongly* supposed to mean," &c., read, *wrongly* supposed to mean, &c.; and for *fornicator*, read *fornication*.

Page 205, for *yungfrau*, read *jungfrau*.

Page 234, for *nichty*, read *nichts*.

Page 276, for *beschinen*, read *beschreien*.

Page 277, for *beschreium*, read *beschreien*; and for *skruth*, read *sgruth*. *Shacklock*, page 276, inserted a second time in page 286.

Page 300, for *skrenchail*, read *sgrenchail*.

Page 318, for "whence the Teutonic *selik*, happy," read, whence the Teutonic *selig*, &c.

Page 319, for "often applied a finnon haddie," &c., read, often applied to a finnon haddie.

Page 325, for "Withered beldams auld a droll," read, "Withered beldams auld and droll."

Page 346, for "Ye surly sumphs who hate the *hame*," read, who hate the *name*.

Page 352, for "All its eddies *whirled*," read, all its eddies *curl'd*.

Page 357, for "the Gaelic *deam*," read *deann*; and for "to be in the *tantums*," read *tantrums*.

Page 361, for "from whence the primary *means*," &c., read "from whence the primary *meaning*," &c.

Page 365, for "And I'm so fat and *fain* of flesh," read, *fair*.

Page 366, for "When the tod *preachers*," &c., read *preaches*.

Page 394, for *triathac* read *triathach*.

Page 408, for *cuisseag*, read *cuisseach*.

Page 410, for—"Waes the man that wants the tongue,  
But *wee's* the man that gets her,"  
read *wae's*, and *weel's*.

Page 416, for "from the Gaelic *waine*," read, the Gaelic *uaine*.

Page 436, for "derived from the Teutonic *waike*," read, the Teutonic *wanke*; and for "the Flemish *waroelen*," read, the Flemish *wankelen*.

Page 447, for *whiskey-wackets*, read *whiskey-tackets*.

Page 455, for the Gaelic *wruisg*, read *uruisg*.

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