MANUAL OF MODERN SCOTS

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THE idea of this work first occurred to one of the authors, Dr Main Dixon, in the course of his experience in lecturing on Scottish Literature to his students in the University of Southern California. He felt the need of a book to which he could refer them for details of Scottish Grammar and Pronunciation, which he could employ, in class, for the recitation of our literary masterpieces, and which the students themselves, after they left the University, could use either for purposes of declamation or teaching.

The book is divided into three parts. Part I describes the sounds of Modern Scots with examples of their use written in the alphabet of the International Phonetic Association. Part II contrasts Scots Grammar with Standard English usage and gives copious illustrations from Modern Scottish Literature. Part III consists of a series of extracts from Modern Scots writers and a selection of ballads and songs with phonetic transcriptions. Most of these transcriptions are in Standard Scottish Speech (see Introduction, p. xxi); Extracts XII A, XIII A, XVI A, XVII A, IX B, XIV B, may be described as Standard Scottish with local colour; Extracts VII A, XIV A, XX A, XXII A, XXIV A, are intended to represent the exact speech of definite sub-dialects.

The authors desire to express their obligation to the following publishers and writers for kindly allowing them to reproduce copyright matter: Messrs Hurst and Blackett, Ltd. for the passage from George Macdonald’s Alec Forbes; Dr Charles Murray, and his publishers Messrs Constable and Co., Ltd., for the poem of “The Whistle”; Messrs Douglas and Foulis for the extract from Dr Alexander’s Johnny Gibb; the Executors of the late Dr John Watson for the passage from Beside the Bonnie Brier Bush; Messrs Sands and Co. for the extract from Salmond’s My Man Sandy; Mr J. Logie Robertson for permission.

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W. G.
J. M. D.

*December, 1920.*
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<td>tjafts, saft</td>
<td>Low back lax</td>
<td>64(1), 169, 173, 174, 178, 179</td>
</tr>
<tr>
<td>ai</td>
<td>five, kye, gaiser</td>
<td>furv, kai, 'gaizær</td>
<td>Low back lax + high front lax</td>
<td>196–198</td>
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<tr>
<td>A</td>
<td>butts, whistle</td>
<td>bats, mæsl</td>
<td>Mid back tense</td>
<td>64(3), 161, 170, 181–187, 200</td>
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<tr>
<td>Au</td>
<td>Lowe, Rowe</td>
<td>lau, rau</td>
<td>Mid back tense + high back tense rounded</td>
<td>162, 207, 208</td>
</tr>
<tr>
<td>b</td>
<td>brother</td>
<td>'briðer</td>
<td>Voiced lips plosive</td>
<td>7–11</td>
</tr>
<tr>
<td>c</td>
<td>heuch, heich</td>
<td>ʧju:k, hiː</td>
<td>Breathed front fricative</td>
<td>112</td>
</tr>
<tr>
<td>d</td>
<td>dyke</td>
<td>daik</td>
<td>Voiced point plosive</td>
<td>25–31, 48, 85</td>
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<td>ðeː</td>
<td>Voiced point-teeth fricative</td>
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<tr>
<td>e:</td>
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<td>meːr, bleː, leː</td>
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<tr>
<td>e</td>
<td>blate</td>
<td>blet</td>
<td>” ”</td>
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</tr>
<tr>
<td>s</td>
<td>ben</td>
<td>ben</td>
<td>Mid front lax</td>
<td>146</td>
</tr>
<tr>
<td>a</td>
<td>abune</td>
<td>æ'byn</td>
<td>Mid central</td>
<td>188–191</td>
</tr>
<tr>
<td>ai</td>
<td>tyne, eident, fey</td>
<td>tɛin, 'eɪdænt, fɛi</td>
<td>Mid central + high front tense</td>
<td>194, 200, 201</td>
</tr>
<tr>
<td>f</td>
<td>fyke</td>
<td>fɛik</td>
<td>Breathed lip-teeth fricative</td>
<td>74–80, 122</td>
</tr>
<tr>
<td>g</td>
<td>gear, segg</td>
<td>giːr, seg</td>
<td>Voiced back plosive</td>
<td>41–43</td>
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<tr>
<td>Phonetic Symbol</td>
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<tr>
<td>h</td>
<td>him</td>
<td>ḥm</td>
<td>Breathed throat fricative</td>
<td>124–126, 217</td>
</tr>
<tr>
<td>i:</td>
<td>dree, reive</td>
<td>dri:, ri:v</td>
<td>High front tense</td>
<td>131–133, 152</td>
</tr>
<tr>
<td>i</td>
<td>weel, bield, dreich, ream, rede</td>
<td>wil, bild, drīx, rim, rid</td>
<td>&quot; &quot;</td>
<td>131–133, 143, 152, 193, 194</td>
</tr>
<tr>
<td>r</td>
<td>mither</td>
<td>'mɪðər</td>
<td>High front lax</td>
<td>134–137, 142, 151</td>
</tr>
<tr>
<td>t</td>
<td>nicht</td>
<td>nɪxt</td>
<td>High front lax lowered</td>
<td>138, 139, 192</td>
</tr>
<tr>
<td>j</td>
<td>leuch, yaval</td>
<td>ljux, ˈjavəl</td>
<td>Voiced front fricative</td>
<td>105–107, 160, 161</td>
</tr>
<tr>
<td>k</td>
<td>cauld, kye</td>
<td>kɑːld, kɛɪ</td>
<td>Breathed back plosive</td>
<td>33–40</td>
</tr>
<tr>
<td>l</td>
<td>loof, kill</td>
<td>lyf, kɪl</td>
<td>Voiced point-back lateral</td>
<td>49, 59–66</td>
</tr>
<tr>
<td>m</td>
<td>meare, lammas</td>
<td>mɪr, ˈlæməs</td>
<td>Voiced lips nasal</td>
<td>9, 10, 46</td>
</tr>
<tr>
<td>n</td>
<td>neeps, thunner</td>
<td>nɪps, ˈθʌnər</td>
<td>Voiced point nasal</td>
<td>47–50, 54</td>
</tr>
<tr>
<td>ŋ</td>
<td>sang, unco</td>
<td>sɑŋ, ˈʌŋkə</td>
<td>Voiced back nasal</td>
<td>51–53</td>
</tr>
<tr>
<td>o:</td>
<td>jo</td>
<td>dʒo:</td>
<td>Mid back tense rounded</td>
<td>164–166</td>
</tr>
<tr>
<td>o</td>
<td>carn, thole</td>
<td>kɔrn, ɔl</td>
<td>&quot; &quot;</td>
<td>164–166</td>
</tr>
<tr>
<td>o:</td>
<td>ploy</td>
<td>ploɪ</td>
<td>Mid back tense rounded + high front lax</td>
<td>205</td>
</tr>
<tr>
<td>o</td>
<td>knock, on</td>
<td>knɒk, ɒn</td>
<td>Mid back lax rounded</td>
<td>167–170</td>
</tr>
<tr>
<td>o:</td>
<td>boy</td>
<td>bɔɪ</td>
<td>Mid back lax rounded + high front lax</td>
<td>205</td>
</tr>
<tr>
<td>ŋ:</td>
<td>fuird, use (vb.)</td>
<td>fɔːrd, jɔːz</td>
<td>Mid front tense rounded</td>
<td>149–154</td>
</tr>
<tr>
<td>ŋ:</td>
<td>snav, auld</td>
<td>snaʊ, ɔ:ld</td>
<td>Low back tense rounded</td>
<td>171, 172, 177</td>
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</table>

VALUES OF PHONETIC SYMBOLS
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<tr>
<th>Phonetic Symbol</th>
<th>Ordinary Spelling</th>
<th>Phonetic Transcript</th>
<th>Phonetic Description</th>
<th>Paragraph</th>
</tr>
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<tbody>
<tr>
<td>p</td>
<td>pech, hoppit</td>
<td>pɛx, ˈhapət</td>
<td>Breathed lips plosive</td>
<td>4–6, 11</td>
</tr>
<tr>
<td>r</td>
<td>richt</td>
<td>rɪk特</td>
<td>Voiced point trilled</td>
<td>49, 67, 69–72</td>
</tr>
<tr>
<td>s</td>
<td>soon, wyce</td>
<td>sʌm, weɪs</td>
<td>Breathed fore-blade fricative</td>
<td>88–91</td>
</tr>
<tr>
<td>f</td>
<td>shunners, parritch</td>
<td>ˈʃʌnərz, ˈparɪtʃ</td>
<td>Breathed after-blade fricative</td>
<td>91, 95–100</td>
</tr>
<tr>
<td>t</td>
<td>traik, cutty</td>
<td>ˈtreset, ˈkatɪ</td>
<td>Breathed point plosive</td>
<td>12–24, 98, 99</td>
</tr>
<tr>
<td>θ</td>
<td>thoom, couthie</td>
<td>ˈθʌm, ˈkuθɪ</td>
<td>Breathed point-teeth fricative</td>
<td>82, 83, 86</td>
</tr>
<tr>
<td>u:</td>
<td>coo, pu' or poo</td>
<td>ku:, pu:</td>
<td>High back tense rounded</td>
<td>64 (3), 157–162</td>
</tr>
<tr>
<td>u</td>
<td>broon, doute</td>
<td>brun, dut</td>
<td></td>
<td>64 (3), 119, 157–162</td>
</tr>
<tr>
<td>v</td>
<td>vera, seiven, chivvy</td>
<td>ˈvɛrə, ˈsɛvn, ˈtʃɪvɪ</td>
<td>Voiced lip-teeth fricative</td>
<td>75–81, 114, 118</td>
</tr>
<tr>
<td>w</td>
<td>wulks</td>
<td>wɔlkz</td>
<td>Voiced lips-back fricative</td>
<td>113–119, 152, 210</td>
</tr>
<tr>
<td>A</td>
<td>wha</td>
<td>ˈwɑː</td>
<td>Breathed lips-back fricative</td>
<td>120–123, 210</td>
</tr>
<tr>
<td>X</td>
<td>loch</td>
<td>ˈlox</td>
<td>Breathed lips-back fricative</td>
<td>108–111</td>
</tr>
<tr>
<td>Y</td>
<td>guid, mune</td>
<td>ˈɡyd, ˈmyn</td>
<td>High front lax rounded</td>
<td>147, 148, 151</td>
</tr>
<tr>
<td>Z</td>
<td>crusie</td>
<td>ˈkrɔsɪ</td>
<td>Voiced fore-blade fricative</td>
<td>92–94</td>
</tr>
<tr>
<td>ʛ</td>
<td>fushion</td>
<td>ˈfʊʃən</td>
<td>Voiced after-blade fricative</td>
<td>101–104</td>
</tr>
</tbody>
</table>

: Placed after a vowel symbol, indicates maximum length.

+: Placed after a symbol, indicates that the point of the tongue is advanced.

-: Placed before a syllable, indicates that the syllable is stressed.

·: Placed under a symbol, indicates a breathed sound.

···: that the sound is syllabic.
### VALUES OF PHONETIC SYMBOLS USED IN OTHER VARIETIES OF SCOTTISH DIALECT

<table>
<thead>
<tr>
<th>Phonetic Symbol</th>
<th>Description</th>
<th>Paragraph</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>A substitute for a in some Celtic areas</td>
<td>Low back lax advanced</td>
</tr>
<tr>
<td>æ</td>
<td>Very similar to Sth. E. sound in “man.” Used for e in words like men, pen in Sc. of Sth. Counties</td>
<td>Low front lax</td>
</tr>
<tr>
<td>e</td>
<td>Heard in some dialects instead of e</td>
<td>Low front tense</td>
</tr>
<tr>
<td>m</td>
<td>Once common in Sc. speech and written nȝ, but now heard only in Sth. Counties</td>
<td>Voiced front nasal</td>
</tr>
<tr>
<td>A</td>
<td>Once common in Sc. speech and written lȝ, but now heard only in Sth. Counties</td>
<td>Voiced front lateral</td>
</tr>
<tr>
<td>j</td>
<td>An untrilled r in which the tip of the tongue is turned back towards the hard palate; heard in some Celtic areas, e.g. Caithness</td>
<td>Voiced point fricative retro-flex</td>
</tr>
<tr>
<td>j</td>
<td>Heard in some northern districts for gj</td>
<td>Voiced front plosive</td>
</tr>
<tr>
<td>?</td>
<td>Heard in some mid dialects generally before t, p, k, or as a substitute for these consonants in medial and final position</td>
<td>Throat plosive</td>
</tr>
<tr>
<td>u</td>
<td>First element in diphthong u̯</td>
<td>High back lax rounded</td>
</tr>
</tbody>
</table>

A Phonetic symbol printed in italics represents a sound that may be omitted in pronunciation; thus a:ld indicates that it is optional to say a:l or a:ld.
CONTRACTIONS

E. *Literary English as pronounced in Scotland by the majority of educated speakers.

Sth. E. *Literary English as pronounced in London and the South of England by the educated majority.

O.E. Old English, chiefly as it has come down to us in West Saxon Texts.

Sc. Standard Scots—the language spoken in the mid area of Scotland. See Introduction.

N.S.E.W. North, South, East, West.

M.Sc. Middle Scots (from 1450–1600).

Mod. Sc. Modern Scottish (from 1600).

Ph. Phonetics.

Gr. Grammar.

Du. Dutch.

Fr. French.

Gael. Gaelic.

Ger. German.

Gr. Greek.

It. Italian.

Lat. Latin.

Port. Portuguese.

Scan. Scandinavian.

Sp. Spanish.

sb. Substantive.

adj. Adjective.

pro. Pronoun.

vb. Verb.

adv. Adverb.

prep. Preposition.

conj. Conjunction.

inter. Interjection.

part. Participle.

pres. Present.

pret. Preterit.

INTRODUCTION

THE phonetic texts in this volume are intended chiefly for the use of students of Scottish literature who have few or no opportunities of hearing the language in its spoken form. A study of the texts will enable the student to read or recite any passage from Scottish literature with a pronunciation which would be recognised as Scottish wherever it be spoken. In our Colonies, in the United States, in educational centres all over the world, are to be found lovers of our national literature who will welcome the means we offer, of increasing their enjoyment of its masterpieces. It is a keen artistic pleasure—which is, indeed, not a small thing—to be able

*To lend to the rhyme of the poet  
The beauty of the voice.*

We have seen in recent years a revival of interest in Scottish history, literature and antiquities. This renaissance has extended to our Scottish Schools, and Scottish literature is now not only studied but read aloud and recited by our pupils. We trust that the description of Scottish sounds and the series of phonetic texts contained in this volume may prove helpful to our teachers in settling difficulties of pronunciation and in establishing a certain amount of uniformity in the public use of our ancient national speech.

At the present time, Scottish dialect varies from one district to another all over the Lowland area, in pronunciation, idiom, vocabulary, and intonation. Most of our Scottish writers, however, have refused to bind themselves to any local form of dialect. Like Molière, they take their good where they can get it. They use the Scottish tongue and address themselves to Scottish speakers everywhere. They aim to be understood by the nation and not merely by the parish or county. "I simply wrote my Scots as I was able," remarks Stevenson, "not caring if it hailed from Lauderdale or Angus, Mearns or Galloway; if I had ever heard a good word, I used it without shame, and when
Scots was lacking or the rhyme jibbed I was glad, like my betters, to fall back on English." It is this ingrained consciousness of a general Scottish speech—of a real "Lingua Scottica" apart from dialect varieties—that explains the almost passionate insistence of patriotic Scotsmen on the use of the term "Scottish Language." And certainly the term "language" is as applicable to our speech as it is to Danish or Norwegian, for like these, it has a national life and a national literature behind it. Our literature goes back to the time when Scotland had a King and Court of her own in Edinburgh, when Scottish was the language of the University, the School, and the fashionable courtiers of the ancient capital. The language was used all over Scotland in official documents, Session Records, Town Council Minutes, with practically no distinction of dialect. In The Heart of Midlothian Scott makes the Duke of Argyll say of Lady Staunton (Effie Deans) that her speech reminded him of "that pure court-Scott which was common in my younger days, but it is so generally disused now that it sounds like a different dialect, entirely distinct from our modern patois." Even at the present time, however, we have still a vague belief in a standard pronunciation corresponding to the written language. This belief manifests itself in the public reading or recitation of whatever is not patently topical in purpose. An Aberdonian reciting a national ballad in public would instinctively avoid his local "fa" for "wha" (who), and "meen" for "mune" (moon). So also a Glasgow man would avoid as far as he could his local pronunciation of \textit{wɔʔeʔr} (water), i.e. he would certainly insert the t. Neither would completely veil his locality from the average audience, but he would undoubtedly tone down his district peculiarities. "That is not \textit{my} Scots," a critic might say of his speech, "but it is very good all the same."

Literary Scottish is undoubtedly founded on a Lothian dialect. The Lothian type of Scottish speech is spread over a wide area of Mid Scotland, comprising the counties of Berwick, Peebles, Haddington, Edinburgh, Linlithgow, Fife, Clackmannan, Kinross, Stirling, Dumbarton, Renfrew, Bute, Ayr, Lanark, Wigtown, Kirkcudbright, and West Dumfries. The language spoken over this Mid district might be conveniently styled "Standard
Scots." It is not absolutely uniform over this area, but the points of agreement are sufficient to mark it off distinctly from the dialects of the Southern and North-Eastern Counties. It corresponds better than the other dialects to the spelling of the literary language, and it comprises the area of the Old Scottish Court and the largest present Scottish population. We shall use it, therefore, for the interpretation of literary Scottish in the great majority of our phonetic texts, carefully noting variant pronunciations and eliminating localisms which do not correspond with general Scottish usage.

A few texts with suitable explanations are also given of other Scottish dialects. These are the dialects (1) of the Southern Counties—Selkirk, Roxburgh, East and Central Dumfries; (2) of the North-Eastern Counties—Aberdeen, Banff, Moray, Nairn, Caithness; (3) of the Orkney and Shetland Islands (founded on Standard Scottish with Scandinavian elements); (4) of Kincardine and Forfar (intermediate to the Mid and North-Eastern).

The Alphabet used in the phonetic descriptions is that of the International Association, with certain modifications to adapt it to Scottish needs. The formation of the sounds is fully described and key-words are given from modern European languages. The authors hope that anyone with an elementary knowledge of Phonetics will find little difficulty in following the texts.
## CONSONANTS

1. **TERMS USED IN DESCRIBING CONSONANTS**

<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Back</strong></td>
<td>Part of tongue opposite soft palate.</td>
</tr>
<tr>
<td><strong>Blade</strong></td>
<td>Part of tongue between the point and the front (i.e. middle) and opposite the upper teeth ridge.</td>
</tr>
<tr>
<td><strong>Breathed</strong></td>
<td>Means that the consonant is produced with the vocal chords wide apart so that breath passes.</td>
</tr>
<tr>
<td><strong>Consonant</strong></td>
<td>Is a speech sound, breathed or voiced, in which the breath current is completely or partially checked in some part of the throat or mouth, or forces its way out with audible friction.</td>
</tr>
<tr>
<td><strong>Fricative</strong></td>
<td>Is a consonant in which the breath current, in its passage out from the lungs, is so narrowed that it has to force its way out with audible friction.</td>
</tr>
<tr>
<td><strong>Front</strong></td>
<td>The middle of the tongue, opposite the middle of the hard palate.</td>
</tr>
<tr>
<td><strong>Glottal</strong></td>
<td>Implies that the stop or friction takes place in the glottis, i.e. the space between the vocal chords.</td>
</tr>
<tr>
<td><strong>Hard palate</strong></td>
<td>Part of the roof of the mouth between the upper teeth ridge and the soft palate.</td>
</tr>
<tr>
<td><strong>Lateral</strong></td>
<td>Is a consonant in which the breath current is partially checked by some part of the tongue but finds egress by the side or sides.</td>
</tr>
<tr>
<td><strong>Nasal</strong></td>
<td>Is a consonant in which the breath current is completely checked in the mouth but passes through the nose.</td>
</tr>
<tr>
<td><strong>Plosive</strong></td>
<td>Is a consonant in which the breath current is momentarily checked on its way out and then issues with a plosion.</td>
</tr>
<tr>
<td><strong>Point</strong></td>
<td>Tip of tongue.</td>
</tr>
</tbody>
</table>
**Soft palate**  Is the soft, fleshy part in the roof of the mouth, behind the hard palate.

**Trill**  Is a consonant, produced by the vibration of some flexible part of the vocal organs, e.g. by the tongue or the uvula.

**Uvula**  Pendulous tongue at the extremity of the soft palate.

**Vocal chords**  Are two elastic folds of mucous membrane, so attached to the cartilages of the larynx and to muscles that they may be stretched or relaxed and otherwise altered so as to modify the sounds produced by their vibration. (*Imperial Dictionary.*)

**Voiced**  Means that the consonant is produced with the vibration of the vocal chords and hence has a musical quality.
2. **TABLE OF CONSONANTS**

<table>
<thead>
<tr>
<th></th>
<th>Lips</th>
<th>Lips Back</th>
<th>Lip Teeth</th>
<th>Point Teeth</th>
<th>Point</th>
<th>Point Back</th>
<th>Blade Fore</th>
<th>After</th>
<th>Front</th>
<th>Back</th>
<th>Throat</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Stop or Plosive</strong></td>
<td>( p )</td>
<td>( b )</td>
<td>( t )</td>
<td>( d )</td>
<td></td>
<td></td>
<td>( j )</td>
<td>( k )</td>
<td>( g )</td>
<td>( \varphi )</td>
<td>Stop or Plosive</td>
</tr>
<tr>
<td><strong>Nasal</strong></td>
<td>( m )</td>
<td></td>
<td>( n )</td>
<td>( n )</td>
<td></td>
<td></td>
<td>( n )</td>
<td>( \ddot{n} )</td>
<td>|</td>
<td>Nasal</td>
<td></td>
</tr>
<tr>
<td><strong>Lateral</strong></td>
<td></td>
<td></td>
<td></td>
<td>( l )</td>
<td>( l )</td>
<td>( \lambda )</td>
<td>( \lambda )</td>
<td>|</td>
<td>Lateral</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Trilled</strong></td>
<td></td>
<td></td>
<td></td>
<td>( r )</td>
<td>( r )</td>
<td>|</td>
<td>|</td>
<td>Trilled</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Fricative or Open</strong></td>
<td>( m )</td>
<td>( w )</td>
<td>( f )</td>
<td>( v )</td>
<td>( \theta )</td>
<td>( \delta )</td>
<td>( \epsilon )</td>
<td>( \zeta )</td>
<td>( \varphi )</td>
<td>( x )</td>
<td>( h )</td>
</tr>
</tbody>
</table>
PLOSIVES

3. A plosive is a consonant in which the breath current, breathed or voiced, is completely checked in some part of the mouth, generally issuing with a burst or plosion.

p

4. Breathed lips plosive. The breath current is blocked at the lips, issuing after a short pause in a plosion.

5. The sound is the same as the E. p and is written with p or pp (after short vowels).

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>taupie</td>
<td>'ta:pi</td>
<td>a foolish woman</td>
</tr>
<tr>
<td>tappit</td>
<td>'tapet</td>
<td>topped.</td>
</tr>
</tbody>
</table>

6. Notice p for E. b in

lapster | 'lapster | lobster          |
nieper (N.E. Sc.) | 'nipər | neighbour.       |

b

7. Voiced lips plosive. Same sound as b in E. “but.”

8. Generally spelled b or bb (after short vowels).

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>birk</td>
<td>'birk</td>
<td>birch</td>
</tr>
<tr>
<td>scabbit</td>
<td>'skabat</td>
<td>scabbed.</td>
</tr>
</tbody>
</table>

9. Between m and ər, and m and l, b does not occur in Sc., though found in E.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>chalmer</td>
<td>'tʃa:mr</td>
<td>chamber</td>
</tr>
<tr>
<td>lammer</td>
<td>'lamer</td>
<td>amber</td>
</tr>
<tr>
<td>timmer</td>
<td>'timer</td>
<td>timber</td>
</tr>
<tr>
<td>rummle</td>
<td>'rumlə</td>
<td>rumble</td>
</tr>
<tr>
<td>skemmel</td>
<td>'skeml</td>
<td>shamble</td>
</tr>
<tr>
<td>thummle</td>
<td>'θumlə</td>
<td>thimble</td>
</tr>
<tr>
<td>tummle</td>
<td>'tumlə</td>
<td>tumble.</td>
</tr>
</tbody>
</table>

10. m and b are both voiced sounds and formed at the lips. In m, however, the nasal passage is open. If, in pronouncing m, the nasal passage is closed prematurely, the consonant b will be heard.

12. Breathed point plosive. This consonant is formed generally as in E., the breath current being blocked at the point of the tongue and the apex of the upper gum. In some dialects, e.g. in Orkney and Shetland, the point of the tongue is advanced to the teeth.

13. t is dropped

Se.  Ph.  E.
(1) after k:
perloc  "perfek  perfect
reflec  "ra'flek  reflect
stric  strík  strict;
(2) after p:
corrup  ko'rap  corrupt
empt  'emp̂  empty
temp  temp̂  tempt;
(3) after_medial in a few words:
lichin 'lixn̂n̂  lightning
tichen t̂x̂n  tighten
frichen fr̂xn̂  frighten
fochen fɔxn  fought.

14. Note that in dialects in which the suffix vowel is dropped, inflectional t is retained after p and k: e.g. sipped, sipt; keeked, kikt.

15. The loss of final t in the words in Ph. § 13 (1), (2) may have been begun in such combinations as strict truth, stríkt tryθ where t after k becomes first a pure stop and then disappears completely. In E. "empty" (O.E. æmtig) the p is originally intrusive. If the sound m is unvoiced and denasalized before the tongue takes the position for t, p will be the result. This new formation mpt is not an easy one and therefore not long stable. In E. ordinary pronunciation p is generally dropped, hence 'empt̂ı; in many Sc. dialects the original t is lost, hence 'emp̂ı.
16. *t* is usually unsounded between *f* and *n*, *s* and *l*, *s* and *n*:

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>cuisten</td>
<td>kysn</td>
<td>cast (pt. part.)</td>
</tr>
<tr>
<td>soften</td>
<td>safn</td>
<td>soften</td>
</tr>
<tr>
<td><em>wrestle</em> or</td>
<td>rasl</td>
<td>wrestle;</td>
</tr>
<tr>
<td><em>warsle</em></td>
<td>warsl</td>
<td></td>
</tr>
</tbody>
</table>

but *castle* is very generally pronounced 'kastal.

17. The verbal or adjectival termination *ed* becomes *et* after *p*, *t*, *k*, *b*, *d*, *g*, except in Caithness dialect where it is *ed*.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>happit</td>
<td>'hapet</td>
<td>covered</td>
</tr>
<tr>
<td>frichtit</td>
<td>'frxtet</td>
<td>frightened</td>
</tr>
<tr>
<td>gairdit</td>
<td>'gerdet</td>
<td>guarded</td>
</tr>
<tr>
<td>raggit</td>
<td>'raget</td>
<td>ragged</td>
</tr>
<tr>
<td>rubbit</td>
<td>'rubet</td>
<td>rubbed</td>
</tr>
<tr>
<td>swickit</td>
<td>'swikut</td>
<td>deceived.</td>
</tr>
</tbody>
</table>

18. An inorganic *t* occurs in *suddent*, *sadnt*, suddenly, 'sadntly', probably due to the influence of words like *evident*, *apparent*, etc. So also we find inorganic *t* in *oncet*, *wanst*, *jinst*; *twicet*, *twiest* (Lnk.), perhaps on the analogy of the regular ordinal termination *t* in *fift*, *sift*, etc.

19. In *anent*, *foranent*, *ənent*, *forənent*, "in front of," "in comparison with," the *t* is excrescent. The O.E. is *anefn* (lit. *on even*) which later became *anemn* and *anen*, then *anent*. In Wyclif's time a Genitive ending in *es* was added on the analogy of words like *thennes* = "thence," etc., and his form of the word is *anentis*.

20. *t* replaces *k* in *twalt* "quilt," in many dialects.

21. In Forfar and East Perth, *t*\(^1\) takes the place of *k* before *n* as

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>knee</td>
<td>tni:</td>
<td>knee</td>
</tr>
<tr>
<td>knife</td>
<td>tənf</td>
<td>knife</td>
</tr>
<tr>
<td>knock</td>
<td>tənk</td>
<td>clock</td>
</tr>
<tr>
<td>knowe</td>
<td>tənu</td>
<td>knoll.</td>
</tr>
</tbody>
</table>

\(^1\) This *t* must have been preceded by a sound intermediate to *t* and *k*, properly a *breathed front plosive* formed in the same part of the mouth as the fricatives *ʃ*.  

1 This t must have been preceded by a sound intermediate to t and k, properly a breathed front plosive formed in the same part of the mouth as the fricatives ʃ.  

---

This is a page from a book on Modern Scots, discussing phonetic changes and pronunciation. The text explains how certain letters and sounds are pronounced differently in Scots compared to English, with examples and notes on specific words and phrases.
22. **t** takes the place of **E. ə** in ordinals:

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>sixt</em></td>
<td><em>spkst</em></td>
<td><em>sixth.</em></td>
</tr>
</tbody>
</table>

23. In the Orkney and Shetland dialects **t** and **d** (both *point teeth* sounds) replace **th** in such words as **thin** and **the**, thus **dat tın tıŋ** = “that thin thing.”

24. For **tu** and **tou** = “thou,” see Ph. § 217 (d).

25. **Voiced point plosive.** This is the voiced sound corresponding to **t** and is pronounced generally in the same way as in E. In the Orkney and Shetland dialects, the point of the tongue is advanced to the teeth.

26. Many of the Scottish dialects, especially the North East, have no **d** after **n** and **l** as in E.

(1) after **n**:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sc.</strong></td>
<td><strong>Ph.</strong></td>
<td><strong>E.</strong></td>
</tr>
<tr>
<td><em>can’le</em></td>
<td><em>kanl</em>(^1)</td>
<td>candle</td>
</tr>
<tr>
<td><em>han’</em></td>
<td><em>han</em>(^1)</td>
<td>hand</td>
</tr>
<tr>
<td><em>lan’</em></td>
<td><em>lan</em>(^1)</td>
<td>land</td>
</tr>
<tr>
<td><em>len’</em></td>
<td><em>len</em></td>
<td>lend</td>
</tr>
<tr>
<td><em>soun’ (noise)</em></td>
<td><em>sun</em></td>
<td>sound</td>
</tr>
<tr>
<td><em>soun’ (healthy)</em></td>
<td><em>sun</em></td>
<td>sound</td>
</tr>
<tr>
<td><em>thunner</em></td>
<td><em>'θanər</em></td>
<td>thunder</td>
</tr>
<tr>
<td><em>wunner</em></td>
<td><em>'wanər</em></td>
<td>wonder.</td>
</tr>
</tbody>
</table>

In *len’*, *soun’ (noise)* and *thunner* the **d** in E. is inorganic.

(2) after **l**:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sc.</strong></td>
<td><strong>Ph.</strong></td>
<td><strong>E.</strong></td>
</tr>
<tr>
<td><em>aul’</em></td>
<td><em>a:l</em></td>
<td>old</td>
</tr>
<tr>
<td><em>caul’</em></td>
<td><em>ka:l</em></td>
<td>cold</td>
</tr>
<tr>
<td><em>faul’</em></td>
<td><em>fa:l</em></td>
<td>fold.</td>
</tr>
</tbody>
</table>

Usage in Mid. Sc. varies, so we write such words in the texts *land*, *a:ld*, etc.

26 (a). In the N.E. *feedle, fidl*; *wordle, wordl* show a metathesis of **d** and **l** as compared with the E. forms.

27. The sound **d** in *hand* is produced by closing the nasal passage, without stopping the emission of voice. If the nasal passage is kept open till the end of the word, no **d** is heard, but \(^1\) *a*:
only a prolongation of the n. This prolonged n may still be heard in some dialects, although in most it has now been shortened. l and d are likewise formed in the same part of the mouth—i.e. between the tip of the tongue and upper teeth ridge—only in l the sides of the tongue droop to allow the emission of the voiced breath. The change from ld to a lengthened l is therefore a very simple one.

28. In some Mid. and Sth. dialects, it = rt becomes d after voiced sounds: e.g.

\[ \begin{align*} &aa\text{ meind oad fine.} \\
&\text{\textla m}\text{eind od fein.} \\
&\quad \text{"I remember it well."} \\
&h\text{waat izd?} \quad h\text{waat wuzd?} \\
&\text{mat izd?} \quad \text{mat wazd?} \\
&\quad \text{"What is it?"} \quad \text{"What was it?"} \\
\end{align*} \]

Wilson's *Lowland Scotch*, p. 86.

\[ \text{hi gies the man'd.} \]

\[ \text{hei gi:z \&e mand.} \]

"He gives it to the man."


t however is also found.

28 (a). Notice d in *bodm*, “bottom,” and in *d\text{sf}l\text{ake}, dishilago*, from “tussilago, coltsfoot.”

29. d takes the place of θ or Ô in E., in Sc.

\[ \begin{align*} \text{study or stiddy} & \quad '\text{st}\text{d}r' \text{ or } '\text{s}\text{t}\text{d}r' \quad \text{stithy} \\
\text{smiddy} & \quad '\text{sm}\text{d}r' \quad \text{smithy} \\
\text{widdy} & \quad '\text{w}\text{id}r', '\text{w}\text{d}r' \quad \text{withy—hangman's noose, the gallows} \end{align*} \]

30. In the Buchan dialect d is used for Ô before er. In the fisher dialects of Aberdeenshire d in these words is *point teeth plosive*.

\[ \begin{align*} \text{fader} & \quad 'f\text{ader} \quad \text{father} \\
\text{midder} & \quad 'm\text{id}r \quad \text{mother} \\
\text{briddder} & \quad 'b\text{r}d\text{er} \quad \text{brother} \\
\text{idder} & \quad 'r\text{der} \quad \text{other} \\
\text{badder} & \quad 'b\text{ader} \quad \text{bother.} \end{align*} \]
31. At an early period in the history of the language, a change of d to ć before er, ēr had occurred all over the country. Thus we get forms like ether, father, blether (see Ph. § 85), O.E. nêdre, ëxēr, blêdre. In the N.E. (also in Linlithgow and Edinburgh to some extent) a further change took place. All words having ćer substituted ćer: thus ether, father, blether, become edder, fader, bledder, and, further, words like "brother, other, feather," O.E. brôðor, ëðer, fēðer, become bredder, idder, fedder.

32. Voiced front plosive. This is the plosive corresponding to the fricative j in "young" (see Ph. § 105). The front (i.e. the middle) of the tongue rises further than for j until it presses against the hard palate so as to form a stop to the breath current. j is not common in Sc. but may be heard in some parts of Buchan, e.g. am jaen ë'wa: hem, am gyaun awa' hame, "I am going away home."

33. Breathed back plosive. This sound is the same as k in E. "cook" and is formed by the back of the tongue pressing against the soft palate. When a front vowel follows k, the area of articulation is further forward on the roof of the mouth.

34. k is written with the letter c.

(1) Before back vowels:

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>cauf</td>
<td>ka:f</td>
<td>chaff</td>
</tr>
<tr>
<td>cour</td>
<td>kuur</td>
<td>cower</td>
</tr>
<tr>
<td>cowt</td>
<td>kaut</td>
<td>colt</td>
</tr>
<tr>
<td>curch</td>
<td>'kartʃi</td>
<td>curtsey</td>
</tr>
</tbody>
</table>

(2) Before r, l:

<table>
<thead>
<tr>
<th></th>
<th>krap</th>
<th>klid</th>
</tr>
</thead>
<tbody>
<tr>
<td>crap</td>
<td></td>
<td>crop</td>
</tr>
</tbody>
</table>
| cleed|       | clothe.
(3) Before front vowels derived from back vowels, c also is more common than k:

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>cairts</td>
<td>kerts</td>
<td>cards</td>
</tr>
<tr>
<td>cuinie</td>
<td>'kynji</td>
<td>coin or corner</td>
</tr>
<tr>
<td>cuits</td>
<td>kytis</td>
<td>ankles</td>
</tr>
<tr>
<td>scuil (old)</td>
<td>skyl</td>
<td>school.</td>
</tr>
</tbody>
</table>

But

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>kail</td>
<td>kei</td>
<td>cole</td>
</tr>
<tr>
<td>kaim</td>
<td>kem</td>
<td>comb</td>
</tr>
<tr>
<td>skule</td>
<td>skyl</td>
<td>school.</td>
</tr>
</tbody>
</table>

Note also schule as a common spelling for "school."

35. The letter k is used regularly before e and i and y, i.e.:

(1) before e, i, ə, i:

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>keckle</td>
<td>kekl</td>
<td>cackle</td>
</tr>
<tr>
<td>ken</td>
<td>ken</td>
<td>know</td>
</tr>
<tr>
<td>kep</td>
<td>kep</td>
<td>catch</td>
</tr>
<tr>
<td>kist</td>
<td>kist</td>
<td>chest</td>
</tr>
<tr>
<td>kiivy</td>
<td>'kivr</td>
<td>covey, group</td>
</tr>
<tr>
<td>kypie</td>
<td>'kəipi</td>
<td>a game of marbles played with a hole in the ground</td>
</tr>
<tr>
<td>kythe</td>
<td>kəiθ</td>
<td>make or become known</td>
</tr>
<tr>
<td>kyte</td>
<td>kəit</td>
<td>belly.</td>
</tr>
</tbody>
</table>

(2) before n:

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>knee</td>
<td>kniː</td>
<td>knee</td>
</tr>
<tr>
<td>kneel</td>
<td>knil</td>
<td>kneel</td>
</tr>
<tr>
<td>knock</td>
<td>knok</td>
<td>clock.</td>
</tr>
</tbody>
</table>

36. The pronunciation of k before n is still to be heard in the North-East, but it is practically obsolete in the Mid. district.

37. Many Sc. words have k instead of E. ch, = tf, supposed by many to be the result of Scandinavian influence.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>kirk</td>
<td>kɜrk</td>
<td>church</td>
</tr>
<tr>
<td>birk</td>
<td>bɜrk</td>
<td>birch</td>
</tr>
<tr>
<td>pok</td>
<td>pok</td>
<td>pouch</td>
</tr>
<tr>
<td>breesks</td>
<td>briks</td>
<td>breeches</td>
</tr>
<tr>
<td>sic</td>
<td>sïk</td>
<td>such</td>
</tr>
<tr>
<td>lerrick, larick</td>
<td>'lerïk, 'lærïk</td>
<td>larch.</td>
</tr>
</tbody>
</table>
38. **skl** replaces E. **sl** in many words and is written **scl** or **skl**.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>sclice</strong> (O.Fr. escliffe)</td>
<td><strong>skleis</strong></td>
<td>slice</td>
</tr>
<tr>
<td><strong>sclate</strong> (O.Fr. esclat)</td>
<td><strong>sklet</strong></td>
<td>slate</td>
</tr>
<tr>
<td><strong>sclent</strong></td>
<td><strong>sklent</strong></td>
<td>slant</td>
</tr>
<tr>
<td><strong>solender</strong> (O.Fr. esclendre)</td>
<td>'sklender'</td>
<td>slender.</td>
</tr>
</tbody>
</table>

39. **sk** often stands for E. **sh = j**.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>skelf</strong> (O.E. scilfe)</td>
<td><strong>skelf</strong></td>
<td>shelf</td>
</tr>
<tr>
<td><strong>skemmels</strong> (O.E. scamel)</td>
<td><strong>skemlz</strong></td>
<td>shambles.</td>
</tr>
</tbody>
</table>

40. N.B.:

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>patrick</strong>¹</td>
<td>'petrik'</td>
<td>partridge</td>
</tr>
<tr>
<td><strong>acqueesh</strong></td>
<td>'akwif'</td>
<td>between.</td>
</tr>
</tbody>
</table>

41. **Voiced back plosive.** Corresponds to the so-called hard **g** in E. “gun.” It often stands for E. final **dge = dg** as in:

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>brig</strong></td>
<td><strong>brig</strong></td>
<td>bridge</td>
</tr>
<tr>
<td><strong>rig</strong></td>
<td><strong>rig</strong></td>
<td>ridge</td>
</tr>
<tr>
<td><strong>segg</strong></td>
<td><strong>seg</strong></td>
<td>sedge.</td>
</tr>
</tbody>
</table>

43. **g** is rarely pronounced now before **n** as in **gnaw**. In Buchan it may still be heard, e.g. “a gnawing tooth” becomes **a gnyauvin teeth = e 'gnja:ven tiθ.**

44. **Glottal stop or plosive.** This sound is produced by the sudden closing of the glottis followed by a slight plosion. It may occur before the voiceless plosives **p, t, k**, and sometimes before **n** and **ŋ.** It may be heard occasionally in other positions, for instance finally in exclamation **No! no? !** It is most common in the Mid. region, especially between Glasgow and Stirling, but does not extend into the Southern Counties or Galloway. **?”** very frequently takes the place of a medial or final consonant, e.g. “butter, water, that” may be pronounced **'bær, 'wær, 'ær** as in the Glasgow district. The reader may use this sound before

¹ Fr. **perdix**, Lt. **perdicem.**
\textit{t, p, k} or omit it. We have used this symbol in the extract from J. J. Bell's \textit{Wee Macgreegor}.

\textbf{NASALS}

45. A nasal consonant is a speech sound in which the breath current is checked in some part of the mouth, but finds free passage through the nose.

\textbf{m}

46. \textit{Voiced lips nasal.} The same sound as \textit{m} in E. "more," etc. This sound differs from the stop consonant \textit{b} in the fact that the breath current passes through the nose. Hence \textit{m} often develops into \textit{b} and \textit{b} is often changed into \textit{m}. Many words in Sc. have no \textit{b} after \textit{m} as in E. See Ph. § 9.

\textbf{n}

47. \textit{Voiced point nasal.} This sound is identical with E. "n" in "no," etc. The point of the tongue touches the apex of the upper gum. Only in cases of assimilation is it advanced to the teeth, e.g. in \textit{lenth}, \textit{len\@}, "length." In the Insular dialects it is generally of the point teeth variety.

48. \textit{n} differs from the stop \textit{d} only in one detail, viz. that the breath current passes through the nose. Hence \textit{nd} may easily change into \textit{n} and \textit{n} develop into \textit{nd}. Sc. generally has \textit{n} instead of E. \textit{nd}. See Ph. § 26 (1).

49. Note \textit{n} for E. \textit{l} and E. \textit{r} in

\begin{align*}
\text{Sc.} & & \text{Ph.} & & \text{E.} \\
\text{flannen} & & \text{'flanen} & & \text{flannel} \\
\text{garten} & & \text{'gerten} & & \text{garter}
\end{align*}

and the loss of \textit{n} in \textit{upo'}, \textit{epo} = "upon."

50. \textit{n} takes the place of \textit{\textgamma} (see Ph. § 51) by assimilation in:

\begin{align*}
\text{Sc.} & & \text{Ph.} & & \text{E.} \\
\text{lenth} & & \text{len\@} & & \text{length} \\
\text{streeth} & & \text{streeth} & & \text{strength}
\end{align*}
51. Voiced back nasal. In this sound the breath current is checked between the back of the tongue and the soft palate and finds egress through the nose. It is practically the stop g nasalized. The sound is heard in E. "song."

52. It is written ng at the end of a syllable and n before a back consonant.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>bink</td>
<td>b̥ŋk</td>
<td>shelf</td>
</tr>
<tr>
<td>gang</td>
<td>ɡẹŋ</td>
<td>go</td>
</tr>
<tr>
<td>hing</td>
<td>h̥ŋ</td>
<td>hang</td>
</tr>
<tr>
<td>singe</td>
<td>s̥ŋ</td>
<td>singe</td>
</tr>
</tbody>
</table>

53. In words of the following class, g is not heard in Sc.: hungy 'h̥ŋr̥j langer 'laŋer single s̥ŋl

54. The E. verbal termination ing is replaced by řn, or more commonly an in Sc. Most Sc. dialects have lost the distinction between the old Pres. Part. in an(d) and the infinitive or verbal noun in in(g). The Caithness and Southern dialects still mark the distinction.

Sicna gutterin a noor saw.
'siŋkə ř̄gətəm an n̥ŋl sa:. "Such messing I never saw."
Fat ir ye gutteran about.
fat iŋ jə ř̄gətəm e'but. "What are you messing about?"
Nicolson's Caithness Dialect, p. 19.

The heale beakin o' neuw beak'n breid 'at schwi was thrâŋ beakand yestreen.

Se hrel 'briekin o nu 'briŋ brip et fə waz əŋə 'briŋən je'strın.

"The whole baking of new baked bread that she was busy baking last night."

55. The breathed nasals \( m, \tilde{n}, \ddot{n} \), are not regular sounds in most of the Sc. dialects; \( m \) may be heard in the exclamation \( m\dddot{m}m = iphm \). 

\( \ddot{n} \) occurs in the Shetland dialect:

<table>
<thead>
<tr>
<th>E. Ph.</th>
<th>Modern Sc. Ph.</th>
<th>Middle Scots Ph.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Menzies</td>
<td>'menziz</td>
<td>'miqiz</td>
</tr>
<tr>
<td>Mackenzie</td>
<td>ma'kenzi</td>
<td>ma'kini (rare)</td>
</tr>
<tr>
<td>Cockenzie</td>
<td>ko'kenzi</td>
<td>ko'ken(j)i</td>
</tr>
<tr>
<td>Gaberlunzie</td>
<td>gaber'lanzi</td>
<td>gaber'lanji</td>
</tr>
</tbody>
</table>

This old sound is now generally represented by \( n \) or \( nj \) or \( nj \), e.g.:

- **feinzit** 'fênit | feinyit | 'fênit (rare) | feigned
- **meinzie** 'mêni | meingie | 'mêni | crowd
- **spanzie** 'spau | spaingie | 'spênji | Spanish cane
- **cuinzie** 'kyu | cuinyie | 'kynji (rare) | coin.

56. **Voice front nasal.** Raise the front of the tongue (as in \( j \)) until it blocks the breath current across the middle of the hard palate, then drive the voice through the opened nose-passage and the result is the sound \( j \). Heard in Fr. signé, It. degni, Sp. cañon, Port. minha. In Sc. this sound survives only in the dialect of the Sth. Counties. In Middle Scots it was written \( n\dddot{j} \); this \( n\dddot{j} \) was confused with \( nz \) and hence arose the modern spelling pronunciation of some proper names that had originally \( j \).

57. Words like “sing” and “reign” (Fr. règne) were rhymes or half-rhymes until a comparatively recent period:

> “Yes, in the righteous ways of God
> With gladness they shall sing,
> For great's the glory of the Lord
> Who shall for ever reign.”

*Scottish Metrical Psalms* (138. 5).

58. Note form *drucken* \{drakn\} “drunken.”
LATERALS

59. Voiced point lateral. (a) This sound is formed by the point of the tongue touching the apex of the upper gum while the breath current escapes by the side or sides of the tongue. The back of the tongue is not raised. This is the sound that is commonly heard in E. words beginning with l. It does not ring so sharp and clear as Fr. l, in which the point of the tongue is always more advanced—touching the teeth. This form of l is rare in Sc.

60. Voiced point-back lateral. (b) This variety of l is formed in the same way as (a) except that the back of the tongue is also raised as for the vowel u or o. The acoustic effect is that of a deeper sound. It is common in E. after a vowel or consonant. In the E. little the first l is (a) and the second (b). In Sc. little both l's are of the (b) variety and the vowel is not i as in E. but ɪ or ə or Ω.

61. Voiced front lateral. (c) In this sound the front, i.e. the middle of the tongue, presses against the hard palate and the breath current escapes at the side or sides of the tongue. The French call this sound l mouillé. It is replaced now in Standard French by j but survives in the dialects and it is heard also in It. egli, Sp. llano, Port. filho. It is still used in Sth. Sc. (see Murray's Dialect of the Southern Counties of Scotland, p. 124), but in the other dialects it has been replaced by l or lj. Its phonetic symbol is ʃ. In Middle Scots this ʃ was written ʃ; (cf. n3, Ph. § 56). The printers confused this digraph with ls and this new spelling has influenced the pronunciation of some words; e.g. Dalzell was printed Dalzell and many people now pronounce it dal'zel instead of dal'jel or the popular dr'el and də'el.

Middle Scots. | Ph. | Mod. Sc. | Ph.
---|---|---|---
bailzie | 'beər | baillie | 'bəlli, 'bəlji
spulzie | 'spyər | spulyie | 'spyli, 'spulir
tailzeour | 'teɪər | teyler | 'təiljər, 'təljər

2
62. When \( l \) occurs between back consonants, a peculiar sound is often heard in Sc., which is formed in the back of the mouth by a narrowing of the breath passage. This sound may be heard instead of \( l (b) \) in such phrases as *muckle gowk*, "big fool," *muckle gweed*, "much good."

63. In our general texts, we shall use only the symbol \( l \) denoting in most cases the *voiced point-back lateral*.

64. After short back vowels in Sc., \( l \) became a vowel and formed a diphthong with the preceding vowel.

(1) When the preceding vowel was \( a \), the resulting diphthong *au* was monophthongized at an early period into *a:*, sometimes shortened.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ba'</td>
<td>ba:</td>
<td>ball</td>
</tr>
<tr>
<td>ha'</td>
<td>ha:</td>
<td>hall</td>
</tr>
<tr>
<td>cauk</td>
<td>ka:k</td>
<td>chalk</td>
</tr>
<tr>
<td>hause</td>
<td>ha:s</td>
<td>halse (neck)</td>
</tr>
<tr>
<td>palmie</td>
<td>'pa:mɪ</td>
<td>a stroke on the hand</td>
</tr>
<tr>
<td>saut</td>
<td>sa:t</td>
<td>salt</td>
</tr>
<tr>
<td>scaud</td>
<td>ska:d</td>
<td>scald</td>
</tr>
<tr>
<td>Wattie</td>
<td>'watɪ</td>
<td>Walter.</td>
</tr>
</tbody>
</table>

In Mid. Sc. this *a:* is also pronounced *q:.*

(2) *ol* becomes *ou* and remains so in Sth. Sc. (Ph. § 209). In the other dialects *ou* has been levelled under *au* (Ph. § 207).

<table>
<thead>
<tr>
<th>bowe</th>
<th>bau</th>
<th>boll</th>
</tr>
</thead>
<tbody>
<tr>
<td>count</td>
<td>kaut</td>
<td>colt</td>
</tr>
<tr>
<td>knowe</td>
<td>knau</td>
<td>knoll</td>
</tr>
<tr>
<td>powe</td>
<td>pau</td>
<td>poll</td>
</tr>
<tr>
<td>rowe</td>
<td>rau</td>
<td>roll.</td>
</tr>
</tbody>
</table>

(3) *ul* became *uu* and then *u:*, sometimes shortened to *u* and in stressless position unrounded to *a*.

<table>
<thead>
<tr>
<th>buik</th>
<th>buk</th>
<th>bulk</th>
</tr>
</thead>
<tbody>
<tr>
<td>coom</td>
<td>kum</td>
<td>culm</td>
</tr>
<tr>
<td>coutler</td>
<td>'kutər</td>
<td>culter</td>
</tr>
<tr>
<td>foo</td>
<td>fu:</td>
<td>full</td>
</tr>
</tbody>
</table>
PHONETICS

Sc.  
foomart, fumart  
poo, pu'  
opopit  
shooother  
sud

Ph.  
'fumart  
pu:  
'puprit  
'ʃuðər  
səd, sud

E.  
fulmart  
pull  
pulpit  
shoulder  
should.

65. The letter “l” in the above cases was retained in the written language long after it ceased to be sounded. Its appearance came to indicate a long vowel or diphthong and consequently it was often inserted in words to which it did not belong etymologically. Examples of this curious spelling may be found in Modern Sc.

nolt  
chalmer

nəut  
'tʃəমər

neat (cattle)  
chamber.

This intrusive “l” was sometimes even pronounced, thus the “Nolt Loan” in Arbroath, Forfar, is now pronounced nolt ion.

66. Note 1 for n in

chimley  
'tʃɪmlɪ, ʃəmlɪ

chimney.

THE TRILL

r

67. Voice point trilled. This sound is formed by the trilling of the point of the tongue against the upper gum. It occurs in words in all positions.

68. In Celtic districts a point fricative consonant with the point of the tongue turned backwards is commonly heard, the symbol for which is ʃ. The voice point fricative, commonly called untrilled r, is not a Sc. sound.

1 Fumart = fūl(foul)mart. ū = u: was shortened in the compound. ūl became a diphthong and then a long vowel. The u is now generally short.
69. In many Sc. words as compared with E., r exchanges position with the preceding or following vowel.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>corsss</td>
<td>kors, kors</td>
<td>cross</td>
</tr>
<tr>
<td>girse</td>
<td>girs</td>
<td>grass</td>
</tr>
<tr>
<td>Curshanks</td>
<td>'karsents</td>
<td>Cruickshanks</td>
</tr>
<tr>
<td>kirsen</td>
<td>'kirsen</td>
<td>christen</td>
</tr>
<tr>
<td>warsle</td>
<td>warsl, warssl</td>
<td>wrestle</td>
</tr>
<tr>
<td>brunt</td>
<td>brant</td>
<td>burnt</td>
</tr>
<tr>
<td>crub</td>
<td>krub</td>
<td>kerb</td>
</tr>
<tr>
<td>truff</td>
<td>truf</td>
<td>turf</td>
</tr>
<tr>
<td>rhubrub</td>
<td>'rubrub</td>
<td>rhubarb</td>
</tr>
<tr>
<td>provribs</td>
<td>'provribsz</td>
<td>proverbs</td>
</tr>
<tr>
<td>wrat</td>
<td>wrat</td>
<td>wart</td>
</tr>
</tbody>
</table>

70. In many speakers a vowel is heard (1) before "r" in words like

- shrub : jərub
- shrill : jəril

(2) Occasionally after r, before l and m, as in:

- farrel : 'farəl a quarter of cakes
- airm : 'ərəm arm
- worm : 'wəram

71. In the Avoch dialect of the Black Isle, Rosshire, r takes the place of n in words like knife, knee, knock, etc. = kraif, kriː, krok.

72. In the N.E. freː = from becomes feː. In Sth. Sc., an unvoiced r is heard in some parts in words like three, thrae (frae), throat, rɪː, ræː, rɒt.

FRICATIVES

73. A fricative is a consonant breathed or voiced where the breath passage is narrowed so that the breath has to force its way out with audible friction.

f

74. Breathed lip-teeth fricative. This consonant is formed between the lower lip and upper teeth as in E. f.
75. \( \text{v} \) is the voiced counterpart of the last sound and is also similar to E. \( \text{v} \).

76. \( \text{f} \) takes the place of E. \( \text{v} \) in the plurals of some nouns.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>knives(^1)</td>
<td>knifes</td>
<td>knives</td>
</tr>
<tr>
<td>leaves</td>
<td>lifs</td>
<td>leaves (sb.)</td>
</tr>
<tr>
<td>wives</td>
<td>waifs</td>
<td>wives</td>
</tr>
</tbody>
</table>

77. \( \text{f} \) and \( \text{v} \) often disappear medially and finally in Sc.

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>e'en</td>
<td>i:n</td>
<td>even</td>
</tr>
<tr>
<td>ower</td>
<td>aur</td>
<td>over</td>
</tr>
<tr>
<td>well-faunt</td>
<td>'wil 'fa:rt</td>
<td>well favoured</td>
</tr>
<tr>
<td>doo</td>
<td>du:</td>
<td>dove, pigeon</td>
</tr>
<tr>
<td>gie, gya, gae</td>
<td>gi:, gjæ:, ge:</td>
<td>give, gave</td>
</tr>
<tr>
<td>lea'</td>
<td>li:</td>
<td>leave</td>
</tr>
<tr>
<td>lo'e</td>
<td>lu:</td>
<td>love</td>
</tr>
<tr>
<td>pree</td>
<td>pri:</td>
<td>prove, taste</td>
</tr>
<tr>
<td>shirra</td>
<td>'ʃra</td>
<td>sheriff</td>
</tr>
</tbody>
</table>

78. \( \text{f} \) and \( \text{v} \) are often lost after \( l \) and \( r \).

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>del'</td>
<td>del</td>
<td>delve</td>
</tr>
<tr>
<td>twal'</td>
<td>twal</td>
<td>twelve</td>
</tr>
<tr>
<td>sel'</td>
<td>sel</td>
<td>self</td>
</tr>
<tr>
<td>serv'</td>
<td>ser:r</td>
<td>serve</td>
</tr>
<tr>
<td>hairst</td>
<td>herst</td>
<td>harvest</td>
</tr>
<tr>
<td>Giller</td>
<td>'sliar</td>
<td>silver, money</td>
</tr>
</tbody>
</table>

79. \( \text{f} \) for \( \theta \) occurs in \( 'fɔ:rzdi \), \( \text{Fairday} \), “Thursday,” in a number of Scottish dialects. The N.E. has \( \text{Feersday} \), \( 'fi:rzdi \), also \( \text{frok} \) for \( \text{throck} \), “the lower part of the plough to which the share is fastened.” In Roxburgh \( \text{feet} = \text{fit} \) is used for \( \text{theet} \), “the rope, chain or trace by which the horse draws the plough.” In Caithness, “thresh” (vb.) and \( \text{meeth} \), “sultry” are pronounced \( \text{fiʃ}, \text{mif} \). Cf. prov. E. \( \text{fink} \) for \( \text{think} \) and Russ. \( \text{Feodor} = \text{Theodore} \).

\(^1\) In Sth. Sc. \( \text{leaf}, \text{thief}, \text{knife}, \text{life}, \text{wife}, \) take \( \text{v} \) in Pl. \( \text{half}, \text{laif} \) (loaf), \( \text{shelf}, \text{elf}, \) take \( \text{f} \) (Murray, Dialect of S. Counties, p. 157).
80. For a substitute for see Ph. § 122.

81. v is often a substitute for an original w (1) initially before r and (2) finally. This change is mostly confined to the N.E.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>vrang</td>
<td>vran</td>
<td>wrong</td>
</tr>
<tr>
<td>vrat</td>
<td>vrat</td>
<td>wrote</td>
</tr>
<tr>
<td>blawe</td>
<td>blja:v</td>
<td>blow</td>
</tr>
<tr>
<td>gn(y)auve</td>
<td>gnja:v</td>
<td>gnaw</td>
</tr>
<tr>
<td>lawyer</td>
<td>'lavjer</td>
<td>lawyer</td>
</tr>
<tr>
<td>myauve</td>
<td>mjav</td>
<td>mew</td>
</tr>
<tr>
<td>schawue</td>
<td>sjav</td>
<td>sow (corn)</td>
</tr>
<tr>
<td>snauve</td>
<td>snja:v</td>
<td>snow.</td>
</tr>
</tbody>
</table>

82. Breathed point-teeth fricative. This sound is formed between the point of the tongue and the upper teeth. It is the same sound as is heard in E. “thin” and is written th in Sc.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>baith</td>
<td>beθ</td>
<td>both</td>
</tr>
<tr>
<td>bothy</td>
<td>'boθi</td>
<td>bothy</td>
</tr>
<tr>
<td>graith</td>
<td>greθ</td>
<td>harness</td>
</tr>
<tr>
<td>tho'</td>
<td>θo:</td>
<td>though</td>
</tr>
<tr>
<td>thole</td>
<td>θol</td>
<td>endure</td>
</tr>
<tr>
<td>threip</td>
<td>θrip</td>
<td>insist upon, argue.</td>
</tr>
</tbody>
</table>

83. (1) θ may replace xt in some Northern dialects in:

- micht, mith mrθ might (vb.)
- dochter, dother 'doθer daughter.

drought and drucht, druθ, draxt are heard in Sc. for “drought” and “dryness.”

In Middle Sc. cht is a spelling for an original th in many words, e.g. aicht, baicht, facht, for aith (oath), baith (both), faith.

(2) θ replaces f in Sth. Sc. in frae, i.e. “from,” = θræ;

unaccented).
84. **Voiced point-teeth fricative.** As in E. "the" and written *th* in Sc.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>thae</td>
<td>ðeː</td>
<td>those</td>
</tr>
<tr>
<td>thir</td>
<td>ðɪr</td>
<td>these</td>
</tr>
<tr>
<td>thon</td>
<td>ðon</td>
<td>yon, that</td>
</tr>
<tr>
<td>thonder</td>
<td>ðɔnðer</td>
<td>yonder</td>
</tr>
<tr>
<td>thoo</td>
<td>ðuː</td>
<td>thou.</td>
</tr>
</tbody>
</table>

85. Sc. has developed ð from an original d where it does not occur in E., generally before er. See, however, Ph. §§ 30, 31.

- blether: 'bleðər
- consither: kən'sɪθər
- ether: 'ɛðər
- ether: 'ɛðər
- lethar: 'leðər
- pooter: 'pʊθər
- shoother: 'ʃuðər

These words may also be heard with d probably through the influence of E.

86. θ or ð is often lost in final position.

- fro: froː
- lay: leː
- mou: muː
- quo: kwoː
- unca: 'ʌŋkə

87. In Sc. generally ð is lost in the relative *that* which becomes *at* or *t*. In the N.E. the dropping of ð in the pronouns *this, that, they, their, there*, was once universal and may still be noticed in some parts and with old speakers. In Caithness it is the rule yet. In the Strathearn dialect of Perthshire, when *the* combines with the prepositions *of, in, at, on, to,*
with, by, the result is ee = i, e.g. dhe haid ee toon, ṣe hed i tun = "the head of the town"; ee big hoos, i big hus = "in the mansion house" (Wilson’s Lowland Scotch, pp. 110–112). In Galloway we may hear such phrases as s’ e’toon, i e tun; intae e’ inns, ’inte e inz, “into the inns”; i’ e’mornin, i e ’mornin, “in the morning” (Trotter’s Galloway Gossip).

88. Breathed fore-blade fricative. The same sound as in E. “some.” The breath forces its way between the blade (just behind the point) and the apex of the upper gum, the breath passage is shaped like a pipe, the sides of the tongue pressing against the upper teeth.

89. As in E., s is generally written initially with s, sometimes with c in romance words before e—medially by ss and s (especially in derivatives), finally by ss, se and ce. se and ce are used as in the corresponding E. words, but less regularly.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>soop</td>
<td>sup</td>
<td>sweep</td>
</tr>
<tr>
<td>ceety</td>
<td>’siti</td>
<td>city</td>
</tr>
<tr>
<td>bossie</td>
<td>’bosı</td>
<td>basin</td>
</tr>
<tr>
<td>fousom</td>
<td>fusm</td>
<td>nauseous</td>
</tr>
<tr>
<td>mousie</td>
<td>’musı</td>
<td>a little mouse</td>
</tr>
<tr>
<td>foustie</td>
<td>’fustı</td>
<td>dusty</td>
</tr>
<tr>
<td>hooses</td>
<td>’husız</td>
<td>houses</td>
</tr>
<tr>
<td>cess</td>
<td>ses</td>
<td>a tax</td>
</tr>
<tr>
<td>gress</td>
<td>gres</td>
<td>grass</td>
</tr>
<tr>
<td>lass</td>
<td>las</td>
<td>girl</td>
</tr>
<tr>
<td>loss</td>
<td>los</td>
<td>lose</td>
</tr>
<tr>
<td>corss</td>
<td>kors, kors</td>
<td>cross</td>
</tr>
<tr>
<td>crouse</td>
<td>krus</td>
<td>bold, brisk</td>
</tr>
<tr>
<td>grice</td>
<td>graıs</td>
<td>a young pig</td>
</tr>
<tr>
<td>’tice</td>
<td>teıs</td>
<td>entice</td>
</tr>
<tr>
<td>wyce, wise</td>
<td>weıs</td>
<td>wise.</td>
</tr>
</tbody>
</table>

90. In the Sh. dialect fornenst appears instead of foranent. See Ph. §19. We may have here a metathesis form for Wyclif’s
anentis, influenced perhaps also by such words as against. In the English dialects also the st forms of this word are quite common. See E.D.D. under forenent.

91. Note s for E. $ (sh):

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ase</td>
<td>es</td>
<td>ash (of coal, etc.)</td>
</tr>
<tr>
<td>buss</td>
<td>bas</td>
<td>bush</td>
</tr>
<tr>
<td>sal</td>
<td>sal</td>
<td>shall</td>
</tr>
<tr>
<td>sud</td>
<td>sad, sêd, sêd, sud</td>
<td>should</td>
</tr>
<tr>
<td>wuss</td>
<td>was</td>
<td>wish.</td>
</tr>
</tbody>
</table>

z

92. Voiced fore-blade fricative. Same sound as in E. "zone."

93. z occurs medially and finally. Medially it is generally written s, but z and zz are also used by writers who wish to indicate the exact pronunciation. Finally z is written s (1) in words like is, his, was, has, which originally had an s sound: (2) in the plural termination s and es after voiced sounds: in other cases se and ze are used.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>bosie</td>
<td>'bo:zi</td>
<td>bosom</td>
</tr>
<tr>
<td>cruisie, cruisie</td>
<td>'kru:zi, 'krô:zi</td>
<td>oil-lamp</td>
</tr>
<tr>
<td>mizzour</td>
<td>'mızər, 'mezər</td>
<td>measure</td>
</tr>
<tr>
<td>rouser</td>
<td>'ru:zər</td>
<td>watering-can</td>
</tr>
<tr>
<td>heese</td>
<td>hiz</td>
<td>hoist</td>
</tr>
<tr>
<td>roose, reese, roose</td>
<td>ru[z, riz, rוז</td>
<td>praise</td>
</tr>
<tr>
<td>grieves</td>
<td>gri:vz</td>
<td>farm bailiffs</td>
</tr>
<tr>
<td>lugs</td>
<td>lâgz</td>
<td>ears</td>
</tr>
<tr>
<td>mutches</td>
<td>'matʃəz</td>
<td>women's caps.</td>
</tr>
</tbody>
</table>

94. N.B. In words ending in sure the pronunciation is z, though E. influence has also introduced ʒ.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>layser</td>
<td>'le:zər, 'lizər, 'leːzər</td>
<td>leisure</td>
</tr>
<tr>
<td>pleiser</td>
<td>'pleːzər, 'plizər, 'pleːzər, 'pliːzər</td>
<td>pleasure.</td>
</tr>
</tbody>
</table>

1 Final z before a pause or a breath consonant is generally partially unvoiced and in a very exact transcript would be written zz.
95. *Breathed after-blade fricative.* The after-blade is raised towards the after-gum and the point of the tongue hangs down. The breath passage is wider and shallower than for *s.*

96. This sound is generally written *sh* in Sc., older *sch.*

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>shim</td>
<td>jim</td>
<td>hoe</td>
</tr>
<tr>
<td>shogue</td>
<td>jog</td>
<td>shake or swing</td>
</tr>
<tr>
<td>cowshen</td>
<td>'kaufən</td>
<td>caution</td>
</tr>
<tr>
<td>gabbie-gash</td>
<td>'gabr'gaʃ</td>
<td>chatterbox.</td>
</tr>
</tbody>
</table>

97. *ʃ* takes the place of *E. s* in many Sc. words: occasionally the original *s* spelling is retained.

1. Initially:

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>schir¹</td>
<td>ʃr</td>
<td>sir</td>
</tr>
<tr>
<td>shoo</td>
<td>ʃu:</td>
<td>sew</td>
</tr>
<tr>
<td>shunners</td>
<td>ʃənərz</td>
<td>cinders</td>
</tr>
<tr>
<td>suet</td>
<td>ʃuət</td>
<td>suet</td>
</tr>
<tr>
<td>suit</td>
<td>ʃut, ʃyt</td>
<td>suit</td>
</tr>
<tr>
<td>sune</td>
<td>ʃyn</td>
<td>soon.</td>
</tr>
</tbody>
</table>

2. Medially:

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elshiner</td>
<td>'elfənər</td>
<td>Alexander</td>
</tr>
<tr>
<td>gusset</td>
<td>'gəst</td>
<td>gusset</td>
</tr>
<tr>
<td>offishers</td>
<td>'əfiʃərz</td>
<td>officers</td>
</tr>
<tr>
<td>vesel</td>
<td>vəʃl</td>
<td>vessel.</td>
</tr>
</tbody>
</table>

3. Finally:

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>creish</td>
<td>kriʃ</td>
<td>grease</td>
</tr>
<tr>
<td>hersh</td>
<td>herʃ</td>
<td>hoarse</td>
</tr>
<tr>
<td>minsh</td>
<td>mınʃ</td>
<td>mince</td>
</tr>
<tr>
<td>notis</td>
<td>'notiʃ</td>
<td>notice</td>
</tr>
<tr>
<td>rinsh</td>
<td>rınʃ</td>
<td>rince.</td>
</tr>
</tbody>
</table>

¹ Note *gutcher* = "grandfather" from *guid schir*, pronounced *'gatʃər*. 
98. These two sounds make a sort of consonantal diphthong. Initially they are written \textit{ch}: medially and finally \textit{tch}, since \textit{ch} in these two positions generally stands for \textit{x} in Sc. Some Romance words still retain \textit{ch} for \textit{tʃ} when no ambiguity arises.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>channer</td>
<td>\textit{tʃəner}</td>
<td>mutter</td>
</tr>
<tr>
<td>chowks</td>
<td>\textit{tʃauks}</td>
<td>jaws</td>
</tr>
<tr>
<td>latch</td>
<td>\textit{laf}</td>
<td>idle (v.)</td>
</tr>
<tr>
<td>wutchuk</td>
<td>\textit{wʌtʃək}</td>
<td>swallow (bird)</td>
</tr>
<tr>
<td>mooch</td>
<td>\textit{mutʃ}</td>
<td>sneak about</td>
</tr>
<tr>
<td>pooch</td>
<td>\textit{putʃ}</td>
<td>pocket.</td>
</tr>
</tbody>
</table>

99. \textit{tʃ} often takes the place of E. \textit{dʒ}.

- parritch \textit{pærtʃ}  porridge
- marriage \textit{meritʃ}  marriage

Note: \textit{eetch} \textit{ɪtʃ}  adze.

100. In some districts of Scotland, e.g. Caithness, Avoch in Eastern Ross, Cromarty, Chirnside in Berwicksh., \textit{ʃ} takes the place of \textit{tʃ} in many words initially, e.g. \textit{θerz əz ɡyd jiz ʃistə zə woz 'tvar soud wɪ ʃafts}. There’s as gude cheese in Chirnside as was ever chewed with \textit{haft}s (jawbones). On the other hand we find \textit{chop, tfop}, in Nth. Sc. for “shop,” and \textit{chingle, tfŋl} in general use = “shingle.”

3

101. \textit{Voiced after-blade fricative}. Same sound as in E. “pleasure.”

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>pushion</td>
<td>\textit{pu:tʃən, ꞏpaːtʃən}\textsuperscript{1}</td>
<td>poison</td>
</tr>
<tr>
<td>fusion</td>
<td>\textit{fuːtʃən, ꞏfʌtʃən}\textsuperscript{2}</td>
<td>pith</td>
</tr>
<tr>
<td>Fraser</td>
<td>\textit{frəzər}</td>
<td>Fraser.</td>
</tr>
</tbody>
</table>

\textsuperscript{1} Also ‘peizən.
\textsuperscript{2} Also ‘frʃən, ‘frʃən.
102. This consonant diphthong has the same spellings as in E. Initially \( j \), medially \( dg \), finally \( dge \) or in Romance words \( ge \), when no ambiguity arises.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>jawd</td>
<td>dʒaːd</td>
<td>jade</td>
</tr>
<tr>
<td>jile</td>
<td>dʒəil</td>
<td>jail</td>
</tr>
<tr>
<td>jeyle</td>
<td>dʒəil</td>
<td>jail</td>
</tr>
<tr>
<td>jouk</td>
<td>dʒəuk</td>
<td>duck</td>
</tr>
<tr>
<td>jow</td>
<td>dʒəu</td>
<td>toll</td>
</tr>
<tr>
<td>foddel</td>
<td>fɔdʒəl</td>
<td>fat</td>
</tr>
<tr>
<td>brain(d)ge</td>
<td>brendʒ</td>
<td>dash or</td>
</tr>
<tr>
<td>breenge</td>
<td>brindʒ</td>
<td>plunge</td>
</tr>
<tr>
<td>ginge-bread</td>
<td>dʒɪndʒbrɪd</td>
<td>ginger-bread</td>
</tr>
<tr>
<td>waages</td>
<td>wə:dʒəz</td>
<td>wages</td>
</tr>
<tr>
<td>wadge</td>
<td>wədʒ</td>
<td>wedge</td>
</tr>
</tbody>
</table>

103. A number of words, generally of Romance origin, beginning with \( dʒ \), are spelled with \( g \) when the vowel following is \( i, e, ɪ, ɨ \).

<table>
<thead>
<tr>
<th>geal</th>
<th>dʒiil</th>
<th>freeze</th>
</tr>
</thead>
<tbody>
<tr>
<td>gee</td>
<td>dʒiː</td>
<td>a fit of temper</td>
</tr>
<tr>
<td>gentie</td>
<td>dʒentɪ</td>
<td>gentle</td>
</tr>
<tr>
<td>gentle</td>
<td>dʒentl</td>
<td>gentle</td>
</tr>
<tr>
<td>geeble</td>
<td>dʒɪbl</td>
<td>splash</td>
</tr>
<tr>
<td>gigot</td>
<td>dʒɪɡət, dʒɪɡət</td>
<td>leg of mutton</td>
</tr>
<tr>
<td>gimp</td>
<td>dʒɪmp, dʒɪmp</td>
<td>slender</td>
</tr>
</tbody>
</table>

Many of these are also written with \( j \), no doubt to avoid ambiguity, e.g. jeal, jeeble, jimp.

104. In N.E. Aberdeenshire gang is pronounced \( dʒɪɲ \) from \( jɪɲ \) (see Ph. § 32) from \( ɡɪɲ \) from \( ɡɪɲ \).
105. **Voiced front fricative.** It is the sound of initial *y* in E. *young*, and is generally so written in Sc.

106. (1) It occurs initially (a) arising out of an earlier diphthong:

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>yerl</td>
<td>jerl</td>
<td>earl</td>
</tr>
<tr>
<td>yerth</td>
<td>jerθ</td>
<td></td>
</tr>
<tr>
<td>yird</td>
<td>jird</td>
<td>earth</td>
</tr>
<tr>
<td>yernin</td>
<td>'jernən, 'jørnən</td>
<td>rennet</td>
</tr>
<tr>
<td>yin</td>
<td>jin</td>
<td>one</td>
</tr>
<tr>
<td>yowe</td>
<td>jau</td>
<td>ewe.</td>
</tr>
</tbody>
</table>

(b) From fronted *g*:

<table>
<thead>
<tr>
<th>yeld</th>
<th>jeld</th>
<th>barren</th>
</tr>
</thead>
<tbody>
<tr>
<td>yett</td>
<td>jet</td>
<td>gate.</td>
</tr>
</tbody>
</table>

(2) Before *u* followed by a back consonant or by *r*, written *iu* or *eu* or *ui*:

<table>
<thead>
<tr>
<th>beuk, biuk</th>
<th>bjuk</th>
<th>book</th>
</tr>
</thead>
<tbody>
<tr>
<td>heuk</td>
<td>hjuk</td>
<td>hook</td>
</tr>
<tr>
<td>kyeuk</td>
<td>kjuk (N.E.)</td>
<td>cook</td>
</tr>
<tr>
<td>muir</td>
<td>mju:r</td>
<td>moor</td>
</tr>
<tr>
<td>leuch</td>
<td>ljux</td>
<td>laughed.</td>
</tr>
</tbody>
</table>

(3) In some words it takes the place of *l* in some dialects.

<table>
<thead>
<tr>
<th>ploo</th>
<th>pju:</th>
<th>plough</th>
</tr>
</thead>
<tbody>
<tr>
<td>bloo</td>
<td>bju:</td>
<td>blue</td>
</tr>
<tr>
<td>ploy</td>
<td>pjor</td>
<td>pastime</td>
</tr>
<tr>
<td>kyuk (Strathearn, Perthsh.)</td>
<td>kjak</td>
<td>cloak</td>
</tr>
<tr>
<td>yakes (neighbour-hood of Glasgow)</td>
<td>jeks</td>
<td>laiks, marbles staked in the game.</td>
</tr>
</tbody>
</table>

107. *j* is dropped in *your* = i:r (N.E. and Sth. Sc.) and in *ye* (unemphatic) = *i* in other dialects.
108. *Breathed back fricative.* The final consonant sound in Sc. *loch*, *lox* and in Ger. *ach*. When the preceding vowel is a front one the tongue advances almost into the front position as in *laigh*, *lex*+ (low), *heich*, *hix*+ (high). It then resembles *ch* in Ger. *ich* but in our texts we have not thought it necessary to use a separate symbol.

109. In Orkney and Shetland *x* takes the place of *k* before *w*, thus:

question becomes ‘*xwestj*an.

110. In many of the Mid.1 dialects *x* stands for *θ* before *r*, thus:

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>heich</em></td>
<td><em>hic</em></td>
<td>high.</td>
</tr>
</tbody>
</table>

111. In Sth. Sc. *x* occurs with simultaneous lip-rounding after a back vowel in words like *lauch* (laugh), *lewuch* (laughed, O.E. *hlōh*), *lowch* (loch), *ruwch* (rough), thus written phonetically *lax*ʰ, *ljux*ʰ, *lox*ʰ, *rax*ʰ. The existence of this rounded *x* has to be postulated to explain the development of O.E. final *h = x* into a vowel or *f* as in modern English “dough,” “laugh.” See note to Ph. § 160.

112. *Breathed front fricative.* Formed between the front of the tongue and the hard palate. It is similar to the sound in German *ich* and is the breathed counterpart of *j*. It is heard in Sc. often in the beginning of words, instead of *h* as in *Hugh, hook, cjuz, cjuk*. It is also heard finally after a front vowel (more especially *i*) as a substitute for *x*, thus:

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>heich</em></td>
<td><em>hic</em></td>
<td>high.</td>
</tr>
</tbody>
</table>

1 e.g. Stirling.
In general the tongue is never so far advanced on the roof of the mouth as for the German sound, and the sound might be described as an advanced x. In the general texts x will be used indifferently for the back and advanced forms of the sound written ch.

w

113. *Voiced lips-back fricative.* This sound is written and pronounced in much the same way as in E. The back of the tongue rises simultaneously with the rounding of the lips. w used to be pronounced regularly before r in words like *wright, wring, write, wrong, wren, wretch, wrought,* but its use is becoming rarer. Sometimes a distinct vowel is heard between w and r.

114. In the North East w becomes v. This v was originally, no doubt, a bilabial sound like the Ger. u in *Quelle,* but it is now labio-dental. *vrxt, vræt, vræn, vrætf = wright, write, wrong, wretch* are still current in the N.E. Sc.

115. **w** is lost very frequently before vowels, especially before u.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>oo (Sth. Sc.)</td>
<td>u:</td>
<td>we</td>
</tr>
<tr>
<td>oo'</td>
<td>u:</td>
<td>wool</td>
</tr>
<tr>
<td>athin</td>
<td>øθin</td>
<td>within</td>
</tr>
<tr>
<td>athoot</td>
<td>øθut</td>
<td>without</td>
</tr>
<tr>
<td>ook</td>
<td>uk</td>
<td>week</td>
</tr>
<tr>
<td>soom</td>
<td>sum</td>
<td>swim</td>
</tr>
<tr>
<td>soop</td>
<td>sup</td>
<td>sweep</td>
</tr>
<tr>
<td>towmont</td>
<td>’təument</td>
<td>twelvemonth</td>
</tr>
<tr>
<td>umman</td>
<td>’amen</td>
<td>woman</td>
</tr>
<tr>
<td>toonty (Sth. Sc.)</td>
<td>’tunti</td>
<td>twenty.</td>
</tr>
</tbody>
</table>

116. Occasionally **w** is developed from u as in E. “one” = **wan.**

<table>
<thead>
<tr>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>wir</td>
<td>our</td>
</tr>
<tr>
<td>oonerstan</td>
<td>unserstan</td>
</tr>
</tbody>
</table>

117. For its development in N.E. Sc. before an original ø see Ph. § 152, and in Sth. Sc. before initial o see Ph. § 210.
118. In some of the Sc. dialects w often replaces v: for v = w see Ph. § 81. We have a similar phenomenon in the Cockney speech of Dickens' time, e.g. vinegar and weal for vinegar and veil. So in Sc. we may hear virtuous, wegybun, wanish, for virtuous, vagabond, vanish. If v was at one time bi-labial, the confusion between it and w, in Middle Sc. texts, may be easily understood.

119. w sometimes takes the place of E. j, developing in most cases out of an original u.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>actually</td>
<td>'aktwəlɪ</td>
<td>actually</td>
</tr>
<tr>
<td>anwall</td>
<td>'anwel</td>
<td>annual</td>
</tr>
<tr>
<td>gradwāl</td>
<td>'ɡrədweɬ</td>
<td>gradual</td>
</tr>
<tr>
<td>richtwis (O.E. rɪhtwɪs)</td>
<td>'rɪxtwis</td>
<td>righteous.</td>
</tr>
</tbody>
</table>

120. This sound is produced in the same way as w, only breath is used instead of voice.

121. wh is the common modern spelling, taking the place of the older qwh, qwh. In some dialects the back action of the tongue is very marked so that the result might be represented almost by xₐ or xʷ. m is almost unknown in Sth. Eng. but may be heard in the North of England. It is the rule in Scotland in all words spelled wh. Examples:

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>whaŋ, quhaŋ</td>
<td>mæn</td>
<td>when</td>
</tr>
<tr>
<td>whare, quhar</td>
<td>mær</td>
<td>where</td>
</tr>
<tr>
<td>whirit, quhirit</td>
<td>'mərit, 'mɪrit</td>
<td>weasel</td>
</tr>
<tr>
<td>whilk, quhilk</td>
<td>məlk, məlk</td>
<td>which</td>
</tr>
<tr>
<td>wha, quha</td>
<td>mæː, mæː</td>
<td>who</td>
</tr>
</tbody>
</table>

121 (a). For mₐ in Sth. Sc. = hue see Ph. § 210.

122. In the N.E. the back action of the tongue has been eliminated, producing (1) a bi-labial ʃ and (2) later on, the lip-teeth f of ordinary speech. Hence the above words are pronounced fan, far, etc., fan, far, etc. in the N.E.
123. In the dialect of Avoch (Eastern Ross) and Cromarty, the sound is lost in the interrogatives wha, whase, what, whan, whare, which become a, as, at, an, ar, respectively, e.g.: 

"Where are you going, boy?"

a:r Su geən, bjəx?

124. Breathed glottal fricative. This sound is produced by the friction of the outgoing breath on the edges of the vocal chords, or against the interior walls of the larynx. It is really a stressed breath. Hence its liability to disappear to consciousness when the syllable in which it occurs loses the stress. As in E., words with the minimum of stress tend to lose the "h," e.g. him, her, his. See Ph. § 217 (b). On the other hand, notice that us as when stressed becomes həz, həz.

125. As in E., the pronoun "it" has generally lost its aspirate, but unlike E. the "h" may be retained under emphasis, e.g. "You are it," in the game, i.e. the person who has to pay the penalty, e.g. to stay in the house, becomes in Sc. ye're hit, jir hət or jir hat. For other examples see Gr. § 23.

126. In some dialects the "h" is omitted or inserted contrary to E. usage, e.g. in the fisher speech of Avoch and Cromarty in the Black Isle, in Footdee Aberdeenshire, and in Cove in Kincardineshire. In his History of Buckhaven, Fifeshire, Dougal Graham (18th century) records a like peculiarity in that fishing village. If we may judge from the literary texts and public records that have come down to us, there was a similar hesitancy in the use of h in Middle Scots on the part of many writers.
VOWELS

127. A vowel is a speech sound in which the breath current, normally voiced, issues from the mouth without a check—complete or partial—and without audible friction.

128. TERMS USED IN DESCRIBING VOWELS

*High* indicates that the tongue is raised as far as it can go without producing audible friction, the mouth opening being small.

*Low* indicates that the tongue is as far down as possible, and the mouth-opening at its maximum.

*Mid* indicates that the tongue is midway between high and low and that the mouth is half open.

*Front* indicates that the highest point on the surface of the tongue is in the front and opposite the middle of the hard palate. The short slope is to the front and the long slope to the back.

*Back* indicates that the highest point on the surface of the tongue is in the back and opposite the soft palate. The long slope is to the front.

*Central* indicates that there is a very slight rise on the surface of the tongue midway between the point and the back. The tongue lies very nearly flat on the floor of the mouth in the position for easy breathing. Other names used by phoneticians for this position are *mixed, flat, neutral*.

*Tense* indicates that the muscles of the tongue are drawn tight, a condition of the tongue that generally produces a clearer and more ringing sound.

*Lax* indicates that the muscles of the tongue are relaxed so that the upper surface is not so convex as in the tense sound.

*Rounded* indicates that the contraction of the lips has come into play to modify the sound. In back vowels the cheeks also play an important part in the production of the sound.
<table>
<thead>
<tr>
<th>Key-words</th>
<th>Front</th>
<th>Central</th>
<th>Back</th>
<th>Key-words</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. feet</td>
<td>i</td>
<td>y</td>
<td>u</td>
<td>E. food</td>
</tr>
<tr>
<td>G. Hütte</td>
<td></td>
<td></td>
<td>[u]</td>
<td>Sth. E. pull</td>
</tr>
<tr>
<td>E. ft</td>
<td>i</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. pity</td>
<td>i</td>
<td>[i]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mid</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fr. étê</td>
<td>e</td>
<td>e</td>
<td>a</td>
<td>Fr. beau</td>
</tr>
<tr>
<td>Fr. peu</td>
<td></td>
<td>φ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. pen</td>
<td>e</td>
<td></td>
<td></td>
<td>G. Sonne</td>
</tr>
<tr>
<td>E. arise</td>
<td></td>
<td></td>
<td></td>
<td>E. but</td>
</tr>
<tr>
<td>Low</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sth. E. fair</td>
<td>[ɛ]</td>
<td></td>
<td>o</td>
<td>E. law</td>
</tr>
<tr>
<td>Sth. E. man</td>
<td></td>
<td>[æ]</td>
<td>a</td>
<td>E. father</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Fr. patte</td>
</tr>
</tbody>
</table>

Note: *The Phonetic symbols with a plain line under them indicate tense vowels; a zig-zag line indicates a rounded vowel. The symbols in square brackets stand for sounds used in other dialects than Mid. Sc. The key-words must be regarded as only approximately correct.*
### 130. COMPARISON OF VOWEL SYSTEMS OF WEST SAXON, SCOTTISH DIALECT AND MODERN ENGLISH

#### Long Vowels

<table>
<thead>
<tr>
<th>Vowel</th>
<th>Word</th>
<th>Vowel</th>
<th>Word</th>
<th>Scottish pronunciation</th>
<th>Sth. English pronunciation</th>
<th>Word in ordinary spelling</th>
</tr>
</thead>
<tbody>
<tr>
<td>ä, ië</td>
<td>(1) hām, bān</td>
<td>(1) e</td>
<td>(1) hame, bane</td>
<td>o</td>
<td>û, ɔw</td>
<td>home, bone</td>
</tr>
<tr>
<td></td>
<td>lās</td>
<td></td>
<td>laith</td>
<td></td>
<td></td>
<td>loath</td>
</tr>
<tr>
<td>äw</td>
<td>twā</td>
<td>(2) α, ο, e</td>
<td>(2) twa, twæ</td>
<td>u</td>
<td>uu, uw</td>
<td>two</td>
</tr>
<tr>
<td>āg</td>
<td>blāwan</td>
<td>α, ο</td>
<td>blow</td>
<td>o</td>
<td>õ, ɔv</td>
<td>blow</td>
</tr>
<tr>
<td>āh</td>
<td>āgan</td>
<td>α, ο</td>
<td>awe</td>
<td>o</td>
<td>õ, ɔv</td>
<td>owe, own</td>
</tr>
<tr>
<td>ë</td>
<td>hāesto</td>
<td>i, e</td>
<td>heit</td>
<td>i</td>
<td>ti, tj</td>
<td>heat</td>
</tr>
<tr>
<td>ē, ēi</td>
<td>nēhst, grēne (An-hēg [glian])</td>
<td>i</td>
<td>niest, grene</td>
<td>i</td>
<td>ri, rij</td>
<td>green</td>
</tr>
<tr>
<td>ēg</td>
<td>ca</td>
<td>ei</td>
<td>hey</td>
<td>e</td>
<td>sr</td>
<td>hay</td>
</tr>
<tr>
<td>ēah</td>
<td>(1) dream</td>
<td>(1) i, e</td>
<td>(1) dreme</td>
<td>i</td>
<td>ri, rij</td>
<td>dream</td>
</tr>
<tr>
<td>ēaw</td>
<td>(2) heafod (3) read</td>
<td>(2) i, e, (3) i, e, ο</td>
<td>(2) heid (3) Reid</td>
<td>ɛ (3) ɛ</td>
<td>(2) ɛ (3) ɛ</td>
<td>head (3) read</td>
</tr>
<tr>
<td></td>
<td>(4) heāh</td>
<td>(4) iɛ, i</td>
<td>(4) heich, hie-lands</td>
<td>ɛr</td>
<td>(4) ar</td>
<td>high, high-lands</td>
</tr>
<tr>
<td></td>
<td>feāw</td>
<td>ju, jau</td>
<td>few, fyowe</td>
<td>ju</td>
<td>juu, juw</td>
<td>few</td>
</tr>
</tbody>
</table>

1 For comparative vowel lengths, see Ph. §§ 211—214.
<table>
<thead>
<tr>
<th>Vowel</th>
<th>Word</th>
<th>Vowel</th>
<th>Word</th>
<th>Scottish pronunciation</th>
<th>Sth. English pronunciation</th>
<th>Word in ordinary spelling</th>
</tr>
</thead>
<tbody>
<tr>
<td>eo</td>
<td>(1) brœost (2) deœop</td>
<td>i</td>
<td>(1)briest (2)depe</td>
<td>(1) i</td>
<td>(1) i (2) i</td>
<td>breast, deep</td>
</tr>
<tr>
<td>cow</td>
<td>eœwu</td>
<td>ju</td>
<td>yowe</td>
<td>ju</td>
<td>juu, juw</td>
<td>ewe</td>
</tr>
<tr>
<td>eog</td>
<td>leœgan</td>
<td>i</td>
<td>lee</td>
<td>ar</td>
<td>ar</td>
<td>lie (fib)</td>
</tr>
<tr>
<td>i</td>
<td>(1) fif (2) wîs</td>
<td>ar</td>
<td>(1) five (2) wyce</td>
<td>(1) ar</td>
<td>ar</td>
<td>(1) five (2)wise</td>
</tr>
<tr>
<td>y</td>
<td>(3) fyûlan</td>
<td>ar</td>
<td>(3) fyle</td>
<td>ar</td>
<td>ar</td>
<td>(3) de-file</td>
</tr>
<tr>
<td>ö</td>
<td>(1) mûna (2) göd</td>
<td>y</td>
<td>(1)mune (2)guid</td>
<td>u</td>
<td>uu, uw (2) u</td>
<td>(1) moon (2)good</td>
</tr>
<tr>
<td>òw</td>
<td>(3) mûr (4) bûc grûwan</td>
<td>au</td>
<td>(3) muir (4) beuk growe</td>
<td>o</td>
<td>öu, ou</td>
<td>(3) moor (4)book grow</td>
</tr>
<tr>
<td>ü</td>
<td>hûs, cû</td>
<td>u</td>
<td>hoose, coo</td>
<td>au</td>
<td>au</td>
<td>house, cow</td>
</tr>
<tr>
<td>úg</td>
<td>bûgan, drûgãð</td>
<td>u</td>
<td>boo, drouth</td>
<td>au</td>
<td>au</td>
<td>bow, drought</td>
</tr>
</tbody>
</table>
### Short Vowels

<table>
<thead>
<tr>
<th>West Saxon</th>
<th>Scottish Dialect</th>
<th>Modern English</th>
</tr>
</thead>
</table>
| **I**
  (1) a
  (2) æ
  (3) è
| (1) e
  (2) æ
  (3) è |
| (1) name
  (2) draw, claw
  (3) father |
| **II**
  (1) a
  (2) æ
  (3) è
| (1) æ
  (2) ë
  (3) è |
| (1) song
  (2) comb
  (3) salt |
| **I**
  (1) e
| (1) i
| (1) eat |
| **II**
  (1) e, ø
  (2) ø
| (1) æ
| (1) bed |

1 For comparative vowel lengths, see Ph. §§ 211—214.
<table>
<thead>
<tr>
<th>West Saxon</th>
<th>Scottish Dialect</th>
<th>Modern English</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Vowel</strong></td>
<td><strong>Word</strong></td>
<td><strong>Vowel</strong></td>
</tr>
<tr>
<td>i</td>
<td>sittan</td>
<td>i</td>
</tr>
<tr>
<td>ir</td>
<td>bird</td>
<td>e, i</td>
</tr>
<tr>
<td>y</td>
<td>hyll, pytt</td>
<td>i</td>
</tr>
<tr>
<td>I</td>
<td>brocen</td>
<td>o</td>
</tr>
<tr>
<td>I</td>
<td>stolen</td>
<td>u</td>
</tr>
<tr>
<td>I</td>
<td>flogen, boga</td>
<td>u</td>
</tr>
<tr>
<td>II</td>
<td>corn</td>
<td>o</td>
</tr>
<tr>
<td>II</td>
<td>bolster</td>
<td>u</td>
</tr>
<tr>
<td>II</td>
<td>croft, pott</td>
<td>u</td>
</tr>
<tr>
<td>u</td>
<td>sumor</td>
<td>i</td>
</tr>
<tr>
<td>ug</td>
<td>sugu</td>
<td>u</td>
</tr>
<tr>
<td>ul</td>
<td>full, pull</td>
<td>u</td>
</tr>
</tbody>
</table>

I  Vowel is in open position, Ph. § 146 (2).

II  Vowel is in closed position, Ph. § 146 (2).

\(^1\) \(\varphi\) = low back lax rounded.
Note to Vowel Tables

Literary English and Scots are descended from sister dialects of Teutonic speech in Britain. The first comes from an East Midland form, the second from the Northern or Anglian dialect which from a very early period was spoken between the Humber and the Forth and subsequently extended to all the Scottish Lowlands. The only Old English dialect that has come down to us in a satisfactory literary form is the West Saxon speech of King Alfred. This dialect has been written with great phonetic accuracy and as we cannot put our hands on the original form of Teutonic from which all these dialects presumably have sprung, it serves as a very valuable test of the development of the vowels in English and Scots. Naturally West Saxon stands in closer relationship to the Teutonic languages of the Continent than do its modern collateral descendants, and so it serves to link up our modern dialects with Teutonic speech in general.

Front Vowels

131. High front tense. The tongue occupies the forepart of the mouth, the point rests on or close behind the lower teeth ridge and, behind the point, the tongue arches up towards the teeth ridge and hard palate. The front of the tongue is opposite the middle of the hard palate, the space between being just sufficient to allow of the egress of the breath current without audible friction. The muscles of the tongue are tense, and the lips form a large ellipse with the corners well apart. This vowel is heard in E. deep; in Fr. ici; in Ger. Biene, ihn; in Sp. and It. vino. In Sth. E., i is either much prolonged or diphthongized, when i becomes ri or rj, thus deep is dripl or drijp.

132. In Sc. i is spelled (1) ee, (2) ie, (3) ei, (4) ea, (5) e-e.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>cleek</td>
<td>klik</td>
<td>hook</td>
</tr>
<tr>
<td>deevil</td>
<td>divl</td>
<td>devil</td>
</tr>
<tr>
<td>dree</td>
<td>dri:</td>
<td>undergo</td>
</tr>
<tr>
<td>eelie-lamp</td>
<td>'ili'lam</td>
<td>oil-lamp</td>
</tr>
</tbody>
</table>
Sc. | Ph. | E.
---|---|---
riek | rik | smoke
seven | si:v:n | seven
spier, speir, spier | spi:r | ask
weel | wil | well (adj., adv.).
(2) bield |bild | protection
Hieland | ’hilend | Highland
shieling | ’jiln | summer hut.
(3) dreich | drix | wearisome
heich | hix | high
neist | nist | next
reive | ri:v | plunder.
(4) gear | gi:r | property
ream | rim | cream.
(5) rede | rid | advice
remeide and remeid | r’mid | remedy.

For final i diphthongised in Sth. Sc., see Ph. § 203.

133. N.B. Words of Romance origin retain this vowel in Sc., e.g.:

bapteese | bap’ti:z | baptise
ccevil | sirl | civil
obleedge | a’blidʒ | oblige
peety | ’piti | pity
poseetion | pa’zifn | position.

134. High front lax. This vowel is formed in very nearly the same position as for i, only the tongue is a little lower and its upper surface less convex owing to the muscles being relaxed. It is identical with the vowel in E. hit etc., Ger. mit, nicht. It occurs also as the first element in the Sth. E. diphthong in “sea, heat,” etc.; sri, hrit, sj, hjt.

135. In Sc. r is generally spelled with the letter “i”:

| Sc. | Ph. | E. |
---|---|---|
brither | ’briðər | brother
fiwer | ’fivər | fever
mither | ’miðər | mother.
136. This sound or (ə) frequently takes the place of a especially before a nasal.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>din</td>
<td>din</td>
<td>dun</td>
</tr>
<tr>
<td>nit</td>
<td>nət</td>
<td>nut</td>
</tr>
<tr>
<td>simmer</td>
<td>'sumer</td>
<td>summer</td>
</tr>
<tr>
<td>sin</td>
<td>sn</td>
<td>son</td>
</tr>
<tr>
<td>sin</td>
<td>sn</td>
<td>sun</td>
</tr>
<tr>
<td>sinery</td>
<td>'sinrə</td>
<td>sundry</td>
</tr>
<tr>
<td>sipper</td>
<td>'sppər</td>
<td>supper</td>
</tr>
<tr>
<td>winner</td>
<td>'wınər</td>
<td>wonder</td>
</tr>
</tbody>
</table>

137. In Sc. Dialect generally, the pure r sound is not so common as in E., its place being taken by ə.

\[\text{(ə)}\]

138. **High front lax lowered.** The tongue is still further lowered from the r position until it is at least half way down to the mid position. The vowel in acoustic effect is midway between r and e, i.e. between the sounds in E. "pit" and "pet." In some dialects, especially in the North, the tongue is flattened as well as lowered, so that the sound in acoustic effect approaches æ. See Ph. § 188. In other dialects e (see Ph. § 144) is heard instead of ə in many words in all positions, e.g. pit becomes pet. In E. the second vowel in "pity" is often pronounced as ə.

139. The vowel ə is generally spelled "i" in Mod. Sc., and in final position (2) ie or (3) y. In Middle Sc. it was generally written "y."

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>find</td>
<td>find</td>
<td>find</td>
</tr>
<tr>
<td>hill</td>
<td>həl</td>
<td>hill</td>
</tr>
<tr>
<td>nicht</td>
<td>nəxt</td>
<td>night</td>
</tr>
<tr>
<td>things</td>
<td>θηz</td>
<td>things</td>
</tr>
<tr>
<td>will</td>
<td>wəl</td>
<td>will</td>
</tr>
<tr>
<td>(2) tassie</td>
<td>'tasə</td>
<td>cup</td>
</tr>
<tr>
<td>(3) tuppenny</td>
<td>'təpni, 'təpni</td>
<td>twopenny</td>
</tr>
</tbody>
</table>

\[\text{}\]

1 wəl is more common.
140. Mid front tense. The tongue is now lower than for any of the previous vowels, and the mouth more open. As the tongue is tense, the acoustic effect is sharp and clear. e is heard in E. mate; Fr. été; Ger. See; Du. reel. It is always diphthongized in Sth. E.: thus mate is mert or mert.

141. The most common spellings for e¹ in Sc. are (1) ai², (2) ae, (3) a-e, (4) ay³.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) mair</td>
<td>me:r</td>
<td>more</td>
</tr>
<tr>
<td></td>
<td>pert</td>
<td>part</td>
</tr>
<tr>
<td></td>
<td>stra'veg</td>
<td>wander aimlessly</td>
</tr>
<tr>
<td>(2) ble:</td>
<td>ble:</td>
<td>blue, livid</td>
</tr>
<tr>
<td></td>
<td>me:</td>
<td>more</td>
</tr>
<tr>
<td></td>
<td>stre:</td>
<td>straw</td>
</tr>
<tr>
<td></td>
<td>te:</td>
<td>toe</td>
</tr>
</tbody>
</table>

¹ In some Sc. dialects, e.g. Morayshire, when e is short or half-long, it changes somewhat in quality. The sound is formed with the tongue lower and less tense as in baith, ane, baie (taster) = beθ, eθn, beθ1 which might be written also bθ, θn, bθ1.

² The spellings ai, ay, for the vowel e have a curious origin. They indicated first a diphthong as in dai, mai, sayde, paie, for "day, may, said, pay." In course of time this diphthong was monophthongized, resulting in a long vowel. The old spelling was retained for this long vowel. The i or y came to be regarded as a sign of length and was later extended to mark length in the vowels e and o and u. Again in words like name, scheme, O.E. nama, scamu, the a standing in open position (see Ph. § 146 (2)) had been lengthened in the 13th century and the suffix e, representing nearly all the old terminations, had come to be regarded as a mark of length and was added to many words which had originally a long a, as bane O.E. bān, "a bone." Thus there arose two ways of indicating a long a, viz.: ai, ay, and a+consonant + e.

Old Sc. | Middle Sc. | E.        |
        |           |          |
| batale | bataill   | battle   |
| have   | haiff     | have     |
| mare   | mair      | more     |

So also with e, o, and u:

de:     | deid      | dead     |
| remede  | remeid    | remedy   |
| before  | befoir    | before   |
| gude    | guid      | good     |
| mune    | muin      | moon     |
MANUAL OF MODERN SCOTS

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(3) blate</td>
<td>blet</td>
<td>shy</td>
</tr>
<tr>
<td>(4) quate</td>
<td>kwet</td>
<td>quiet.</td>
</tr>
<tr>
<td>(4) splay</td>
<td>sple:</td>
<td>split.</td>
</tr>
</tbody>
</table>

142. In Sth. Sc. a diphthong is used instead of e in words derived from original long a or open a (see Ph. § 146 (2)), e.g. stane, střen, O.E. stān, hate (vb.), hiat, O.E. hatian.

143. In Forfar, Kincardine, Aberdeen and on the Banffshire coast, this e becomes i before n as bin, stín = E. “bone, stone”; O.E. bān, stān.

\[\varepsilon\]

144. Mid front lax. In Sc. Dialect, the tongue is always lower than for e, the mouth more open and the tongue-surface less convex, owing to the laxness of the muscles. E. “men, pen,” etc. Ger. Fest, Thräne.

145. \(\varepsilon\) is spelled in Sc. (1) e, (2) ai.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) ettercap</td>
<td>'stārkap</td>
<td>spider, spitfire</td>
</tr>
<tr>
<td>ben</td>
<td>ben</td>
<td>inside room</td>
</tr>
<tr>
<td>biether</td>
<td>'bleðar</td>
<td>bladder</td>
</tr>
<tr>
<td>bress</td>
<td>bres</td>
<td>brass</td>
</tr>
<tr>
<td>gless</td>
<td>gles</td>
<td>glass</td>
</tr>
<tr>
<td>ken</td>
<td>ken</td>
<td>know.</td>
</tr>
<tr>
<td>(2) aipple</td>
<td>epl</td>
<td>apple</td>
</tr>
<tr>
<td>bairn</td>
<td>bern</td>
<td>child</td>
</tr>
<tr>
<td>cairn</td>
<td>kern</td>
<td>heap of stones</td>
</tr>
<tr>
<td>mainner</td>
<td>'menær</td>
<td>manner</td>
</tr>
<tr>
<td>saiddle</td>
<td>sedl</td>
<td>saddle.</td>
</tr>
</tbody>
</table>

Note \(\varepsilon\) may also be heard in (2).

146. Many words in Sc. have an e or \(\varepsilon\) vowel where E. has an a vowel. This is frequently the case (1) in words ending in r+cons., and s+cons., e.g. E. “arm, harm, sharp, yard,” become in Sc. erm, herm, ērp, ērd, and “brass, fast, glass,” become, bres, fest, gles; (2) in words where a short a (ea, ē) stood originally in an open syllable. A syllable is said to be open when it ends with a vowel as a in “la-dy” and ow in “low.” When
the syllable ends in a consonant, it is said to be closed as in “lad, bath.” In early Middle English and Sc. the short vowels, a, e, o, in open syllables were lengthened and had a different development from the same vowel in a closed syllable. Thus O.E. *badian* becomes *bathe*, but O.E. *bæð* becomes *bath*. E. “glad” comes from O.E. nom. *glæd*, but Sc. “glaid” from an oblique case of the adjective like *glade* or *gladium*, where a was in open position. So Sc. *feðar* goes back to Nom. Sing. *feðer*, but E. “father” to some form like *fædres* or *fædros*, where æ is in closed position. Chaucer’s “small” in *smale foules* would give Mod. Eng. “smail,” a form which actually occurs in the proper name Smail and the Sc. place-name Smailholm. The nominative *smael* is the ancestor of Sc. “sma’,” and E. “small,” by regular process of change in each of the dialects.

**y**

147. *High front lax rounded.* **y** is an r pronounced with lip-rounding. It is like the vowel in Ger. *Hütte*, and is generally heard short and occurs before all consonants except r and voiced fricatives. In a few dialects this vowel is tense and very nearly equivalent to Fr. *u* in *mur*.

148. **y** is commonly written (1) *ui*, (2) *u*-e, (3) *oo*.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) buist</td>
<td>byst</td>
<td>mark on cattle</td>
</tr>
<tr>
<td>cuit</td>
<td>kyt</td>
<td>ankle</td>
</tr>
<tr>
<td>fruit</td>
<td>fryt</td>
<td>fruit</td>
</tr>
<tr>
<td>guim</td>
<td>gym</td>
<td>gum</td>
</tr>
<tr>
<td>tuim</td>
<td>tym</td>
<td>toom (empty)</td>
</tr>
<tr>
<td>(2) bude</td>
<td>byd</td>
<td>behaved</td>
</tr>
<tr>
<td>excuse (sb.)</td>
<td>ek'skjys</td>
<td>excuse</td>
</tr>
<tr>
<td>guse</td>
<td>gys</td>
<td>goose</td>
</tr>
<tr>
<td>mune</td>
<td>myn</td>
<td>moon</td>
</tr>
<tr>
<td>schule</td>
<td>skyl</td>
<td>school</td>
</tr>
<tr>
<td>spune</td>
<td>spyn</td>
<td>spoon</td>
</tr>
<tr>
<td>use (sb.)</td>
<td>jys</td>
<td>use.</td>
</tr>
<tr>
<td>(3) loof</td>
<td>lyf</td>
<td>hollow of hand</td>
</tr>
<tr>
<td>shoon</td>
<td>jyn</td>
<td>shoes.</td>
</tr>
</tbody>
</table>
149. Mid front tense rounded. In pronouncing this vowel, the tongue is in the position for e (Ph. § 140), with the lips slightly rounded. The vowel eu in Fr. peu has very nearly the same sound. φ occurs in final position and before voiced fricatives, such as z, v, ð and r, and is normally long.

150. φ is written (1) wi, (2) u + e, (3) oe, (4) o, (5) oo.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>cruive</td>
<td>krɛ:v</td>
<td>pen for live stock</td>
</tr>
<tr>
<td>fuird</td>
<td>fɛ:rd</td>
<td>ford</td>
</tr>
<tr>
<td>muir</td>
<td>mɛ:r</td>
<td>moor</td>
</tr>
<tr>
<td>puir</td>
<td>pɛ:r</td>
<td>poor</td>
</tr>
<tr>
<td>excuse (vb.)</td>
<td>eks'kɛ:z</td>
<td>excuse</td>
</tr>
<tr>
<td>use (vb.)</td>
<td>jɛ:z</td>
<td>use</td>
</tr>
<tr>
<td>shoe</td>
<td>jɛ:</td>
<td>shoe</td>
</tr>
<tr>
<td>do</td>
<td>dɛ:</td>
<td>do</td>
</tr>
<tr>
<td>too</td>
<td>tɛ:</td>
<td>too</td>
</tr>
</tbody>
</table>

151. The original vowel in most of the words containing y or φ appears to have been a long o in O.E. and Scan. and u in Fr., e.g. O.E. mōna, Sc. myn; Scan. hrōsa, Sc. rɔ:z; Fr. user, Sc. jɛ:z. This o (or u) was fronted and became φ. φ remained before voiced fricatives and r and in final position, but in other cases it was generally raised and shortened to y. In many districts of the Mid. area, recent unrounding has taken place so that y becomes i and φ becomes e. Thus fruit, use (sb.), shoon become frɛt, jɛs, jɛm, but puir, use (vb.), shoe become pe:ɛr, je:ɛz, je:ɛ. In some districts this unrounding is so recent that middle-aged people remember the difference between their own sound and that of the older generation. In other cases the change goes back to the seventeenth century. In the Records of Stitchill (1674) there is an entry of "5/6 as the price of 'shin,'" i.e. "shoes." Another instance from Kirk Session Records is given in Henry's History of the Parish Church of Galston (Ayrshire) under date

1 We are indebted to the Rev. Mr McKinlay, Galston, for pointing out these instances.
Oct. 1635: “The collection to the pare (i.e. poor) sall be gathered at the entrie of the people to the kirk.” The conventional spelling disguises this change but it crops out occasionally, e.g. in the song of “Guid Ale.” Burns writes:

I sell’d them a’ just ane by ane
Guid ale keeps my heart abune.

ane and abune would make a perfect rhyme in Burns’ local pronunciation, although the spelling conceals this fact:

\[ \text{a seld } \text{ðem a: } \text{dʒust jn bə jn} \]
\[ \text{gίd jn kips mə hert ə'bm}. \]

See also verse 4 in Burns’ poem “To a Mouse,” p. 335.

152. In the N.E. this ə vowel (derived from O.E. ə, Scan. ə, Fr. ə) was raised at a very early period to ə without being shortened and was then unrounded and was then unrounded to ı. It is possible that ə may have been unrounded to e and then raised to ı. In either case the result was ı. Thus:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>freet</td>
<td>frit</td>
<td>fruit</td>
<td>fryt</td>
<td></td>
</tr>
<tr>
<td>meen</td>
<td>min</td>
<td>mune</td>
<td>myn</td>
<td></td>
</tr>
<tr>
<td>peer</td>
<td>prər</td>
<td>prir</td>
<td>pə:r</td>
<td></td>
</tr>
<tr>
<td>shee</td>
<td>jə:r</td>
<td>shoe</td>
<td>jə:</td>
<td></td>
</tr>
<tr>
<td>sheen</td>
<td>jən</td>
<td>shoon</td>
<td>jən</td>
<td></td>
</tr>
</tbody>
</table>

When a back consonant preceded the original long ə, it seems to have been rounded, and a glide developed between it and the vowel, which afterwards became w. Thus:

<table>
<thead>
<tr>
<th></th>
<th>N. Sc.</th>
<th>Ph.</th>
<th>Mid. Sc.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>cweed</td>
<td>kwid</td>
<td>cuido</td>
<td>a small tub</td>
<td></td>
</tr>
<tr>
<td>cweet</td>
<td>kwit</td>
<td>cuit</td>
<td>ankle</td>
<td></td>
</tr>
<tr>
<td>gweed</td>
<td>gwid</td>
<td>gude</td>
<td>good</td>
<td></td>
</tr>
<tr>
<td>skweel</td>
<td>skwil</td>
<td>schule</td>
<td>school.</td>
<td></td>
</tr>
</tbody>
</table>

153. For heuk, heuch, etc. see Ph. § 160.

154. ə and φ are eminently unstable vowels in Sc. and the variations perceptible in different districts and in close proximity are very numerous. Sometimes the distinction between ə and φ does not seem to hold, or a rounded central vowel is used instead of either.
æ

155. Low front lax. This is the same sound as the vowel in Sth. Eng. man. It does not occur regularly in Mid. Scottish but may be heard in the dialect of the Southern Counties as a substitute for e in words like beg, men, pen, Berwick, Nellie. The symbol is not used in the general texts.

ε

156. Low front tense. Sth. E. "fair," fɛə; Fr. fête, père. This is a very broad substitute for the e of "men" in some dialects (e.g. in the Langholm dialect of Dumfries) but the symbol is not used in the general texts.

BACK VOWELS

u

157. High back tense rounded. The highest point on the surface of the tongue is in the back, the tongue is raised as far as possible without producing audible friction, its muscles are tense so that its surface bulges upwards, the lips are drawn together at the corners and protruded. E. "food, rue, blue" (in Sth. E. this vowel is often diphthongised = uu or uw); Fr. roue, foule; Ger. Buhle; It. and Sp. uno; Du. goed.

158. u is commonly spelled in Sc. (1) oo, (2) ou, (3) u':

<table>
<thead>
<tr>
<th>S.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>broon</td>
<td>brun</td>
</tr>
<tr>
<td></td>
<td>coo</td>
<td>ku:</td>
</tr>
<tr>
<td></td>
<td>doo</td>
<td>du:</td>
</tr>
<tr>
<td>(2)</td>
<td>doute</td>
<td>dut</td>
</tr>
<tr>
<td></td>
<td>goun</td>
<td>gun</td>
</tr>
<tr>
<td></td>
<td>renown</td>
<td>rund</td>
</tr>
<tr>
<td></td>
<td>soun(d)</td>
<td>sund</td>
</tr>
<tr>
<td>(3)</td>
<td>fu'</td>
<td>fu:</td>
</tr>
<tr>
<td></td>
<td>pu'</td>
<td>pu:</td>
</tr>
</tbody>
</table>
159. In some parts of the country, e.g. in Celtic districts and in the neighbourhood of Glasgow, the tongue is decidedly advanced from the back position and a sound is produced that in acoustic effect is midway between u and y.

160. In the N.E. and in some parts of the Mid. area an original long o before a back consonant becomes ju¹ or iu.

In the N.E. district between Moray and Caithness original long o before r has also been developed into ju.

161. In some districts of the Mid. area the u of ju before a back consonant has been lowered and unrounded, hence eneuch, heuk, heuch, etc. become e'njux, hjuk, hjux, etc.

162. In the dialect of the Sth. counties, u in final position has been diphthongized, producing au. Thus coo, poo, you become kau, pau, jav.

u

163. High back lax rounded. The tongue is slightly lower than for u, its surface less convex and the lips are not so pursed. Same vowel as in Sth. E., bull, full. Rare in Sc. except in the Southern Counties where it is the first element of the diphthong ue, used instead of o in words like bore, buar; sole (of a shoe), suel (see Ph. § 210).

¹ The process may have started with the rounding of the back consonant, i.e. the action of the lips used in forming o may have been kept up while k or x was being sounded. Then a strong glide may have developed between o and k or x. The development of leuch = "laughed" may be thus summarised, O.E. hilōh (k=x), hīshʰ, louh, īux, leux, liux, ljux. See Ph. § 111.
164. *Mid back tense rounded.* The tongue is lowered from the u position but is still kept tense, the lips are less rounded. o is the same vowel sound as in E. *load, rode* (Sth. E. diphthongizes this sound): Fr. *beau, tôt*; Ger. *Sohn, Boot*; Du. *wonen*. The most frequent source of o is O.E. short o standing in open position (see Ph. § 146 (2)) and lengthened in early Middle English and Sc.

165. o is generally written (1) o, (2) o-e, (3) oa.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) corn</td>
<td>korn</td>
<td>corn</td>
</tr>
<tr>
<td>horn</td>
<td>horn</td>
<td>horn</td>
</tr>
<tr>
<td>(2) hole</td>
<td>hol</td>
<td>hole</td>
</tr>
<tr>
<td>thole</td>
<td>thol</td>
<td>bear</td>
</tr>
<tr>
<td>(3) body</td>
<td>'bodi</td>
<td>body</td>
</tr>
<tr>
<td>foalie</td>
<td>'foli</td>
<td>foal</td>
</tr>
<tr>
<td>woa</td>
<td>wo:</td>
<td>whoa</td>
</tr>
</tbody>
</table>

166. This vowel is frequently diphthongized in Sth. Sc. and becomes uə. See Ph. § 210.

167. *Mid back lax rounded.* The lips are less rounded than for o and the tongue position lower. o is the same vowel as in E. *cost, on,* etc.; Fr. *tort*; It. *notte*; Ger. *Sonne.* It is quite distinct from the Sth. E. sound in *cost* which is a low back rounded vowel. o is common in the Sc. of the Sth. Counties and in the North in words where an original o stood in close position (see Ph. § 146 (2)). In the Mid. districts there has been a strong tendency to make this vowel more tense, so that in many words o has completely displaced o and in others o and o seem to be used indifferently, the latter being preferred for emphatic utterance.

168. o is the common spelling of the vowel o.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
</tr>
</thead>
<tbody>
<tr>
<td>coft (bought)</td>
<td>koft</td>
</tr>
<tr>
<td>frost</td>
<td>frost</td>
</tr>
<tr>
<td>knock (clock)</td>
<td>knock</td>
</tr>
<tr>
<td>lot</td>
<td>lot</td>
</tr>
<tr>
<td>post</td>
<td>post</td>
</tr>
<tr>
<td>rod</td>
<td>rod</td>
</tr>
</tbody>
</table>
169. This vowel is generally unrounded in Sc. to a when it is in contact with a lip-consonant—seemingly by a process of dissimilation.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>bather</td>
<td>'baθər</td>
<td>bother</td>
</tr>
<tr>
<td>bannet</td>
<td>'banət</td>
<td>bonnet</td>
</tr>
<tr>
<td>craft</td>
<td>krafə</td>
<td>croft</td>
</tr>
<tr>
<td>drap</td>
<td>drap</td>
<td>drop</td>
</tr>
<tr>
<td>hap</td>
<td>hap</td>
<td>hop</td>
</tr>
<tr>
<td>laft</td>
<td>laft</td>
<td>loft</td>
</tr>
<tr>
<td>pat</td>
<td>pat</td>
<td>pot</td>
</tr>
<tr>
<td>Rob</td>
<td>rab</td>
<td>Rob</td>
</tr>
<tr>
<td>saft</td>
<td>saft</td>
<td>soft</td>
</tr>
<tr>
<td>stammick</td>
<td>'stamɪk</td>
<td>stomach</td>
</tr>
<tr>
<td>tap</td>
<td>tap</td>
<td>top.</td>
</tr>
</tbody>
</table>

170. In districts where the original o becomes o, the vowel is unrounded to ο in many words, e.g.

| bunnet | 'banət | bonnet |
| buther | 'baθər | bother |
| munny | 'manɪ | many |
| Rubbert | 'ræbərt | Robert |
| stummick | 'stamɪk | stomach. |

ο

171. Low back tense rounded. The tongue is in the lowest position in the back of the mouth, but the lips are less rounded than for o. The vowel occurs in E. law, cause, ball. It is common in Mid. Sc. In the North, in Galloway and in the Southern Counties it is of rare occurrence, being replaced by a broad a sound. It varies over the country from o to ο and o on the one hand and to a and a (in Celtic areas) on the other.

172. (1) a, (2) aa, (3) a', (4) aw, (5) au, (6) al are the most common spellings of o. All the words given in Ph. § 176 may be pronounced with o instead of a.

1 In these words a may possibly be the unrounded form of Anglo-French u.
\[\text{a}\]

173. *Low back lax.* This is the most open sound of \(a\) which is heard very commonly in E. *father*, Fr. *pâte*, Ger. *Name*.

174. A lighter sound of \(a\) is often heard where the mouth is only half open and which might be described as *mid back lax*.

175. \( a \) is generally fully long when final, and before a voiced fricative and \( r \). It is also long when it represents an older diphthong, arising generally from a lost consonant (1, \( g \), \( w \)) with the spellings \( al \), \( aw \), \( au \).

176. Common spellings for this long sound are (1) \( a \), (2) \( aa \), (3) \( a' \), (4) \( aw \), (5) \( au \), (6) \( al \).

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td><em>da</em></td>
<td><em>da:</em> father</td>
</tr>
<tr>
<td></td>
<td><em>twa</em></td>
<td><em>twa:</em> two</td>
</tr>
<tr>
<td></td>
<td><em>wha</em></td>
<td><em>ma:</em> who.</td>
</tr>
<tr>
<td>(2)</td>
<td><em>haar</em></td>
<td><em>hər:</em> cold sea mist</td>
</tr>
<tr>
<td></td>
<td><em>haave</em></td>
<td><em>həv:</em> grey.</td>
</tr>
<tr>
<td>(3)</td>
<td>( a' )</td>
<td><em>a:</em> all</td>
</tr>
<tr>
<td></td>
<td>( ca' )</td>
<td><em>ka:</em> call, drive</td>
</tr>
<tr>
<td></td>
<td>( fa' )</td>
<td><em>fa:</em> fall</td>
</tr>
<tr>
<td></td>
<td>( sa' )</td>
<td><em>sa:</em> salve.</td>
</tr>
<tr>
<td>(4)</td>
<td><em>blaw</em></td>
<td><em>bla:</em> blow</td>
</tr>
<tr>
<td></td>
<td><em>chaw</em></td>
<td><em>tʃa:</em> chew</td>
</tr>
<tr>
<td></td>
<td><em>saw</em></td>
<td><em>sa:</em> sow</td>
</tr>
<tr>
<td></td>
<td><em>tawse</em></td>
<td><em>təz:</em> strap (for punishing).</td>
</tr>
<tr>
<td>(5)</td>
<td><em>baur</em></td>
<td><em>ba:r</em> joke</td>
</tr>
<tr>
<td></td>
<td><em>cauk</em></td>
<td><em>ka:k</em> chalk</td>
</tr>
<tr>
<td></td>
<td><em>daur</em></td>
<td><em>da:r</em> dare</td>
</tr>
<tr>
<td></td>
<td><em>fause</em></td>
<td><em>fa:s</em> false</td>
</tr>
<tr>
<td></td>
<td><em>sough</em></td>
<td><em>sa:x</em> willow</td>
</tr>
<tr>
<td></td>
<td><em>bould</em></td>
<td><em>ba:l̩</em> bold</td>
</tr>
<tr>
<td></td>
<td><em>cauld</em></td>
<td><em>ka:l̩</em> cold</td>
</tr>
<tr>
<td></td>
<td><em>fauld</em></td>
<td><em>fa:l̩</em> fold</td>
</tr>
<tr>
<td></td>
<td><em>auld</em></td>
<td><em>a:l̩</em> old.</td>
</tr>
<tr>
<td>Sc.</td>
<td>Ph.</td>
<td>E.</td>
</tr>
<tr>
<td>-----------</td>
<td>----------</td>
<td>----------</td>
</tr>
<tr>
<td>(6) chalmer</td>
<td>'tʃaːmər</td>
<td>chamber</td>
</tr>
<tr>
<td>halflin</td>
<td>'haːflɪn</td>
<td>half-grown</td>
</tr>
<tr>
<td>haise</td>
<td>haːs</td>
<td>neck.</td>
</tr>
</tbody>
</table>

177. In the Mid. Sc. dialects ə is used very widely instead of a: in words of this class. See Ph. § 171.

178. In other cases a is of medium length or short, i.e. when it does not occur finally or before voiced fricatives and r and when it does not represent an older diphthong. Ph. § 175.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>chafts</td>
<td>tʃafts</td>
<td>jaws</td>
</tr>
<tr>
<td>dag</td>
<td>dag</td>
<td>rain or wet</td>
</tr>
<tr>
<td>fallow</td>
<td>fælə</td>
<td>fellow</td>
</tr>
<tr>
<td>lass</td>
<td>las</td>
<td>girl</td>
</tr>
<tr>
<td>sas</td>
<td>saks</td>
<td>six</td>
</tr>
<tr>
<td>thack</td>
<td>θak</td>
<td>thatch.</td>
</tr>
</tbody>
</table>

179. For a representing an older ə, see Ph. § 169.

a

180. Low back lax advanced. In this vowel the tongue is advanced bodily from the position of a but without the pronounced rising in the front which characterizes genuine front vowels. The sound is used regularly in the Northern English in words like man. It is similar to the vowel in the Fr. patte. It may be heard in Scottish dialect in districts that have come under Celtic influence in the North as a substitute for a. The symbol is not used in the general texts.

A

181. Mid back tense. This vowel is heard in E. but, hut, cur, etc. In Sth. E., the tongue is generally advanced and before r invariably flattened in words of this class. The short a in the German mann sounds very like this Sc. vowel, only in the German vowel the tongue is lax. In some Scottish dialects the tongue is lowered.
182. The common spellings of ∆ are (1) u, (2) ou, (3) o.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>bull</td>
<td>b阿尔</td>
</tr>
<tr>
<td>cut</td>
<td>k阿尔</td>
<td>cut</td>
</tr>
<tr>
<td>putt</td>
<td>p阿尔</td>
<td>put (at golf).</td>
</tr>
<tr>
<td>(2)</td>
<td>young</td>
<td>j阿尔</td>
</tr>
<tr>
<td>touch</td>
<td>t阿尔</td>
<td>touch.</td>
</tr>
<tr>
<td>(3)</td>
<td>come</td>
<td>k阿尔</td>
</tr>
<tr>
<td>work</td>
<td>w阿尔</td>
<td>work (vb.).</td>
</tr>
</tbody>
</table>

183. Words with the spellings whi, wi in E. generally have ∆ in Sc.

- whistle: m阿尔 | whistle
- whirl: m阿尔 | whirl
- swirl: s阿尔r阿尔 | swirl
- will: w阿尔 | will
- wutch: w阿尔 | witch.

184. In some districts, especially those on the Highland Border, this ∆ sound very commonly takes the place of ı or ι as

<table>
<thead>
<tr>
<th>Sc. and E.</th>
<th>Ph.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ditch</td>
<td>d阿尔</td>
</tr>
<tr>
<td>fill</td>
<td>f阿尔</td>
</tr>
<tr>
<td>fish</td>
<td>f阿尔</td>
</tr>
<tr>
<td>hill</td>
<td>h阿尔</td>
</tr>
<tr>
<td>little</td>
<td>l阿尔</td>
</tr>
</tbody>
</table>

185. For son, summer, etc., see Ph. § 136.
186. For ∆ in eunuch, etc., see Ph. § 161.
187. For ∆ unrounded from o, see Ph. § 170.

188. Mid central. In the formation of this vowel the tongue lies nearly flat in the mouth, the centre being slightly raised, the mouth is half open as for easy breathing. This sound may be heard in the first syllable of E. "attack." It occurs generally in unaccented position as a substitute for any vowel, but it may be heard also in Sc. before r in accented position, instead of ι or ∆ and is then tense as a rule. Examples: third, bird; θ阿尔rd, b阿尔rd.
189. In some of the Northern dialects another flat vowel may be heard, viz. the high central lowered. It takes the place of *i* in words like *put, foot, hit, him*, and occurs also in terminations such as *er*. Thus in Sc. one may hear five variants of the word “put”—sometimes more than one in the same dialect, viz. *pet, pet, pít, pát, pêt*.

190. In nearly all suffixes the original vowel is reduced to *e*, e.g.:

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>visible</td>
<td><em>vizəbl</em></td>
<td>visible</td>
</tr>
<tr>
<td>hallan</td>
<td><em>hələn</em></td>
<td>cottage partition</td>
</tr>
<tr>
<td>oxter</td>
<td><em>əkstər</em></td>
<td>armpit</td>
</tr>
<tr>
<td>painfu'</td>
<td><em>pənfə</em></td>
<td>painful</td>
</tr>
<tr>
<td>barra'</td>
<td><em>bərə</em></td>
<td>barrow</td>
</tr>
<tr>
<td>elbuck</td>
<td><em>əlbək</em></td>
<td>elbow.</td>
</tr>
</tbody>
</table>

191. *Note*: *na* = not, in *dinna, winna* (will not), etc., is pronounced *nə*, although *ne* is also heard.

192. The termination *y* or *ie* is generally sounded *ɪ*, though *a* short *e* is also heard in some dialects. After a *voiced plosive* *r* is also common.

| nappy    | 'nəpɪ | ale  |
| ony      | 'onɪ  | any  |
| bonnie   | 'bənɪ | bonnie |
| Sannie   | 'sanɪ | Alexander |
| tawpie   | 'tə:pɪ | a silly person |
| tawtie   | 'tə:tɪ, 'tə:tɪ | potato. |

193. In the N.E. after a *voiced plosive* or *fricative* *y* or *ie* is more commonly sounded *i*, as in *hardy, Robbie, windy, bosom*; *'hardi, 'robi, 'wandi, 'bo:zi*. In Sth. Sc. *i* is also very common.

194. When the vowel in the syllable preceding *y* or *ie* final is *i* (written *ee* or *ea*), *æl* (written *i*), *y* or *ie* final is generally sounded *ɪ*. Thus:

*creepie* (stool), *greedy, Jeannie, while, wifie*

are pronounced

*'kripi, 'gridi, 'dʒini, 'wəili, 'wəifi.*
DIPHTHONGS

195. A diphthong consists of two vowel sounds pronounced with one breath impulse so as to form one syllable. One of the vowels carries a predominant stress. In Sc. the stress is generally on the first vowel, i.e. most Sc. diphthongs are falling ones. Diphthongs with the stress on the second element—rising diphthongs—were once common in Scottish speech, but now the first element has generally become a consonant; thus *ane* = *one* is now pronounced in Mid. Sc. *yin* = *jìn*; *heuch*, *buik*, once *hiux*, *biuk*, are now generally *bjux*, *bjuk*. In Sth. Sc. *huope* = “hope” has become *hwap*.

**ai**

196. This diphthong is not very common in Sc. It may be heard in final position and before voiced fricatives and *r*, but is frequently replaced by *ei*.

197. Its common spellings are (1) *uy*, (2) *ui*, (3) *ie*, (4) *ye*, (5) *i-e*, (6) *y-e*.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) <em>buy</em></td>
<td><em>bai</em></td>
<td>buy.</td>
</tr>
<tr>
<td>(2) <em>guiser</em></td>
<td><em>gærzor</em></td>
<td>murmuer.</td>
</tr>
<tr>
<td>(3) <em>tie</em></td>
<td><em>lor</em></td>
<td>lie (recline)</td>
</tr>
<tr>
<td></td>
<td><em>tir</em></td>
<td>tie.</td>
</tr>
<tr>
<td>(4) <em>aye</em></td>
<td><em>air</em></td>
<td>yes</td>
</tr>
<tr>
<td></td>
<td><em>kair</em></td>
<td>kye.</td>
</tr>
<tr>
<td>(5) <em>five</em></td>
<td><em>farv</em></td>
<td>five</td>
</tr>
<tr>
<td></td>
<td><em>raiz</em></td>
<td>rise.</td>
</tr>
<tr>
<td>(6) <em>bye</em></td>
<td><em>barr</em></td>
<td>byre.</td>
</tr>
</tbody>
</table>

198. The personal pronoun *I* is *a* and *ai* in stressed position and *e* when unstressed.

199. *ai* is heard in some dialects instead of *ai*.

---

1 The older form *isg* is almost obsolete.
200. This diphthong is quite different from the Sth. E. diphthong in *fade* = *færd* or *fərd*. The first element is rarely a pure *e* or *ə* sound. It is really a vowel between *e* and *ə* and is always tense. So also is *ɪ* the second element of the diphthong. Another, but less convenient method of writing it, might be *əi*. In some dialects *ə* is the first element; in others, especially in the fishing villages of the N.E. coast, the first vowel of the diphthong is a slightly rounded *ə*, giving the impression of a sound which lies acoustically between *ə* and *o*; examples *boide*, *foine*, *loike*, *koine*, *moine*, *poipe* for "bide, fine, like, kind, mine, pipe."

201. *əi* is spelled: (1) *'i-e-,* (2) *y-e*, (3) *ei*, (4) *ey*, (5) *oi*.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) jyle</td>
<td>dʒeɪl</td>
<td>jail</td>
</tr>
<tr>
<td>tine</td>
<td>tɛɪn</td>
<td>lose</td>
</tr>
<tr>
<td>white</td>
<td>ʍeɪt</td>
<td>white.</td>
</tr>
<tr>
<td>(2) kyte</td>
<td>kɛɪt</td>
<td>belly</td>
</tr>
<tr>
<td>wyte</td>
<td>weɪt</td>
<td>blame.</td>
</tr>
<tr>
<td>(3) eident</td>
<td>'eɪdɛnt</td>
<td>diligent.</td>
</tr>
<tr>
<td>(4) fey</td>
<td>feɪ</td>
<td>doomed</td>
</tr>
<tr>
<td>he'y</td>
<td>hɛɪ</td>
<td>hay.</td>
</tr>
<tr>
<td>(5) boil or byle</td>
<td>bɛɪl</td>
<td>boil</td>
</tr>
<tr>
<td>coin</td>
<td>kɛɪn</td>
<td>coin</td>
</tr>
<tr>
<td>join or jine</td>
<td>dʒeɪn</td>
<td>join</td>
</tr>
<tr>
<td>oil or ile</td>
<td>aɪl.</td>
<td>oil.</td>
</tr>
</tbody>
</table>

202. In the dialect of Avoch, Eastern Ross, the diphthong *əi* may be heard in many words which have *e* or *ɪ* in Sc. The original vowel is generally *ə* or *a* and *e* in open position (see Ph. § 146 (2)): e.g. *bein*, *stein*, *eim*, *eɪt*, *peɪr*, *faɪp*, *faɪr* for "bone, stone, home, eat, pear, cheap, chair."

203. *əi* is heard in Sth. Sc. in final position, where *ɪ* is the rule in Mid. Sc., e.g. *bee*, *free*, *he*, *me*, *pea*, *we*, *deɛ* (die), *flee* (fly), *lɛs* (s*lie*) are the Sth. Sc. *bɛɪ*, *fɛɪ*, *hɛɪ*, *mɛɪ*, etc.
10

204. For this diphthong in Sth. Sc., see Ph. § 142.

oi or oi

205. This diphthong is rarer in Sc. than in E. Words with oi or oy spelling are generally pronounced with the ai diphthong except when oy is final.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>boy</td>
<td>boi, boi</td>
<td>boy</td>
</tr>
<tr>
<td>ploy</td>
<td>ploi, ploi</td>
<td>pastime.</td>
</tr>
</tbody>
</table>

206. "Joist" is generally dʒist in Sc., but dʒaist and dʒeist are also known.

Au

207. This diphthong is spelled (1) ou, (2) ow, (3) owe, (4) ol. In most cases the diphthong arises from the loss of a consonant h, g, l, or w.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) goud</td>
<td>gaud</td>
<td>gold</td>
</tr>
<tr>
<td>lowp</td>
<td>laup</td>
<td>leap</td>
</tr>
<tr>
<td>throu (N. Sc.)</td>
<td>θrou</td>
<td>through.</td>
</tr>
<tr>
<td>(2) bow (brig)</td>
<td>bau</td>
<td>bow (bridge)</td>
</tr>
<tr>
<td>chow</td>
<td>tʃau</td>
<td>chew</td>
</tr>
<tr>
<td>court</td>
<td>kaut</td>
<td>colt</td>
</tr>
<tr>
<td>fawk</td>
<td>fauk¹</td>
<td>folk</td>
</tr>
<tr>
<td>grow</td>
<td>grau</td>
<td>grow</td>
</tr>
<tr>
<td>howp</td>
<td>haup</td>
<td>hope</td>
</tr>
<tr>
<td>ounsen</td>
<td>'ounsen</td>
<td>oxen</td>
</tr>
<tr>
<td>row</td>
<td>rau</td>
<td>roll</td>
</tr>
<tr>
<td>towmon(d)</td>
<td>'taumənd</td>
<td>twelvemonth.</td>
</tr>
<tr>
<td>(3) fower</td>
<td>fəʊər</td>
<td>four</td>
</tr>
<tr>
<td>lowe</td>
<td>lau</td>
<td>flame</td>
</tr>
<tr>
<td>ower</td>
<td>lauer</td>
<td>over.</td>
</tr>
<tr>
<td>(4) boll or bowe</td>
<td>bau</td>
<td>boll (a measure)</td>
</tr>
<tr>
<td>bolster</td>
<td>'bauster</td>
<td>bolster</td>
</tr>
<tr>
<td>stolen</td>
<td>stauən</td>
<td>stolen.</td>
</tr>
</tbody>
</table>

¹ Also fək.
208. \textit{au} is used in Sth. Sc. in words which in the other dialects end in long \textit{u}, e.g.

\begin{tabular}{lll}
Mid. Sc. & Sth. Sc. Ph. & E. \\
\hline
boo & b\textit{au} & bend \\
coo & k\textit{au} & cow \\
doo & d\textit{au} & dove \\
soo & s\textit{au} & sow \\
yoo & j\textit{au} & you.
\end{tabular}

\textit{au}

209. This diphthong is heard in Sth. Sc. in words which originally had (1) \textit{o}\textit{l}, (2) \textit{o}\textit{h}, (3) \textit{o}\textit{g}, (4) \textit{o}\textit{w}, (5) \textit{o}\textit{h}. All except (2) and (5) have \textit{au} in Mid. Sc., e.g.

\begin{enumerate}
\item bolster 'b\textit{ouster} bolster.
\item sow\textit{h}t souxt sought.
\item bow (sh.) bou bow.
\item stow\textit{e} stou stow.
\item dow\textit{ch}ter douxt\textit{er} daughter.
\end{enumerate}

\textit{ou}

210. This diphthong is heard in Sth. Sc. in words that have \textit{o} or \textit{o} in the other dialects.

\begin{tabular}{ll}
born & bu\textit{ern} \\
corn & ku\textit{ern} \\
morn & mu\textit{ern} \\
bore & bu\textit{er} \\
sole (of a shoe) & su\textit{al} \\
Rome & ru\textit{ern}
\end{tabular}

\textit{ou} is derived from O.E. open \textit{o} or classical \textit{o}. Later additions to the dialect have \textit{o}. When the diphthong is initial, it may appear in Sth. Sc. as \textit{wa}, e.g. \textit{w}ap\textit{en}, open, \textit{wart}\textit{f}et, orchard; when preceded by \textit{h}, it becomes \textit{ma}, e.g. \textit{ma}\textit{l}, a hole, \textit{ma}\textit{p}, hope. See Murray’s \textit{D. of S. C. of Sc.}, pp. 112, 147.
VOWEL AND CONSONANT LENGTH

LENGTH OF VOWELS

211. As contrasted with Sth. E. pronunciation, quantity in Scottish vowels tends more to medium length with greater freedom in shortening and lengthening. The tense vowels i, e, o, u, ə, ə and the vowel a may all be heard fully long in final accented position and before voiced fricatives and r. The shortening of these tense vowels before all voiced plosives and l, m, n, ŋ is much more marked than in Sth. E. and does not generally result in any loss of tenseness as in Sth. E.

212. It should be noted that the addition of an inflectional ending does not usually alter the quantity of a preceding long vowel. Thus both fee pr. t. and fee'd pt. t. have a fully long i, but the verb feed has a comparatively short i. Compare also

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>broo</td>
<td>bruː</td>
<td>brew</td>
</tr>
<tr>
<td>broo'd</td>
<td>bruːd</td>
<td>brewed</td>
</tr>
<tr>
<td>brood</td>
<td>brud</td>
<td>brood</td>
</tr>
<tr>
<td>'gree</td>
<td>griː</td>
<td>agree</td>
</tr>
<tr>
<td>'gree'd</td>
<td>griːd</td>
<td>agreed</td>
</tr>
<tr>
<td>greed</td>
<td>grid</td>
<td>greed</td>
</tr>
<tr>
<td>loo</td>
<td>luː</td>
<td>love</td>
</tr>
<tr>
<td>loo'd</td>
<td>luːd</td>
<td>loved</td>
</tr>
<tr>
<td>lood</td>
<td>lud</td>
<td>loud</td>
</tr>
<tr>
<td>lay</td>
<td>leː</td>
<td>lay</td>
</tr>
<tr>
<td>laid</td>
<td>leːd</td>
<td>laid</td>
</tr>
<tr>
<td>lade</td>
<td>led</td>
<td>load</td>
</tr>
<tr>
<td>bray'd</td>
<td>breːd</td>
<td>pushed</td>
</tr>
<tr>
<td>braid</td>
<td>bred</td>
<td>broad</td>
</tr>
</tbody>
</table>

213. When a word is in frequent use, the natural tendency to shorten before t, d, n manifests itself, especially if there is no danger of confusion with another word, e.g.

- gaed = "went" may be geːd or ged,
- gie'd = "gave" " giːd or gid.
214. (a) Sometimes a vowel is long because it represents a diphthong in the older form of the word or the loss of a consonant.

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>quite</td>
<td>kwet</td>
<td>quiet</td>
</tr>
<tr>
<td>rael</td>
<td>re:1</td>
<td>real</td>
</tr>
<tr>
<td>vain</td>
<td>ve:n</td>
<td>vain</td>
</tr>
<tr>
<td>ain</td>
<td>e:n</td>
<td>own;</td>
</tr>
</tbody>
</table>

but en = one. For other examples see Ph. § 176.

(b) In the case of words like auld, laugh, saugh, the diphthong arose from the glide before l and x. The tendency to shorten a vowel before x, a breathed consonant, accounts for the double forms la:x, la:x, stra:xt, stra:xt, for laugh and straight.

(c) The ending er seems in some dialects to have a shortening influence. Hence coutier, shoother have generally a short u, and faithier, rather are heard in different districts with both long and short e.

(d) For shortening through lack of stress, see Ph. § 216.

(e) Meaning sometimes influences length, e.g.

bet nu: Be er ‘mo:nan in ‘ilkə grin ‘lo:nan,
but now they are moaning in ilka green loaning.

The Flowers of the Forest (Elliot).

(f) In the texts the mark for length (ː) will be used after the tense vowels e, i, o, u and a when they are final and accented, or when they stand in the accented syllable before voiced fricatives and r.

LENGTH OF CONSONANTS

215. In many dialects (e.g. the Galloway dialect), when d is dropped after n, the n is noticeably lengthened. Sometimes the lengthening is equally distributed over the vowel and consonant. In the general texts we write such words land and laːnd.
STRESS

216. Stress is the comparative force of the breath current, with which the syllables that make up a word are uttered. In Sc. and E. the root syllable of native words is generally the one that has the chief stress. As this root syllable is very often the first in the word, there is a tendency to stress foreign words in the first syllable. In Sc. we often find Romance words retaining their original stress contrary to English usage, e.g.

April  e′prail
consequence  konse′kwens
discord  dis′kord
massacre  mæ′saker
mischief  mis′tʃif
novel  no′vel
soiree  se′riː.

On the other hand we have

dispute (sb.)  ′dispjut
police  ′pɔləs.
WORDS IN THE BREATH GROUP

217. (a) The sounds produced in a single breath for the purpose of conveying a thought or a definite part of a thought are styled a breath group. A breath group may be a single word but generally consists of a number. The lightly stressed vowels in the breath group are subject to change. Long vowels are shortened and often become lax or are graded down to a central vowel. This applies also to monosyllabic words that are generally employed with a minimum stress. These have nearly always a strong and a weak form, the latter being the more common. Words habitually used with minimum stress are the articles, pronominal words, monosyllabic prepositions, conjunctions and auxiliary verbs. Examples:

<table>
<thead>
<tr>
<th>E.</th>
<th>Strong</th>
<th>Weak</th>
</tr>
</thead>
<tbody>
<tr>
<td>you</td>
<td>ji</td>
<td>ji, jr</td>
</tr>
<tr>
<td>I</td>
<td>ai, a</td>
<td>e</td>
</tr>
<tr>
<td>my</td>
<td>mai, ma</td>
<td>me</td>
</tr>
<tr>
<td>when</td>
<td>man</td>
<td>men</td>
</tr>
<tr>
<td>us</td>
<td>hiz, haz</td>
<td>es, s, z</td>
</tr>
<tr>
<td>our</td>
<td>ur</td>
<td>ur, wər, wəɾ, wəɾ.</td>
</tr>
</tbody>
</table>

(b) Vowels may even be lost and consonants may disappear or be assimilated to neighbouring sounds in the breath group, e.g. h is regularly lost in unstressed pronominals like him, her, his and the auxiliary have. Examples:

<table>
<thead>
<tr>
<th>Sc.</th>
<th>Ph.</th>
<th>E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I sepad (used by Barrie)</td>
<td>əses'pad</td>
<td>I shall uphold</td>
</tr>
<tr>
<td>fousticat (N.E.)</td>
<td>'fustikat</td>
<td>how is't ye call it?</td>
</tr>
<tr>
<td>guidschir</td>
<td>'gatʃər</td>
<td>grandfather</td>
</tr>
<tr>
<td>ne'erdad</td>
<td>'nerdə</td>
<td>New Year Day</td>
</tr>
<tr>
<td>see till't</td>
<td>sitl, sidlt</td>
<td>see to it, i.e. look at it</td>
</tr>
<tr>
<td>see till 'im</td>
<td>sitləm, sidləm</td>
<td>see to him, i.e. look at him.</td>
</tr>
</tbody>
</table>

(c) In the sentence "ye would na been sae shy," Gr. § 61, na = na (not) + a (av = have). The two a's have coalesced to form one vowel, so that would seems to be followed by a past part.
Then the usage is extended to cases where *na* does not occur, e.g. "I would rather paid the needful repairs myself." Galt, in *Annals of the Parish*, ch. 27.

(d) The curious form *tu* or *tou* for "thou" was once common in Mid. Scotland and survives in the nickname for Paisley, viz. *seestu* = "seest thou?" For examples of its use, see Extract from Galt's *Entail*, and Gr. § 23. It arose from an old assimilation in the breath group that was not unknown in O.E. and was very common in Middle E. where *th* = *ð* following *t, d*, and often *n* and *s* became *t*, thus:

> "And tatt wass don, thatt witt tu wel."
> And that was done, that knowest thou well.
> *Ormulum*, 1004 (c. 1200).

Often *u* or *ou* and *e* were written for *ðu* and *ðe*:

> "Wilt u se a wel fair flur?"
> Wilt thou see a well fair flower?
> *Floris and Blancheflur* (13th cent.).

> "Wreche bodi w5y list ou so?"
> Wretched body why liest thou so?
> *The Debate of the Body and the Soul* (13th cent.).

> "hi byeþ brigte and clene use hi weren at e point and at e time."

they be bright and clean as they were at the point and at the time (of their christening).

*The Ayenbite of Inwit* (1340).

Thus one or all pronominal words beginning with *th* might have alternate forms without *th*. Sometimes one form might prevail for one or all pronominal words in a dialect, sometimes another. In spoken Sc. at the present time there is only one form of the relative *that*, viz. *et*; yet it is but very rarely used in written Sc. which has either *that, ðet*, or the highly artificial *wha, ma*: In one dialect, viz. the Caithness Sc., all the pronominal words beginning with *th* = *ð* still drop the consonant and so for *this, that, the, they, their, them, there, then, thence* we get *is, at, et* (relative), *i, e, ei, em, er, en, ens*. For instances in other Sc. dialects, see Ph. § 87.
This close binding of words into a sort of compound in the breath group also explains such forms as the *tane* and the *tuther*, *ðæ ten*, *ðæ 'tððer* or *'tæðer*, "the one and the other," from the O.E. *þæt ān*, *þæt ððer*. So also O.E. *mīn āgan*, *bīn āgan* would be in Sc. *mæn e:n*, *ðæn e:n*, and give rise to a new possessive *ne:n*. Hence *hīs nain son*, *hīz ne:n sin*; *hīs nain sel', hīz ne:n sel*, i.e. "his own self." In a *tantrin ane or twa*, "an odd one or two," the *t* of the definite article has been prefixed to *antrin*, "odd." (Mid. Eng. *auntren* "to come by chance," Mid. Fr. *aventurer.*) The dropping of *d* in words like *cauld*, *find* may also be susceptible of a similar explanation, but see Ph. § 27.
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PART II
GRAMMAR
CHAPTER I

THE ARTICLES

1. *Indefinite article as ane.* There seems to be a trace of French influence through Middle Scots literary usage in the use of *ane, en,* for "a" before consonants, yet it was always more or less of a literary affectation, and took no root in popular speech.¹

"Ane Herrand damysele, and ane spekand castell sal nevyr end with honour." (A hearing damsel and a speaking castle

¹ This is a moot question with philologists, who regard such an intrusive influence as contrary to philological usage. It has been explained as a survival in the Northern dialect, the English having dropped the "n" before a consonant before 1200 A.D. But facts are against such an explanation: e.g. Barbour writing in the 14th century uses *a* and *an* just as we do to-day, while Henryson, before the close of the 15th century, uses *ane* freely before consonants, and Lyndsay in the 16th century has *ane* constantly before consonants, recalling the Fr. *une*:

"Tyll Jamys of Dowglas at the last
Fand a litill sonkyn bate."  
*The Bruce, 1375 A.D.*

"With that ane Paddock, on the watter by,..."

Henryson, *The Mouse and the Paddock,* i. 10.

"Intyl ane garth, under ane reid roseir,
Ane auld man, and decrepit, hard I syng."

Henryson, *The Prais of Aige,* circ. 1473 A.D.

"And sett ane seage proudlye about the place.
... ... ... ... ... ... ...
They have ane boubard braissit up in bandis."

Lyndsay, *The Papyngo,* 1538 A.D.

See Murray, *Dialect S. C. Sc.,* The Middle Period, French Influence, p. 55. Also Gregory Smith, *Specimens of Middle Scots,* who remarks in his Introduction, p. xxxiii:

"It is more difficult to settle the question of Mod. Sc. indebtedness to French in its use of *ane.* According to Dr Murray, it 'was introduced in literature and set speech in imitation of the French, so that the Sc. *ane kyng* answered to the French *un roi*....The proposition cannot be brought under any of the ordinary categories of linguistic imitation, for it implies more than the mere Gallicising of native forms. It amounts to the admission of a grammatical interference in a quarter least liable to interference of any kind, and to an absolute recognition by every writer and scribe of the propriety of an affectation as ingenious as uncalled for.'"
will never come to a good end.) Complaint of Scotland, p. 167. (Quoted by Andrew Cheviot, Proverbs, p. 40.)

2. *Use of “a” before vowels.* In many modern dialects the tendency is to use “a” indifferently before vowels and consonants, although most modern authors seem to adopt the ordinary English usage.

“It’s no a boat...it’s a beast.”

“A beast?”


3. *Emphatic “a” as ae, ez.* “a” is found as ae when emphatic; pronounced je: in G. S. W.

“Sir, my Lord, if ye’ll believe me, there was no ae single ane,...that would gie your Lordship a bawbie for auld lang syne.” Galt, *Sir A. Wylie*, i, c. 18.

Examples of this use of “a” before vowels are to be found sometimes in literature:

“Thare he of chance a ymage fand.” *Legends of the Saints*, Alexis, 156.

“It war a our bie thing

Agayne the faith to reyff my rychtwis king.”

Blind Harry’s *Wallace*, viii, 639—640.


Examples are also to be found in documents written by the less educated, e.g. in Town Council Records:

“James of Loche layd the sayd penny in a ymage hand.” *Peebles Records*, 17 Jan., 1462.


Such writers frequently use “a” before a consonant where literary men would have written “ane”:

“Ilk persoun sall pay a penny on the mercat day.” *Stirling Records*, 12 March, 1519.

“The officer of the quarter, a principall man.” *Aberdeen Records*, 12 May, 1514.

“Ane suord, a quhinger,...a pair of blak hoiss.” *ib.*, 12 Jan., 1572.

“A consent to transact with my Lord of Fentoun.” *Stirling Records*, Feb., 1615.

(Contributed by Rev. R. McKinlay, M.A., Galston.)
The indefinite article is found along with ae (one), when ae signifies "solitary," "single":

"An auld maid leevin' in a flat wi' an ae lass." Ramsay, Reminiscences, c. 5.

4. **Definite article for indefinite article.** Scottish usage often prefers the definite article to the indefinite:

"He had gotten into roving company, and had taken the drap drink." Scott, Guy Mannering, c. 6.

"It was an unco thing to bid a mother leave her ain house wi' the tear in her ee." Scott, Antiquary, c. 22.

So with St. "apiece," originally a pece or a piece, "a" being the St. indefinite article, Sc. has the piece:

"We had a gweed stoot stick the piece." Alexander, Johnny Gibb, c. 18.

5. **Definite article for pronoun.** The definite article is found in Scottish where a pronoun is used in standard speech:

"‘Wanting the hat,’continued my author Kirstie." Stevenson, Weir of H., c. 5.

"‘But I maun see the wife (your wife), Patie,’ says she." Wilson, Tales of the B., "The Hen-pecked Man."

6. **Definite article in adverbial combinations.** (a) The definite article takes the place of "to" or "this" in connection with "day," "morrow," "night," or their equivalents, to form adverbial combinations. "To-day" is the day; "to-morrow" is the morn; "to-morrow morning" is the morn's morning; "to-morrow night" is the morn's nicht; the streen is "last night (yester even) or yesterday":

"Wear them the day, hizzie." R.L. Stevenson, Weir of H., c.6.

"Ye'll come in sune again, Welum?"

"The morn's nicht, gin it be possible." Ian Maclaren, Days of A. L. S., "Drumsheugh's Love Story."

"But I've tellt him he's to get nae gundy till the morn's (to-morrow) morning." J. J. Bell, Wee Macgreegor, c. 1.
“Yon’s no a bad show o’ aits ye hae in the wast park the year, Hillocks.” Ian Maclaren, Days of A. L. S., “Triumph in Diplomacy.”

“Says she, ‘Dawvid was up by the cairts the streen, wusnin he?’” Alexander, Johnny Gibb, c. 19.

(b) “Just ‘now’ is the now or the noo, òə nu/. The now is ‘genteel Scottish’:

“He cannot leave the shope any earlier the now.” J. J. Bell, Wee Macgreegor, c. 13.

“I maun see—.”

“No the noo, John, I think he’s sleepin’ again.” ib. c. 14.

By analogy, “together” becomes thegither, òə'ɡɪðər:

“She winna speak a word, they say, for weeks thegither.” Scott, Antiquary, c. 40.

7. Intrusive definite article in Sc. The definite article in Sc. is used in the following cases where it would be omitted in St.:

(a) Before the names of all diseases: “suffering from the headache,” “ill of the rheumatiz.”

(b) Before the names of trades or occupations: “learnin the carpenterin.”

(c) Before the names of sciences or departments of learning: “He knows the chemistry”; “The boy is good at the Latin.”

(d) Before the names of days, months, seasons, especially when any particular circumstance is associated therewith: “He’ll come at the Martinmas”; “Wae’s my heart, I had been tender a’ the simmer.”

(e) In phrases, with words like “kirk,” “school,” “bed,” “tea” (evening meal): “My oe (grandchild) is at the school”; “I never gang to the kirk twice a day”; “It’s gey wearisome lying in the bed.”

“I forgot aboot that. Weel, I—I’ll wait an’ see what she’s got in for the tea first.” J. J. Bell, Wee Macgreegor as a Soldier of the King.
CHAPTER II

NOUNS

8. Plurals in en. There are several Sc. plurals in en: "een, in, "eyes"; shoon, shuin, fyn, fin or shaen, jen, "shoes"; hosen, 'ho:z3n, "stockings"; owsen, 'Ausen, "oxen"; treen, trin, "trees"; turven, 'tArvan, "turfs"; breeken, 'briken, "breeches."

"Can this be you, Jenny?—a sight o' you's gude for sair een, lass." Scott, Antiquary, c. 26.

"'When did ye begin to dander in pink hosen, Mistress Elliot?' he whispered shyly." R. L. Stevenson, Weir of H., c. 6.

(Compare the passage in Daniel iii. 21: "in their coats, their hosen, and their hats.")

"Tak tent ye dinna o'erdrive the owsen."

"Ye're e'en come back to Libberton to wait for dead men's shoon!" Scott, H. of Midlothian, c. 5.

"I ate the half o' t' mysel, and rubbet the ither half into ma shaen." The Scottish Review, 1908, p. 545.

Double plurals like shins, breeckens are met with.

9. Plurals in r. There is a plural of "calf" (O.E. calferu) caur, carr, car, kær found in Aberdeenshire, Perthshire, W. Forfarshire, Renfrewshire usage:

"The caur did haig, the queis low." Jamieson, Popular Ballads, i, 286.

"Bairns manna be followed like carr." G. Macdonald, Aleu Forbes, c. 5.

Breer, breers, 'bri:rz, "eyebrows" or "eyelashes," are found in Aberdeen and Banff. Childer, the plural of child, so common in English and Irish usage, is almost never heard now in Scotland.

1 The singular "ox" is not common in the Scottish dialect, but is replaced by stirk, stirk; stot, stot; nowt, nau ("neat" of Shakespeare, Winter's Tale. i. ii. 125: "The steer, the heifer and the calf are all called neat"), etc. Owse Aus is found in the N.E.
10. Exceptional plurals. Coo, kur, "cow," pl. kye, kaj (O.E. cu, "cow," cy, "cows"). "Kine" is a double plural form, ky-en, and is used by Burns in "Auld Rob Morris":

"He has gowd in his coffers, he has owsen and kine."

But the word is now obsolete, if it ever was in common use. Probably Burns used it here for the sake of the rhyme.

11. Nouns expressing time, space, weight, measure, and number. Such nouns, when immediately preceded by a cardinal numeral, are frequently used without any plural sign in Sc. dialect:

"The powny hasna gane abune thirty mile the day." Scott, Antiquary, c. 15.

12. Singular words treated as plurals. Words like parritch "porridge," "pudding," "broth," "brose," take plural pronouns and verbs north of the Humber:

"They'll be unco puir pudding athoot something mair than bluid in them." D. Gilmour, Paisley Weavers, c. 5.

"'They're gude parritch eneuch,' said Mrs Wilson, 'if ye wad but take time to sup them.'" Scott, Old Mortality, c. 5.

"I doot some o' ye hae taen ower mony whey porridge the day." Ramsay, Reminiscences, c. 6.

13. Spurious singular nouns. "Corpse" was regarded as a plural, and a spurious form corp, korp came into common use:

"They pu'd him up like a deid corp." R. L. Stevenson, David Balfour, c. 15.

(Compare glimp, glmp for "glimpse" and hoe, ho: for "hose").

14. Simpler verb form in place of noun derivative. Note the common use of the shorter and more direct verb form in place of the noun derived from it: e.g. differ, differ for "difference"; len, len for "loan"; transacks, transaks for "transactions":

"'Weel, I canna see nae differ in her,' returned the first." R. L. Stevenson, Weir of H., c. 1.
"Mony's the body that's hed their gullie i' ye aboot yer bits o' transacks." W. Alexander, *Johnny Gibb*, c. 23.

"It's a sang-buik that I want the len' o'." G. Macdonald, *Alec Forbes*, c. 23.

"'The modiewarts are castin a' up round the foun' (foundation) o' the hoose, an' they winna be lang there," answered Jane. *The Scottish Review*, 1908, p. 525.

"They've been haelin' a gay on-cairry (carrying-on) doon a1 the Ward." W. Alexander, *Johnny Gibb*, c. 17.

15. Nouns intimately connected with family life: *ation, eʃn guidman, gyd'man; guidwife, gyd'weif; minnie, 'min'; luckie 'lakj; gudesire, gyd'sair, 'gAtJar; tittie, 'titj; eme, im; nevoy 'nevɔr; oe, o; get, get, git; bairn, bern; wean, we:n; loon, lun*

Family connections are known as *ation, eʃn:*

"She lows't the richt gate aboot the minaister an' a' 's ation." W. Alexander, *Johnny Gibb*, c. 49.

The head of the household, or husband, is *goodman, guidman, gudeman* (accented on final syllable). (Compare Scriptural "For the goodman is not at home" (Proverbs vii, 19).) The correlative is *guidwife, "wife" or "lady of the house": "I haena lived for five-and-twenty years without expectin' to get a guidman some day." Wilson, *Tales B.*, "Willie Waste's Wife."


Where the *gudewife* is supposed to be the abler partner, dominating the *gudeman*, she is popularly known as the "gray mare" or *grey mear": "As he had a golden nag at his door, so he had a grey mare in his shop." Scott, *H. of Midlothian*, c. 3.


A John Tamson's man is one who lets his wife rule: "'The deil's in the wife,' said Cuddie, 'd'ye think I am to be John Tamson's man, and maistered by a woman a' the days o' my life?'" Scott, *Old Mortality*, c. 37.

"Mother" is found as *mither*, with diminutive *minnie, minny:*

"But i' my auld minny's buiks, I hae read jist as muckle as that, an' waur too." G. Macdonald, *David Elginbrod*, i, c. 13.
"'But minnie was asking ye,' resumed the lesser querist.'"

*Luckie* is used for the "mistress of a family" as well as for a grandmother:

"'Ay, ay,' exclaimed the mistress of the family. 'Hegh, sirs, can this be you, Jenny?' (Jenny answers.) 'Ay, ay,' answered Luckie Mucklebackit." Scott, *Antiquary*, c. 26.

"Grandmother" is *grandmither, granny, luckie, luckie-minnie*:


"'O what was it, grannie?'—and 'what was it, gude-mither?'—and 'what was it, Luckie Elspeth?' asked the children, the mother, and the visitor, in one breath." Scott, *Antiquary*, c. 26.

"*Luckie*" also used of "the landlady of an inn":

"'No, no,' said the Deacon, 'ye're clean out there, Luckie.'" Scott, *Guy Mannerings*, c. 11.

"Grandfather" is *gudesire, gran'faither, luckie-dad*:

"The bits o' bairns, puir things, are wearying to see their luckie-dad." Scott, *H. of Midlothian*, c. 46.

"'Weel spoken, bairns!' cried your grandfaither." Wilson, *Tales B.*, "The Whitsome Tragedy."

"Before our gudesire gaed into Edinburgh to look after his plea." Scott, *Antiquary*, c. 9.

"Sister" is colloquially *tittie*:

"A bonnie spot o' wark your tittie and you hae made o't." Scott, *H. of Midlothian*, c. 25.

"Uncle" is *eme* (German *oheim, ohm*; O.E. *ēam*, "maternal uncle"):

"Didna his eme die and gang to his place wi' the name of the Bluidy Mackenyie?" Scott, *H. of Midlothian*, c. 11.

"Nephew" is *nevo, nevoy* (French *neveu*):

"If ye didna, your nevoy did." Scott, *Antiquary*, c. 36.

"'Div ye mean to tell me,' asked his mistress,...'that my nevo is comin' doon the burnside wi' a leddy?'" W. Cross, *Disruption*, c. 1.
"Grandchild" is oye, oe:
"And grannies danced with their oyes." Galt, A. of Parish, c. 48.
"'And,' continued Mrs Butler, 'he can wag his head in a pulpit now, neibor Deans, think but of that—my ain oe.'" Scott, H. of Midlothian, c. 9.

Knave-bairn is a male child (compare German knabe):
"Wha could tell whether the bonny knave-bairn may not come back to claim his ain?" Scott, Guy Mannering, c. 22.
Lass-bairn is a female child; lass, a young unmarried woman:
"Verra improper o' you, wi' a young lass-bairn, to encourage the nichtly veesits o' a young gentleman." G. Macdonald, David Elginbrod, i, c. 6.

Bairns and weans are both used commonly for "children":
"There was my daughter's wean, little Eppie Daidle—my oe, ye ken, Miss Grizel." Scott, H. of Midlothian, c. 4.
"Just to tak his meat, and his drink, and his diversion, like ony o' the weans." Scott, Antiquary, c. 26.

But wean has often a contemptuous flavour, less present in bairn, so that we have the adjective weanly, "feeble":
"'My bairn! my bairn!' cried the distracted father, 'where can he be?" Scott, Guy Mannering, c. 9.
"...and plaits rush-swords and grenadier caps for the weans."
Scott, Antiquary, c. 12.

"'Aye,' said Brodie, 'paidling in a burn's the ploy for him. He's a weanly gowk.'" G. Douglas, H. with Green Shutters, c. 5.
But bairnly is also used for "childish":
"Man, Charlie, it's bairnly to make sic a wark for a bit tig on the haffet." Galt, Sir A. Wylie, i, c. 5.
Get, gett (common gender) is a "child":
"'He was the get of a Kilwinning weaver,' said Craiglands." Galt, Sir A. Wylie, iii, c. 20.

"And where's that ill-deedy gett, Giles?" Scott, Bride of Lammermoor, c. 13.

Loon is "son" or "boy":
"An' hedna he Jock Ogg, the gauger's loon, haill twa year at it?" W. Alexander, Johnny Gibb, c. 12.

In Forfar loon is = a "boy baby." A doctor will intimate to a parent that the child born to him is a "loon"; i.e. not a girl.
16. **Familiar masculine or general Personal Terms**: body 'bodi; buddy, 'bAdi; chap, chappie, 'tʃapi; creature, 'kretar.

The term body, bodie or buddy is characteristically Scottish. It is used as an indefinite pronoun: “one,” Ger. mann, Fr. on. It has been defined for us by George Douglas (Brown) in *The House with the Green Shutters*, c. 5: “In every little Scottish community,” he says, “there is a distinct type known as the bodie. ‘What does he do, that man?’ you may ask, and the answer will be, ‘Really, I could hardly tell ye what he does—he’s just a bodie.’...The chief occupation of his idle hours (and his hours are chiefly idle) is the discussion of his neighbour’s affairs.” It has also been defined for us by Dr William Wallace, editor of the *Glasgow Herald*, in the *National Review* for October, 1907: “As used in the larger cities, it (buddy) is applied good-naturedly and not disrespectfully to a man who is not necessarily deficient in capacity or even in character, who is indeed as a rule somewhat noisily energetic and public-spirited, but who looks at everything, and especially every political question, from the standpoint of his sect, his class, his trade, or his crotch; who seldom thinks nationally or impersonally, but almost always provincially, if not parochially.”

*Body* is used as a familiar ending to a name, sometimes with a slight indication of contempt, as in “lawyer-body,” “minister-body”:

“She was a Gordon of Earlswood—the oldest stock in Gal-loway and brought up to be a lady-body.” S. R. Crockett, *Courtship of Allen Fairley*.

*Chappie* is used like bodie:


*Coof, kyf*, is used contumaciously. It is probably a form of “cove”; cf. O.E. cæf, “bold”:

“Though hundreds worship at his word,

He’s but a coof for a’ that.” Burns, *For A’ That*. 
‘Me ken or care for him, ye spiritless coof, ye!’ she replied.”

Wilson, *Tales B.*, “Guidwife of Coldingham.”

_Trypal, ‘trəipəl_, is a “sloven”:

“Mair smeddum aboot ’im nor the like o’ that gawkie trypal.”


_Hempie, ‘hempt_ is a “rascal,” “rogue.” Originally one destined for the hemp or gallows-ropes:

“This is the very lad Tirl that I raised a summons against before the Justices—him and another hampie.” Scott, *St Ronan’s Well_, c. 8.

_Creature, creatur, crater_ is also used in this same familiar way:

“Fat’s he?—the sin o’ a peer nace nyaukit beggar creatur.”


“It’s my idea that the creature Dougal will have a good action of wrongful imprisonment.” Scott, *Rob Roy_, c. 30.


_Hotch, hotj_, is “a big lumbering person”:

“‘Ou aye,’ said he, ‘ye great muckle fat hotch o’ a decent bodie ye—I’ll gang in and have a dish o’ tea wi’ ye.’” G. Douglas, *H. with Green Shutters*, c. 21.

Other familiar terms for “man,” “person” or “fellow” are _billy, ‘bilj_; callant, ‘kalont_; callan, ‘kalan_; cull, _kal_; carle, _karl_; carlie, ‘karl_; chield, _tʃiːl_; chielie, _tʃiːli_; loon, _lun_; stock, _stok_; wight, _wɪt_.

“I was disturbed with some of the night-walking queans and swaggering billies.” Scott, *Fortunes of Nigel*, c. 3.

“‘As I live by bread,’ said Campbell...‘I never saw sae daft a callant.’” Scott, *Rob Roy*, c. 25.

“Ye wadna be doing your duty to the callan, if you learnt him naething but a jargon o’ meaningless gibberish.” Cross, *Disruption*, c. 8.

“‘Na, na,’ answered the boy, ‘he is a queer auld cull.’” Scott, *St Ronan’s Well*, c. 30.

“In the evenings Andrew had recourse to the firesides of the gash and knacky carles and carlines of the village.” Galt, *Sir A. Wylie*, i, c. 4.
"An' Lachlan himself, though he be a stiff chiel (difficult fellow to manage)." Ian Maclaren, Days of A. L. S., "For Con-science' Sake," c. 5.

"Mains's chiels (employees) wus lowest gin that time." W. Alexander, Johnny Gibb, c. 40.

"Gettin' a share o' a gill wi' a cheelie." W. Alexander, Johnny Gibb, c. 14.

"That I suld hae been left sae far to mysel' as to invite that writer loon till his dinner." Wilson, Tales B., "The Fatal Secret."

"Ga'in was a 'fine stock' with a fluent and compendious power of 'newsin.'" W. Alexander, Johnny Gibb, c. 36.

"Every wight has his weird." Scott, Rob Roy, c. 34.

"'I wonder what that auld daft beggar carle and our son Steenie can be doing out in sic a nicht as this!' said Maggie Mucklebackit." Scott, Antiquary, c. 36.

"While Andrew...settled into a little gash carlie." Galt, Sir A. Wylie, i, c. 6.

Buckie, *dak1*, "restless youth" or "mischievous boy": with the stronger form deevil's or deil's buckie:

"The huzzy Beenie—the jaud Eppie—the deil's buckie of a callant." Scott, St Ronan's Well, c. 2.

"...That daft buckie, Geordie Wales." Burns, Lines written to a Gentleman. Ellisland, 1790.

Taupie, pawpy, *ta:p41*, is a contemptuous word for "softy," "good for nothing," mostly applied to girls, but also to the other sex:

"An inhaudin unedicat taupie chiel in a kwintra chop." W. Alexander, Johnny Gibb, c. 35.

"'Ye're na to be a pawpy noo,' she went on, endeavouring to dry his eyes. 'Ye're to be a man.'" J. J. Bell, Wee Macgregor, c. 5.

The "loons" are the "masses" as opposed to the "classes"; "simple" as opposed to "gentle." The word is contrasted with laird or "proprietor":

"The lairds are as bad as the loons." Scott, Rob Roy, c. 26.

"It's just the laird's command and the loon maun loup." Scott, Rob Roy, c. 26.
Waufie, 'wa:fi; waf, waf (adjective and noun), is an “idle fellow,” a “person of no account”:

“A’lU grant ye that the new factor is little better than a waufie.” Ian Maclaren, Days of A. L. S., “The Country Tyrant.”

“Ilka waf carle in the country has a son and heir.” Scott, Guy Mannering, c. 39.

17. Feminine personal terms. Wife, weif, is the equivalent of “woman,” with a diminutive wifie, 'weifi, “little woman,” used freely:

“Excuse a daft wife that loves ye, and that kenned your mither.” R. L. Stevenson, Weir of H., c. 8.

“Meantime two of his congregation, sisters, poor old mutched wifies, were going home together.” G. Macdonald, Alec Forbes, c. 56.

Kimmer, 'kimər, is used loosely as a synonym of “woman,” a “woman-friend” or “girl-friend” (Fr. commère):

“I’m saying she was naturally a bonny bit kimmer rather than happit up to the nines.” J. M. Barrie, The Little Minister, c.6.

“She gecked and scorned at my northern speech and habit, as her southland leddies and kimmers had done at the boarding-school.” Scott, Antiquary, c. 33.

Carlin, 'karln; carline, 'karlein, is used of an “elderly woman,” being the correlative of carle, karl:

“But what can ail them to bury the auld carlin (a rudas wife she was) in the night time?” Scott, Antiquary, c. 26.

Lass is a “young woman,” with diminutive lassie and lassock. But it also is a general sex term:

“They brought him tidings that his wife had given birth to a daughter; but he only replied, ‘Is it so?...then God’s will be done. It came with a lass and it will go with a lass.’” Scott, Tales of a Grandfather, c. 28.

(That is, in standard speech, “It (the Scottish crown) came with a woman, and it will pass from the Stuarts by a woman.”)

“I was but a lassock when ye cam.” S. R. Crockett, Bog Myrtle.

Lad, la:d, lad, and lass, las = “sweethearts”; e.g. “wull ye be ma lass?”
Lass and woman is the Scottish equivalent for "maid and wife":

"I...that have waited on her, lass and woman." Keith, *Indian Uncle*, p. 340. (W.)

Familiar and somewhat contemptuous names for young women are *cutty*, *'kat*; *deemie*, *'dimi* (diminutive of "dame"); *girzie*, *'griz*; *hizz*, *'hiz*; *jaud*, *'jaid* = "jade"; *shilp*, *'shlp*; *limmer*, *'limr*; *besom*, *'brzem*; *callants* and *wenches* "boys and girls":


"He's ta'en a fancy to you bit shilp in the barroom o' the Red Lion." G. Douglas, *H. with Green Shutters*, c. 21.

"That deemie that they said hed the bairn till 'im." W. Alexander, *Johnny Gobb*, c. 33.


"Wear them the day, hizzie." *Ib.*

"Na, she's a kind of a handsome jaud—a kind o' gypsy." *Ib.*

Tawpy, tawpy, *'ta:p* is commonly applied to a "lazy, foolish woman" (Danish *taabe* and Swedish *tap* "a simpleton"): "He was at first a farmer lad, but had forgathered with a doited tawpy." Galt, *A. of Parish*, c. 17.


Hempie, *'hemp* is also applied to girls, as well as to men:

"Aye, ye were a hempie o' a lassie, Jean." Ian Maclaren, *Days of A. L. S.*, "Endless Choice."

18. *Familiar terms of quantity*. Colloquial Sc. is prolific in words signifying quantity, which precede nouns, usually with omission of the preposition. One of the commonest is *bit*, applied more strictly to a piece of ground:

"She...certainly thought...the land a 'very bonnie bit if it were better seen to and done to.'" Scott, *H. of Midlothian*, c. 25.

A *bit* becomes the equivalent of "some," "a little":


*Bit* is freely used as a diminutive:

It takes the form *bittie, a bittie, a bittock, a short time, space or distance*:

An augmentative form is “a bonnie bit”:

*Drap, drap,* is used for small portions of liquid:

There is also a diminutive form, *drappie*:
“Twa mutchkins o’ yill between twa folk is a drappie ower little measure.” Scott, *Redgauntlet*, c. 20.

Other words are *jilp, dʒ₁lp* (used contemptuously):

*A kenning, “a little,” “somewhat”:*
“His father was none sa ill a man, though a kenning on the wrong side of the law.” R. L. Stevenson, *David Balfour*, c. 9.

*Kneevelick, ˈkniːvlɪk*, “round lump,” “large piece”; what the *kneeve, nieve* or “fist” can hold:
“Mrs Gibb produced an abundant store of cakes and butter ready spread, and the cakes placed face to face with several ‘kneevelicks’ of tempting blue cheese.” W. Alexander, *Johnny Gibb*, c. 2.

*A maitter o’, “only,” “merely”:*

Note also *haet, het; starn, starn; starnie, ˈstarnɪ; pickle, ˈpɪkəl, or puckle,ˈpʌkəl; tait or tate, tet; soup, sup* (of liquids); *thocht, θɔxt; curr, curran, kərn; grainy, ˈɡrenɪ:*
“There’s naething like a starn gweed maut.” W. Alexander, 
Johnny Gibb, c. 30.

“Dead folks may sleep yonder sound enow, but deil haet else.” Scott, Fortunes of Nigel, c. 3.

“It struck me she midst be a wee thocht jealous o’ the 
lassie.” Wilson, Tales B., “Willie Wastle’s Wife.”

“So I took to the kist, and out wi’ the pickle notes in case 
they should be needed.” Scott, Guy Mannering, c. 45.

“Winna ye hae a starnie jam, Isie? It’s grosert-jam.” G. 
Macdonald, Alec Forbes, c. 73.

“We hed to lay ’im down upon a puckle strae.” W. Alexander, 
Johnny Gibb, c. 33.

‘There’s a curran folk at the back door,’ Jean announced 
later.” J. M. Barrie, Little Minister, c. 3.

Gey pickle, gei ’pinkel; fell puckle, fel ’pakeel; “a good 
many”; “quite a little”:

“A grand farmer he was, wi’ land o’ his nain, and a gey 
pickle bawbees.” G. Douglas, H. with Green Shutters, c. 5.

“It canna be coals ’at he’s wantin’ frae the station, for there’s 

Tait is originally a “lump of wool or tow”:

“Like a poor lamb that...leaves a tait of its woo’ in every 

‘‘Heard ye ever the like o’ that, Laird?’ said Saddletree to 
Dumbiedikes, when the counsel had ended his speech. ‘There’s 
a chield can spin a muckle pirn out of a wee tait of tow!’” 
Scott, H. of Midlothian, c. 20.

Tait, tate is used freely of any small portion :

“There was some half-fous o’aits, and some taits o’ meadow-
hay left after the burial.” Scott, Bride of Lammermoor, c. 7.

“Och, Lizzie, it was jist a tate the size o’ yer nail.” J. J. Bell, 
Wee Macgregor, c. 10.

“It’s an ugly auld pictur! I dinna like it a wee tate (a little 
bit).” Ib., c. 8.

“A cum or two of Greek would not be amiss.” Scott; 
Fortunes of Nigel, c. 27.
“They war sayin’ he had gotten a curn’ o’ that ga’ano stuff.”

“Ah, Thomas! wadna ye hae a body mak’ a grainy fun whiles

**Hantle, hantl**, is used of a “considerable number.” (Compare
Danish *antal*, Dutch *aantal*, Ger. *anzahl*; perhaps “hand”
and “tale”):

“There’s a hantle boggles about it.” Scott, *Guy Mannerings*, c. 1.

**Hantle** is also used of quantity = “much,” both as an
adjective and an adverb:

“Your father has always had a grand business, and I brought
a hantle money to the house.” G. Douglas, *H. with Green
Shutters*, c. 14.

“‘It’s a hantle easier gettin’ a lass than a kirk ony day,’
says I.” S. R. Crockett, *Probationer*.

**Heap, hip**, is also used in the same way:

“A heap good she’s like to get of it.” R. L. Stevenson, *Weir
of H.*, c. 5.

**Cairn, kern, kjarn**, is “a heap”:

“Cairns o’ them rinkin up upo’ the dyke.” W. Alexander,
*Johnny Gibb*, c. 18.

**Rickle, ’r̥kəl; ruckle, ’r̥kəl**, is a “heap” (used contemp-
tuously):

“There was a rickle o’ useless boxes and trunks.” Scott,
*Antiquary*, c. 9.

**Gowpenfu’, ’gau̯pənfu̯**, is what can be held in a *gowpen* or
*gowpin*, i.e. with the palms extended in a cup-like fashion:

“Ow, ay, she brocht him gowpenfu’s o’ siller.” G. Macdonald,
*David Elginbrod*, 1, c. 13.

“Left ‘goud in ’goupins’ with all those who had the handling
of it.” Galt, *Provost*, c. 34.

**Nievefu’, neavefu’, ’ni:vfu̯**, is a “handful,” cf. *kneevelick*, p. 89:

“Awat ye may tak’ a nievefu’ on-been miss’t.” W. Alexander,
*Johnny Gibb*, c. 11.

**Routh, rau̯θ**, is used for an “abundance”:

“Ye’ll have hair, and routh of hair, a pigtail as thick’s my
Toosht, tuft, is used of an "untidy quantity," "heap of loose stuff":

"Aweel, a' the toosht aboot oor toon (farm) 'll mak' little odds." W. Alexander, Johnny Gibb, c. 6.

A wheen, a whin, min, min "a few" or "a little," often in a contemptuous way:

"That cost me telling twenty daily lees to a wheen idle chaps and queans." Scott, Bride of Lammermoor, c. 26.

"'Oh,' she would say in weary complaint, 'I just took it to break a wheen coals.'" G. Douglas, H. with Green Shutters, c. 4.

"Sae aff a wheen o' them -gaed followin' Rover up the road to the moor." Scottish Review, July 23, 1908, "A Black Day." (Here there is no contemptuous flavour.)

"What use has my father for a whin bits o' scarted paper?" Scott, Waverley, ii, c. 29.

A wee, wi:, is "a little":

"...Ance I got a wee soupled yestreen, I was as yauld as an eel." Scott, Antiquary, c. 12.

Note the use of the feck, fek, for "the most part," "the greater portion," with or without a qualifying adjective:

"An ye sat still there the feck o'the aifterneen." W. Alexander, Johnny Gibb, c. 20.

"I hae been through France and the Low Countries, and a' Poland, and maist feck o' Germany." Scott, Waverley, i, c. 36.

"Ye see the muckle feck o' the young chaps hed lasses." W. Alexander, Johnny Gibb, c. 40.

19. Standards of quantity, etc. Gill, dʒɪl, ¼ pint; mutchkin, matʃkm, English pint; chappin, tjapin, quart; lippie, lip, lipi, ¼ peck; forpet, forpit, forpt, fourth of a peck; firlot, firlæt, ¼ boll; bow, bowe, bow, boll or 6 imperial bushels; chalder, tjaldær, tjal:sær, tjæl:sær, 16 bolls:

"Gettin' a share o' a gill wi' a cheelie." W. Alexander, Johnny Gibb, c. 14.

"Jist gang an' fess a mutchkin mair.'" G. Macdonald, Robert Falconer, c. 5.
“Mistress, I have had the twa ounces o’ tea on boiling in a chappin o’ water for the last twa hoors.” Wilson, Tales B., “Willie Wastle’s Wife.”

“Four lippies—gweed mizzour—will that dee?” W. Alexander, Johnny Gibb, c. 1.

“Mattie Simpson that wants a forpit or twa o’ peers.” Scott, Rob Roy, c. 14.

“She had bought a firlot (of meal) selected with great care.” Cross, Disruption, c. 15.

“Four bows o’ aitmeal, twa bows o’ bear.” Scott, Old Mortality, c. 20.

“Drawing a stipend of eight hundred pundis Scots and four chalders of victuals.” Scott, H. of Midlothian, c. 43.

The tappit-hen, *tapethen*, was a measure variously estimated; sometimes as a quart. The Aberdeen tappit-hen, or liquor-jar, holds three magnums or Scots pints:

“Don’t let the tappit-hen scraugh to be emptied.” Scott, L. of Montrose, c. 5.

“Hoo’s the tappit-hen?” G. Macdonald, Alec Forbes, c. 66.

“Their hostess appeared with a huge pewter measuring pot, containing at least three English quarts, familiarly denominated a tappit-hen, and which, in the language of the hostess, reamed with excellent claret.” Scott, Waverley, i, c. 11.

20. Scottish Coinage Terms. Note, pun’ note, pannot, 20 shillings (bank issue, and much more popular than the sovereign, equal to the U.S. five dollar gold piece); merk, merk (13s. 4d. = $3.30); pun’ Scots (of silver = 1s. 8d. or 40 c.); bawbee, *bá:bi* = halfpenny = one U.S. cent; “bawbees” stands for cash in general, e.g. “Have ye ony bawbees wi’ ye?”; boddle or bodle, bodl, bodl = one-third of a U.S. cent; doit, dört, deit = a Scottish penny, one-sixth of a U.S. cent; plack, plak = one-third of a Scottish penny.

The plural “pence” was used only for English values; “pennies” was applied to the Scots money:

‘Ye maun gie me twopence, I’se warrant,’ said the woman. ‘Deed no, lucky,’ replied Andrew; ‘fools and their siller are soon
parted. 'I'll gie you twal pennies gin ye like to tak it.'" Galt, *Sir A. Wylie*, 1, c. 10.

"Were the like o' me to change a note, wha the deil d'ye think wad be sic fules as to gie me charity after that?" Scott, *Antiquary*, c. 12.

"My sma' means, whilk are not aboon twenty thousand merk." Scott, *Waverley*, 1, c. 36.

"He had ne'er a doit that didna burn a hole in his pouch." Galt, *Sir A. Wylie*, 1, c. 12.

"It stands me in three hundred, plack and bawbee" (i.e. counting minutely). Scott, *Black Dwarf*, c. 1.

"They wad hae seen my father's roof tree fa' down and smoor me before they wouid ha' gi'en ae boddle apiece to have propped it up." Scott, *St Ronan's Well*, c. 2.

CHAPTER III

PRONOUNS

PERSONAL PRONOUNS

21. Personal pronouns of the first person. Emphatic "I" may be a' as in St., but a is also used. The unemphatic form is e, written a and au.

"A'm thinking with auld John Knox that ilka scholar is something added to the riches of the commonwealth." Ian Maclaren, Brier Bush, "Domsie," c. 1.

"Aw thoch aw had a' my material here." W. Alexander, Johnny Gibb, c. 45.

"'Aw'm gye an' well used to stickin' to my opeenion,' said the meal miller. 'Aw hae seen the Maitland fowk's verdick come roon' to mine a hantle deal oftener than mine whurl aboot to theirs." S. R. Crockett, Boanerges Simpson's Incumbrance.

"My" is sometimes represented by o' me (cf. Fr. de moi).

"I think the Hieland blood o' me warms at thae daft tales." Scott, Rob Roy, c. 26.

"My" is usually pronounced like ma, ma, me, and is often so written:

"They're ma ain—a' ma ain!" G. Macdonald, Robert Falconer, c. 5.

"Mine" takes the form mines or mine's:

"Mines is no to be mentioned wi' it." R. L. Stevenson, Weir of H., c. 5.

"Keep your min' easy; mine's is a clipper." D. Gilmour, Gordon's Loan, p. 8.

The accusative "me" is colloquially us or 's. (The first extract is a proposal of marriage, which is certainly not to be made in the plural):

"'Will ye hae's, Bell?,' demanded Sam'l, glaring at her sheepishly." J. M. Barrie, A. L. Idylls, c. 8.

"'Will ye no gie's a kiss, Dand?' she said, 'I aye likit ye fine." R. L. Stevenson, Weir of H., c. 6.
“Our” takes the form wir, wir; wur, war, war, on the Northumbrian border, in Glasgow, Ayrshire, Perthshire and elsewhere:

“Maist o’ us is that engross’t in wir wark.” Saltcoats Herald, Nov., 1910.

“But if I took it hame, there would be sic talking and laugh-ing amang wur neighbours.” Wilson, Tales B., “Whitsome Tragedy.”

“A guinea and a half, if you please, sir. That is wur usual fare.” Wilson, Tales B., “The Minister’s Daughter.”

“‘Deed, she micht ha’e askit us yins till her pairty!,’ said John.” J. J. Bell, Wee Macgreegor, c. 8.

Its usual form is oor, ur; with oors for the predicative use:

“‘Deed, she micht ha’e askit us yins till her pairty!,’ said John.” J. J. Bell, Wee Macgreegor, c. 8.

“Though it may begin at hus, it canna en’ there.” W. Alexander, Johnny Gibb, c. 7.

“‘Deed, she micht ha’e askit us yins till her pairty!,’ said John.” J. J. Bell, Wee Macgreegor, c. 8.

22. Personal pronouns of the second person. The colloquial
use of tu, tu (see Ph. 217 (d)); tou, tu; tho, su; thee, bi; thou, sau, is a distinctive mark of Paisley, which has been locally
dubbed Seestu, Sistu (Do you see?) because the inhabitants
were fond of using the phrase as a close to sentences:

“At length, in a tremulous voice, the childless one asked,
‘Wha’s tu in mournin for?’” D. Gilmour, The Pen Folk, p. 36.

“Thoo maun gie me something to pit it in, lad.” D. Gilmour, Paisley Weavers, c. 4.
"Although thee and me thinks 't wrang tae eat bluid." D. Gilmour, Paisley Weavers, c. 5.

"Thou maunna lea' the deid burd in my keeping—tak' it wi' thee." D. Gilmour, Gordon's Loan, p. 9.

The usage is also found in Dumfriesshire:

"'And wha is't tou's gotten, Wullie, lad?,' said half a score of voices." * Scott, Redgauntlet, Letter xi.

In north-east Aberdeenshire, thoo was once in common use, and may still be occasionally heard among old people:

"If thoo were a thrifty lass, as thoo're a fair." Old Rhyme.

Cf. also Shetlandic:

"An sood du try da lek agen,
Dis twartee lines 'll lat dee ken
Du sanna pass me." Burgess, Rasmie's Buddie.

In the Sc. dialect of the Black Isle, Easter Ross, and in the Canobie dialect of the Sth. Counties, thoo and thee are still in use:

Ar thoo get the water, Lugs?
"Where did you get the water, Lugs?"

"Your" and "you are" take the form yer, jer; yir, jir, jər:
"Wull ye mak' a prayer for yir auld dominie afore we pairt?"

Ian Maclaren, Brier Bush, "Domsie," c. 3.

"When onybody passes ye yer tae say, 'Thank ye.'" J. M. Barrie, Thrums, c. 4.

Your wa's, yir waa's are used in place of "away":

"An come your wa's wi me." Child's Ballads, Battle of Harlaw, st. 13, p. 401.

"Gang ye yer waa's for the aifternoon." Life at a Northern University, c. 1.

23. Personal pronouns of the third person. Burns uses the old English form soho, ʃə, for "she":

1 Highlanders are fond of the feminine pronoun for all genders. The story is told of a Highland domestic at Rothesay, who came in from the back yard one morning, carrying a rabbit. He explained the situation to his master in this fashion: "She was in the garden, an' she saw the rabbit; an' she took a stane, an' flung 'er at 'er an' kilt 'er."

"'Here one of the gillies addressed her in what he had of English, to know what 'she' (meaning by that himself) was to do about 'ta sneeshin.'" R. L. Stevenson, David Balfour, c. 1.

"'What the deil, man,' said an old Highland servant belonging to the
"The gossip keekit in his loof,
Quo' scho, 'wha lives will see the proof.'
Burns, There Was a Lad. (Song.)

Note the objective form of personal pronoun when two or more subjects are mentioned, e.g. "Me and him's awa tae the ploo."

"Her" is often found as 'er:
"'Er fader's to be latt'n gae to see his gweed-dother."
W. Alexander, Johnny Gibb, c. 49.

The old form hit for "it" is in common use where emphatic. Hit is a survival of O.E. "hit," neuter singular form of the personal pronoun:

"It would take a heap to revolutionize hit." G. Douglas, H. with Green Shutters, c. 10.

"Paw," said Macgreegor, "I see the zoo." "Ay, thon's hit." J. J. Bell, Wee Macgreegor, c. 2.

To be hit or het—"to be the player who is caught and has to take his turn at catching the others."

"I wis playin' wi' Wullie an' the ither laddies at tig, an' I never was hit!" J. J. Bell, Wee Macgreegor, c. 8.

It is sometimes used as a preliminary subject in place of "there" or a plural form:

"'I tried to cry oot,' she said afterwards, 'for I kent 'at it were rottans.'" G. Macdonald, Alec Forbes, c. 8.

Note that the order of pronominal objects, direct and indirect, when used consecutively, often differs in Sc. from St., the direct object coming first.

"'I'll show it ye some of thir days if ye're good." R. L. Stevenson, Weir of H., c. 5.

24. Reflexive pronouns. "Self" takes the form sel' or sell; masel' ma'sel"; oor sel' ur'sel, wyr'sel; oor sel's, yersel's, yersel's; huz'sel, hissell, hersel', itsel', themsel's, theirsell's:

family, 'can she no drink after her ain master without washing the cup and spilling the ale, and be tamned to her?'" Scott, L. of Montrose, c. 4.

1 The term is used to cover the varied uses with sel' or sell, some of them differing from the standard usage with "self": e.g. "I've hurt mys'l" (ordinary reflexive); "I've hurt ma'sel" (emphatic reflexive); "I did it ma'sel" (emphatic nominative); "I did it ma'sel" (e.g. "by myself"). Compare the last with the use of lane (see par. 25); "I did it my lane." This is an adverbial use.

"Weel, ye see, sir, your college is a great expense to heumble fowk like oorsel's." G. Macdonald, Alec Forbes, c. 79.

Youself or yersel' is the form used with singular "you"; yourself's with plural "you":


"Put out the double moulds, and e'en show yoursels's to your beds." Scott, St Ronan's Well, c. 28.

"He couldna murder the twa o' them hissel'." G. Macdonald, Settlement, p. 165. (W.)

"That hour had been the last of hursel'." S. R. Crockett, Raiders, c. 40. (W.)

"But it cam' o' 'tsel'." G. Macdonald, Alec Forbes, c. 58.

"His ain dear Annie and her two sisters had to taigle home by theirselves like a string of green geese." R. L. Stevenson, David Balfour, c. 30.

Note the form nainsell, nemsel (ownself), specially common on the Highland border:

"Ye's hae as mickle o' mine to your nainsel' as 'll clear Mrs Forbes." G. Macdonald, Alec Forbes, c. 89.

Ainsel is the usual Scottish form of "ownself":

"I'll show an elder in Yarrow Kirk, ony Sabbath atween this and Christmas, that shall outmanner your ainsel'." Wilson, Noctes Ambro., c. 14.

The sell o't is sometimes used for "itself":

"Kirkcaldy, the sell o't, is langer than ony town in England." Scott, Rob Roy, c. 14.

So also the sell o' ye for "yourself":

"I ken nae friend he has in the world that's been sae like a father to him as the sell o' ye, neibor Deans." Scott, H. of Midlothian, c. 9.

Murray lays down this distinction in his Dialect of the Southern Counties of Scotland (p. 197):

"In the plural there is a double form: oor-sel, yoor-sel, thair-sel, are used when the idea is collective: oor-sels, yoor-sels,
their-sels, when the idea is segregate. Thus, 'Wey-ll dui'd oorsel; Ye maun keip thyr be thair sel.' But 'Gang awa' yer twa sels.'

25. Use of pronoun with "lane," len, "alone." The pronoun-adjectives my, yir, his, her, its are used with lane to make the equivalent of "alone." Oor, yir, their, are used with lanes, but oftener with lane. Sometimes the prefix lee, li:, and the adjective leeful, 'li:fa, or leaful are added for emphasis:

"So being my leeful lane with the dead body." Galt, Steamboat, c. 13.

"So 'at we micht hae a kin’ o’ a bit parlour like, or rather a roomie 'at ony o’ us micht retire till for a bit, gin we wanted to be oor lanes." G. Macdonald, David Elginbrod, 1, c. 12.

"A sturdy brat that has been runnin its lane for mair than sax weeks." Galt, Ayrshire Legatees, c. 5.

"Nae lass gaed hame her lane." Taylor, Poems, p. 93. (W.)

The indefinite pronoun "a body" takes the form their lane:

"What a time o' nicht is this to keep a body to, waiting and fretting on o' ye, their lane?" Wilson, Tales B., "Hen-pecked Man."

Note the phrase her lanesome = "alone":

"She'll shin be walkin' her lanesome—wull ye no', honey?"

J. J. Bell, Wee Macgreegor, c. 2.

Note, however, the forms him lane, itlane and them lanes:

"I reckon he micht hae thocht lang there, a' him lane."

G. Macdonald, Alec Forbes, c. 53.

"There's nane (no poetry)
That gies sic great insight to me
As yours itlane."


"Till the verry lasses are not to be lippent out them lanes." G. Macdonald, Alec Forbes, c. 53.

Note the Aberdeenshire form, their leens, ëir linz:

"The Presbytery's ill eneuch their leens." W. Alexander, Johnny Gibb, c. 18.

By...lane is the predicative form:

"Robes and foot-mantles that wad hae stude by their lane wi' gold brocade." Scott, H. of Midlothian, c. 4.

"Is he by his lane?" S. R. Crockett, Men of the Moss Hags, c. 4.
26. Interrogative pronouns. “Who” = wha, ma:, mo; whae, me; fa, fa: (Northern).

“‘Folks says sae,’ replied the bard. ‘Wha says sae?’ she pursued.” R. L. Stevenson, Weir of H., c. 6.

“‘What mistress do I forget? whae’s that?’ she pursued.” Scott, Rob Roy, c. 6.

“Fa wud ken fat ye wud be at!” W. Alexander, Johnny Gibb, c. 16.

The accusative form is wham:

“Wham sal I lippen, O Lord, wham but thee?” H. P. Cameron, Sc. version of the Imitatio Christi, c. 45.

But in ordinary dialect no change is made for the accusative.

The possessive form is whas(e), ma:z, mo:z, me:z. In place of the possessive a periphrasis is common:

Whas is this? = “Whose is this?”

Wha is aught the wean? = “Whose is the child?” Wha belongs this house? = “Whose house is this?”

“Which” takes the forms whilk, mflk; qhilk (archaic); flk, filk; full, fal (Aberdeen).

“‘An’ filk o’ them wud be warst likein?’ inquired Mains.” W. Alexander, Johnny Gibb, c. 23.

The form whit yin = “which” is very common: “Whit yin will ye tak?”

“What” takes forms whit, mflt; fat, fa: (Northern):

“Maw, whit’s the name o’ thon spotit yin?’ cried Macgregor.” J. J. Bell, Wee Macgregor, c. 2.

“An’ fat ither lessons wud ye like to tak?” W. Alexander, Johnny Gibb, c. 15.

Note the forms whatten, matten, whatten a, whatna, what’n, fatten (Northern); all worn-down forms of “what kind of?”:

“Whatna hummeldoddie o’ a mutch hae ye gotten?” Ramsay, Reminiscences, c. 4.

“But whaur will ye be the morn, and in whatten horror o’ the fearsome tempest?” R. L. Stevenson, Weir of H., c. 8.

“When it was announced that Mr Thomas Thomson was dead, an Aberdeen friend of the family asked, ‘Fatten Thamas Tamson?’” Ramsay, Reminiscences, c. 5.
27. **Relative pronouns.** That, ət, ət; 'at, at, et; 't, t. The idiomatic relative pronoun in Sc. is that, taking the forms 'at, 't, and often being omitted even when nominative of a clause:

“My Maggie’s no ane ’at needs luikin’ efter.” G. Macdonald, *David Elginbrod*, i, c. 6.

“You’s a snippit horsie 't was i’ the secont pair—yon young beastie.” W. Alexander, *Johnny Gibb*, c. 15.

The relative is sometimes omitted along with the auxiliary have:

“There’s no mair than twa acre seen the ploo.” Ian Mac- laren, *Days of A. L. S.*, “Milton’s Conversion.”

An idiomatic possessive for this relative is got by adding “his,” “her” or equivalents:

“That’s the man ’at’s hoose was brunt.”

*Wha, whae, quha, fa*, and oblique forms. The dialect forms of “who,” *wha, fa* (Northern) are used as relative pronouns (masc. and fem.) in rhetorical prose and in poetry.

“Scots, wha hae wi’ Wallace bled.” Burns.

*Wha* and *wham* are not, however, modernisms, for they occur in the forms *quha* and *quham* frequently in Middle Scots:

“(He) hid his blisfull glorious ene
To se quham angellis had delyt.”

Dunbar.

“Ane hasty hensure callit Hary
Quha wes ane archer heynd.”

*Chrysalis Kirk.*

But *quha* and *quham*, as relatives, never passed into popular speech. The relative is always “that,” “'at.” In Middle Sc. *quha* was often used for “he who” or “they who”: in modern speech = “him that” or “them that.” “Them that fin’s, keeps.”

Oblique cases, *whase, wham*, are found in poetry and prose, especially where tinctured by biblical phraseology:


“Scots, wham Bruce has aften led.” Burns.

The final *m* of the accusative is nearly always omitted in modern dialect usage.
The neuter of this relative takes the forms *whilk*, *quhilk*, *filk* (Aberdeen) and *whuch* ("fancy" Scotch):

"To ony body o' whuch they war jined members." G. Macdonald, *Alec Forbes*, c. 68.

"‘They ca’ them,’ said Mr Jarvie, in a whisper, ‘Daoine Schie, whilk signifies, as I understand, ‘men of peace.’’” Scott, *Rob Roy*, c. 28.

"And I tried to gie birth till a sang—the quhilk, like Jove, I conceived i' my heid last nicht." G. Macdonald, *Alec Forbes*, c. 84.

28. *Ilk*, *tlk*; *ilkin*, *'ilkyn*, as pronouns.

*Ilk* for "every one," used as a pronoun, is rarely found separately, without *ane*. Ramsay in his *Reminiscences*, c. 3, quotes the toast:

"May we a’ be canty an’ cosy,
An’ ilk hae a wife in his bosity."

Murray, *Oxford Dictionary*, under "Ilk," mentions *ilkin* as in modern Scottish a frequent pronunciation of *ilkane*:

"Take ilkin a dog wi’ ye."

*Ilk*, meaning "same," is found in the phrase "of that ilk" (proprietor of the estate from which the name has been taken, or vice versa):


29. Indefinite pronouns. *Ane*, *en*, *jmn*, a body, a 'bodr, or 'badr; onybody, 'onibodr; a' body; naebody; 'nebodr. The indefinite pronoun "one" takes the form *ane*, *en*, *jmn*:

"Ane canna expect to carry about the Saut Market at his tail." Scott, *Rob Roy*, c. 34.

Note the plural "their" in association with *ane*:

"Eh, sirs! yon's a awfu' sight, and yet ane canna keep their een aff frae it." Scott, *Old Mortality*, c. 17.

The common indefinite term is a body:
"Weel, weel, a body canna help a bit idle thocht rinnin' i' their heid." W. Alexander, *Johnny Gibb*, c. 47.

"Gin a body meet a body
Comin' through the rye,
Gin a body kiss a body
Need a body cry?"  *Popular Song.*

"Anybody" is *onybody*:

"I might grane my heart out or onybody wad gie me either a bane or a bodle." Scott, *Antiquary*, c. 12.

"Everybody" is *a'body* (*a' = "all"), *aːbodr, ɒːbodr*:

"Little wonder if a'body's talking, when ye make a'body ye're confidants." R. L. Stevenson, *Weir of H.*, c. 9.

"Nobody" is *naebody*:


30. *Equivalents of "anything," "nothing."*

"Anything," "aught," are usually represented by *ocht, aucht, oxt, axt*, although *onything* is also in use:

"She whiles fetches ocht that there may be for us." S. R. Crockett, *The Tutor of Curlywee.*


Of *ocht*, a stronger form is *aucht or ocht* (anything whatever):

"Johnny got something very like crusty, and said he 'kent nedder aucht nor ocht aboot it.'" W. Alexander, *Johnny Gibb*, c. 6.

"Anything whatever" may also be rendered *ocht or flee* (Aberdeen):

"There's nae occasion for you to say ocht or flee." W. Alexander, *Johnny Gibb*, c. 36.

*Naething* is the Sc. equivalent of "nothing":

"Naething should be done in haste but grippin' fleas." Sc. Proverb (A. Cheviot, p. 261).

*Not a haet* is the equivalent of "nothing":

"There's not a haet that happens at the Gourlays but she clypes." G. Douglas, *H. with Green Shutters*, c. 21.
CHAPTER IV

ADJECTIVES

31. Cardinal numerals.

ane, en, jm, jn

twa, twa:; twq; twae, twice

thrie, 3ri;
fower, 3fauer
fyve, farv
sax, saks

seeven, 'sivn; saiven, 'seven

acht, axt; aicht, ext

nine, nain

ten, ten
eleeven, e'liven
twal, twal

thretteen, '3retin

fowrteen, 'faurtin
fyfteen, 'fiftin

sixteen
seeventeen

ninteen

twenty, 'twinti

thretty, '3reti
forty, 'forti
fifty, 'fifti

saxty, 'saksti

seeventy, 'sivnti,

'seventi

nicht, 'nichti

ninety, 'neinti

hunder, 'hundar

thoosand, '3oz3and

32. Idiomatic uses of cardinals. Ae, ez, or yae, je: (one), is the form of the cardinal before a noun:

"It canna be but that in the life ye lead ye suld get a Jeddart cast ae day sooner or later." Scott, Rob Roy, c. 36.

"If it's sae graun' to listen to yae minister on Sabbath, what maun it no' be to hear a dizzen a' at yince?" S. R. Crockett, Trial for License by the Presbytery of Pittscottie.

The tae is used for "the one." Here the ending of the O.E. neuter form of the definite article (demonstrative) survives, attached to the second word (the tae = "that ae"). See Ph. 217 (e).

"The tae half o' the gillies winna ken." Scott, Rob Roy, c. 34.

Twa three is a phrase implying "some," "a few":

"Atweesh the shou'ders o' twa three o' them." W. Alexander, Johnny Gibb, c. 18.

33. Idiomatic compounds and phrases formed with cardinal numerals. "Twelvemonth" is towmon, towmond, towmont, 'tAumon; 'tAumont:

"Hoot, I haena been in Aberdeen this three towmons." W. Alexander, Johnny Gibb, c. 27.
Twal hours, twal u:rz, is the midday meal or dinner; four-hours, faur u:rz, is the afternoon meal or tea:

"I thought ye would hae had that o'er by twal hours." Galt, Sir A. Wylie, i, c. 10.

"So I'll thank ye to get me a mutchkin of strong yill and a cooky, which will baith serve me for fourhours and supper." Ib., c. 12.

Twasome, threesome, foursome, combinations of two, three, or four persons, e.g. players at golf. In a "Scotch foursome" two players have one ball against the other two players, and strike it in turn.

34. Ordinal numerals. The terminal -t after cardinals takes the place of -th in ordinary dialect:

"Ye ken he's in the foort class." W. Alexander, Johnny Gibb, c. 10.

"Syne he read the twenty-third and foart psalms." G. Macdonald, Alec Forbes, c. 85.

"The places is to be set aboot the twenty-foift." W. Alexander, Johnny Gibb, c. 34.

"'The boady of the saxt,' pursued Kirstie, 'wi' his head smashed like a hazelnit.'" R. L. Stevenson, Weir of H., c. 5.

"...and begud, or ever I kent, to sing the hunner and saivent psalm." G. Macdonald, Alec Forbes, c. 45.

35. Uses and forms of "this," "these." "This" is sometimes used as a plural:

"That self sam ministeris: this speichis: this wemen": Spalding's Historie (17th century).

Also in modern use in the N.E.:

"I'll knock aff some o' that loons' heids." "This twa three notes." Greig, Mains's Wooing.

"These" is thir (O.N. ðeir; found in M.E. as ðir, ðer):

"'Þir wurdes,' he sayd, 'er all in vayne.'" Death of St Andrew.

"Thir kittle times will drive the wisest o' us daft,' said Niel Blane." Scott, Old Mortality, c. 19.

But "these" is sometimes thae:

"They hae been a sad changed family since thae rough times began." Scott, Old Mortality, c. 36.
36. Uses and forms of "that," "those." "That" is yon, thon:
      "'Yon divot 'at ye flang aff o' Luckie Lapp's riggin,' said Curly, 'cam richt o' the back o' my heid.'" G. Macdonald, Alec Forbes, c. 20.
      "Thon taiblet's jist fu' o'nits." J. J. Bell, Wee Macgreegor, c. 1.
      "Those" is thae:
      "'Upon my conscience, Rose,' ejaculated the Baron, 'the gratitude o' thae dumb brutes, and of that puir innocent, brings the tears into my auld een.'" Scott, Waverley, ii, c. 35.
      "Are there really folk that do thae kind o' jobs for siller?" Galt, Sir A. Wylie, i, c. 30.
      That is found in place of the plural "those" (a North country idiom):
      "To mizzour aff some o' that bits o' places." W. Alexander, Johnny Gibb, c. 30.
      "Keep awa' fae the edges o' that ooncanny banks." W. Alexander, Johnny Gibb, c. 5.
      "Those" takes the form them when used pronominally:
      "Them that buys beef buys banes, as the aul' by-word says." W. Alexander, Johnny Gibb, c. 25.

37. Indefinite adjectives. "Other" is ither, ˈɪðər; tither, ˈtɪðər. The tither, the tother, ˈθərˈtəðər are used for "the other":
      "Ance I thocht to gang across to tither side o' the Queens-ferry wi' some ither folks to a fair." Ramsay, Reminiscences, c. 5.
      "The probang we had the tither nicht." W. Alexander, Johnny Gibb, c. 32.
      Note the combination "the tane or the tither," "the one or the other":
      "It was the tane or the tither o' them, I am sure, and it maks na muckle matter whilk." Scott, H. of Midlothian, c. 11.
      The combination tane...tother is also used:
      "And the 'did promise and vow' of the tane were yokit to the end o' the tother." Scott, Old Mortality, c. 37.
      The combination tae...ither is also found: here the use is adjectival, not pronominal:
      "I'se warrant it was the tae half o' her fee and bountith, for
she wanted the ither half on pinners and pearlings.” Scott, Old Mortality, c. 14.

38. Equivalents of “every,” “each.” “Every” or “each” is ilk, ilka:

“In ilk lass takes her leglin, and hies her away.” Jane Elliott, Flowers of the Forest (Song).

“Ilka land has its ain land law.” Scott, H. of Midlothian, c. 28.

“That will be just five-and-threepence to ilka ane o’ us, ye ken.” Scott, Antiquary, c. 16.

“In ilka-day meals, I am obligated to hae a regard for frugality.” Galt, Sir A. Wylie, i, c. 30.

“What did ye do with your ilka-days claise (everyday clothes) yesterday?” Scott, H. of Midlothian, c. 15.

“Every” is a’kin, ’a:kin, or ’a:kin:

“Wi a’kin kind of things.” Child’s Ballads, Lady Maisry, st. 2, p. 128.

The phrase, the piece, takes the place of “each” (used pro-nominally):

“We hed a gweed stoot stick the piece.” W. Alexander, Johnny Gibb, c. 18.

“Each” as a pronoun or its equivalent is not found colloquially before “other” (ither) after verbs:

“I thocht we understood ither on that matter.” Gilmour, Pen Folk, c. 8.

39. Uses of “several,” “antrin,” “orra.”

“Several,” ’several, takes a plural in -s:

“There’s several’ll hae to gae yet.” W. Alexander, Johnny Gibb, c. 30.

“Occasional” is antrin, ’antrín; tantrin, ’tantrín; antrant, ’antren:

“Pop the proverb in yer pooch
An tak an antrin read.”

T. W. Patterson, Auld Saws.

“Extra” or “odd” is orra, ’ore:

“Sanders was little better than an ‘orra man’ and Sam’l was a weaver.” J. M. Barrie, A. L. Idylls, c. 8.

1 q:
"Had a whin kegs o' brandy in them at an orra time." Scott, *Guy Mannering*, c. 9.

40. **Forms of "such."** “Such” is *sic, sik; siccan, 'sikən; sich ("genteel Sc.");* *sɪtʃ; siclike, 'sɪkˈleɪk, siccan-like:*

   “Sic a man as thou wad be, draw thee to sic companie.”

   “And siccan a breed o' cattle is not in any laird’s land in Scotland.” Scott, *Waverley*, 1, c. 36.


   “‘I like na siccan work,’ said some.” S. R. Crockett, *Accepted of the Beasts*.

   “Such” in the form *sic, siclike*, is sometimes used without a following noun:

   “I could hae carried twa sic then.” Scott, *Antiquary*, c. 33.
   “I wonder how ye can be fashed wi' siclike.” Galt, *Sir A. Wylie*, 1, c. 18.

   *Siclike* may follow its noun:

   “They’re forced...to bide about the Broch, or some gate siclike (method of that kind).” W. Alexander, *Johnny Gibb*, c. 14.

   “Such as” is usually represented by “the like o’”:

   “Fan the like o’ ‘im’s amo’ them (when such as he are among them).” W. Alexander, *Johnny Gibb*, c. 23.

41. **Uses of “pickle,” “puckle,” “mair,” “mae,” “mickle,” “muckle.”** “Some” or “a few” is sometimes represented by *puckles*:

   “Nane but puckles o’ the gentry gets ’t deen in ae Sunday.” W. Alexander, *Johnny Gibb*, c. 16.

   A *puckle, pækəl*, or a *pickle, pɪkl*, is used of “a few,” both for quantity and number:

   “The laird has a puckle fine stirks i’ the Upper Holm park.” W. Alexander, *Johnny Gibb*, c. 11.


   “More” is *mair, mɛr*, or *mae, mɛː*, *mair* being originally of quantity and *mae* of number:
"And what mair me than another?" Wilson, Tales B., "Roger Goldie's Narrative."

_Mickle, muckle, meikle_ are all forms of "much":


"I couldna hae thought he would hae done so meikle for me already." Galt, _Sir A. Wylie_, I, c. 25.

Consequently the proverb as quoted, "Many a mickle makes a muckle" is tautological nonsense. The proper rendering is "Mony a pickle makes a mickle."

42. _Some common comparatives and superlatives_. The comparative of _ill_ is _waur_ (worse), _war_: "I maun gae and get Rashleigh out o' the town afore waur comes o' it." Scott, _Rob Roy_, c. 25.

The superlative of _ill_ is _warst_, _warst_, _warst_: "Do you think that folk wad expec' onything o' me gin the warst came to the warst?" G. Macdonald, _Alec Forbes_, c. 4.

_Muckle_ ("much" or "great") takes the comparative and superlative forms, _muckler_, _mucklest_.

"Muckler sooms to them that it wouldna be easy to uplift it fae again." W. Alexander, _Johnny Gibb_, c. 47.

The form _mae_ ("moe" of Shakespeare's "Sing no moe ditties, sing no moe") is in use:

"Sal-alkali o' Midge-tail clippings,
And mony mae." Burns, _Death and Doctor Hornbook_.

"I might hae broken my neck—but troth it was in a venture, mae ways nor ane." Scott, _Waverley_, II, c. 30.

"Later," "latter" is _hinner_, _hinder_, _hint_, _hint_:

"There's a heep o' judgments atween this an' the hinner en'." G. Macdonald, _Alec Forbes_, c. 60.

"It happened at the hint end o' hervest" (Sth.).

"Latest," "last" is _hinmost_, _hinnest_:

"My father's hinmost words to me was, 'It's time eneuch to greet, laddie, when ye see the aurora borealis.'" J. M. Barrie, _The Little Minister_, c. 26.

"Lowest" is _nethmost_ (_neth_ = "beneath"): "Ye've keepit me sittin wytein ye till the vera nethmost shall o' the lamp's dry." W. Alexander, _Johnny Gibb_, c. 14.
"Uppermost" is *boonmost* or *bunemost* (boon, bune = "above"),

'bynmæst' :

"O' quo' the boonmost, 'I've got a het skin." Chambers, *Popular Rhymes*, p. 33. (W.)

Also *eemest*, *umist*, *yimost*, *'imæst*, *'jimæst*, O.E. *ŷmest*,

Gothic *aūhumists*:

"Three feet eemist, cauld an deed,
   Twa feet nethmest, flesh an bleed."

Gregor, *Folk-Lore* (1881, p. 79).

"Innermost" is *benmost*, *'benmæst*:

"While frightened rattons backward leuk,
   And seek the benmost bore." Burns, *Jolly Beggars*.

43. *Free use of "-est."* The termination -est for the super-
lative of adjectives is used more freely in Scottish dialect than
the standard usage allows. A phrase like, "An incident of the
most extraordinary kind happened," would be rendered, "The
awfu' estlike thing happened."

"Ye wad spoil the maist natural and beautiful head o' hair

44. *Special comparative uses.* *Auld* and *young* are used in
the sense of "eldest," "youngest" (Wright, *Grammar*, p. 269).
He compares this usage with *auld* = "first," "best," found in East
Anglia, especially in the vocabulary of bowls and other games.

45. *Some intensive forms* = "very." The adjective "gay,"
usually in the forms *gey*, *gai*, *geyan*, *'geian*, or *gye an*, is freely
used to modify or intensify:

"'Ay,' replied Andrew, 'they're gay and heigh.'" Galt, *Sir A. Wylie*, i, c. 13.


"My God, aye, it's a geyan pity o' me." G. Douglas, *House with Green Shutters*, c. 12.

*Braw and* is sometimes used in the same way:

"That loft above the rafters, thought the provident Wilson,
will come in braw and handy for storing things." G. Douglas,
*H. with Green Shutters*, c. 10.
CHAPTER V

VERBS

46. **Inflections of the Present Tense Indicative.** In ordinary speech the termination -s is sometimes added to the 1st pers. sing., especially of habitual action: or when the present is used for a dramatic past: or when a relative pronoun is the subject of the verb:

"I rises ilka day at sax." Murray’s *Dialect of the Sth. Counties*, p. 214.

"Aa hears a reis’le at the doar an’ thynks aa, quhat can that bey." *Ibid.*

"I heard the clatter o’ them an’ throws on my waistcoat.” W. Alexander, *Johnny Gibb*, c. 18.

"It’s me at comes first.”

Occasional examples are found in Middle Sc.:  
"Quhilkis I obleissis me to redelevyr.” *Stirling Records*, 1638.

The St. termination -t is not found in the 2nd pers. sing. pres. indic.; e.g. *thou will, thou sings, thou’s for “thou wilt,” “thou sing’st,” “thou hast”:

"Thou’ll break my heart, thou bonie bird,  
That sings upon the bough.” Burns, *Bonie Doon.*

"Wee, modest, crimson-tipped flow’r,  
Thou’s (hast) met me in an evil hour.”

Burns, *To a Mountain Daisy.*

With noun subjects, not pronouns, the verb has -s in the plural pres. indic.:

"Yet he downa gang to rest, for his heart is in a flame,  
To meet his bonnie lassie when the kye comes hame.”

James Hogg (Song).

But the pronouns *we, ye, they*, are followed by the uninflected form as in standard usage, unless separated from the verb by intervening words:

You anes a’ says that.  
You at comes last, jist gets the same.  
It’s his at kens fine.
47. Note the idiom common in Mid and Sth. Sc.

   the're = there is,
   they wur = there was.

"O! Paw, there a wee doug ootbye, an' its worryin' my hat."

J. J. Bell, *Wee Macgreegor*, c. 10.

Dhay wur nay pailinz, yee see.

"There was no fence, you see."

Wilson's *Lowland Scotch*, p. 123.

48. *Marks of the preterit in weak verbs.* The past tense indic. takes -it, -et, or -t for all numbers and persons¹, but see Ph. §17 and Gr. App. D:

   "Dinna mind me, Paitrick, for a' expeckit this." Ian Maclaren, *Brier Bush*, "Doctor of Old School," c. 4.

   "He juist nippet up his verbs...First in the Humanity, and first in the Greek, sweepit the field." Ian Maclaren, *Brier Bush*, "Domsie," c. 2.

49. *The present participle and gerund.* The present participle used to end in *an(d)*:

   "Upon Grene Lynton they lyghted dowyn,
   Styrande many a stage."


   "An' ding me na by, i' yer bleezan torne." Psalm vi. 1, P. H. Waddell's Translation.

The Participial termination "*an(d)*" and the Gerund ending in *ynɡ, ynɛ, ɛnɛ* were confused in most of the Sc. dialects after the sixteenth century and are now written *ɪn, m, ɛn*. In the dialects of the Sth. Counties and Caithness, the distinction is still maintained.

   "Thay war dansand aa thruw uther (durch einander) an' syc dansin' aa never saa afuore; hey beguird a-greit[in], but feint o' eane kœnnd quhat hey was greitand for; syc ongangin's as yr gaan' on yonder." Murray, *Dialect of the Southern Counties;* p. 211.

¹ The connecting vowel is dropped when the verb ends in any consonant except *t, p, k, d, b, g*. After an accented vowel *d* (instead of *t*) is more common in the Mid and Sth. dialects as also after a liquid or nasal.  

     8
Use of the progressive form. The progressive form of the verb, first person sing., formed with the verb "to be" and the present participle, is used colloquially in making deliberate statements, where standard usage employs the simple verb:

"'My feth, sir,' said Archy, 'I'm dootin' that it's sic exercise as them that's engaged in't '11 no like vera weel.'" Wilson, Tales B., "Blacksmith of Pluntree."

"'Ye'll have ye're ups and downs like me, I'm thinking,' he observed." R. L. Stevenson, Weir of H., c. 6.

A free use of this form of verb is a mark of Highland speech, where there is a flavour of deliberateness:

"I was never knowing such a girl, so honest and beautiful." R. L. Stevenson, David Balfour, c. 21.

"I was to be carrying them their meat in the middle night." Ibid.

The use of "on," "ohn" with past participle or gerund. The past participle of verbs is used with on, ohn (Northern Sc. only) to signify lack, deprivation or omission: e.g. ohnbeen, onhed, ongrutten:

"I'll jist need to gang to my prayers to haud me ohnbeen angry wi' ane o' the Lord's bairns." G. Macdonald, Alec Forbes, c. 44.

"I'm nae responsible to gae afore Sir Simon onhed my papers upo' me." W. Alexander, Johnny Gibb, c. 42.

"I cudna 'a haud'n up my heid, Tam, nor been ongrutt'n" (on + p. part. of greet, to weep). W. Alexander, Johnny Gibb, c. 16.

This combination with on² is also common in Aberdeenshire usage with the gerund.

"Ye'll nae gyang on tellin's."

¹ The prefix on, oon, is simply the Eng. un, and is not derived from the German ohne. George Macdonald's spelling is misleading. In Early and Middle Sc. it is quite common, e.g. Blind Harry's Wallace, vii, 1228: "Onchangit hors through out the land thai rid."

² This infinitive (or gerund) in ing (on) may be heard in N.E. Scotland after
So in Mid. Sc.:  
"Sa mony as the bot wald hauld on drawning thame sellfis."  

52. Special negative forms. Note the negative -na (not), ne and ne, used with verbs; winna, 'wînne (will not), sanna, 'sannâ (shall not), canna, 'kannâ (cannot), maunna, 'manne (must not), dinna, 'dînne (do not), daurna, 'daurnâ (dare not), sudna, 'sudna (should not), binna, 'bînne (be not), hena, 'hena (have not), comesna, 'kAmznâ (comes not), downa, 'dAuna, etc.:  
"I ken naebody but my brother, Monkbarns, himsell wad gae through the like o' t, if indeed it binna you, Mr Lovell." Scott, Antiquary, c. 11.

"Yet still she blushed, and frowning cried, 'Na, na, it winna do; I canna, canna, winna, winna, mauna buckle to.'" Popular Song, "Within a Mile of Edinburgh Town."

"I couldna dee less nor offer to come wi' 'im." W. Alexander, Johnny Gibb, c. 46.

Downa do is used of a refusal:

"But downa do comes o'er me now,  
And, oh, I find it sailry."  
Burns, The Deuk's Dang O'er my Daddie.

In Aberdeenshire -na sometimes takes the form -nin with am, 'a^mnîn, wus, 'wAznîn, div, 'dîvnîn, mith, 'mîthnîn, used interrogatively (see "be," "dô," "might").

53. Auxiliary verbs. Forms and uses of "do" (O.E. dôn). I, we, you, they, dœ, de; du, dô; div, dîvn, dinna, 'dînne, dîvnâ, 'dîvnîn, 'dîvnîn:

Thou, he, she, it, dis, dîz; disna, 'dîzne.

"And dae they feed ye tae?" H. Maclaine, M. F. the P., p. 21.

"I divna ken wha's till preach." Ramsay, Reminiscences, c. 6.

on or ohn, but it is quite certainly an imitation of the infinitive after prepositions. The past participle is the original and still the more common form. In the N.E. the preposition is pronounced on; on or ohn in this particular usage is pronounced on, un, coming from an original un. The confusion may have begun when a number of verbs came to have the same form for the Past Part. and the Pres. Part. Thus in most Sc. dialects such couples as falling—fallen, eating—eaten, holding—holden are represented in each case by one pronunciation, viz. 'fæn, itn, hōldn. Examples of un + Past Part. may be found in O.E.
“But gin I dinna, my left leg dis.” G. Macdonald, Alec Forbes, c. 16.


“If George Howe disna get to college, then he’s the first scholar I’ve lost in Drumtochtly.” Ian Maclaren, Brier Bush, “Domsie,” c. 1.

A form div, dyv, duv, dAv, is found in interrogative sentences, usually for the purpose of emphasis:

“Duv ye think I’m fleyt at her?” G. Macdonald, Robert Falconer, c. 5.


The form divnin, ‘dývnín, is found (Aberdeen):

‘Divnin ye see the ships sailin’ on’t,’ said the lassie.” W. Alexander, Johnny Gibb, c. 2.

54. Forms and uses of “do” (O.E. dugan). The verb dow, dAu, “can” must not be confused with “do” (O.E. dōn). Its past tense is doubted, dAuXt, docht, donXt, dow’d, dAud.


“My lady didna dow (couldn’t bear) to hear muckle about the friends on that side of the house.” Scott, Guy Mannering, c. 39.

“Women are wilfu’, and downa bide a slight.” Scott, H. of Midlothian, c. 15.


“Went home to St Leonard’s Crags, as well as a woman in her condition doubted.” Scott, H. of Midlothian, c. 21.

“I dochtna bide to hear yer bonnie name.” G. Macdonald, Alec Forbes, “Last Wooing” (Song), c. 22.

“For he dow’d na see onybody want.” Scott, Old Mortality, c. 37.

Note downa do = “can’t be done,” used as a noun-phrase:

“But downa do’s come o’er me now,
And, oh, I find it sairly, O.”
Burns, The Deuk’s Dang O’er My Daddie.

55. Forms and uses of “will.” “Will” takes the form wull, wAL, wIL; “will not,” winna, ‘wínna, wonna, wonne; “would,”
wud, wad, wad, wad, wud, wad; "would not," wadna, 'wadna, 'wadna, 'wadna, wadna, 'wadna:
"'Wonna she, Johnnie?' 'Ay wull she,' answered Johnnie, following his leader with confidence." G. Macdonald, Alec Forbes c. 9.

"How wad ye like when it cums to be your ain chance? as I winna ensure ye, if ye dinna mend your manners." Scott, H. of Midlothian, c. 4.

"His goodwife asked me if I widna hae my stockings changed." Wilson, Tales B., "I Canna Be Fashed."

"The dragoons will be crying for ale, and they wunna want it." Scott, Old Mortality, c. 3.

"Wad it be a glorified timmer leg he rase wi', gin he had been buried wi' a timmer leg?" G. Macdonald, Alec Forbes, c. 3.

"Sic a wife as Willie had!
I wadna gie a button for her."
Burns, Willie's Wife (Song).

"Will" is the ordinary auxiliary form interrogative for the future tense; "shall I," "shall you" are not used. (But "I shall," "you shall," become I'se, you'se):

"'Will I have gotten my jo now?' she thought with a secret rapture." R. L. Stevenson, Weir of H., c. 6.

56. Note frequent use of "will" in Sc. where omitted in St. usage, often to denote supposition:

"'I see somebody will have (has) been talking to ye,' she said sullenly." R. L. Stevenson, Weir of H., c. 9.

Note the use of "will" with "can" to form a future tense in Mid and Sth. dialects:

"'That's my bairn!' said Kirstie rising, 'I'll can trust ye noo, I'll can gang to my bed wi' an easy hairt.'" R. L. Stevenson, Weir of H., c. 8.

57. Forms and uses of "shall." "Shall" is found as sal, sall, sal, sel:

"My man sall hae his ain get, that sall he." G. Macdonald, David Elginbrod, c. 8.
Sal shortens to ‘se, ’s’:
“I’se warrant he’s do that, doctor.” Brown, Rab and His Friends.
“That lad Cranstoun may get to the tap o’ the bar, if he can; but tak my word for ’t, it’s no be by drinking.” Ramsay, Reminiscences, c. 3.
“An’ she’s hae bite and sup wi’ them.” G. Macdonald, Alec Forbes, c. 6.

This explains Barrie’s sepad, se’pad = [I’]se uphad (uphold)
“I shall maintain”:
“I sepad it had been bocht cheap second-hand.” J. M. Barrie, Thrums, c. 24.
“Should” is found as sud, sald, sud, sad:
“Wha sud come in but Pate Macready, the travelling merchant?” Scott, Rob Roy, c. 14.
“Ye sud learn to sing ’t through.” G. Macdonald, Alec Forbes, c. 21.

“Shall not” is found as sanna, ’sanne; “should not” as shouldna, ’judne, sudna, ’sădne:
“It sanna be the battle o’ Culloden.” Hogg, Tales. (W.)
“I sanna be speerin the price o’ them eenoo.” W. Alexander, Johnny Gibb, c. 7.

58. Forms and uses of verb “to be.” “Are” is found as are, ir, ar, er, ir; “was” as wes, wez, wis, wiz, wus, waz, was (Highland); “were” as war, war, pret. ind. pl. and pret. subj. sing. and pl.; “be not” as binna ind. and subj.; “am not” as amna, ’amne, amnin (Aber), ’amnin; “was not” as wusnin (Aberdeen), ’waznin; dhay aar and dhur = “there is” (Perthshire, Strathearn district):

“’Eh! ye crater!’ said Robert, ‘ir ye there efter a’?”’ G. Macdonald, Robert Falconer, c. 10.


“It wass like him to make all other men better than himself,” with the soft, sad Highland accent.” Ian Maclaren, *Brier Bush*, “Domsie,” c. 4.

“We ran like mad; but corn and byre war blazin’....” G. Macdonald, *Alec Forbes*, c. 21.


“Aw thocht I was to get oor ain toon; amnin aw?” W. Alexander, *Johnny Gibb*, c. 21.

“Mrs Saddletree looked after her, and shook her head. ‘I wish she binna roving, poor thing.’” Scott, *H. of Midlothian*, c. 24.


“You are” becomes *ye'er, jier, yer, jir, yir, jir*; “where are,” *whaur, mair, whare, mar:*  


“Ha! whare ye gaun, ye crowlin ferlie?” Burns, *To a Louse*.

59. *Forms and uses of “have.”* “Have” takes the forms *hev, hev, hae, he, ’a, a*; “has not,” *hesna, ’hezna, hisna, ’hzna; “have not,” *haena, ’hena, hinna, ’hyna; “had,” *haed, hed; “had not,” hadna; “having,” haein, *’hem; “had” (past pt.), haen, hen:*  


“Ye hae the best recht, Thomas, for hesna he been good to ye?” G. Macdonald, *Alec Forbes*, c. 45.

"Ye wudna not till 'a been taul'" (would not have needed to have been told). W. Alexander, Johnny Gibb, c. 33.

"He got up and said—'I haena time to stop.'" Wilson, Tales B., "The Deserted Wife."

"Have" (hae, 'a) is constantly dropped after the auxiliaries "would," "should," etc. especially when followed by -na: see Ph. 217 (c):

"I would rather, having so much saved at the bank, paid the needful repairs myself." Galt, A. of Parish, c. 27.

"O, Tibbie, I hae seen the day Ye wad na been sae shy." Burns (Song).

Hae as an imperative signifies "take this" (cf. Fr. tiens):

"Hae, there's half-a-crown for boding so meikle luck to my Lord." Galt, Sir A. Wylie, ii, c. 29.

60. Forms and uses of "may" and "might." "Might" is micht, mìxt, mith, mìθ (Aberdeen): "might have" is michta, micht av, 'mìxtēv, mitha, 'mìθē (Aberdeen); "might not" is michtna, 'mìxtēnθ, mithnθ, 'mìθnθ (Aberdeen):

"But twa or three micht gang by my door and cross to Jamie Mitchell's yonner." G. Macdonald, Alec Forbes, c. 4.


"Mitha been wi' ye!" W. Alexander, Johnny Gibb, c. 20.

"But mithnin he dee (do) wi' the less coontin?" W. Alexander, Johnny Gibb, c. 10.

The present may is usually the equivalent of "can," a survival of its early signification, O.E. and M.E.:

"Ye may be luikin for me hame afore sindoon the morn's nicht." W. Alexander, Johnny Gibb, c. 1.

61. Forms and uses of "can." "Can not" is canna,'kánθ; "could" is found as cud, kàd, N.E. kwrθ, "could not" as couldna, 'kúdnθ, cudna, kàdnθ, cwídnθ, kwrθnθ (N.E.).

"Ye canna be fashed! Can ye no?" Wilson, Tales B., "I Canna be Fashed."

"I couldna weel see." Scott, H. of Midlothian, c. 15.

"Weel, cudna ye pit it oot at five per cent.?" G. Macdonald, Alec Forbes, c. 6.
“Can,” “could” are used after the auxiliaries “will” and “have” in place of “be able,” “been able”: but not in the Northern dialects.

“They haena cuid geate ane.” “If we haed cuid cum.” Murray, D. S. C. Sc., p. 216.

“He’ll no can haud doon his heid to sneeze, for fear o’ seeing his shoon.” Scott, Antiquary, c. 26.

62. Forms and uses of “maun,” ma:n, man, man, m(en.
“Must” is replaced by maun, mun; “must not” by maunna, maunna, manna:

“A’ body maun sit still and listen to him, as if he were the Paip of Rome.” Scott, H. of Midlothian, c. 8.

“They are all gentle, ye mun know, though they ha’ narra shirt to back.” Scott, Rob Roy, c. 4.

“Hout, tout, neighbor, ye maunna take the warld at its word.” Scott, H. of Midlothian, c. 12.


63. Forms and uses of “dare.” “Dare” is daur, dQ:r, daar, da:ri: negative, daurna. Past durst, darst; negative, durstna; daurn’t, daurn’d; when followed by a noun, the past tense is daurn’d, da:rd, dQ:rd. (Used also in compound tenses—“Wull ye daar gang? They wadna daar cum; Yf wey haed durst beyde onie langer.” Murray, D. S. C. Sc., p. 217.)

“Show me a word Saunders daur speak, or a turn he daur do about the house.”… Scott, Antiquary, c. 26.

“O luve will venture in, Where it daur na weil be seen.” Burns, The Posie.

“He should been tight that daurn’t to raize thee, Ance in a day.” Burns, The Auld Farmer’s New Year Salutation to His Auld Mare, Maggie.

64. Forms and uses of “owe,” “ought.” “Owe,” “ought” take the forms awe, a:, aa, a:, o, o:, akuht, oxt, axt. Of akuht Murray remarks (D. S. C. Sc., pp. 217–8):

“The past participle apparently occurs in the difficult idiom, ‘Quheae’s akuht that?’, often ‘Quheae’s owcht that?’, contracted
'Quheae's aa that?,' 'Quheae's o' that?,' Who's is that?...The second meaning given to ògan by Bosworth would allow us to construe Quheae's aucht that? as Who is made to possess that? Who has the right to that?, or To whom does that belong?'

Thus indebtedness and possession have got mixed up, as in the English "owe" and "own":

"When I was passing along the sea-front of a fishing village in Fife, I heard a stalwart matron ask her gossip at the next door, 'Whae's aucht them?'—that is, who owns them, or has charge of them?" A. Geikie, Scottish Reminiscences, c. 14.

"For us and for our stage should ony spier, 'Whase aucht thae chiels maks a' this bustle here?'"—that is, who is responsible for. Burns, Prologue, for Mr Sutherland's Benefit Night, Dumfries, 1790.

"Gin ye awe the siller, ye maun pay't, man." G. Macdonald, Alec Forbes, c. 90.

"Wha's aucht this?" (Who is the owner of this?) G. Macdonald, Alec Forbes, c. 32.

"That schochlin' cratur, Bruce, is mintin' at roupin' the mistress for a wheen siller she's aucht him (owing him)." G. Macdonald, Alec Forbes, c. 89.

"......As gin she aucht (owed) you anything for rent." G. Macdonald, Alec Forbes, c. 83.

"He wuntit to ken immediately fat was auchtin you for fat ye laid oot upo' that place at the Ward." W. Alexander, Johnny Gibb, c. 45.

"Ilk ane wi' the bit dribbles of syndings in it, and a paper about the neck o't, to show which of the customers is aught it." Scott, St Ronan's Well, c. 2.

65. Forms and uses of "behoved." Bud, bad, bood, bud, or bude, byd, but, bat (behoved), buït, byt. In the N.E. bed, beet = bid, bit. Used both for present and past tense formation, like "ought," and "should," but mostly as a preterit; "thought good," "decided to," "to be under moral compulsion"; "have reason":

"It's a strang tow 'at wad haud or bin Dawvid, whan he

"So afore they could let him gang, they bood examine him on the Hebrew an' Latin." S. R. Crockett, *Trials for License by the Presbytery of Pitscottie*.

"How did she come home then?" "She bude to come hame, man." G. Macdonald, *Alec Forbes*, c. 91.


"Richt or wrang aboot the women, I bude to ken mair aboot the men nor ye do." G. Macdonald, *Alec Forbes*, c. 73.

"For tricks ye buit be tryin'." R. Fergusson, *The Election*.


Note a preterit form *I boost, I buist, I byst*, as if from a present form *I boos*. In changing from the impersonal *it boos me*, "it behoves1 me," to the personal form, the "s" of the third person singular seems to have been retained, and to have been preserved in this preterit form:

"Or, faith! I fear that with the geese, I shortly boost to pasture I' the craft some day."

Burns, *A Dream*.

"He beside himsel' buist be." Quinn, *Heather Lintie*. (Dumf.) (W.)

66. *Forms of "need."* "Need" has a past tense *not*, past part. *not*:


"An' ye hed been wi' her, like Tam an' me, ye wudna not till 'a been taul' that there's nae the marrow o' 'er atween this an Tamintoul." W. Alexander, *Johnny Gibb*, c. 33.

1 The standard form "behoved," discarded as a personal verb south of the Tweed after the year 1500, continued to be used in literature by Sc. writers. The *New English Dictionary* gives an example from the historian Robertson, and the following from Sir William Hamilton:

"He behoved...clearly to determine the value of the principal terms." *Dis-
courses* (1853).
67. Forms and uses of “let.” “Let” is lat, lat, lat, p. tense loot, lut, lyt, leet, lit; p. part. looten, luton, lyton, laton, lutten, laton:

“But I wud not lat't them say’t.” W. Alexander, Johnny Gibb, c. 19.

“Indeed, doctor,” said the honest woman, ‘I loot the brandy burn as lang as I dought look at the gude creature wasting itsell that gate.” Scott, St Ronan’s Well, c. 7.

“That nae only never laid a han’ till’t, but maybe never hardly leet their een see’t.” W. Alexander, Johnny Gibb, c. 44.

“...When she gangs luikin aboot for a pirn or a prin that she’s looten fa’.” G. Macdonald, Alec Forbes, c. 44.

Phrases: lat licht (to let it be known, to disclose a fact), lat at (to attack), lat sit (to leave alone, or leave off); lat-a-be (adverbially = “and not really”), gae-lattin (“letting-go” or “bankrupty”):

“An’ fan maister MacCassock loot licht that he was thinkin’ o’ buyin’ the furniture to the manse.” W. Alexander, Johnny Gibb, c. 46.

“Lat sit, an’ gang an’ luik for that puir doited thing.” G. Macdonald, Alec Forbes, c. 2.

“Jist sit doon there, and carry on frae whaur ye loot sit.” G. Macdonald, Alec Forbes, c. 70.

“...Speaks as if she were a prent buke, let-a-be an old fisher’s wife.” Scott, Antiquary, c. 39.

“Dawvid...lats at him fanever they meet.” W. Alexander, Johnny Gibb, c. 23.

“An’ro (Andrew) Lanchofts was jist at the gae-lattin, and wud likcly need to gi’e up the chop a’ thegither ere lang.” W. Alexander, Johnny Gibb, c. 29.

68. Use of “gar” for causative purposes. Gar, ga:r, ger, gér, to “cause,” “make”; p. tense gart, gert; p. part. gart, gert:

“Ah! gentle dames! it gars me greet
To think how mony counsels sweet,
How mony lengthened, sage advices,
The husband frae the wife despises.”

Burns, Tam O’Shanter.
“He has rendered no account of his intromissions, but I’ll gar him as gude.” Scott, *Redgauntlet*, c. 23.

“The sacristan...speaks as if he would ger the house fly abroad.” Scott, *Monastery*, c. 8.

69. “**Begood**” for “began.” “Begin” has the odd preterit form, *begood*, *bæ'gud*, *begude*, *bæ'gyd*, *begouth*, *bæ'guθ*, seemingly by analogy with *cud*, *sud*, *bude*:

“But he begood to dwine in the end of the year.” Ian Maclaren, *Brier Bush*, “*Domsie*,” c. 3.

“But, after a while, I begude an’ gaed through twa or three bits o’ reasonin’s aboot it.” G. Macdonald, *David Elginbrod*, i, c. 13.

70. Some Impersonal Verbs: *leeze me, li:z mi, like, leilk, fell, fel, worth, wærθ, weels me on, weels me o’, wilz mi o*, etc.

*Leeze me* (leif is me) often followed by *on*, “I am fond of,” “blessings on!”

“Leeze me that bonny mouth that never told a fool tale” (Kelly). A. Cheviot, *Proverbs*, p. 232.

“Leeze me on thee, John Barleycorn,
Thou king o’ grain!” Burns, *Scotch Drink*.

*Like* (the older impersonal use) = *placet*, to “please,” “suit,” “be agreeable to.”

“We’ll mak shift, an it like your honor.” Scott, *B. of Lammermoor*, c. 8.

*Fell*—to “happen to”:

“‘Ay, ay, the fader o’ im was a lang-heidit schaimin carle, an’ weel fells the sin (good luck is the son’s lot) for that,’ was the remark in one case.” W. Alexander, *Johnny Gibb*, c. 2.

*Worth*—“to be (to),” “befall”:

“Wae worth the wife
That has a waukrife wean!” *Popular Rhyme*.


*Weel’s me on, weels me o’* signifies “blessings on,” “I am happy with”:

“Weels me o’ drink, quo’ copper Will.” R. Fergusson, *The Election*. 
### APPENDIX A

**LIST OF IRREGULAR VERBS (MID-SCOTTISH)**

*(Including verbs irregular in standard use and regular in Scottish)*

<table>
<thead>
<tr>
<th>Present</th>
<th>Past</th>
<th>Past Part.</th>
</tr>
</thead>
<tbody>
<tr>
<td>bake</td>
<td>beuk, buik, bakit</td>
<td>baken, bakit</td>
</tr>
<tr>
<td>bek, bju’k (N.E.)</td>
<td>bjuk, byk, ’bekat</td>
<td>’bekan, ’bekat</td>
</tr>
<tr>
<td>be</td>
<td>wes, wis, wus</td>
<td>been</td>
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<tr>
<td>bi:</td>
<td>wëz, wëz, wëz, wëz</td>
<td>bin</td>
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<tr>
<td>bear</td>
<td>bure, bore</td>
<td>borne</td>
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<tr>
<td>be:r, bir</td>
<td>bør, bor</td>
<td>born</td>
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<tr>
<td>beat</td>
<td>bet, bate</td>
<td>beaten</td>
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<tr>
<td>bit, bet</td>
<td>bst, bet, bit</td>
<td>bitn, betn</td>
</tr>
<tr>
<td>begin</td>
<td>begud, begude, begood, begouth</td>
<td>begun</td>
</tr>
<tr>
<td>br’gn</td>
<td>br’gud, br’gud</td>
<td>br’gan, br’gud</td>
</tr>
<tr>
<td>bid</td>
<td>bad</td>
<td>bidden, bidden</td>
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<tr>
<td>bld</td>
<td>bad</td>
<td>bidden</td>
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<tr>
<td>bide (“stay, endure”)</td>
<td>bade</td>
<td>bidn</td>
</tr>
<tr>
<td>bœid</td>
<td>bed, béd</td>
<td>bidn</td>
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<tr>
<td>big (“build”)</td>
<td>bug, biggit</td>
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<tr>
<td>big</td>
<td>bøg, ’bøget, ’bøget</td>
<td>’bøgan, ’bøget</td>
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<tr>
<td>bin’ (“bind”)</td>
<td>ban’</td>
<td>bun’</td>
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<tr>
<td>bin</td>
<td>ban</td>
<td>ban</td>
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<tr>
<td>blaw (“blow”)</td>
<td>bleuw</td>
<td>blawn</td>
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<tr>
<td>’blaw, bljaw (N.E.)</td>
<td>blju:, blø:</td>
<td>bløn</td>
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<tr>
<td>brack, brek (“break”)</td>
<td>brak, brook</td>
<td>broken</td>
</tr>
<tr>
<td>brak, brek</td>
<td>brak, bruk</td>
<td>’brokan, ’broken</td>
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<tr>
<td>bring</td>
<td>brocht</td>
<td>brocht, brochten, brog (Galloway)</td>
</tr>
<tr>
<td>bruj</td>
<td>broxt, bröxt</td>
<td>broxt, ’broxtan, braŋ</td>
</tr>
<tr>
<td>burn</td>
<td>brunt, brent</td>
<td>brunt, brent</td>
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<tr>
<td>børn</td>
<td>brant, bren</td>
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<td>burst</td>
<td>brast, burstit</td>
<td>bursten, bursen</td>
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<tr>
<td>barst</td>
<td>brast, ’barstet</td>
<td>’barstan, ’barsen</td>
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<tr>
<td>can</td>
<td>cud, cood</td>
<td>cud, cood</td>
</tr>
<tr>
<td>kän, kän</td>
<td>kad, kød, kud, kyd</td>
<td>kad, kud</td>
</tr>
</tbody>
</table>

1 In Mid-Sc. ñ may be substituted for œ: passim.
<table>
<thead>
<tr>
<th>Present</th>
<th>Past</th>
<th>Past Part.</th>
</tr>
</thead>
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<tr>
<td>cast</td>
<td>cuist, keest</td>
<td>cui's'n</td>
</tr>
<tr>
<td>kast</td>
<td>kyst, kist (N.E.)</td>
<td>kysn</td>
</tr>
<tr>
<td>catch</td>
<td>catcht</td>
<td>catcht</td>
</tr>
<tr>
<td>kat'f</td>
<td>kæft, kæxt (S.)</td>
<td>kat'f</td>
</tr>
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<td>choose, choise</td>
<td>chase, chois't</td>
<td>choseed, chosen, cho</td>
</tr>
<tr>
<td>tjuz, tʃəz, tʃəs</td>
<td>tjuz, tʃəst</td>
<td>tjuz, tʃəzn, tʃəst</td>
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<tr>
<td>clade, cleed, cleid</td>
<td>claid</td>
<td>claid</td>
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<tr>
<td>(&quot;clothe&quot;)</td>
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<tr>
<td>kled, klid</td>
<td>kled</td>
<td>kled</td>
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<tr>
<td>cleik (&quot;seize&quot;)</td>
<td>claucht, cleikit</td>
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<td>klik</td>
<td>klæxt, kla:xt, 'klikat</td>
<td>klæxt, kla:xt, 'klikat</td>
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<tr>
<td>selim (&quot;climb&quot;)</td>
<td>sclam</td>
<td>sclam, klæmd, klænt</td>
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<td>sklim, klæm</td>
<td>creuw, crawled</td>
<td>creuw, crawled</td>
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<tr>
<td>craw (&quot;crow&quot;)</td>
<td>kru:, kra:id, kra:t</td>
<td>kru:, kra:id, kra:t</td>
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<tr>
<td>kra:</td>
<td>crap, creepit</td>
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<td>da:r</td>
<td>dang</td>
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<td>ding (&quot;knock&quot;)</td>
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<td>danj</td>
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<td>dni</td>
<td>drod, dreidit</td>
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<td>draise, crave, dreeve</td>
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<tr>
<td>drive</td>
<td>dre:v, dri:v</td>
<td>dre:v, dri:v</td>
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<tr>
<td>draw, dʁawv</td>
<td>did</td>
<td>did</td>
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<td>du, dæ, dɪv, duv (&quot;do&quot;)</td>
<td>ett, eitet</td>
<td>ett, eitet</td>
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<td>dɔ:; de:, dʁv, dav</td>
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<td>fell</td>
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<td>feucht, focht, foocht</td>
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<td>faucht</td>
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<td>fjuxt, foxt, foxt, foxt</td>
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<td>fuish, fush, feish, fees</td>
<td>fessen, fooshen, fush</td>
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<tr>
<td>fes, ʃɛʃ</td>
<td>fyʃ, ʃaf, ʃɨʃ, fis (N.E.)</td>
<td>ʃafən, ʃuʃən, ʃafən</td>
</tr>
</tbody>
</table>
Present | Past | Past Part.
---|---|---
*flee* ("fly") | fleuw | flowen, fleuwn
*flit* ("changed domicile") | flittit | flitten, flittet
*flit* | 'flit' | flitten, flitet
*flyte, flite* ("scold") | flait, fleat, flyted | flyted, flyten
*flait* | flit, 'flitet' | flit, flitet
*freize, freeze* | fruize | fruizen
*friz* | friz | friz
*fin'* | fan', fand | fun', fand
*fin* | fan'd | fan'd
*gae, gang, ging* ("go") | gaed, gied | gaen, gane (pres. part. gaun)
*ge:, gan, gin* | ge:d, gid | gen, ge:n (geen, gae)
*gi'an, gi'and, da'ig, da'm* (N.E.) | 
*get* | gat | gatn, gatn
*get* | got | gat, got
*gie* ("give") | gied, gae, gya (Abd.) | gien, gie'en
*gi:* | qid, ge:, qja: | qin, qien
*greet* ("weep") | grat | gruten, gruttin, grettin
*grit* | qrate | gratn, grtn
*grup, grype* ("grip") | grap | gruppen, gruppit
*grap, graip* | grapet | grapen, grapet
*had, haud* ("hold") | hadit, hield | hau'den, hadden
*had, ha'd* | hadet, hild | ha'dn, hadn
*hae* ("have") | haed, hed | haed, hed, ha'en
*he:* | he'd, hed, hæd | heid, hed, hæn
*hang* ("execute") | hangit | hangit
*han* | 'han't | han't
*hing* ("hang on") | hang | hang
*hi'g* | hat | hutten
*hit* | hat | hatn
*hit* | 
*hurst* | hurtit | hurtit
*hart* | 'hartet | 'hartet
*keep* | keepit | keepit
*kip* | kipet | kipet
*ken* ("know") | kent, kend | kent, kend
*ken* | kent, kend | kent, kend
*lat* ("let") | loot, leet (N.E.) | looten, latten
*lat, læt* | lut, lyt, lit | lutn, lytn, latn, latn
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APPENDIX B

FREQUENCY OF -EN FORMS OF PAST PARTICIPLE IN SC.

Note the frequent forms in -en: bidden (remained), broughten, brochten (brought), grutten (wept), hauden, looten, etc.:

"The town would have been the quieter, if the auld meddling busybody had bidden still in the burn for gude and a'." Scott, St Ronan's Well, c. 28.

"Four sour faces looked on the reinforcement. 'The deil's broughten you!'" R. L. Stevenson, Weir of H., c. 5.

"I cudna 'a haud'n up my heid, Tam, nor been ongrutt'n (tearless)." W. Alexander, Johnny Gibb, c. 16.

"Her honour had better hae hauden her tongue." Scott, L. of Montrose, c. 1.

"The auncient freedom of the kirk, and what should be stooden up for." Cross, The Disruption, c. 2.

APPENDIX C

ORDER OF VERBS WITH -NA SUFFIX

The use of -na as a suffix is associated with a different order of words in interrogative sentences: verb, negative, pronoun, instead of verb, pronoun, negative. This order was common in conversational English in the first half of the 19th century:

"Sawna ye nae appearance o' the fishers getting the muckle boats built doon to the water?" W. Alexander, Johnny Gibb, c. 6.

Compare Jane Austen:

"Did not they tell me that Mr Tilney and his sister were gone out in a phaeton together...I had ten thousand times rather have been with you. Now, had not I, Mrs Allen?" Northanger Abbey, c. 12.
CHAPTER VI

ADVERBS

71. Adverbs of time.

*Whan*, *man*, *mən*; *fan*, N.E. *fan*, *fən* = "when"; *aften*, *əfən* = "often"; *təc*, *te*, *tə* = "until" or "till"; *afore*, *əfər* = "before"; *effer*, *eftər* = "after"; *aince*, *anes*, *ance*, *ens*; *yince*, *jəns, jəns*; *yinst*, *jənst*, *jənst* = "once"; *aye*, *ei* = "always"; *noon*, *nuː*; *the noon*, *i* " the noon = "now"; *sune*, *syn*, *ʃən* = "soon"; *syne*, *sein* = "ago," "late," "then"; *whiles*, *məəlz* = "sometimes"; *nar*, *naːr* = "never"; *yesterday*, *ʃəstrən* = "yesterday"; *to-morrow*, *təˈmɔrəʊ* = "to-morrow"; *təˈnɪt* = "to-night"; *next*, *ˈnɪst* = "next"; *belyve*, *bəˈlev* = "immediately."

"Fu' fain was I whan they said to mysel, till the house o' the Lord let us gang." Psalm cxx, 11, P. H. Waddell's translation.


"But I'm gaun to clear up things aince for a'," Ian Maclaren, *Days of A. L. S.*, "Drumsheugh's Secret."

"'They hae dune the job for anes,' said Cuddie, 'an they ne'er do it again.'" Scott, *Old Mortality*, c. 17.


"But yince in, she did verra weel for my comfort." S. R. Crockett, *The Probationer."

"But it's a queer word, Zoo; an' the mair ye think o't the queerer it gets. 'Mind I yinst...." J. J. Bell, *Wee Macgregor*, c. 2.


“Mrs M’Conkie the grocer’s got kittens the noo.” J. J. Bell, Wee Macgregor, c. 12.
“I canna attend till’ jist i’ the noo.” G. Macdonald, Alec Forbes, c. 20.
“As sune as ever ye spy her lowse i’ the yard be aff wi’ ye to Willie MacWha.” G. Macdonald, Alec Forbes, c. 16.
“...and for the bit interest, I’ll take her wi’ my ain bairns, ...and syne, after a bit—we’ll see what comes neist.” G. Macdonald, Alec Forbes, c. 6.
“It’s as weel to come sune’s syne.” Gilmour, Pen Folk, c. 8.
“The gudeman will be blythe to see you—ye nar saw him sae cadgy in your life.” Scott, Bride of L., c. 12.
“They cam’ in files to see you, an’ bade thro the aften- neen.” W. Alexander, Johnny Gibb, c. 1.
“’O, ye are ganging to the French ordinary belive,’ replied the knight.” Scott, Fortunes of Nigel, c. 15.
Fernyear, ‘fernjur, is “last year”: 
For ance and awa is “just for once”: 
Nows and nans is “now and then,” “occasionally”: 
“The Red Lion, farther up the street, to which it was really very convenient to adjourn nows and nans.” G. Douglas, H. with Green Shutters, c. 5.
At the lang len’th is “at last”: 
“An’ at the lang len’th, fan a’ thing else was will’t awa’.” W. Alexander, Johnny Gibb, c. 47.
Air is “early”: 
“But, Jeanie, lass, what brings you out sae air in the morn- ing...?” Scott, Old Mortality, c. 27.

72. Adverbs of place.
Whare, whar, ma:y; whaur, ma:x; far and faur, faure, for,
N. E. **fair** = "where"; **a' bix** = "at a shy distance"; **abun** or **aboorn**, **a'byrn** = "above"; **ablow**, **a'blo:** = "below"; **ben**, **benn**, **abune** or **aboon**, **a'byn** = "above"; **ablaw**, **a'blo:** = "below"; **ben**, **ben** = "inside"; **thereut**, **a'byrn** = "outside"; **a'but** = "around"; **hine** or **hyny awa**, **a'byrn** = "far off"; **wa** = "away"; **here-a-wa**, **'hiréwa**, **here-away** = "in the neighbourhood"; **but**, **butt**, **bat** = "in the outer room".

"And I tell you they might have got a "waur.'" To which, as if coming over the complainant's language again, the answer was a grave 'whaur'?” Ramsay, *Reminiscences*, c. 5.

"What do they bide? And how are they kent?" Galt, *Sir A. Wylie*, i, c. 30.

"O see for he gangs, an see for he stands." Child's Ballads, *The Heir O'Linne*, st. 2, p. 578.

"Tak' awa' Aberdeen and twal mile round about; and faure are ye?" A. Geikie, *Scottish Reminiscences*, c. 13.

"Town's-bodies ran, an' stood abeigh, An' ca'thie mad."

Burns, *Salutation to his Auld More.*


"I luikit a' up and doon the street till I saw somebody hine awa' wi' a porkmanty." G. MacDonald, *Robert Falconer*, c. 32.


"'Gae wa' wi' ye.' 'What for no?' 'Gae wa' wi' ye,' said Sam'l again." J. M. Barrie, *A. L. Idylls*, c. 8.

"'Odd, ye maun be a stranger here-a-way, I take,' replied the other." Wilson, *Tales B.*, "The Minister's Daughter."

"Here-a-wa, there-a-wa, Wandering Willie." *Popular Song.*

*Whaur, whare* is sometimes the equivalent of "where are":

"Very weel, Janet, but whaur ye gaun to sleep?" Ramsay, *Reminiscences*, c. 2.

"Ha! whare ye gaun, ye crowlin ferlie?" Burns, *To A Louse.*

*Ewest* ("juast") is "near," "close by":

"To be sure, they lie maist ewest,' said the Baillie." Scott, *Waverley*, II, c. 6.
"Farther" takes the forms farrer and ferrar:
"...and nae muckle farrer on nor whan I begud." G. Macdonald, Alec Forbes, c. 88.
"I hae naething to say ferrar nor what concerns the sheep." Hogg, Tales, p. 239. (W.)

Forrit is "forward":  
"Yon light that's gaun whiddin' back and forrit." Scott, Black Dwarf, c. 3.

Thonder is "yonder":  
"I'll tell the man ower thonder to keep his e'e on it." J. J. Bell, Wee Macgreegor, c. 6.

73. Adverbs of manner.

Hoo, hu:, foo, fu: (N.E.) = "how"; weel, wil = "well"; richt, rìxt = "right"; somegate, 'sìmget = "somehow"; sae = "so"; hither and yont = "in confusion"; ither = "else"; back or fore = "one way or another."

"Hoo are ye the nicht, dawtie?" G. Macdonald, Alec Forbes, c. 6.

"Hoot! man, the bairnie's weel eneuch." G. Macdonald, Alec Forbes, c. 2.

"They hummered an' ha'ed through some gate." S. R. Crockett, Trials for License by the Presbytery of Pitscottie.

"It was e'en judged sae,' said Dinmont." Scott, Guy Man-nering, c. 45.

"But it mak's na muckle, back or fore." W. Alexander, Johnny Gibb, c. 44.

"What ither did I come for?" G. Macdonald, Alec Forbes, c. 11.

The termination -lin(s) is found, making adverbs, signifying "in a certain way": halflins = "partly"; blin'lins = "in a blind condition"; middlin = "so-so," "fairly well." See under Suffixes.

"'Na, na, I could gang hame blin'lins,' remonstrated Annie." G. Macdonald, Alec Forbes, c. 29.

Aiblins ('eblinz), ablins is "perhaps":  
"Ye aiblins might, I dinna ken,  
Still hae a stake." Burns, Address to the Deil.
“So” replying to an interrogation: e.g. “I will do so (what you wish),” is that, with frequent inversion; that coming first in the sentence:

“‘Promise me...that ye’ll read out o’ that book every day at worship....’ ‘That I will, sir,’ responded Annie earnestly.” G. Macdonald, Alec Forbes, c. 3.

74. Adverbs of degree.

Verra, ’vera; rael, rei; fell, fel; unco, ’Αηκο, ’Αηκε; gey, gay, gai, geyan = “very”; ower, owre, Αυρ = “too”; maist, mest, amaist = “almost”; clean, klin = “quite”; nae, ne: = “not,” with a comparative; sae, se:; that, ξατ = “so”; fu, fu: = “very.”

“‘Dinna wauk him,’ she said, ‘...he’s fell tired and sleepy.’” G. Macdonald, Alec Forbes, c. 64.

“But he’s a gey queer ane.” G. Macdonald, Alec Forbes, c. 37.

“The plaits were gay canny, and did not do so much mischief.” Scott, Waverley, ii, c. 25.

“They say he’s lickit the dominie, and ‘maist been the deid o’ him.” G. Macdonald, Alec Forbes, c. 14.


“No that weel, and no that ill.” G. Macdonald, Alec Forbes, c. 6.

“There’s something no that canny (not so safe) about auld Janet Gellatly.” Scott, Waverley, ii, c. 31.

“‘Your father,’ said he, ‘would be gey and little pleased if we was to break a leg to ye, Miss Drummond.’” R. L. Stevenson, David Balfour, c. 22.

“He’s no a’ thegither sae void o’ sense neither.” Scott, Rob Roy, c. 21.

“Keenest of all her suitors—clean daft about her, said the country side—were three lads of the parish.” S. R. Crockett, *A Midsummer Idyll.*

“They laid on us fu’ sair.” Child’s Ballads, *Battle of Harlaw,* st. 11, p. 401.

*That* is also used for “too”:

“Maybe a wee that dressy and fond o’ outgait.” Galt, *Sir A. Wylie,* i, c. 28.

Note also: *Feckly,* 'fékli' = “mostly”; *gegly,* 'geil' = “a good deal”; *dune,* dyn, dooms, *dumz* = “thoroughly”; *fair,* fer = “quite”; *freely,* 'fril' = “completely”; *uncoly,* 'änkol' = “very much”; *naarhan’,* *narhan;* nighhan’, ‘narhan = “almost”; *han’, *han = “quite”;* *allenarly,* *'lenerlí* (obs.) = “entirely”:

“The tither was feckly a quakin’ bog.” W. Alexander, *Johnny Gibb,* c. 44.

“He can tell you exactly, for instance, how it is that young Pin-oe’s taking geyly to the dram.” G. Douglas, *H. with Green Shutters,* c. 5.

“Na, na, neeburs, we hae oor faults, but we’re no sae dune mean as that in Drumtochty.” Ian Maclaren, *Brier Bush,* “Domsie,” c. 1.

“It was not sae dooms likely he would go to battle wi’ sic sma’ means.” Scott, *Guy Mannering,* c. 32.


“As for inventions, the place is fair scatted up wi’ them.” Ian Maclaren, *Days of A. L.S.*, “Triumph in Diplomacy.”

“Half salvages, who are accustomed to pay to their own lairds and chiefs, allenarly, that respect and obedience whilk ought to be paid to commissionate officers.” Scott, *L. of Montrose,* c. 3.

“You’re gyaun aboot the toon the neist thing to han’ idle.” W. Alexander, *Johnny Gibb,* c. 32.


“I’m no that unco weel.” S. R. Crockett, *The Candid Friend.*
“It (the river) was uncoly swalled, and raced wi’ him.”
R. L. Stevenson, Weir of H., c. 5.

“Na, nae freely that, Mr Cupples.” G. Macdonald, Alec Forbes, c. 67.

“When the time’s guid for ither fowk, it’s but sae sae for you and me.” G. Macdonald, Alec Forbes, c. 32.

*Naar* is “nearly”:
“A chap or twa, naar grippit braid (nearly squeezed flat) i’ the crood themsel’s.” W. Alexander, Johnny Gibb, c. 18.

*A matter of, *a’m*etar o*, is “as much as”:
“She ran awa to the charity workhouse, a matter of twenty punds Scots in my debt.” Scott, Redgauntlet, c. 20.

*The length of, *sə lɛnθ o*, is “as far as”; see under Prepositions:
“When they get the length of the burn, they heard a shrill whistle.” Scottish Review, July 23, 1908, “A Black Day.”

*Ane’s errand, *enzh’iren, jinz ‘irənt*, is “specially,” “on purpose,” “on the sole errand”:
“The doctor hes dune his pait, and it wes kind o’ him tae come up himsel ane’s errand tae tell us.” Ian Maclaren, Days of A. L. S., “For Conscience’ Sake,” c. 4.

*An a’, *ən ə;*, is “also,” “as well”:
“The coronach’s cried on Bennachie
And down the Don an’ a’.”
Scott, Antiquary, c. 40.

*Fine, *fein*, is “well” or “exactly”:
“I ken fine how to manage her.” Cross, Disruption, c. 3.

*At ane mair, at ane mae, *ət en meː(r)*, is “at the last push,” “in a state of nervous tension”:
“I’m blythe to see yer bonny face ance mair. We’re a’ jist at ane mair wi’ expeckin’ o’ ye.” G. Macdonald, David Elginbrod, 1, c. 11.

*Haill on, *hel ən*, is “steadily,” “right along”:
“An’ ’t (the hens) wud a’ been layin’ haill on the feck o’ the winter.” W. Alexander, Johnny Gibb, c. 42.
75. Adverbs of inference and argument.


“But that nae-theless for peace-sake an’ for example tae the bairns, I’d gang whar he gaed.” D. Gilmour, *Paisley Weavers*, c. 5.


“I hope, howsomever, that your Lordship will let me do something to oblige yourself.” Galt, *Sir A. Wylie*, i, c. 28.


“‘Atweel’ I’ll no grudge to do that,’ replied Andrew seriously.” Galt, *Sir A. Wylie*, i, c. 17.

“Mair by token, an she had kend how I came by the disorder, she wadna hae been in sic a hurry to mend it.” Scott, *Old Mortality*, c. 8.

76. Some interrogative adverbs.

What for, mat for, and whit wey, mat wei, are used for “why”:

“I was glad to get Jopp hangit and what for would I pretend I wasna?” R. L. Stevenson, *Weir of H.*, c. 3.

“Whit wey is ’t no the season?” J. J. Bell, *Wee Macgregor*, c. 5.

What for no? is “why not?”:


No is a terminal word to a sentence, giving an interrogative force: “Am I not right in supposing this?”

1 Atweel, “at least,” “in any case,” is to be sharply distinguished from aweel, “well then,” implying agreement:

“‘Atweel, Cuddie, ye are gaun nae sic gate,’ said Jenny, coolly and resolutely.” Scott, *Old Mortality*, c. 38.

“‘Aweel,’ said Cuddie, sighing heavily, ‘I’se awa to pleugh the outfield then.’” Scott, *Old Mortality*, c. 38.
"That's to lat himsel' get a gnap no!" W. Alexander, Johnny Gibb, c. 2.

No gives an interjectional close to a sentence, shading it off: "'He's jist owre bitter no;' said the good wife." W. Alexander, Johnny Gibb, c. 32.

77. Adverbs of probability.

Belike, be'laik, is "perhaps," "probably": "In order that ye may not only deprive honest men and their families o' bread, but, belike, rather than starve, tempt them to steal!" Wilson, Tales B., "Willie Wastle's Wife."

Maybe, 'mebi; mebbe, 'mebi, "perhaps": "Maybe ye'll no object to let me go with you." Galt, Sir A. Wylie, 1, c. 30.

"'Ye'll mebbe tell me,' he said richt low, 'if ye hae the furniture 'at used to be my mother's?" J. M. Barrie, Thrums, c. 22.

Like is used in the same way as belike:

"The three mile diminished into like a mile and a bitcock." Scott, Guy Mannering, c. 1.

"She asked my wife what was like the matter wi' her." Wilson, Tales B., "Willie Wastle's Wife."

Like is also thrown in adverbially to soften an expression, having usually a deprecatory flavour:

"Weel, gin ye insist, I'll juist hae to try a toothful' to oblige ye, like." S. R. Crockett, Ensamples to the Flock.

"An wud ye gi'e 'im an excamb like?" W. Alexander, Johnny Gibb, c. 42.

"Braver than her guidman, wha didna believe like (seem to believe) that his laddie could be deid." D. Gilmour, Paisley Weavers, c. 5.

Likein, 'leikən, is "for instance":

"'An' filk o' them wud be warst likein?' inquired Mains." W. Alexander, Johnny Gibb, c. 23.

Or than no, or òan no, is an Aberdeenshire phrase implying incredulity or lack of respect for a statement.

"Poo'er or than no (his power counts for little)—a grun-
offisher glaid to gae aboot an' tell fowk fan to pay their hens to the laird.” W. Alexander, *Johnny Gibb*, c. 20.

Note the similar use of or *ens no*, or *ens no*: (ens = “otherwise”).

“A bonny improvemunt or ens no.” Miss Ferrier, *Marriage* c. 33.

78. Adverbs of affirmation and negation.

*Ay*, *ai*, is “yes”:


*Na*, *na:*, is “no”:


The ordinary form of the negative “not” is *no*:


But *nae*, *ne:*, is commonly used, especially in the N.E.:


*No* is sometimes used without the ordinary expletive “do”:

‘Hoot, Tibby,’ says I, for I was quite astonished at her, ‘ye no understand things.’” Wilson, *Tales B.*, “The Hen-pecked Man.”

A double negative is common:

“Ye’ll better jist say that ye’re agreeable at once, an nae detain me nae langer.” W. Alexander, *Johnny Gibb*, c. 45.

Attached to verbs, “not” is found as *na*: e.g. *daurna*, *canna*, *sanna*, *widna*, *dinna*.

79. Colloquial equivalents for the ordinary negative.

The word *de’il*, *dil*, is used in Sc. colloquial as a negative:

“But deil a dram, or kale, or onything else—no sae muckle as a cup o’ cauld water.” Scott, *Old Mortality*, c. 13.
But it is also used as a mere intensive, along with a wish:

_Fient, fint, fint, and sorra, 'sora, are also used in this way:"
"But ye'll hae forgotten that, wumman?" "Fient a bit o' me." Ian Maclaren, *Days of A. L. S.*, "Endless Choice."

"This is fat we had ees't to ca' the Main St.—Duff Street; fat sorra ither?" (What the deuce else?) W. Alexander, *Johnny Gihh*, c. 2.

*At no rate* is a strong negative:
"Weel, but they can come at no rate, I tell ye." Scott, *Guy Mannering*, c. 11.

80. *Use of negative in meiosis.*

Under negative adverbs may be noted the frequency of _meiosis_ in Scottish literature, especially in the form of reported conversations. The ordinary Scot avoids exaggeration, or the committing himself to a statement which he is unable to make good. Words of real admiration or praise, therefore, are often couched in a colourless negative form:

"Bella, the bride-to-be, arrayed in the dress that had cost her so many thoughts, heard her. mother's words of admiration and her father's no less affectionate 'Ye're no' bad.'" H. Maclaine, *M. F. the P.*, p. 16.

"That was a grand poem about the collier's no-weel wean." H. Maclaine, *M. F. the P.*, p. 94.

81. *Adjectives as adverbs.*

Adjectives are freely used as adverbs:


82. *Adverbs with auxiliary in place of verb.*

The adverb _awa_ (away) is used with _'ll_ (will), and in the past tense alone, as a substitute for _gae, gaed_:

"We'll e'en awa to Chastington-hall." Galt, *Sir A. Wylie*, II, c. 28.

"After I had brocht them a' to ken what I was, I awa yont to my mither's." Wilson, *Tales B.*, "The Hen-pecked Man."

“Here—there” is used in a belittling way, to prepare for a strong statement to the contrary:

“Pretorian here, Pretorian there, I mind the bigging o’ t.”
Scott, Antiquary, c. 4.

“However, effecs here, or effecs there, it’s no right o’ you, sir, to keep me clishmaclavering.” Galt, Sir A. Wylie, i, c. 14.

Ava’ is a “worn-down” or corrupt form of “of all,” and gives closing emphasis to a phrase:

“To be sure, for my part, I hae nae right to be here ava’.”
Scott, Old Mortality, c. 14.

“An’ lows’d his ill-tongu’d, wicked Scawl,
   Was warst ava’.”

Burns, Address to the Deil.

Whatefer (“whatever”) added by Highlanders for emphasis, usually in negation:

“Weel, Sandy, ye may say what ye’ like, but I think he canna be a nice man, whatefer.” A. Geikie, Scottish Reminiscences, c. 1.

But also in affirmations:

“Ow ay, it’s a fery goot congregation, whatefer.” Ib. c. 3.
CHAPTER VII
PREPOSITIONS

84. *Ablow, a'blo,* see "below." As with many other prepositions the Scottish form favours the prefix *a-.*

85. *Sc. forms and uses of "about."*

"About" = *about, aboot, e'but*:

(1) = "near," "beside": "My twa-year-auld bairn was standin' aboot the door." J. M. Barrie, *Thrums,* c. 22.

*About it* = "near the mark," "differing little."

*Just much about it* = "very much the same thing," "very nearly equal or alike":

"Auld vandal, ye but show your little mense,
Just much about it wi' your scanty sense."

Burns, *The Brigs of Ayr.*

(2) = "regarding": "We hae nae cause to be anxious aboot a' thing bein' dune respectable aince we're gone." J. M. Barrie, *Thrums,* c. 21.

(3) = "around," so as to envelop or encompass: "Tak yer plaid aboot ye, or ye'll be cauld." G. Macdonald, *Alec Forbes,* c. 70.

The Standard use of "around" in this sense is post-Shakespearean and quite modern. See *Othello,* II, iii, 99: "Then take thine auld cloak about thee."

Adverbially. Used familiarly after such a phrase as "come in," to signify "into the house," "close to me." "Come in aboot, an' lat me say a fyoo words to ye afore ye start." *Life at a Northern University,* c. 2.

*In aboot (a) "under control," "in hand":* "Seemed rather pleased that he had been able to keep Dawvid tolerably well 'in aboot' in the long run." W. Alexander, *Johnny Gibb,* c. 26.

(b) "within hail," "in the place": "Will there be ony chance o' 's bein' in aboot shortly?" W. Alexander, *Johnny Gibb,* c. 36.
(c) "into the house": "Nyod, Peter, ye mith jist gae in aboot, an' tell yer mither...." W. Alexander, *Johnny Gibb*, c. 37.

(d) "home," "to the quick": "But gin I didna grip 'er in aboot, I did naething to the purpose, that's a'." W. Alexander, *Johnny Gibb*, c. 45.

86. **Sc. forms and uses of "above."**

"Above" = *aboon, abune, a'byn; abin, a'bin; abeen, a'bin* (Aberd.) (preposition, adjective, adverb): superlative form, *bunemost*:

"Will ye gang wi' me and fare
To the bush aboon Traquair?"

J. C. Shairp, *Poems*.

"'Come, come, Provost,' said the lady rising, 'if the maut gets abune the meal with you, it is time for me to take myself away.'" Scott, *Redgauntlet*, c. 11.

"John, ye're no to gar him lauch abin his breith." J. J. Bell, *Wee Macgreegor*, c. 3.


Adverbially:

"Yer words strenthen my hert as gin they cam frae the airt aboon." G. Macdonald, *Alec Forbes*, c. 88.

Get *aboon*—(said of the heart) to "recover cheerfulness."

"Come, join the melancholious croon
O' Robin's reed!
His heart will never get aboon—
His Mailie's dead!" Burns, *Poor Mailie's Elegy*.

*Keep one's heart abune*—to "keep cheerful":

"Keep your heart abune, for the house sall hau'd its credit as lang as auld Caleb is to the fore." Scott, *B. of Lammermoor*, c. 8.

87. **After**—see "off."

88. **Sc. forms and uses of "after."**

"After" = *aifter, 'eftar; efter, 'ettar; ether, 'efðar* (prep. and conj.):

"'I cud jist say the word ether auld Simeon,' said Macgreegor." G. Macdonald, *Robert Falconer*, c. 5.
Ettle etter—to “aim at,” “strive for”:
“I was jist ettlin’ etter that same thing mysel.” G. Macdonald, David Elginbrod, i, c. 5.

89. Sc. forms and uses of “against.”
“Against” = again, agane, a’gen; agen, a’gen:
(a) “in time for”:
“And then a puir shilling again Saturday at e’en.” Scott, Rob Roy, c. 17.
“To see when the broidered saddle-cloth for his sorrel horse will be ready, for he wants it agane the Kelso races.” Scott, H. of Midlothian, c. 4.
(b) “in opposition to”:
‘‘He was a prick-eared cur,’ said Major Galbraith, ‘and fought agane the King at Bothwell Brig.’” Scott, Rob Roy, c. 29.
(c) “in contact with”:
“...I got my heid clured wi’ fa’in agen the curbstane.” G. Macdonald, Alec Forbes, c. 67.

90. Sc. equivalents of “along.”
“Along” = alang, e’laŋ:
“But as alang the hill she gaed.” G. Macdonald, Alec Forbes, c. 22.
Adverbially = alang, e’laŋ; a-lenθ, e’lenθ:
“Gin ye’ll step alang bye wi’ me to Lucky Leevinston’s.” Wilson, Tales B., “The Fatal Secret.”
“Gin ye gae muckle forder a-lenθ ye’ll maybe gar me lowse o’ ye the richt gate.” W. Alexander, Johnny Gibb, c. 45.

91. Sc. equivalents of “among.”
“Among” = amo’, e’mo; amon’, e’mon; amang, e’maj:
“Mak’ it up amo’ yersels.” G. Macdonald, Alec Forbes, c. 8.
“There ocht to be bane or twa owre an’ abeen, to wale amon’.” W. Alexander, Johnny Gibb, c. 31.
“Ony way, she’s a kind o’ queen amang the gipsies.” Scott, Guy Mannering, c. 45.

92. Aneath, e’niθ; aneth, e’neθ—see “beneath.”
93. Forms and uses of "anent," a'\textit{nent}.

(1) \textit{A\textit{nent}} = "concerning," "about":

"Glossin sent for Deacon Bearoliff to speak \textit{anent} the villain that had shot Mr Charles Hazelwood." Scott, \textit{Guy Mannering}, c. 32.

(2) = "opposite":

"It's right anent the mickle kirk yonder." Scott, \textit{Fortunes of Nigel}, c. 2.

\textit{Thereanent} (adverbial form, at close of clauses) = "concerning the matter":

"I did not think it proper to tell her altogether the truth thereanent." Scott, \textit{Fortunes of Nigel}, c. 14.

94. \textit{Aside, asides}—see "beside."

95. Sc. equivalent of: "as far as."

"As far as" = \textit{the length of}: 

"Mr Dishart never got the length of the pulpit." J. M. Barrie, \textit{The Little Minister}, c. 33.

A story is told of Henry Dundas, Viscount Melville, when in London, that he asked Mr Pitt to lend him a horse "the length of the Strand"; and that the reply came back that his friend had no horse of the required size in his stable, but sent him the longest he had.

96. Sc. equivalents of "around."

\textit{Around} is a preposition that occurs rarely or never in Scottish dialects; nor is it found in the plays of Shakespeare nor in the Authorized Version of the Holy Scriptures, where its place is taken by "about," "round about." Its Scottish equivalents are \textit{aboot, roon aboot}:

"Get up, guidman, save Crummie's life
An' tak' yet auld cloak aboot ye."

\textit{Old Scots Song.}

"Tak' yer plaid aboot ye, or ye'll be cauld." G. Macdonald, \textit{Alec Forbes}, c. 70.
The modern usage is present in nineteenth century poetry and prose: e.g.

"But he lay like a warrior taking his rest,
With his martial cloak around him."


"Around" is the favourite word in American usage for general purposes.

97. *Sc. uses of "at."*


"At" frequently takes the place of "with," as in the phrase,

"I'm angry at you":" Or of the standard "of," after *ask* or *speer*:

"I speired at 'im what he meant by terrifyin' a bairn."

J. M. Barrie, *Thrums*, c. 22.

*Mint at*—to "attempt to," "intend to":

"'For,' said she, and in spirit, if not in the letter, it was quite true,—'I never mint at contradictin' him. My man sall hae his ain get, that sall he.'" G. Macdonald, *David Elginbrod*, i, c. 8.

98. *Use of "athort," a'hort."

(1) = "over":

"Athort the lift they start and shift." Burns, *The Vision.*

(2) = "across" (to the other side of):


Adverbially, "across":

"Peter was authorized to give Mrs Birse assurance that he would be 'athort the morn's gloamin,' without fail." W. Alexander, *Johnny Gibb*, c. 32.

99. *Forms and uses of "atower."*

*Atower, a'taur; attour, e'tur; outower, oot-ower, ut'aur* = "over," "above," "at a distance" (preposition and adverb):

"It's weel worth yer while to ging atower to the T'nowhead an' see." J. M. Barrie, *Auld Licht Idylls*, c. 8.

"The plaid was atower ma shouthers." J. Wilson, *Noctes*, iv, 60.

"They jist haud a puir body at airm's lenth ootower frae God himsel'." G. Macdonald, *David Elginbrod*, 1, c. 8.

Used along with *bye, bye and = "in addition to," "over and above":

"Bye attour my gutcher has
A hich house and a laigh ane."
Burns, *Lass of Ecclefechan*.

"She is maybe four or five years younger than the like o' me—bye and attour her gentle havings." Scott, *Redgauntlet*, c. 12.

100. **Ayont**—see "beyond."

101. *Sc. forms and uses of "before."

"Before" = *afore* (of place) = "in presence of":
"Ye sud be more carefu' whit ye say afore the wean." J. J. Bell, *Wee Macgreegor*, c. 3.

(Of time) = "sooner than":
"'Ye'll be a man afore yer mither!' said John." J. J. Bell, *Wee Macgreegor*, c. 1.

(Previous to):
"My father the deacon was nane sic afore me." Scott, *Rob Roy*, c. 26.

102. **Use of "beheef."**

*Beheef, be'hif = behoof.*

"On behoof of" = *for beheef o':
"Lawbourin the rigs in an honest wye for beheef o' the countra at lairge." W. Alexander, *Johnny Gibb*, c. 44.

103. *Sc. equivalents of "behind."*

"Behind" is found as *ahint, e'hint; ahin, e'hin; behint, bə'hint*:
"There may be ane of his gillies ahint every whinbush." Scott, *Rob Roy*, c. 27.


"I see her cocked up behint a dragon on her way to the tolbooth." Scott, *Old Mortality*, c. 7.
104. Sc. equivalent of “below.”

“Below” = ablow:
“I hid from them ablow the claes.” G. Douglas, *H. with Green Shutters*, c. 27.
“Keep yersel’ ablow the claes, my mannie.” J. J. Bell, *Wee Macgreegor*, c. 3.

105. **Forms and uses of “ben.”**

*Ben, benn, ben* = “inside,” “to the inner apartments,” “into” (preposition, adverb and noun):

“I think...he gaed ben the parlor.” G. Douglas, *H. with Green Shutters*, c. 27.

*Ben* is used as a noun = “parlour”:

“Many a time have I slept in the little box-bed in her ‘ben.’” A. Geikie, *Scottish Reminiscences*, c. 11.
On the N.E. coast “to sail ben” is to sail to the land.

106. **Sc. forms and uses of “beneath.”**

“Beneath” = *aneath, a’niθ; aneth, o’neθ*. Mostly to be translated “under”:

“James Anderson here, honest man aneath our feet.”

“A picter in our auld Bible o’ an angel sittin’ aneth a tree.”
G. Macdonald, *David Elginbrod*, i, c. 7.

107. **“Benorth” as preposition.**

*Benorth* = “to the north of,” *br’norθ*:

“Tod had his dwellin’ in the lang loan benorth the kirk-yaird.” R. L. Stevenson, *David Balfour*, c. 15.

108. **Sc. forms and uses of “beside.”**

“Beside” = *aside, o’serd; asides*:

"Will ye sit doon asides 's, Thamas?"  G. Macdonald, Alec Forbes, c. 51.

Aside = "in comparison with":
"Aside Eve he (Adam) was respectable."  J. M. Barrie, Little Minister, c. 10.

Adverbially = "close at hand," "on the spot":
"Aw declare aw wud gi'e my best brodmil o' Mairch chuckens naarhan' to be aside an' hear foo she'll brak oot."  W. Alexander, Johnny Gibb, c. 43.

109.  Sc. forms and uses of "between."

"Between" takes the forms atween, ə'twin ; atweesh, ə'twij ; acqueesh, ə'kwij :
"A never heard as muckle doonricht nonsense atween the junction an' the station in forty year."  Ian Maclaren, Days of A. L. S., "Jamie," c. 2.
"A lang airm was rax't owre atweesh the shou'ders o' twa three o' them."  W. Alexander, Johnny Gibb, c. 18.
"'Lord!" said Irrendavie, 'it's weel for Brodie that the ring's acqueesh them!'"  G. Douglas, H. with Green Shutters, c. 24.

110.  Sc. forms and uses of "beyond."

"Beyond" takes the forms ayont, ə'jont ; 'yont, jont ; "on the other side of":
"Places of learnin' ayont the sea."  Ian Maclaren, Days of A. L. S.
"There wasna a mot in the lift till we got ayont Canterbury."  Galt, The Steam Boat, c. 12.
"That 'yont the hallan snugly chows her cood."  Burns, Cotter's Saturday Night.

Yont has more the meaning of "through and across" (of close proximity):
"Aft yont the dyke (through the hedge) she's heard your bummin'."  Burns, Address to the Deil.

Adverbially "across, in a surreptitious way":
"'Does she want to change Bibles wi' me?' I wondered, 'or is she sliding yont a peppermint?'"  J. M. Barrie, Little Minister, c. 30.
111. Use of "boot."

To the boot (byt) of—"in addition to":

"To the boot of that, I might hae gane to even-song." Scott, Rob Roy, c. 17.

112. Sc. uses of "but."

But = (1) "without," bät:

"What tho', like commoners of air,
We wander out, we know not where,
But either house or hal'?"

Burns, Epistle to Davie.

Butt, but, bät = (2) "into the outer apartment, kitchen or general sitting-room":

"Ye're welcome, sir. Come butt the hoose." G. Macdonald, David Elginbrod, 1, c. 4.

"And at midnight she gaed butt the house." G. Macdonald, Alec Forbes, c. 64.

(3) "in the kitchen."

"I was ben in the room playing Hendry at the dambrod. I had one of the room chairs, but Leeby brought a chair from the kitchen for her father. Our door stood open, and as Hendry often pondered for two minutes with his hand on a 'man,' I could have joined in the gossip that was going on but the house (e.g. between Leeby and Jess in the kitchen)." J. M. Barrie, Thrums, c. 2.

113. Sc. forms and uses of "by."

"By" takes the forms bye, bair; b', be, bi. bair only may be used in (2), (4), (5), (6), (7), below.

(1) Of instrumentality:

"To be trampit upon aiven b' them that ca's themsel's nobility." W. Alexander, Johnny Gibb, c. 45.

(2) = "beyond," "more than":

"As ye do seem a chap by common." Scott, Guy Mannering, c. 44.

(3) = "compared with":

"'Ou, we have nae connection at a' wi' the Bertrams,' said Dandie,—'they were grand folk by the like o' us.'" Scott, Guy Mannering, c. 36.
(4) = "besides," "except":
"Grizy has nothing frae me by twa pair o' new shoon ilka year." Scott, *Guy Mannering*, c. 32.
With the addition of *and out-taken*; see *out-taken*:
"I ken naething suld gar a man fight...by and out-taken the dread o' being hanged or killed if he turns back." Scott, *Old Mortality*, c. 35.
(5) = "in addition to":
"Papists and pie-bakers, and doctors and druggists, bye the shop-folk, that sell trash and trumpery at three prices." Scott, *St Ronan's Well*, c. 2.
(6) Of neglect or omission = "leaving aside":
"But fat's this that you Free Kirkers 's been deein' mairrying yer minaister bye the maiden o' Clinkstyle?" W. Alexander, *Johnny Gibb*, c. 49.
(7) = "Out of one's mind," crazy (with the reflexive pronoun); St. "beside one's self":
"But monie a day was by himsel',
He was sae sairly frightened
That vera night." Burns, *Halloween*.
"The folk would hae thought I had gane by mysel'." Galt, *Sir A. Wylie*, i, c. 12.
Adverbially = "over," "finished":
"She just gi'd a sab, and was by wi' it." R. L. Stevenson, *Weir of H.*, c. 1.
114. *Sc. forms and uses of* "down."
"Down"—doon; doun, dun:
"Had a good name wi' whig and tory, baith up the street and doun the street." Scott, *Old Mortality*, c. 3.
115. *Sc. equivalents of* "except."
"Except" = cep, sep; 'ceptna, 'septna:
"There's been nae ane meddlin' wi' the kirk cep some o' that Edinboro' fowk." W. Alexander, *Johnny Gibb*, c. 23.
"There's not a soul, either, that kens there's a big contract for carting to be had 'ceptna Goudie and myself." G. Douglas, *H. with Green Shutters*, c. 13.
116. Sc. forms and uses of "for."

"For" is fer, fær; fur, far:


"As feart fur me as fur the wean." J. J. Bell, *Wee Macgregor*, c. 3.

*For a' that = "notwithstanding all that," "yet," "nevertheless,"* is found in the contracted forms fraat, fra:t; frithat, fr'ōat.


Burns uses it in his celebrated refrain:

"For a' that, an' a' that,
It's comin yet for a' that."

*To is often used for the standard "for" = "on behalf of":*

"An' 'her an' her,' 's Peter said, was wylin (choosing) furniture to (for) Maister McCassock." W. Alexander, *Johnny Gibb*, c. 46.

An intrusive fur or for is common before infinitives, as in archaic English:

"What went ye out for to see?" Matt. xi, 13, Authorized Version.


*What for? is "why," "wherefore"; what for no is "why not?":*

"'For my pairt,' replied David, 'if I see no wonder in the man, I can see but little in the cobbler. What for shouldna a cobbler write wonnerfully?'" G. Macdonald, *David Elginbrod*, 1, c. 14.

"It maun be eaten sune or syne, and what for no by the puir callant?" Scott, *The Pirate*, c. 4.

117. Uses of "forby(e)."

*Forby, fer'baɪ, forbye, (1) = "in addition to," "besides":*

"Forbye which it would appear that ye've been airing your opeenions in a Debating Society." R. L. Stevenson, *Weir of H.*, c. 3.

(2) = "let alone," "without the addition of":

"Ye might hae thought folk wad hae been vexed enough
about ye, forbye undertaking journeys and hiring folk to seek for your dead body.” — Scott, St Ronan’s Well, c. 28.

Adverbially, (1) = “besides,” “as well”:


(2) = “nearby,” “close at hand”:

“Annie made her bed a little forby.” — Child’s Ballads, Fair Annie, p. 119.

118. Sc. equivalents of “from.”

“From” is fra, fre; frae, fre; fae, fe; Norse and Dan. fra.

“...Wad rive wi’ lauchin’ at a word fra Cosmo Cupples.” — Macdonald, Alec Forbes, c. 70.

“Ye wad hae thought she had taen an ill will at Miss Lucy Bertram frae that moment.” — Scott, Guy Mannering, c. 39.

“We ken brawly that Gushets an’ ‘s wife tee’s awa’ fae hame.” — W. Alexander, Johnny Gibb, c. 3.

119. Forms and uses of “fornent.”

Fornent, for’nent; forenent, foranent, ‘foranent; forenenst, for’nenst = “in front of,” “facing”:

“When Bonaparte gathered his host fornent the English coast.” — Galt, A. of the Parish, c. 44.

“But they maun lie in Stronach haugh,

To biek forenenst the sin (sun).”

Child’s Ballads, Bessy Bell and Mary Gray, p. 485.

“Like the great King Ahasuerus when he sate upon his royal throne foranent the gate of his house.” — Scott, H. of Midlothian, c. 26.

“They stoppit just forenenst him.” — G. Douglas, H. with Green Shutters, c. 5.

“In a wee while you will be seein’ Lonfern forenenst you” (in Skye). — A. Geikie, Scottish Reminiscences, c. 14.

120. Use of “gin,” gin.

• Gin = “by” (of time):

“The thing that’s deen the day winna be adee the morn, an’ I may be deid an’ buriet gin Whitsunday.” — W. Alexander, Johnny Gibb, c. 46.
“I heard the clatter o’ them, an’ throws on my waistcoat an’ stap my feet in ’o my sheen an’ gin that time he was at the door.” W. Alexander, *Johnny Gibb*, c. 17.

121. *Uses of “hard upon.”*

*Hard upon* or *upo*— “close to,” “very near”:

(1) Of time.


(2) Of place.

“For Nannie, far before the rest,
   Hard upon noble Maggie prest.”

Burns, *Tam o’ Shanter.*

122. *Sc. equivalents of “in.”*

“In” is often *into, intil, intill, intil*:

“O lang, lang may their ladies sit,
   Wi’ thair fans into their hand.”


‘What’s in the broth?’ ‘Well, there’s carrots intil ’t.’

“He sat intil this room.” Thom, *Jock o’ Knowe*, 23. (W.)

123. *Sc. forms of “into.”*

“Into” is found as *intae, intae, intae; intil, intil.*


“The lass showed him intul the study.” S. R. Crockett, *Courtship of Allan Fairley.*

124. *Sc. use of “let abee.”*

*Let abee, latə’bi: and letə’bir,* “not-to-speak-of,” “without mentioning,” “let alone”:

“We downa bide the coercion of gude braid-claith about our hinderlins, let abee breeks o’ freestane and garters o’ iron.” Scott, *Rob Roy*, c. 23.

125. *Maugre, ‘mag:ər = “notwithstanding”:*

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I' maugre o'—"in spite of":

"We hae stood to oor principles as yet, an' we'll dee't still, i' maugre o' an Erastian Presbytery." W. Alexander, Johnny Gibb, c. 7.

126. Sc. equivalents of "near."

"Near" is naar (Abd.), na:r; nearhan', nirhan; naarhan', narhan.

"I wasna wuntin naar their parlour." W. Alexander, Johnny Gibb, c. 45.

"I was jist turnin' nearhan' the greetin', for I lo'ed the laddie weel." G. Macdonald, Alec Forbes, c. 74.

"An' syne fat d'ye mak' o' sic ootrages as Marnock an' Culsalmon', to keep nearhan' hame?" W. Alexander, Johnny Gibb, c. 22.

(Adverbially) = "almost":

"I've toilit aboot wi' you upo' this place naar foorty year." W. Alexander, Johnny Gibb, c. 44.

127. Sc. uses of "of."

O'—usually stands for "of"; but in Scottish dialect often represents "on" (q.v.):

Blythe of, 'blaiO o; "pleased with":

"Weel, then," replied the man, "he said, 'Tell Sir William Ashton that the next time he and I forgather, he will not be half sae blythe of our meeting as of our parting.'" Scott, B. of Lammermoor, c. 5.

Croose o', krus o; "excited over":

"'He's owre croose o' the subject nae to be here in time,' said Jonathan." W. Alexander, Johnny Gibb, c. 25.

"Of" or "o" is omitted after nouns of quantity like wheen, piece, bit, drap, etc.:

"There's a wheen fine fat cattle and some gude young horses." Ian Maclaren, Days of A. L. S., "For Conscience' Sake," c. 3.

"Tak' it awa' and bring me a piece bread." R. L. Stevenson, Weir of H., c. 1.

"O'" is used like the French de with obj. case in place of the possessive case:
"I think the Hieland blude o' me warms at thae daft tales."

For *ava*, a corruption of "of all," see Gr. § 83.

128. *Sc. equivalents* of "off."

"Off" = *aff, af.*

"Mr Balderstone's no far aff the town yet." Scott, *B. of Lammermoor*, c. 13.

Adverbially,


"I must do the best I can to bring baith o' ye aff." Wilson, *Tales B.*, "Willie Wastle's Wife."

*Aff and on* = "off and on," i.e. "so-so," "moderately well":

"'Hoo's a' wi' ye?' asked Sam'l. 'We're juist aff and on,' replied Effie cautiously." J. M. Barrie, *A. L. Idylls*, c. 8.

*Aff o'*—"from," "away from":

"Oor ale is not drinkable, it's jist new aff o' the barn." W. Alexander, *Johnny Gibbs*, c. 38.


*To slip aff*—a common euphemism for "to die":

"Ye'll miss Jock, Posty, he slippit aff afore his time." Ian Maclaren, *Days of A. L. S.*, "Past Redemption."

129. *Sc. equivalents* of "on."

"On" is often *o*':

"Ye'll maybe gar me lowse o' ye the richt gate." W. Alexander, *Johnny Gibb*, c. 45.

*On himself*—"on his own account."

"The fishmonger had lately started on himself." J. M. Barrie, *A. L. Idylls*, c. 2.

*To think on*—"to think of":

"Why should I be frightened in thinking on what everybody will approve?" Galt, *The Entail*, c. 16.

*On* is used with the verb *marry* (for both sexes):

"Ye ken Sam'l an' the lawyer married on cousins." J. M. Barrie, *Thurms*, c. 2.

**Cry on** = to "call for":

‘If you'll excuse me, Mr Innes, I think the lass is crying on me,' said Kirstie and left the room." R. L. Stevenson, *Weir of H.*, c. 7.

**Fae on, fa:, fo: on** = to "discover," "meet by chance":

"Ay, Allan, lad, an' where did ye fa' on wi' her?" S. R. Crockett, *Courtship of Allan Fairley*.

**Yoke on** = to "find fault with," "upbraid":

"Do ye mind hoo he yokit on me in the kirkyaird ae day for lauchin' at Airchie Moncur an' his teatotalism?" Ian Maclaren, *Days of A. L. S.*, “A Cynic's End.”

**Ontill, onto**: see till, to.

130. *Use of "or" = "before."*

This usage is obsolete in St. even as a conjunction = "sooner than."

**Or** = "before":

“I' thy ain presence-chaumer, whaur we houp to be called or lang." G. Macdonald, *David Elginbrod*, I, c. 11.

131. *Forms and uses of "out."*

**Out, oot, ut**, (1) "beyond," "outside of":

“What he has felt 'tis out our power to say.” McGillvray, *Poems*, 1839.

(2) "free from":

“Wark bodies are ne'er out the guddle
Fae their cradles till laid in the mools.”

Webster, *Rhymes*. (W.)

(3) = "from," "making use of":

“To say prayers out a book.”

(4) = "from within":

“Come oot the door.” J. J. Bell, *Wee Macgreesor*.

 Cf. "Going out the door, he stopped and listened.” Mary G. Wilkins, *A Far-away Melody*.

(5) "Along" (Abd.):

“He went oot the road.”

G.
Where the St. has “out of,” Hately Waddell uses frae, yont frae:

“Frae the deeps sae awesome dread, O Lord, I hae scràigh’d till thee.” Psalm cxxx, 1.

“O wha sal rax yont frae Zioun heal-making till Israel a’?” Psalm xiv, 7.

Phrases: cast oot (to quarrel), haud oot (take aim), redd out (explain):

“We sanna cast oot aboot aul’ scores.” W. Alexander, Johnny Gibb, c. 45.

“When Sir Edgar hauds out, down goes the deer, faith.” Scott, B. of Lammermoor, c. 3.

“‘I dinna ken,’ said the undaunted Bailie, ‘if the kindred has ever been weel redd out to you yet, cousin.’” Scott, Rob Roy, c. 31.

Out-taken, “except,” “barring”; found also in combination with by (q.v.), see Gr. § 113 (4):

“He was in former times ane of the maist cruel oppressors ever rade through a country (out-taken Sergeant Inglis).” Scott, Old Mortality, c. 42.

Outbye of = “without,” see “without.”

Outen, ‘utan, out on = “out of.”

Out oner, utonar = “from under.”

Outoure, utaur = “across,” “beyond.”

Out-through, out-throw, ut ‘θru:, N.E. θαι = “completely through.”

132. Sc. forms and uses of “over.”

Ower, owre, aur = “over,” “across”:

“There’s been warrants out to tak him as soon as he comes ower the water frae Allowby.” Scott, Guy Mannering, c. 45.

“Duncan sighed baith out and in,
Grat his een baith bleer and blin’,
Spak o’ lowpin owre a linn.”

Burns, Duncan Gray (Song).

To come owre = to “repeat”:

“But aw cudna come owre them, Mrs Birse, on nae account.” W. Alexander, Johnny Gibb, c. 19.
To tak in-owre = to “deceive”:  
“We’ve baith been weel aneuch ta’en in-owre wi’ that carline.”  

To threep owre = to “insist to a person who hears unwillingly”:  
“An’ threepit owre me’it was sic an advantage to dee ’t that gate.”  W. Alexander, *Johnny Gibb*, c. 9.

To win owre—to “fall asleep”:  

133. *Sc. forms and uses of “round.”*

“Round” is *roon*, *run*:


134. *Sc. forms and uses of “since.”*

*Sin’* = “since,” *sin*.

“Peter begood to tell’s that they had been in sin’ the streen (since yesterday evening).”  W. Alexander, *Johnny Gibb*, c. 46.

“He’s awa’ mony a day sin syne” (for a long time back).  W. Alexander, *Johnny Gibb*, c. 47.

*Sinsyne*, *sin’sain*, often appears as one word: “My eesight and my hand-grip hae a’ failed mony days sinsyne.”  Scott, *Antiquary*, c. 7.

135. *Sc. equivalents of “through.”*

*Through*, *throu*, *throuch*, *Thrux*; *throuw*, *threw*, *thrue*; *Thrau* (N.E.) = “across,” “on the other side of.”

“I div not see hoo we and he won throuw the winter.”  G. Macdonald, *The Warlock*, c. 56.

*Down throu*, *dun thrue*, of locality or country = “towards the sea”: “That very morning Dawvid had to leave post haste for ‘doon throu’ on business of Sir Simon’s.”  W. Alexander, *Johnny Gibb*, c. 36.

11—2
To go through' t = to "have a fuss":  
"Hoot, fye! is Dawvid gyaun through' t wi' the new vricht already?" W. Alexander, Johnny Gibb, c. 48.

Through-gaun, thrug' an—(1) "thorough-going," "pushing," "capable":—"Janet was what is called a 'through-gaun lass,' and her work for the day was often over by eight o'clock in the morning." S. R. Crockett, The Heather Lintie.

(2) (as a noun) "scolding," "nagging":  
"The folk that were again him gae him sic an awfu' through-gaun aboot his rinnin' awa.'" Scott, Rob Roy, c. 14.

Through-han' = "under discussion and settled":  
"Gushetneuk an' mysel' hed the maitter through' han.'" W. Alexander, Johnny Gibb, c. 18.

Through ither, thrur'der; through'dder, thrur'der (1) = "restless," "disorderly," "unmethodical":—"Ou, just real daft, neither to hand nor to bind, a' hirdy-girdy, clean through ither, the deil's ower Jock Webster." Scott, Rob Roy, c. 14.

(2) = "in common," "in a mass":  
"Ou yea, I thocht ye wud 'a maetit a' through' ither." W. Alexander, Johnny Gibb, c. 7.

Through-the-muir = a "quarrel":  
"Aifter a through-the-muir that dreeve aul' Peter naarhan' dementit." W. Alexander, Johnny Gibb, c. 49.

Kail through' the reek—"a drubbing," "castigation":  
"Tam spoke widely of giving the two disturbers of his enjoyment their 'kail through' the reek' some day." W. Alexander, Johnny Gibb, c. 3.

"He may come to gie you your kail through the reek." Scott, Rob Roy, c. 30.


Till, ontill, are used freely for St. "to":  
"'Hear till her,' said Madge." Scott, H. of Midlothian, c. 17.

"'You see, the house was taen, at ony rate,' continued Sanders. 'And I'll juist ging intil't instead o' Sam'l.'" J. M. Barrie, A. L. Idylls, c. 8.
Used for to of the infinitive:
"I wud 'a gi'en a bottle o' black strap till 'a been there."

Used in place of (1) "of":
"'There's just twenty-five guineas o't,' said Dumbiedikes...,
'I make ye free till't without another word.'" Scott, *H. of Midlothian*, c. 25.

Used in place of (2) "upon":

*Lippen till* = to "trust":
"To hae fowk so weel wordy o' bein lippen't till." W. Alexander, *Johnny Gibb*, c. 47.

137. *Sc. forms and uses of "to."*

*Tae, te, ta*: *tee, ti*: (Abd.) = "to," used adverbially.
"We wud be willin' to tak' tee (i.e. add) Gushetneuk till oor place." W. Alexander, *Johnny Gibb*, c. 37.

Replaced generally by till; see above.

138. *Sc. forms and uses of "under."*

"Under" is represented by *inner, 'uner; oonder, 'under; oon'er, 'uner, 'aner*:
"They'll leave the kirk wa's to the owls an' the bats seener, an' gae forth oonder the firmament o' heaven to worship." W. Alexander, *Johnny Gibb*, c. 7.

"We hed the new hooses biggit, an' the grun a' oon'er the pleuch." W. Alexander, *Johnny Gibb*, c. 44.

*Sit under*—to "attend the preaching of":
"Of course, it would be different if we sat under him." J. M. Barrie, *Little Minister*, c. 14.
139. *Sc. idioms with “up.”*

*Up* = of movement to a higher level:

“Fan we was wearin’ up the wye o’ the stabler’s.” W. Alexander, *Johnny Gibb*, c. 46.

*Cast up*—“to turn up,” “appear”:

“But he canna be far off—he will soon cast up.” Wilson, *Tales B.*, “Roger Goldie’s Narrative.”

*Cleik up, klik up*—to “become friendly”:

“‘Eh, but ye’re a green callant!’ he cried...‘cleikin’ up wi’ baubee-joes!” R. L. Stevenson, *David Balfour*, c. 1.

*Redd up, red up*—to “settle,” “adjust”:

“He is generally an ‘auld residenter’; great, therefore, at the redding up of pedigrees.” G. Douglas, *H. with Green Shutters*, c. 5.

140. *Sc. forms and uses of “upon.”*

“Upon” is *upo’* or *upon*:


*Upo’ go* = “on foot,” “engaging one’s attention”:


*Dispone upon* = to “convey in legal form”:

“And you, ye thowless jade, to sit still, and see my substance disposed upon to an idle, drunken, reprobate, worm-eaten serving-man.” Scott, *B. of Lammermoor*, c. 13.

*Married upon* = “married to” (see *on*):

“I micht have been marriet upon a skirling Jezebel like you!” R. L. Stevenson, *Weir of H.*, c. 1.

*To min’ (main) one upon*—to “remind one of”:

“A closin’-in heid-piece concern that min’s me, for a’ the earth, upon a mutch that my wife hed ance.” W. Alexander, *Johnny Gibb*, c. 46.

141. *Sc. forms and uses of “wanting.”*

Wanting, *wuntin*, ‘*wantin*’; wintin, ‘*wintin*’—“without,” “minus”:—
"Wanting the hat,' continued my author, Kirstie...‘wanting guns...the lower o' them took the road.'" R. L. Stevenson, Weir of H., c. 5.

"Far owre sma' for our een wintin' the glass." G. Macdonald, Robert Falconer, c. 9.

"It cudna be deen wuntin, cud it?" W. Alexander, Johnny Gibb, c. 10.

142. Sc. forms and uses of "with."

"With" is wi', wi', wi:

"And sign'd it wi' his hand." Child's Ballads, Sir Patrick Spens, p. 103.

"It's a shame her father's daughter should keep company wi' a' that scauff and raff of physic-students, and writers' 'prentices, and bagmen, and siclike trash as are down at the Well yonder." Scott, St Ronan's Well, c. 2.

143. Sc. forms and uses of "without."

"Without" = without, wi'\(?\)ut; wi-oot, wi'ut; athoot, e\(?\)ut; withouten, wi'\(?\)uten; outbye, 'ut'bai, and outbye of:\n
"Some fowk cudna ca' the niz o' their face their nain without speerin leave." W. Alexander, Johnny Gibb, c. 45.

"Wi-oot ony thing to weet them, they're dooms dry." G. Macdonald, Alec Forbes, c. 26.

"'Na!' was the answer; 'they'll be unco puir pudding athoot something mair than bluid in them.'" D. Gilmour, Paisley Weavers, c. 5.

"Wherefore would ye risk life or limb withouten cause?" Wilson, Tales B., "Roger Goldie's Narrative."

"The yerlle of Fyffe, wythowghten striffe, He bowynd hym over Sulway."

Child's Ballads, Battle of Otterburn, p. 387.

"'I was wanting to say to ye, Laird,' said Jeanie,...' that I was gaun a lang journey, outbye of my father's knowledge.'

"'Outbye his knowledge, Jeanie! Is that right?'" Scott, Heart of Midlothian, c. 26.

144. Use of "yont."

Yont, jont = "across and through" (of proximity); "on the
other side" (as of a hedge or street). See "beyond," from which it differs specifically.

"Aft yont the dyke she's heard you bummin." Burns, *Address to the Deil*,

"Meet thy titty yont the knowe." Hogg, *Poems*.

*To go yont*, to "cross over," "walk to a place near by."

"Sae, after I had brocht them to ken what I was, I awa yont to my mither's." Wilson, *Tales B.*, "Hen-pecked Man."

"I'll gang yont, after fothering time the nicht, and speak to yer faither and mither." Wilson, *Tales B.*, "Willie Wastle's Wife."

*To hirsle yont, hirsl jont*—to "shuffle along to the other end."

"Peter and the stranger did not rise to put the ladies into the pew, but, according to use and wont, simply 'hirsled yont.'” W. Alexander, *Johnny Gibb*, c. 11.
CHAPTER VIII

CONJUNCTIONS

145. Connective conjunctions.

Connective; (a) (with co-ordinate clauses or terms):

An’ (and), baith, beθ; aither, ’eθer; eyther, ’oθer; owther, ’Auθer = “either”; naither, ’neθer; neyther, ’neθer; nowther, ’nAuθer; nowther, ’nAuθer = “neither”:

“Thomas Jardine come awa an’ speak tae me.” D. Gilmour, Paisley Weavers, c. 3.

“That part o’ his garments which it does not become a leddy to particulareeze, was baith side and wide.” Scott, Antiquary, c. 9.

“For aither he wull lichtlie the ane, and lo’e the ither, or incontinent he wull haud by the ane, and care-na for the ither.” W. W. Smith, N. T. in Braid Scots, Matt. vi, 24.

“He has nayther comed himsel’, nor had the ceevility tae sen’ us the scart o’ a pen.” Ramsay, Reminiscences, c. 6.

“‘I’ll gie thee my hand and word on’t, aunt,’ said I, ‘that I knew nowther the faither nor mother o’ t.’” Wilson, Tales B., “Whitsome Tragedy.”

“Nouther you nor no Scottish lord Durst have set a foot on the bowling green of Airly.” Child’s Ballads, Bonnie House o’ Airlie, p. 483.

(b) (With subordinate clauses):

’At, ’t, nor, ’at-hoo, at’hu = “how”: “Gin it be more blessed to gie than to receive, as Sant Paul says ‘at the Maister himsel’ said.” G. Macdonald, David Elginbrod, i, c. 6.

“Wha cud hae thocht, Thomas, ’t ye cud hae pickit sic gumption oot o’ staves!” G. Macdonald, Alec Forbes, c. 60.

“Nae won’er nor (= ‘that’) ye was obleeg’t to tak’ yer innocent bairns awa’ fae’s skweel.” W. Alexander, Johnny Gibb, c. 19.
"The laird himsel' said, 'at hoo the bairns had never gotten on naething like it wi' ony ither body.'" G. Macdonald, *David Elginbrod*, i, c. 6.

146. *Causal.*

'Cause (because), *kəz*, *sae* (so), *se*, *sin'* (since), *sin*, *noo than*, *nu ūn* (now then):

"Ye maunna think, however, 'cause sic longin' thoughts come ower me, that I gang aboot the hoose girnin' and compleenin'." G. Macdonald, *Alec Forbes*, c. 44.

"I whiles speak as I think, an' whiles as I feel; sae dinna misjudge me." D. Gilmour, *Paisley Weavers*, c. 3.

"I'll speak to the laird himsel' sin' ye'll no hear me." G. Macdonald, *David Elginbrod*, i, c. 6.

147. *Adversative or concessive particles.*

(a) With co-ordinate statements.


"I dinna like it naitherins." Picken, *Poems*. (W.)

"Bot ay, 'am mylane wi' thee." P. Hately Waddell, Psalm lxxiii, 25 (Tr.).

"Natheless, it is ill travelling on a full stomach." Scott, *Pirate*, c. 11.

"Naithless some waggish trickster loon
Aye put the Bailie off the tune."

Spence, *Poems*. (W.)

(b) With subordinate clauses.

_For all, for a', *fərəː*; for a' as, *fərəː əz*; for as...as, an emphatic "although":_

"I'm no without some wits, for a' I'm a woman." Hunter, *J. Inwic*. (W.)

"She doubted na that the pasture might be very gude, for

¹q:.
the grass looked green, for as drouthly as the weather had been (although the weather had been very drouthy).” Scott, *Heart of Midlothian*, c. 41.

“Katherine has a gae sharp tongue when she’s lowest, for ’a as quait’s she luiks.” D. Gilmour, *Paisley Weavers*, c. 8.

148. *Hypothetical conjunctions.*

Hypothetical: *Gin, gin; gif, gif; an = “if”; onless, without, ’cep = “unless”:

“An her luikin a’ the time ’t a bodie speaks till ’er as gin butter wudna melt in her cheek.” W. Alexander, *Johnny Gibb*, c. 8.


“Mony o’ them wadna mind a bawbee the weising a ball through the Prince himself, an the chief gave them the wink.” Scott, *Waverley*, II, c. 22.

“Onless they can haun in a gowpen o’ siller.” D. Gilmour, *Paisley Weavers*, c. 3.

“I hae kent mony an honest man wadna hae ventured this length without he had made his last will and testament.” Scott, *Rob Roy*, c. 27.


149. *Temporal conjunctions.*

Temporal: *Or, afore = “before”; aifter, ’eftar; efter, ’eftar = “after”; ance, as sune’s = “as soon as”; gin = “by the time that”:

“There will no be a dry thread amang us or we get the cargo out.” Scott, *Guy Mannering*, c. 40.


“An’ tell ’im that he’ll be expeckit, gin the spring war in, to drive a fawmily convaiyance to the kirk every Sabbath.” W. Alexander, *Johnny Gibb*, c. 48.
Again, *a'gen, a'gen*, is used as a conjunction, in the sense of “in preparation for the time that”:

“I hae just been putting your honour's things in readiness again ye were waking.” Scott, *Old Mortality*, c. 23.

The standard usage allows “against” in this sense: Dickens has, in *The Pickwick Papers*, “Throw on another log of wood against father comes home.”

150. Comparative conjunctions.

Comparative: *Nor, na, as, gin, gùn*; or = “than”; *saes-, se z = “so-as’’; ’s = “as”; by’se (as, in comparison with). *baiz*:

“That’s better gin naething.” J. B. Salmond, *M. M. S.*, c. 11.

“I wish he wad, for he kens better nor me hoo to set aboot the job.” G. Macdonald, *Alec Forbes*, c. 3.


“I wish he wad, for he kens better nor me hoo to set aboot the job.” G. Macdonald, *Alec Forbes*, c. 3.


“Sae dear's that joy was bought, John,
    Sae free the battle fought, John.”

Baroness Nairne, *The Land o' the Leal* (Song).

“Better soon as syne; better a finger aff as aye wagging.”


“For the whole place aye seems fu' o' a presence, an' it's a hantle mair to me nor the kirk an' the sermon forby.” G. Macdonald, *David Elginbrod*, i, c. 7.

“Little to be expeckit fae them, by'se fae the set o' leern't (learned) men't hed ta'en upo' them to provoke them to mischief.”

CHAPTER IX

INTERJECTIONS

151. Summoning interjections.

_Hae, he_; _haw, ha_; _hey, hei_—calling a person, in order to offer something; a form of "have."

"'Hae then,' said she, placing the dish before him, 'there's what will warm your heart.'" Scott, _Guy Mannering_, c. 46.

Or to have the person listen to a remark:

"And from a window above came a jeering hail—'Haw, you wi' the fancy hat!'" J. J. Bell, _Wee Macgreegor_, c. 10.

"Hey! what are ye daein' there?" A. Geikie, _Scottish Reminiscences_, c. 6.

152. Assertive interjections.

Assertive particles: _sang, san_; _'od, 'odd, od_; _nyod, njod_, _pod_; _sall, sal_; _sal, sal_; _ma certies, ma 'sértiz_; _ma certes, ma 'sértiz_, _my certy, my certie_; _'deed, did_; _fegs, fegz_; _by faigs, bair fegz_; _by crivens, bair 'krivonz_; _wow, wau_; _catch them; catch us; mind ye:"

_Sang_ precedes a deliberative statement:

"Sang, she'll better nae try't though." W. Alexander, _Johnny Gibb_, c. 15.

_Od, odd_—of mild surprise.

"Od, man, your name' has travelt far faurer nor these wee legs 'll ever carry yoursell." A. Geikie, _Scottish Reminiscences_, c. 6.

_Nyod_ implies pleasant assertion:


_Sall_ (upon my soul) is an expression of astonishment or admiration:

"When Mrs Macfayden allowed it to ooze out in the Kildrummie train that she had obtained a penny above the market
price for her butter, she received a tribute of silent admiration, broken only by an emphatic ‘Sall’ from Hillocks.” Ian Maclaren, *Days of A. L. S.*, “A Triumph in Diplomacy.”

“My certy, but this makes a perfect feel (fool) o’ the kirk o’ Foot Dee.” A. Geikie, *Scottish Reminiscences*, c. 18.

“‘Proud, John?’” J. J. Bell, *Wanderer’s Return.*

“Ma certies, Janet, but that’s a sicht for a hungry man.” *Scotsman*, Nov., 1909. (The Roarin’ Game.)

“And fegs he did it tae perfection.” *Scotsman*, Nov., 1909.

“‘By faigs, Sandy,’ says I, ‘that’s waru....’” J. B. Salmond, *M. M. S.*, c. 2.


_Catch them_ or _catch us_ implies a negative, with emphasis:


“Catch us, we’re no sae Gaelic.” H. Maclaine, *M. F. the P.*, p. 91.

“Mind ye, its awfu’ eerie bein’ at sea in the nicht-time.” H. Maclaine, *M. F. the P.*, p. 94.

153. _Ejaculations of discomfort._

Exclamations of weariness, regret, sorrow.

Sirce-me, _sirsi_; sirce the day, _heg_ , _hek_; heg _hirs_, imply woe or sadness or weariness:


“Eh, sirce me; an' me was so happy no mony 'oors syne.” J. B. Salmond, *M. M. S.*, c. 8.

_Aich, ex_, is an expression of fatigue:


_Och hone, ox hon_, is an exclamation of distress or weariness:

"Ohone! ohone! the day o' grace is by at last!" G. Macdonald, Robert Falconer, c. 13.

Ochan; a Highland expression of sorrow or lament:
"Ochan, ochan; hanging a man for stealing sheeps!" A. Geikie, Scottish Reminiscences, c. 8.

Willawins!, 'wilawinz, "alas!":
"Willawins!—willawins! Such a misfortune to befa' the house of Ravenswood, and I to live to see it." Scott, B. of Lammermoor, c. 11.

"Oh, Willawins, Mons Meg, for you, 'Twas firing cracked thy muckle mou'." R. Fergusson, King's Birthday at Edinburgh.

Waesucks! 'wesAks, "alas!":
"Waesucks! for him that gets nae lass." Burns, Holy Fair.

154. Ejaculations of astonishment or advice or reproof.

Megsty me,'megst\text{\`{i}}mi ; gweeshteens, 'gwistinz ; hooly, 'hul\text{\`{i}}; heely, 'hili ; hech, hex ; losh, loj ; losh me, loshtie, wheesht, whisht, keep me, keep's a':

Megsty me! gweeshteens, express surprise or astonishment:
"Megsty me, what am I about, daffing all this time here!"
Galt, Sir A. Wylie, i, c. 16.

"Gweeshteens, ye've seerly been sair ta'en up." W. Alexander, Johnny Gibb, c. 14.

Hooly, heely imply caution or warning:
"With a sigh, he answered, Hooly enoch, Mrs Bowie, hooly enoch." D. Gilmour, Gordon's Loan, "The Wanters."
"Weel, jist heely till I gi'e a cry." W. Alexander, Johnny Gibb, c. 11.

"'O, hooly, hooly, sir,' she said, 'ye'll wauken oor guidman.'" The Jolly Beggar (Song).

"Hech! that's a drooin' awfu' strange, and waur than ane and a'." G. Macdonald, Alec Forbes, c. 39.

Losh, loshtie imply surprise and deprecation, expostulation or sympathy:
"Losh, Drumsheugh, be quiet." Ian Maclaren, Brier Bush, "Domsie," c. 2.
"But losh me! when we cam’ oot the coffin wi’ my grannie in’t was awa’.” A. Geikie, *Scottish Reminiscences*, c. 13.


"Wheest! here’s the wife; no a word aboot it.” H. Maclaine, *M. F. the P.*, p. 34.


"‘Keep me, Sandy,’ says I, ‘is that whet’s brocht ye here?’" J. B. Salmond, *M. M. S.*, p. 5.

*Keep me, keep’s a’* are somewhat similar in usage to *losh me*:

"Keep’s a’, Burnbrae, is that you?” Ian Maclaren, *Days of A. L. S.*, “For Conscience Sake.”

*Hoot awa, hut o’wa:; hout tout, hut tut; hoots, huts; hout fie (fai)*, convey mild expostulation and reproof:

"Hout awa, the laws are indifferently administered here to a’ men alike.” Scott, *Rob Roy*, c. 18.

"‘Hout tout, neighbor, ye mauna take the warld at its word,’ said Saddletree.” Scott, *H. of Midlothian*, c. 11.

"Hoots, lassie, I never got a telegram in a’ my days.” J. J. Bell, *The Wanderer’s Return.*

"Hout fie, stir, ye suld aye be taking.” Scott, *Old Mortality*, c. 23.

155. *Derisive ejaculations.*

*Set him up for* is a phrase used in derision:

“Set him up for a confectioner!” Scott, *St Ronan’s Well*, c. 15.

*Shute, jyt; him forrit or forward* is often added:

“A lord! set them up and shute them forward.” Scott, *St Ronan’s Well*, c. 15.

156. *Exclamations of disgust or impatience.*

*Dozen’t, doznt* (confound it!), implies disgust:

Auch, *ax, ox*, implies impatience:

"’Auch, she’s in the shop,’ he says heich oot." J. B. Salmond, *M. M. S.*, p. 83.

*Sheugh, sjox, jux*, implies impatience and abhorrence:

"Sheugh, sheugh—awa with ye, that hae spilled sae muckle blude, and now wad save your ain." Scott, *Old Mortality*, c. 17.

157. *Exclamations of resignation or assent.*

*Aweel, a'wil*, implies submission to what cannot be helped:


*Weel-a-weel, 'wila'wil*, implies assent:


158. *Calls to animals; with colloquial terms.*

*Yean, jen*, is an exclamation implying holding back or slowing:

"As each horse passed the gate the driver left its head, and took his place by the wheel, cracking his whip, with many a ‘hup horse; yean horse; woa lad; steady!’" G. Douglas, *H. with Green Shutters*, c. 1.

*Hup* is also a call to a horse to go to the right; *wind, wynd, weind; wyne, waín*, a call to the left. Hence *neither hup nor wind* signifies "to move in no direction whatever":

"A feckless loon of a Straven weaver...had catched twa dragoon naigs, and he could neither gar them hup nor wind." Scott, *Old Mortality*, c. 23.

"By their answerin’ to our ca’—Hup, Wyne, go back, step awa.” Watson, *Poems* (1853, Lanarkshire). (W.)

"Formerly, in speaking to their horses, carters employed *hup* and *wynd* in ordering them to either side, now mostly *high-wo*, and *jee.*" Jamieson, *Dictionary*, under *haup, hap, hup*.

*Proo, proo, prochiumoo, pru; 'prufimu*:

"It is interesting to hear these young women (in south Ayrshire) calling to their cows *proo, proo, prochiumoo*, a call which the animals understand and obey. The words are said to be a corruption of *approches-moi* and to date from the time, three
hundred years ago, when French ways and French servants were widely in vogue throughout Scotland.” A. Geikie, *Scottish Reminiscences*, c. 7.

A cat is called *baudrons, baudrins, 'bo:drenz, 'ba:drenz*:

“Auld Hornie did the Laigh Kirk watch
Just like a winking baudrons.”

Burns, *The Ordination*.

A cat is usually addressed as “*Pussy baudrons*”:

“Poussie, poussie baudrins,
What got ye there?
I got a fat mouskie
Rinning up a stair.”

Chambers, *Popular Rhymes*. (W.)

A dog, especially a collie or shepherd’s dog, is spoken of as *bawty, 'bo:t', 'ba:ti*, and so addressed:

“The Spanish empire’s tint a head,
An’ my auld toothless Bawtie’s dead.”


A stray or ill-conditioned dog is a *tyke, teik*:

“Wha now will keep you frae the fox,
Or worrying tykes?” Burns, *The Twa Herds*.

A donkey is *cuddie*:

“The auld tinkler bodie,
Wi’ his creel and his cuddie.”

Ballantine, *Poems*. (W.)

“The highway is as free to our cuddies as to his gelding.” Scott, *Guy Mannering*, c. 8.

A fox is *Tod Lowrie, Todlowrie, 'tod'lauri*:


“Tod Lowrie kens best, wi’ his lang head sae sly;
He met the pet lammie....”

Baroness Nairne, *The Mitherless Lammie*.

A cow has *hawkie, 'hokki, 'hakki*, for a general or pet name; originally applied to a white-faced cow:

“An’ dawtit, twal-pint hawkie’s gaen
As yell’s the bill.” Burns, *Address to the Deil*. 
CHAPTER X

PREFIXES, SUFFIXES AND COMPOUNDS

Prefixes

159. “a-.” “a-” takes the place of the St. “be-” in many words:

ablou, a’blo: (with intrusive “b”); afore, a’foir; ahint, a’hint; aneath, a’niθ; asides, a’saidz; atween, a’twin; ayont, a’yont, in place of “below,” “before,” “behind,” “beneath,” “beside,” “between,” and “beyond.” (See under Prepositions.)

160. “Be-.”

“Be-” is used (1) before verbs to strengthen them, e.g. begrudge “to regret keenly”; (2) to make nouns into verbs, e.g. begowk or begunk “to deceive”; (3) to form adverbs, belive, belyve, be’lairv, “immediately,” “soon”:

“Then, on the other hand, I beflumm’d (fooled) them wi’ Colonel Talbot.” Scott, Waverley, ii, c. 35.

“But if ye didna fa’ in wi’ yer father within ten year, ye maun behaud (hold yourself) a wee...an’ go awa’ ower the sea to Calcutta.” G. Macdonald, Robert Falconer, c. 14.

“Belyve, the elder bairns come drapping in.” Burns, Cotter’s Saturday Night.

161. “For-.”

(a) The prefix for- or fore-, = “early,” gives several compounds. Forbear, forber, is “ancestor”:

“You grandim...did some gude langsyne to the forbear of this great MacCallummore.” Scott, H. of Midlothian, c. 26.

Forenicht = “the early part of the evening.”

“He’s very entertaining when he comes over forenicht.” S. R. Crockett, Minister of Nether Dullery.

Fore-end = “first-fruits.”

“I send you, out of the fore-end of my earnings, something to buy a new gown.” Galt, Sir A. Wylie, i, c. 25.
(b) There is another, for- (Ger. ver-) = "against." Foregather, forgedder is to "meet for a special purpose": "Dog-dirders an' others forgedderin' to get a house." W. Alexander, Johnny Gibb, c. 19.

Also "to meet by chance."

"If it ever was my fortune to forgather with a Frenchman." Moir, Mansie Wauch, c. 25.

(c) The second for is also used, like ver, of "reversal," "destruction," "exhaustion":

Forwandered—"strayed," a stronger form of "wandered": "But he's awa' ower by the Wolf's Slock the day lookin' for some forwandered yowes." S. R. Crockett, Tutor of Curlywee.

Forbear is to "avoid."

"I know all his haunts, and he cannot forbear them long." Scott, Fortunes of Nigel, c. 25.

Forfeuchan, for'fyxan, far'fjuxan, "exhausted": "Weel, you may jalouse we were a wee bit forfeuchan when we cam' to the kirkyard." A. Geikie, Scottish Reminiscences, c. 13.

Forfoughten, far'foxtan, forfoochen, far'foxan; forfoochen, forfoughen, far'fuxan, is "exhausted with fighting," "wearied out": "Ye're baith o' ye sair forfoochen." Ian Maclaren, Days of A. L. S., "Drumsheugh's Love Story," c. 1.

"I am so forfoughten...that I think I had better ensconce myself in one of those bushes." Scott, Legend of Montrose, c. 14. "This good little gentleman that seems sair forfoughen...in this tuilzie." Scott, Rob Roy, c. 28.

Forfecht, far'fext, is to "weary out": "Fat needs fowk forfecht themsel's fan they hae plenty?" W. Alexander, Johnny Gibb, c. 30.

Forfain, far'fen, is "played out," the opposite of "fain," "eager": "I hae putten the gudeman to his bed, for he was e'en sair forfain." Scott, Antiquary, c. 26.

162. "Mis-.

"Mis-" is associated with what is unpleasant: Mishanter is an "accident":
"There's sae mony mishanters 't we hear o' happenin." W. Alexander, *Johnny Gibb*, c. 46.

*Mislippen* is to "neglect," "abuse":

"Ye wudna like to hae neen o' the bucklins mislippen't." W. Alexander, *Johnny Gibb*, c. 46.

*Mistryst, mistræist*, is to "alarm":

"Pate Macready does say they are sair mistrysted (alarmed and annoyed) yonder in their Parliament House about this rubbery o' Mr Morris." Scott, *Rob Roy*, c. 14.

*Misken, mis'ken*, is to "mistake":

"No man fell so regularly into the painful dilemma of mistaking, or, in Scottish phrase, 'miskening,' the person he spoke to." Scott, *St Ronan's Well*, c. 16.

*Misdoot, mis'dut*, is to "suppose what is unpleasant":

"I misdoot it's gaun to be terrible weather." S. R. Crockett, *Ensamples to the Flock*.

163. **Negative uses of "on" and "wan."**

"On-," "ohn-" is an equivalent of the English "un." For its use with the past part. and gerundive, see under *ohn*, *on*: Gr. § 51 and note.

*Onkenned—"unknown."

"Weel, it's no onkenned to you that the twa first Maister Slees wraite their sermons." S. R. Crockett, *The Three Maister Peter Slees*.

"I wadna advise you to keep up expectin' an ondeemas (not to be reckoned) price for't." W. Alexander, *Johnny Gibb*, c. 6.

*Wan-* signifies "absence" or "lack":

*Wanworth* is a "trifle," "what is worthless":

"Chain work got at a mere 'wanworth.'" W. Alexander, *Johnny Gibb*, c. 27.

*Wanrestfu', wan'restfæ* (restless); *wanuse, wan'ju:z* (abuse, wreck and ruin); *wanount, wan'aunt* (unclaimed):

"An' may they never learn the gaets
Of ither vile, wanrestfu' pets!"

Burns, *Poor Mailie.*
SUFFIXES.

164. -Art.

The suffix -art is used like the old French -ard to form personal words, adjectives and nouns:

Thrawart, 'Grarrowt, is "difficult," "unpleasant," "hard":
"Mony a thrawart job I hae had wi' her first and last." Scott, H. of Midlothian, c. 12.

Willyard (with intrusive y) is "obstinate":
"Uh! uh! it's a hardset willyard beast this o' mine." Scott, H. of Midlothian, c. 12.


The dental termination of the past participle, borrowed from French or Latin, does not take on final "-d" or "-ed" in Scottish. Compare modern London usage, "situate" = "situated."

"John Anderson, my jo, John,
When we were first acquint (acquainted)."

Burns (Song).

"Domsie's a thraun body at the best, and he was clean infatuat' wi' George." Ian Maclaren, Brier Bush, "Domsie," c. 3.

166. -El.

-El of direction implies "towards," the converse of lin, implying "direction from." (For lin = Eng. ling in "darkling," see par. 176.)

"O, if ye get to easel or wessel again I am undone." Scott, Guy Mannering, c. 1.

"Now, weize yoursell a wee easelward." Scott, Antiquary, c. 7.

"How do you this blae eastlin wind,
That's like to blaw a body blind?"

Burns, Letter to James Tennant.

"Erskine, a spunkie Norland (Norlin?) billie." Burns, Author's Earnest Cry.

(The resemblance in sound between -lin and -lan' (= "land") has no doubt led to a confusion between the two suffixes.)
167. -En, -ern.

The termination "-n," "-en," "-ern" occurs where the standard English has the simple noun or some other termination:

"The west Post is of stonern work." Scott, *Fortunes of Nigel*, c. 2.

"They had pillaged my mither's auld house sae, that beechen bickers and treen trenchers and latten platters were whiles the best at our board." Scott, *Fortunes of Nigel*, c. 5.

168. -Er.

-Er takes the place of final "-e" in words like "orange," "lozenge," probably by sympathy with "messenger," "dowager":

"Mr Broon was fair divertit, an' gi'ed her yin o' his cough lozengers." J. J. Bell, *Wee Macgreegor*, c. 2.

"He cam hame frae the Sawbath-schule suree the ither nicht wi' fower orangers an' guid kens hoo mony pokes o' sweeties." J. J. Bell, *Wee Macgreegor*, c. 3.

169. -Erie.

Sc. -erie, St. "-ery." -Erie is used freely like standard -ery in "trumpery," but with a French flavour:

"There's a wee spicerie of I'll no say what in this." Galt, *Sir A. Wylie*, ii, c. 1.

"What's the need o' a' this fasherie?" *Ib.*, ii, c. 7.

"He has comed between me and as muckle spreicherie (*sprixeri*), as wad hae made a man of me for the rest of my life." Scott, *The Pirate*, c. 7.

170. -Fast.

The termination -fast occurs in the compound bedfast (confined to one's bed):

"It laid me bedfast for a fortnight." Wilson, *Tales B.*, "The Deserted Wife."

171. -Fu'.

Sc. -fu', St. "-ful."

"She's a rale genteel wumman, an' awfu' easy offendit." J. J. Bell, *Wee Macgreegor*, c. 3.
-Fu' implies the subjective condition; fearfu' is "timid," soothfu' is "honest," waefu' is "melancholy" or "sad." The suffix implying the production of a condition is -some (q.v.).

172. -Heid.

-Heid, hid, takes the place of St. "-hood," and is used in different combinations; bairnheid, maidenheid, youthheid, neebourheid, 'nibehrhid, liveliheid, 'laivlhid:

"Your mither's wull wud be a law to ye sae lang, i' yer bairnheid." W. Alexander, Johnny Gibb, c. 49.

"...Toil't awa' upo' this plan fae youthheid to aul' age." W. Alexander, Johnny Gibb, c. 44.

"An' gi'e industrious fowk the means o' makin' a liveliheid." W. Alexander, Johnny Gibb, c. 47.

"He's been a great freen to the cause in this neebourheid." W. Alexander, Johnny Gibb, c. 31.

173. Sc. use of diminutive "-ie."

-ie is a diminutive suffix particularly common in Scottish, and passages where it occurs in the vernacular cannot be rendered into standard English without dropping the diminutive form:

"I bide i' that wee hoosie (house) down at the brig." G. Macdonald, Alec Forbes, c. 38.

"It wad flee nae mair nor a deid deukie (duck) i' this weather." G. Macdonald, Alec Forbes, c. 16.

"But Peter showed nae regard for either the bit tender lammie (lamb) or its mother." Wilson, Tales B., "The Deserted Wife."

In some quarters, for instance in Dumfriesshire, it is added to nouns whenever the sentence is thus made to run more smoothly. Probably this explains its appearance in the House with the Green Shutters, the locality of which, Ochiltree in Ayrshire, is close to the Dumfriesshire border:

"From sidie to sidie they swung till the splash-brods were skreighing on the wheels."

This usage is also found in the Aberdeen and Forfarshire district. The saying which is quoted makes no reference to a diminutive man or horse:

174. -Le.

There is a curious termination -le in the north of Sc. equivalent to -ful, e.g. "A seckle o' corn," i.e. a sackful; "a platle o' pottage"; "a spadle o' muck"; "a cairtle o' peats"; "a hantle o' fowk."

In Buchan, Abd., they have an adj. forgetle = forgetful. Under date of 7th Sept. 1515, in the Aberdeen Council Register, "The quhilk day, David Brownn grantit him award to my lord the Elect of Abirdene iiiix Cartill of dry petis."

Alexander Hume in 1598 wrote: "In abating from the word following, we in the North use a marvelous libertie. As...a ship'l of fooles, for a shipful of fooles."

Hantle (a small portion) is not confined to the North-East, but is common south of the Forth. Murray suggests two etymologies: (1) antal Scandinavian for "a number," which suits the meaning; (2) -le = -ful, handful, hankle, hantle; but handful is common in all the dialects.

175. -Like. "-Like" after adjectives.

-Like attached to adjectives qualifies the meaning, giving it a more general bearing:

Wise-like, *weisl laik*, means "presenting a good appearance":


"'The awfu'-like thing,' as Miss Mizy ever afterward spoke of the schoolboy's conspiracy." Galt, *Sir A. Wylie*, i, c. 3.

"Everything about the house was, to use her own phrase, 'in wyselike order.'" Cross, *Disruption*, c. 1.

Wainish't-like, *wenis't laik*, is "having a shrunken appearance."

"I was thinkin' 'im luikin' rael wainish't-like aboot the queets." W. Alexander, *Johnny Gibb*, c. 35.

"'Daft-like!,' she had pronounced it. 'A jaiket that'll no meet.'" R. L. Stevenson, *Weir of H.*, c. 6.

-Lin, -lins, is a termination signifying "way," "condition," or "direction," surviving in English poetry in "darkling" (in the dark). In Scottish it is found with adverbs, adjectives and nouns:

Halflin(s) or hafflins, ha:flinz, haflinz, ho:flinz, is "half-grown":

"Chiefly through the exertions o' a hafflins laddie whose name was James Patrick." Wilson, Tales B., "Willie Wastle's Wife."

Also "partly": "While Jennie halflins is afraid to speak." Burns, Cotter's Saturday Night.

Hinderlins, hinderrinz, are the "hindquarters":

"We downa bide the coercion of gude braid-claith about our hinderlins." Scott, Rob Roy, c. 23.

Blindlins, blindzinz, is "in a blind condition":

"'Na, na; I could gang hame blindlins; remonstrated Annie." G. Macdonald, Alec Forbes, c. 29.

Oughtlins, "in any way," "at all":

"Or if he was grown oughtlins douser." Burns, To a Gentleman Who Had Sent Him a Newspaper.

Another form of -lin is -lang:

Endlang, endlan, is "on end," "continually":

"He never could preach five words of a sermon endlang." Scott, Guy Mannering, c. 11.

177. -Most.

"-Most" is found as a suffix, with intensive force, in the word bunemost: bune = "above."

"I crammed them (the supplications) baith into his hand, and maybe my ain was bunemost." Scott, Fortunes of Nigel, c. 4.

178. "-Ock" as a diminutive.

-Ock is used freely in a familiar way as a diminutive; bowrock, burak; winnock, wynak (small window); gullock, galæk ("small beetle"), bannock (small bun), bittock (little bit):

"The 'three mile' diminished into 'like a mile and a bittock.'"


The combination of -ock and -ie gives -ockie, -ukie, which implies something very small indeed; and wee bit is often prefixed, giving a very intensive diminutive form:

"There was a wee bit wifukie, was comin' frae the fair,
Had got a wee bit drappukie, that bred her meikle care."

Alexander Geddes, *The Wee Wifukie*.

179. *-Oot, -out.*

Out, oot, ut, as a suffix signifies "outside," "in the open":

"It lats fowk get the young beasts keepit thereoot." W. Alexander, *Johnny Gibb*, c. 37.

A *gang-thereout, 'gan'de wrath; rintherooot, 'rin'de wrath*, is "one fond of gadding or going outside":

"I daurna for my life open the door to ony o' your gang-thereout sort o' bodies." Scott, *Guy Mannering*, c. 1.

"Ye'll be drooned afore the mornin'... ye fashous rintheroout."


180. *-Ous.*

The French facheux is found in Sc. as fashious, fashous, *fashious = "troublesome," one of the many borrowings from France during the century and a half of close alliance:

"Tell them frae me, wi' chiel be cautious,
For, faith! they'll aiblins fin' them fashious."

Burns, *Letter to James Tennant*.

This may explain the formation, or at least the final form, of *byous = "extraordinary"; as an adverb, "extremely" (cf. by-ordinar):


"I was byous anxious to hear aboot her."

It has the form bias:

"Our faithfu' servant Colonel Stuart got nae sic bias courtesy." St. Johnstoun (1823), II, 276. (W.)
181. -Rich.

Survival of O.E. rīc, "province":
"They sate dounely down and made laws for a haill country and kinrick." Scott, Rob Roy, c. 14.

182. -Rife.

Adjectival -rife, rīf = "abundant," makes compound adjectives, signifying "full of the quality of—."

Cauldrife is "disposed to chilliness"; wakerife, 'wekrïf, waukrife, 'wa:krïf, 'wa:krïf, is "disposed to be watchful or wakeful":
"Their poor forlorn mother sitting by herself at the embers of a cauldrife fire." Galt, A. of the Parish, c. 17.
"There was a wakerife common sense abroad among the opinions of men that the new way of ruling was to follow." Galt, Provost, c. 28.

"Wae worth the wife
That has a waukrife wean,
A wee stoozie stumple,
That winna bide its lane."

\[ \text{Popular Rhyme.} \]

Compounds.

183. Ahint, behint.

Ahint, behint = "behind" give the compounds:
Behint-hand, ahint the hand = "behind in payments."
"Ye ken I never was behint hand." Wilson, Tales B., "The Hen-pecked Man."
"Honest folks that may chance to be a wee ahint the hand, like me." Scott, Rob Roy, c. 28.

184. By, bye.

By, bai, in the sense of "over" or "past," gives bygane:
"The ball that the gentry used to haie at my bit house a gude wheen years bygane." Scott, St Ronan's Well, c. 2.

By-gane also = "extra," "beyond," "more":
"A lusty, good-looking kimmer, of some forty or by-gane." Scott, Fortunes of Nigel, c. 14.
So by-ordinar, *bair'orner* = "beyond the common," "extra-good," "first-rate":

"They had a by-ordinar sermon frae a student." Ian Maclaren, *Days of A. L. S.*, "For Conscience' Sake."

*Bye, bar,* in the sense of "aside," gives *bye-hands*:

"I think we may as weil, for the present, set them bye hands (*bar handz*), for I have got dreadful news." Galt, *Sir A. Wylie,* II, c. 30.

In the sense of extra, *bye-bit* = an "odd morsel":

"I had set that down for a bye-bit between meals for mysell." Scott, *B. of Lammermoor,* c. 3.

In the sense of "off the regular," to *fall bye* is to "get sick":

"Some jots o' wark at the Manse offices, that's been lyin' owre sin' he fell bye." W. Alexander, *Johnny Gibb,* c. 49.

*Bye-ganging, *bar'gan'en* = "passing":

"Where your beasts had been taking a rug of their muirland grass in the bye-ganging." Scott, *Rob Roy,* c. 35.

To *let bye* is to "allow to pass":

"Gin they'll no let me bye, I maun try to run through aneath their legs." Galt, *Sir A. Wylie,* I, c. 9.

*By, bye* following words like *down, north, out* signifies "near;" "in the immediate neighbourhood":

"There was a man in a glen north-bye...'at wes sober." Ian Maclaren, *Days of A. L. S.*, "A Nippy Tongue."

"Noo, man, ye'll jist mak' an erran' owre bye to the smiddy." W. Alexander, *Johnny Gibb,* c. 32.

"The tabledot, as they ca' their new-fangled ordinary down-by yonder." Scott, *St Ronan's Well,* c. 2.

"Here I am after a trot of sixty mile, or near by (about so far)." Scott, *Guy Mannersing,* c. 45.

With "in," *bye* signifies "into the house," "inside":

"Gang in bye, and up the turnpike stair." Scott, *H. of Midlothian,* c. 12.

"Gang in bye, and be a better bairn another time." *Ibid.*, c. 4.
With "on," bye signifies "along," "in company":

"'Take my way of it,' says he, 'and come on by with the rest of us here to Rotterdam.'" R. L. Stevenson, David Balfour, c. 22.

Owre bye = "over here," "with us":

"It's keerious no, that Dawvid sudna been owre bye ere this time." W. Alexander, Johnny Gibb, c. 36.

To care na by = to "have no interest," to "be indifferent":

"For, laik o' gear ye lightly me,
But, trouth, I care na by."
Burns, Tibbie, I Hae Seen the Day.

185. Cam-, kam-.

Cam, kam is an adjective signifying "awry." (Cf. "This is clean kam." Shakespeare, Cor. iii, 304.)

It is used as the first component with other words to give the sense of what is twisted, e.g. camsteary, kam'sti:ri, cam-stairie; camstrairie, camstrairy, kam'st7-e:ri = "difficult to manage," "going the wrong way":

"But the'll aye be some camstreary craturas in the world." Ian Maclaren, Days of A. L. S., "Milton's Conversion."

"And wash Ethiopians in the shape of an east country gentleman's camstrairy weans." Galt, A. of the Parish, c. 22.

"He's a camsteary chield, and fasheous about marches." Scott, Guy Mannering, c. 50.

"'Ye're a camstairie lassie,' said Bruce." G. Macdonald, Alec Forbes, c. 21.

Camseuch, kam'syx, is "cross-grained," "crabbed":

"Just her camseuch faither, and a thrawn auld limmer o' a servant lass." Cross, Disruption, c. 6.

Kamshackle, kam'jakt, is "twisted" or "mixed-up."

"It's sae kamshackle, I canna word it." Hogg, Tales. (W.)

186. Deil in compounds.

Deil in negative phrases has already been treated under Adverbs, par. 79. Deil haet:

"Tho' deil haet ails them, yet uneasy." Burns, The Twa Dogs.
It is used in various other ways:

"There is probably still room for a dissertation on the part the Devil has played in colouring the national imagination of Scotland. As is well known, all over the country instances may be found where remarkable natural features are assigned to his handiwork. Thus we have 'Devil's punchbowls' among the hills and 'Devil's cauldrons' in the river-channels. Perched boulders are known as 'De'il's putting-stanes,' and natural heaps and hummocks of sand or gravel have been regarded as 'De'il's spadefuls.' Even among the smaller objects of nature a connection with the enemy of mankind has suggested itself to the popular mind. The common puff-ball is known as the 'De'il's snuff-box'; some of the broad-leaved plants have been named 'De'il's spoons': the dragon-fly is the 'De'il's darning-needle.' Then the unlucky number thirteen has been stigmatized as the 'De'il's dozen,' and a perverse unmanageable person as a 'De'il's buckie.'" A. Geikie, *Scottish Reminiscences*, c. 4.

187. *Down.*

Phrases and compounds with *down, doon, doun, dun*:

*Douncome* = "fall," "ruin":

"It had amaist a douncome lang syne at the Reformation."

*Scott, Rob Roy*, c. 19.

*Put down* = to "hang," "execute":

"And we were a' put down for ane,

A fair young wanton lady."

*Child's Ballads, Gypsy Laddie*, p. 483.

*Doon-laid* = "laid-down," "express":


*Doonsittin'* = "resting-place":

"Hoot! hoot! dinna further the ill hither by makin' a 'bien doonsittin' an' a bed for't." *G. Macdonald, David Elginbrod*, c. 13.

*Doon throu'* = "in the lower territory," "nearer sea level":

"Dr Drogemweal, who had settled 'doon throu', so as to be beyond the limits of his father's 'suchen.'" *W. Alexander, Johnny Gibb*, c. 19.
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Doon the water = "down the river Clyde," "at the seaside." A Glasgow phrase:

"Doon the water, five in a bed, an' takin' your meat on the tap o' a tin box is nae holiday wi' ma reckonin'." H. Maclaine, M. F. the P., p. 35.

Doonwith = "downward," "to a later time":

"As mony a man frae King Dawvid doonwith afore him." G. Macdonald, Alec Forbes, c. 73.

188. Fore, fur, far.

The word "furrow" is found in the forms fur, fore, to form compounds.

Fur ahin, fur afore, the two "furrow" or right-hand animals drawing the plough. The other two in the team were known as lan' (land) ahin and lan' afore:

"My fur-ahin's a wordy beast
As e'er in tug or tow was traced."

Burns, The Inventory.

"I might as weel hae tried to drive our auld fore-a-hand (=fur-ahin) ox without the goad." Scott, Old Mortality, c. 13.

189. Gate, gait.

Gate signifies "road," "way." The Canongate in Edinburgh is a continuation of High Street, leading down from the Tron to Holyrood; the Cowgate is the road by which the cattle were formerly driven to market. In Glasgow the Trongate is "Market Street." In Ayr, Burns's town, Sandgate is the thoroughfare west of High Street, and closer to the sands.

Naegate or naegait signifies "in no wise" or "nowhere."

Outgait = "going about," "visiting":

"She was a fine Leddy—maybe a wee that dressy and fond o' outgait." Galt, Sir A. Wylie, i, c. 28.

That gate signifies "in that manner":

"Dear brother, dinna speak that gate o' the gentlemen volunteers." Scott, The Antiquary, c. 6.

Other gate is used as an adjectival phrase = "different," "a different kind of":

"But Solomon should sit in other gate company than Francis of France." Scott, Fortunes of Nigel, c. 5.
190. *In.*

*In about* = "under one’s influence":

"An’ fan the like o’ 'im’s amo’ them that canna keep ‘im in about." W. Alexander, *Johnny Gibb*, c. 23.

*Income* = (a) a contracted disease affecting the general health:


(b) a tumor or gathering:

"Maister John, this is the mistress; she’s got a trouble in her breest; some kind o’ an income, I’m thinking.” John Brown, *Rab and His Friends*.

*Infare* = a reception after the wedding at the bridegroom’s new home:


*Infield, in-field, infeedle (Abd.)*; see see quotation 1:

“The part of the township properly arable, and kept as such continually under the plough, was called *in-field*.” Scott, *The Monastery*, c. 1.

“The Tower of Glendearg was distant, and there was but a trifling quantity of arable or infield land attached to it.” *Ibid.*, c. 13.


*Intown, intoon*, is another name for the same kind of land:

“The cultivators...are obliged to bring their corn to be grinded at the mill of the territory, for which they pay a heavy charge, called the *intown multures*.” Scott, *The Monastery*, c. 13.

*Inlack, inlaik, inlake*, signifies "gap,” “loss”:

“Egad, he dashed at the old lord, and there would have been inlake among the peerage, if the Master had not whipt roundly in.” Scott, *The Bride of Lammermoor*, c. 3.

*Input* is “contribution”:

“...Ilka ane to be liable for their ain input.” Scott, *H. of Midlothian*, c. 12.
191. On.

On is found in various compounds.

Onding = 'ond̂j, "downfall" (ding on):
"‘Onding o’ snaw, father,’ answered Jock, after having opened the window, and looked out with great composure.” Scott, H. of Midlothian, c. 8.

Ongae, 'onge; is "business" or "affair," a "going on":
"A sad ongae they made o’ t." W. Alexander, Johnny Gibb, c. 18.

Oncomes—see quotation:
"The pretended cures which she performed, especially ‘in oncomes,’ as the Scotch call them, or mysterious diseases, which baffle the regular physician.” Scott, B. of Lammermoor, c. 31.

On-cairry = "carrying on," "celebration":
"They’ve been haein’ a gey on-cairry doon at the Ward.” W. Alexander, Johnny Gibb, c. 17.

192. Oot-, out-.

Ootwuth, 'utŵθ̴, is "further," "outlying":
"Nae the ootwuth nyeuk o’ fat we ca’ the Pardes park?" W. Alexander, Johnny Gibb, c. 45.

Out-cast is a quarrel:
"The twa best herds in a’ the wast
   * *
   Hae had a bitter black out-cast.”

   Burns, The Twa Herds.

Out, oot, ut, is used freely as a prefix:

Outbye, ootbye, ut'baɪ, is "outside," "out of doors":
"Did ye no’ see hoo sweirt he wis to gang ootbye?” J. J. Bell, Wee Macgregor, c. 8.

Outfields, ootfeedles (Abd.) are arable lands lying some distance from the farmstead:
"The grun offisher...cam’ ooure to lay aff a bit o’ oor ootfeedles last year.” W. Alexander, Johnny Gibb, c. 10.

"There was, besides, out-field land, from which it was thought possible to extract a crop now and then, after it was abandoned
to the 'skye' influences,' until the exhausted powers of vegetation were restored.” Scott, *Monastery*, c. 1.

*Out an' in* = "constantly," "intensely"; said of great intimacy: "Duncan sighed baith out and in." Burns, *Duncan Gray*.


193. *Ower-, owre-, o'er-.*

*Owregae, Aur'ge:* = to "trespass" (pres. part. *owregyaun, Aur'gja:n*):

“Gin we dinna tak' an order wi' them that's owregyaun the laws o' the land.” W. Alexander, *Johnny Gibb*, c. 42.

*O'ercome, 'Aurkam* = "repetition" or "refrain":

“An' aye the o'ercome o' his sang
Was 'Wae's me for Prince Charlie.'”

Jacobite song usually attributed to WILLIAM GLEN.

*O'erhie, Aur'hi; o'erhigh, o'erhie, Aur'hai* = "overtake"; *o'er-turn* = "refrain" or "chorus of a song." "At last one of the best mounted overhighe the postilion.” Crookshank, *Hist.* (1751), l. 395.

*Ower and abune*—"over and above":

“There will aye be some odd expenses ower and abune.” Scott, *Guy Mannering*, c. 44.

*Owre bye*—(1) "over here":

“It's keerious no, that Dawvid sudna been owre bye ere this time.” W. Alexander, *Johnny Gibb*, c. 36.

(2) "close at hand":

“She answered meekly, 'I was taking a dander to him owre-bye.'” G. Douglas, *H. with Green Shutters*, c. 4.

(3) "across the way":

“I saw the Lord Keeper's servants drinking and driving ower at Luckie Sma'ttrash's, owre-bye yonder.” Scott, *B. of Lammermoor*, c. 13.

194. *Up-.*

*Upgang, 'Apgan* (an "ascent"); *upgave, Ap'gl*: (to inform); *uppit, Ap'pit* (to put up or lodge); *up-tak, 'Aptak* (catching-on or understanding):
"Maybe we will win there the night yet, God sain us; though our minnie here's ratherd riegh in the upgang (slow at ascent)." Scott, Heart of Midlothian, c. 28.

"I freely here upgivewith thee." Child's Ballads, Outlaw Murray, p. 635.

"Whilk Francis, Yerl o' Bothwell, tenanted o' me for sax hale months, and then absconded, without payin' me a plack for his uppitting." Wilson, Tales B., "The Fatal Secret."

"Hoot-toot-toot, ye're wrang i' the up-tak' (you take me up wrongly)." W. Alexander, Johnny Gibb, c. 10.

"The notary may be mair gleg i' the uptak' (quicker at grasping things) than ye're thinking." Wilson, Tales B., "The Fatal Secret."

Up by, up bye — (1) "to the place up there," "in the place up there":

"This was lattin at me, ye ken, for inveetin the coachman an' the gamekeeper up bye." W. Alexander, Johnny Gibb, c. 19.

(2) Metaphorically,—"out of one's reach," "in a high position":

"Weel, weel, Thomas, we'll get that an' mony ither things redd up to us when we gang up by (to heaven)." D. Gilmour, Pen Folk, p. 57.

Up by cairts is a proverbial expression, traditionally traced to the eighteenth century. During a heavy snowfall at Aberdeen, a fool, Jamie Fleeman, tethered his mare to what he believed was the chimney or "lumhead" of a cottage. A thaw came during the night, and he found the mare dangling from the steeple of the tolbooth. "Ay, faith," said Jamie, "ye're up by cairts this mornin'." Wright's Dialect Dictionary (with W. Murison as authority). It implies "rising socially":

"It winna be in oor day that Willie M°Aul an' the lassie'll be so far up b' cairts (well-to-do) as be needin' a castell to haud their braw company." W. Alexander, Johnny Gibb, c. 44.

Up-throu', 'ap'grau = "the upper part of the country":

"A visitor, a particular friend from 'up-throu', an agriculturist like himself." W. Alexander, Johnny Gibb, c. 11.
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PART III

READER
INTRUSION OF ENGLISH INTO SCOTS

As Scots and Standard English are descended from the same original speech, they contain many words that are still similar and even identical in form. The further back we go in the history of each dialect, the greater we find this similarity to be. The spelling of Scots words is founded on the Midlothian dialect spoken at the Scottish Court prior to 1603, while that of Standard English represents roughly the London pronunciation of the fifteenth and sixteenth centuries. Each dialect is presented to the eye in an earlier stage of its history and therefore in a form in which the words are more alike. This partly explains the well-known fact that an Englishman finds it easier to read Scots than to understand the spoken dialect.

Before the Union of the Crowns in 1603, many Southern words and spellings had crept into our literary Scots, chiefly through the influence of our Scottish Chaucerians and of the religious writers of the sixteenth century. For nearly 100 years after 1603, Scots was used but rarely for literary purposes. When it was revived as a medium of poetic expression by Ramsay and his followers in the eighteenth century, much of the old Scottish vocabulary had been lost, or had been replaced by Southern words. English was also taking the place of Scots in the pulpit, in the school, on the public platform and in polite conversation. All classes heard the stately language of the Authorized Version every Sunday in the Scripture lesson, in the prayer and in the sermon. In many a humble home, too, the language of Holy Writ would be used in family worship, in the father's exhortation and prayer. Hence in the consciousness of the Scottish speaker, English was regarded as the language of serious and reasoned discourse and a dignified form of speech for strangers and superiors. In the best of our Scottish writers, it will be found that an approach to English or the complete
substitution of English for Scots, corresponds to a subtle change in the mental attitude of the speaker, and is therefore as a rule artistically correct. Thus, in *Tam o' Shanter*, VII 'A, when Burns is moralising, he drops into English, as in the passage beginning "But pleasures are like poppies spread." In *The Cotter's Saturday Night*, the dedicatory verse is in English, so also are the verses in which the poet speaks about injured innocence and the verses that describe the family worship. In this poem it should be noted that Burns was using an English metre so that Scots did not come to him as readily as when he was handling an old Scottish stave. In the extract from *Johnny Gibb* XIV 'A, Sammy, the piper, makes a ludicrous attempt at English in order to impress his boisterous companions, "Seelance that shottin this moment or I'll not play anoder stroke for no man livin'." Again in the extract from *Rob Roy*, II 'A, Scott makes a subtle distinction between the language of the Highland Chieftain and that of his burgher relative, Bailie Nicol Jarvie. In the extract from *Mansie Wauch* X 'A, the narrative is couched in a kind of Anglicised Scots while the conversation is in genuine dialect.

We must not suppose, however, that English spelling always means English pronunciation. Examples to the contrary may be found in rhymes, and the following are a few culled from our extracts:

| Ext. VII A | floods rhymes with woods. |
| Sc. Ph. | fladz ℒ ℒ wadz. |
| Ext. IX A | Begyle ℒ ℒ toil. |
| Sc. Ph. | br'gail ℒ ℒ tail. |
| Sc. Ph. | roun' ℒ ℒ town. |
| Ext. XV A | trouble ℒ ℒ nibble. |
| Sc. Ph. | trrbl ℒ ℒ nbl. |
| Ext. XVII B | die ℒ ℒ he, me. |
| Sc. Ph. | di: ℒ ℒ hi:, mi:. |

On the other hand, numerous examples may be found in the rhymes, showing conclusively that English spelling can be
interpreted only by English pronunciation, unless the rhyme is to be sacrificed.

Ext. VII A. shoe rhymes with fou.
Sc. Ph. jø: " " fu:.
E. Ph. fu:.

Ext. IX A. eye " " kye.
Sc. Ph. i: " " kəə.
E. Ph. aə.

Ext. IX B. friend " " attend.
Sc. Ph. frin " " ətənd.
E. Ph. frend.

Ext. X B. dwell " " well (adv.).
Sc. Ph. dwal " " wəl.

Ext. XIII B. four " " door.
Sc. Ph. fauer " " doəər.
E. Ph. foəə.

day " " away.
Sc. Ph. de: " " ə'waə.
E. Ph. ə'weə.

Yet in this same Extract XIII B, away is made to rhyme correctly with aə; E. all.

It is evident, then, that the Scottish versifier often has recourse to English to eke out his rhymes, and this practice of borrowing from the sister dialect has been extended to the body of the verse and to prose. We have already seen (Intro. pp. xx, xxi) that Stevenson openly boasts of using English when his rhyme jibs. Allan Ramsay set the pernicious example of writing popular songs in Anglified Scots or Scottified English and he has had many imitators—no doubt because these abominations are well received in English music halls and command a high price. Now it must be admitted that there are districts in Scotland where the mixture of population has led to a curious amalgam of English and Scots, and that writers who seek local colour are perfectly entitled to use such a hybrid dialect, but it should not pass muster as Scots. Good Scots, notwithstanding the School Board, may still be heard in many parts of the country, particularly in Buchan, Caithness, Roxburgh, Forfar, Galloway;
and something should be done to foster it. Instead of weakly using an English equivalent our writers should strive to find the appropriate native word; and if they are to succeed, a thorough knowledge of a living dialect is absolutely essential. Scots writers, furthermore, ought to know something of the history of their language and of its grammar in so far as it differs from Standard English. They should be steeped in ancient and modern Scots literature, so that they can draw from the literary vocabulary as well as from their own local speech. To this end we ought to have a systematic study of our old national speech and literature in our schools and colleges. The Scottish Language can never be national in the same sense as it was before King Jamie left Auld Reekie for the delights of London town, but there are still some features of Scottish life and character that find their truest and most artistic expression in the Northern Lede. Burns and Scott and Barrie and many another writer are sufficient proof of this. Every Scotsman should take a pride in being bilingual and refuse to merge his individuality in the Englishman, however much he may glory in being a citizen of the British Empire.
GLAUD AND SYMON

THE GENTLE SHEPHERD.

ALLAN RAMSAY (1686–1758).

ACT SECOND, SCENE I.

A snug thack-house, before the door a green;
Hens on the midden, ducks in dubs are seen.
On this side stands a barn, on that a byre;
A peat-stack joins, an' forms a rural square.
The house is Glaud's—there you may see him lean,
An' to his divot-seat invites his frien'.

Time—11 A.M.

Glaud. Good-morrow, neibour Symon—come, sit down,
An' gie's your cracks.—What's a' the news in town?
They tell me ye was in the ither day,
An' said your crummock, an' her bassen'd quey.
I'll warrant ye've coft a pund o' cut an' dry;
Lug out your box, an' gie's a pipe to try.

Symon. Wi' a' my heart;—an' tent me now, auld boy,
I've gather'd news will kittle your heart wi' joy.
I cou'dna rest till I cam o'er the burn,
To tell ye things hae taken sic a turn,
Will gar our vile oppressors stend like flaes,
An' skulk in hidlings on the heather braes.

Glaud. Fy, blaw!—Ah, Symie! rattling chiels ne'er stand
To cleck an' spread the grossest lies aff-hand,
Whilk soon flies round, like wild-fire, far an' near;
But loose your poke, be't true or fause let's hear.
I. A. GLAUD AND SYMON

THE GENTLE SHEPHERD.

ALLAN RAMSAY (1686–1758).

ACT SECOND, SCENE I.

Time—11 A.M.

4glad. gyd’more, ’nibør ’simen—kam, sët dun, en giz jár kraks.—mats 4a: de njuz ín tun? 

4glad. gyd’more, ’nibør ’simen—kam, sët dun, en giz jár kraks.—mats 4a: de njuz ín tun?

"Time—11 A.M.

el warnt jiv koft ø pand o kat ð draí;
laq ut jár 6boks, en giz ø peip te trar.

’simen. wi 4a: me hert;—en tent mi nu; 4a:ld 7bor, 

4glad: faí, 4bla:!—aí; ’sqmí! ’ratlæn tñoiz ne:ɾ 2stand 
tø klek øn spred ø ‘groøest liiz øf 2hand

málk 11syn flíiz rund, leik wál3fair, faír øn mirr; 
bát lauz jár pok, bi:t tru: ø 4fa:s 12lets hír.

1dgüks 2a: 3ei 4g: 5i 6e 7or 8a 9e 10war, výr, vør 

11syn 12a, ø
Symon. Seeing's believing, Glaud; an' I have seen Hab, that abroad has wi' our master been;
Our brave good master, wha right wisely fled,
An' left a fair estate to save his head:
Because, ye ken fu' weel, he bravely chose
To stand his Liege's friend wi' great Montrose.
Now Cromwell's gane to Nick; and ane ca'd Monk
Has play'd the Rumple a right slee begunk,
Restor'd King Charles, an' ilka thing's in tune;
An' Habby says, we'll see Sir William soon.

Glaud. That mak's me blyth indeed!—but dinna flaw:
Tell o'er your news again! and swear tillt a'.
An' saw ye Hab! an' what did Halbert say?
They ha'e been e'en a dreary time away.
Now God be thanked that our laird's come hame;
An' his estate, say, can he eithly claim?

Symon. They that ha-g-rid us till our guts did grane,
Like greedy bears, daur nae mair do't again,
An' good Sir William sall enjoy his ain.

Glaud. An' may he lang; for never did he stent
Us in our thriving, wi' a racket rent;
Nor grumbled, if ane grew rich; or shor'd to raise
Our mailens, when we pat on Sunday's claes.

Symon. Nor wad he lang, wi' senseless saucy air,
Allow our lyart noddles to be bare:
"Put on your bonnet, Symon—tak a seat.—
How's a' at hame?—How's Elspa?—How does Kate?
How sells black cattle?—What gies woo this year?"—
And sic-like kindly questions wad he speer.

Glaud. Then wad he gar his butler bring bedeen
The nappy bottle ben, an' glasses clean,
Whilk in our breasts rais'd sic a blythsome flame,
As gart me mony a time gae dancing hame.
My heart's e'en raised!—Dear neibour, will ye stay
An' tak your dinner here wi' me the day?
We'll send for Elspa too—an' upo' sight,
I'll whistle Pate an' Roger frae the height;
I'll yoke my sled, an' send to the neist town,
An' bring a draught o' ale baith stout an' brown;
An' gar our cottars a', man, wife, an' wean,
Drink till they tine the gate to stand their lane.

Symon. I wadna bauk my friend his blyth design,
Gif that it hadna first of a' been mine:
For ere yestreen I brew'd a bow o' maut,
Yestreen I slew twa wathers, prime an' fat;
A furlot o' guid cakes my Elspa beuk,
An' a large ham hangs reesting in the neuk;
I saw mysell, or I cam o'er the loan,
Our meikle pat, that scads the whey, put on,
A mutton bouk to boil, an' ane we'll roast;
An' on the haggies Elspa spares nae cost:
Sma' are they shorn, an' she can mix fu' nice
The gusty ingans wi' a curn o' spice:
Fat are the puddings—heads an' feet weil sung;
An' we've invited neibours auld an' young,
To pass this afternoon wi' glee an' game,
An' drink our master's health an' welcome hame.
Ye maunna then refuse to join the rest,
Since ye're my nearest friend that I like best:
Bring wi' you a' your family; an' then,
Whene'er you please, I'll rant wi' you again.

Glaud. Spoke like yoursell, auld birky, never fear,
But at your banquet I sall first appear:
Faith, we sall bend the bicker, an' look bauld,
Till we forget that we are fail'd or auld.
Auld, said I!—troth I'm younger be a score,
Wi' your guid news, than what I was before.
I'll dance or e'en! Hey, Madge, come forth; d'ye hear?
an tak jör 'denær hir wî mi ë de:?
wil send fór 'elspe tó:—en ëpò sixt,
al 1ma5l pet en 'rodgar fre ë ë híxt;
al jok mo sëld, en send tó ë nekst tun,
en brûj a 2dræxt ë 3el bët stut ë bruñ;
en 4gar 5ur katorz 6a:, man, waif, en wen,
drûg tìl ë tein tó get tó 9stànd ër len.
'simàn. ë 7wàőne 8ba:k ma frínd hîz blëið dërëin,
qif ët tó 'hédne 1fàrst ë 6a: bin mën:
ôr 'e:r je'strin ë brûd ë ban ë mæt,
je'strin ë slu: 6twa: 'wàdærz, prèim ën fat;
ô 1fàrst ìt ëy ë keks mæi 'elspe bjuk,
en a lerz hám hîz 'tîsten ë ë njûk;
ô 6sa: mæ'sel, or a kam är ë lon,
5ur mîkl pat, ët ska:dz ë ë mair, ët on,
en mëtr buk tó bëil, ën 8en wil 9rost;
en an ë 'hagiz, 'elspe spè:rz ën 9kost:
6sma: ër ë 9forn, en jì kën mëks fu neis
ô 'gusti 'mënz wî ë karn ë spëis:
fat ër ë 'padnìz—10hîdëz ën ët wil sâñ;
en wì'n n'vîtet 'nìberz 6a:ld en jàñ,
té pas ës 'ëftarnyn wî gli: ën gem,
en drûg 5ur 'mësterz hëlë ën ëwelkàm hem.
ji 'mànnà ën n'ëfë:z të dëzîn ë ë rest,
sins jì'r má 'ni:rest frînd ët ë leik best;
brûj wî jì 6a: jër 'femìnt; ën ëìn,
man'ër jì plîz, al rënt wî ju e'gen.
6glà:ëd. spòk leik jërsèl, 6a:ld 'birèi 'nìver fi:r,
obt ët jër 'bàŋkwët a sal 1fàrst ëpír:
fëò, ën sal bënd ë 1bikèr, ën ljuèk 9ba:ld,
tìl wi fër'get ëtèt wi ër felt ër 6a:ld.
6a:ld, sed a!—trëò ëm jàgër bì ë skor,
wî jër ëy ëd nju:z, ën ët ëm ët ëwè b'ro:ìr.
al dëns ër i:m ! hëi, madz, kam fôrè, dì hìr?

1 l 2a: 3jìl 4ë 5wëf, wër, war 6q: 7l, ë 8jìn 9o 10ë g.
Enter Madge.

Madge. The man’s gane gyte!—Dear Symon, welcome here—
What wad ye, Glaud, wi’ a’ this haste an’ din!
Ye never let a body sit to spin.

Glaud. Spin! snuff!—Gae break your wheel an’ burn your tow,
An’ set the meiklest peat-stack in a low;
Syne dance about the banefire till ye die,
Since now again we’ll soon Sir William see.

Madge. Blyth news indeed! An’ wha was’t tald you o’t?

Glaud. What’s that to you?—Gae get my Sunday’s coat;
Wale out the whitest o’ my bobit bands,
My white-skin hose, an’ mittans for my hands;
Syne frae their washing cry the bairns in haste,
An’ mak yoursells as trig, head, feet, an’ waist,
As ye were a’ to get young lads or e’en,
For we’re gaun o’er to dine wi’ Sym bedeen.

Symon. Do, honest Madge—an’, Glaud, I’ll o’er the gate,
An’ see that a’ be done as I wad hae’t.

[Exeunt.]
madʒ.  øe manz gen gæt!—di:r 'simen, 'welkem hi:r—
mat 1wæd ji, 2gla:d, wi 2a: ðis hest ð din!
jr 'nəvər 3let ø 'badi sɨt te spn.

2gla:d. spn! snaf!—ge brek jēr mil ð barm jēr təu,
en set œe 'mikləst 'pitsət ak ø lau;
sein dans ø'but œe beŋ'^fər'^tul jì ji di;
sns nu: œ'gen wil 5syn 6spr wilm si:

madʒ. bleiø nju:z ðn'did! en 2ma: west 2ta:ld jì ot?

2gla:d. mats ðat te ju?:—ge: get me 'sandiz kot;
wel ut œe 'məi'təst o mé 'bobt 7'handz,
me 'məı'təskən ho:z, æn mıtæz fər me 7'handz;
sein frə œə 'wazən kʁət œe 8bernz ðn hest,
øn mak jər'sələ zəə trəg, 9'hid, fət, ð west,
əz jì wər 2a: te get ʃə 7'lədəz ər əm,
for wi:r 2gə:n əur te deən wi sim br'din.

'simən. ət; ønəest madʒ—œn, 2gla:d, al əur øe get,
en si: øət 2a: bi dyn øə 1wæd hət.

\[1L \cdot 2G: 3e, 5i \cdot 5jyn \cdot 6L \cdot 7a: 6s 9e\]
Bailie Nicol Jarvie, a Glasgow magistrate, pays a visit to the Tolbooth of that city, to succour an unfortunate Englishman, the agent of a London commercial house, who had been imprisoned for the debts of his firm. The Bailie finds two visitors in the prisoner's cell. One of them is Rob Roy, a famous outlaw and a cousin of Jarvie's, and the other is a young English gentleman, Frank Osbaldistone, the son of the prisoner's employer. The conversation that follows brings out clearly the Bailie's Scottish caution, his respect for the law, and his keen anxiety, withal, for his kinsman's safety. These form a strong contrast to the reckless daring of the freebooter and his humorous appreciation of the magistrate's real character.

"Ah!—Eh!—O!" exclaimed the Bailie. "My conscience!—it's impossible—and yet—no!—Conscience, it canna be!—and yet again—Deil hae me! that I suld say sae—Ye robber—ye cateran—ye born deevil that ye are, to a' bad ends and nae gude ane—can this be you?"

"E'en as ye see, Bailie," was the laconic answer.

"Conscience! if I am na clean bumbaized— you, ye cheat-the-wuddy rogue, you here on your venture in the Tolbooth o' Glasgow?—What d'ye think's the value o' your head?"

"Umph!—why, fairly weighed, and Dutch weight, it might weigh down one provost's, four bailies', a town-clerk's, six deacons', besides stent-masters"—

"Ah, ye reiving villain!" interrupted Mr Jarvie. "But tell ower your sins, and prepare ye, for if I say the word"—

"True, Bailie," said he who was thus addressed, folding his hands behind him with the utmost nonchalance, "but ye will never say that word."

"And why suld I not, sir?" exclaimed the magistrate—

"Why suld I not? Answer me that—why suld I not?"

"For three sufficient reasons, Bailie Jarvie.—First, for auld langsyne;—second, for the sake of the auld wife ayont the fire at Stuckavrallachan, that made some mixture of our bluids, to
II A. THE FREEBOOTER AND THE BAILIE

ROB ROY.

SIR WALTER SCOTT (1771-1832).

CHAPTER XXIII.

"a: !—e: !—o: !…….ma: 1 konfëns!—its 1 m'postbl—enjet—
no: !—1 konfëns, it 'kanve bi: !—enjet ø'gen—dil he: mi! ðet ø
sad se: se—ji 1 rober—ji 'kateren—ji 1 born di:vl ðet ji ør, te
2a: bad ñdz end ne: gyd 8 en—kên ñis bi ju: ?"  
"i:n ëz ji si; 4'bëili."

"1 konfëns! if a 'amnë klin bam'be:zd—ju; ji 6'fit ðø 'wadri
roq, ju: hiir on jër 'ventër in ðø 'taubëth o 'gleske?—mat djr
ðiríks ðø 'velje o jër 5 hid?"

"mûm!—mar, 'feñli 6'weit, ðø dat' wëxt, ðt mîxt 6'wei dun
wan 'provësts, ñaur 4'bëiliz, ð tun klarks, ðiks 8'dikënz, br'sëidz
'sentmësêrz"—

"a:; ji 'ri:ven 'vîlen !!!!!!!!!bet tel ñur jër synz, ðn pr'për
jì, fôr if a se: ðe wàrd"—

"tru:, 4'bëili,………….bet ji: 7'wil 'nîver se: ðat wàrd."

"en maî sad ø not, 7'sir?………….maî sad ø not? 'anser mi
ðat—mar sad ø not?"

"för thri: sa'fíñt rez'nz, 4'bëili 'ðgarvi.—7'first, fôr 9:a:ld
län'sèn;—síkënt, fôr ðe sek o ðø 9:a:ld weif ø'jant ðø 8'fàr øt
stake'vralèxen, ðet med sam 'mìkstèr o 9'wèr blydz, te me ëm

1 o 2 ø: 3 jën 4'bëljí 5 ø 6 ør, e: 7 ø 8 øi 9'wìr, wàr
my own proper shame be it spoken! that has a cousin wi' accounts, and yarn winnles, and looms, and shuttles, like a mere mechanical person;—and lastly, Bailie, because if I saw a sign o' your betraying me, I would plaster that wa' with your harns ere the hand of man could rescue you!"

"Ye're a bauld desperate villain, sir," retorted the undaunted Bailie; "and ye ken that I ken ye to be sae, and that I wadna stand a moment for my ain risk."

"I ken weel," said the other, "ye hae gentle bluid in your veins, and I wad be laith to hurt my ain kinsman. But I'll gang out here as free as I came in, or the very wa's o' Glasgow tolbooth shall tell o't these ten years to come."

"Weel, weel," said Mr Jarvie, "bluid's thicker than water; and it liesna in kith, kin, and ally, to see motes in ilk other's een if other een see them no. It wad be sair news to the auld wife below the Ben of Stuckavrallachan that you, ye Hieland limmer, had knockit out my harns, or that I had kilted you up in a tow. But ye'll own, ye dour deevil, that were it no your very sell, I wad hae grippit the best man in the Hielands."

"Ye wad hae tried, cousin," answered my guide, "that I wot weel; but I doubt ye wad hae come aff wi' the short measure; for we gang-there-out Hieland bodies are an un- chancy generation when you speak to us o' bondage. We downa bide the coercion of gude braid-claith about our hinder- lands; let a be breeks o' freestone, and garters o' iron."

"Ye'll find the stane breeks and the airm garters, ay, and the hemp cravat, for a' that, neighbour," replied the Bailie. "Nae man in a civilized country ever played the pliskies ye hae done—but e'en pickle in your ain pockneuk—I hae gi'en ye warning."

"Well, cousin," said the other, "ye'll wear black at my burial?"

"Deil a black cloak will be there, Robin, but the corbies and the hoodie-craws, I'se gie ye my hand on that. But whar's the gude thousand pund Scots that I lent ye, man, and when am I to see it again?"

"Where it is," replied my guide, after the affectation of considering for a moment, "I cannot justly tell—probably where last year's snaw is."
"And that's on the tap of Schehallion, ye Hieland dog," said Mr Jarvie; "and I look for payment frae you where ye stand."

"Ay," replied the Highlander, "but I keep neither snaw nor dollars in my sporran. And as to when you'll see it—why, just when the king enjoys his ain again, as the auld sang says."

"Warst of a', Robin," retorted the Glaswegian,—"I mean, ye disloyal traitor—Warst of a'!—Wad ye bring popery in on us, and arbitrary power, and a foist and a warming-pan, and the set forms, and the curates, and the auld enormities o' surplices and cearments? Ye had better stick to your auld trade o' theft-boot, blackmail, spreaghs, and gillravaging—better stealing nowte than ruining nations."

"Hout, man, whisht wi' your whiggery," answered the Celt, "we hae kend ane anither mony a lang day. I'se take care your counting-room is no cleaned out when the Gillon-a-naillie come to redd up the Glasgow buiths, and clear them o' their auld shop-wares. And, unless it just fa' in the preceese way o' your duty, ye maunna see me oftener, Nicol, than I am disposed to be seen."

"Ye are a dauring villain, Rob," answered the Bailie; "and ye will be hanged, that will be seen and heard tell o'; but I'se ne'er be the ill bird and foul my nest, set apart strong necessity and the skriegh of duty, which no man should hear and be inobedient."

Rob invites the Bailie and the young Englishman to visit his Highland home, and the Bailie finally consents to do so.

"If ye daur venture sae muckle as to eat a dish of Scotch collops, and a leg o' red-deer venison wi' me, come ye wi' this Sassenach gentleman as far as Drymen or Bucklivie,—or the Clachan of Aberfoil will be better than ony o' them,—and I'll hae somebody waiting to weise ye the gate to the place where I may be for the time—What say ye, man! There's my thumb, I'll ne'er beguile thee."

"Na, na, Robin," said the cautious burgher, "I seldom like to leave the Gorbals; I have nae freedom to gang amang your wild hills, Robin, and your kilted red-shanks—it disna become my place, man."
The n of gillon ends in breath.
"The devil damn your place and you baith!" reiterated Campbell. "The only drap o' gentle bluid that's in your body was our great grand-uncle's that was justified at Dumbarton, and you set yourself up to say ye wad derogate frae your place to visit me! Hark thee, man—I owe thee a day in hairst—I'll pay up your thousand pund Scots, plack and bawbee, gin ye'll be an honest fallow for anes, and just daiker up the gate wi' this Sassenach."

"Hout awa' wi' your gentility," replied the Bailie; "carry your gentle bluid to the Cross, and see what ye'll buy wi'. But, if I were to come, wad ye really and soothfastly pay me the siller?"

"I swear to ye," said the Highlander, "upon the halidome of him that sleeps beneath the grey stane at Inch-Cailleach."

"Say nae mair, Robin—say nae mair—We'll see what may be dune. But ye maunna expect me to gang ower the Highland line—I'll gae beyond the line at no rate. Ye maun meet me about Bucklivie or the Clachan of Aberfoil,—and dinna forget the needful."

"Nae fear—nae fear," said Campbell; "I'll be as true as the steel blade that never failed its master. But I must be budging, cousin, for the air o' Glasgow tolbooth is no that ower salutary to a Highlander's constitution."

"Troth," replied the merchant, "and if my duty were to be dune, ye couldna change your atmosphere, as the minister ca's it, this ae wee while—Ochon, that I sud ever be concerned in aiding and abetting an escape frae justice! it will be a shame and disgrace to me and mine, and my very father's memory, for ever."

"Hout tout, man! let that flee stick in the wa'," answered his kinsman; "when the dirt's dry it will rub out—— Your father, honest man, could look ower a friend's fault as weel as anither."

"Ye may be right, Robin," replied the Bailie, after a moment's reflection; "he was a considerate man the deacon; he ken'd we had a' our frailties, and he lo'ed his friends—Ye'll no hae forgotten him, Robin?" This question he put in a softened tone, conveying as much at least of the ludicrous as the pathetic.
“So divl dam jor ples en ju: beθ!.............σε ’onli drap o dżentl blyd üz jor ’bodr wez ur gret ’grand’ajklz /dat wez ’dzastrif et dam’barn, en ju: set jor’sel ap te se: ji:1wed ’deroget fre jur ples te ’vizit mi:! hark ɔi, man—a o: ɔ i e de: in 2herst:— ɔl pei ap jor θu:zn pand skets, plak en ’ba:bi, ɔn jil bi en ’onæst ’fale ʃor 3ens, en dzyst ’deker ap ɔe get wi ɔis ’sasenex.”

“hut 4’ow: wi jor dżentiliçi.........2’kent jor dżentl blyd te ɔe kros, en si: mat jil bar wit. bat, ɔf ɔe wer te kam, 1wed ji ’reili en ’syfæstli pei mi ɔe ’slør?”

“a swe:x ɔe jı,............e’pon ɔe ’halidêm ɔe ŉém ɔet slips ɔnli ɔe gre: sten et in’käljex.”

“se ne: mer’, ’roby—se ne: mer—wil si: mat te bi dyn. bext ji ’mamne ɔk’pek mi te gær sur ɔe ’hilend’ lei—in- ɔl ge: brjond ɔe ɔein et ɔn: ret. ji man mit mi ɔēbut ɔak’lauv ɔe ɔe ’klaxen ɔ aub’foil,—en ’dunne ʃor’get ɔe ’nidía.”


“trox,.............ẹn ʃf ɔma ’dju: ʃwɛr te bi dyn, ji: ’kadn 6’tjæn’dj ʃur ’atmosfir, ɔz ɔe ’ministør 4’karz ɔt, ɔis je: wi: ɔeil— ’ox’on, ɔet a sad ’nør bi 7’kær’sernt ʃn ʃedæn ɔn ɔ’betæn ɔn ʃʃkøp fre ’dzæstis! ʃt wił ɔi ʃem ʃn ʃd’gres te mi: ɔn ɔmein, ɔn ɔme ’vera 7’fæ:ørz ’memær, ʃer ’nør.”

“hut tut, men! let ɔat fli: stïk ʃn ɔe 4’wa:.............m’en ɔe dyrtz dru: ʃt ʃl rab ut—. ʃør 7’fe:ør, ’onæst man, ʃud lyuk sur ɔ frindz 4’fat ez wil ɔz ɔ’niør.”

“ji me: bi rixt, ’roby............hi wez ə kær’serɔt ɔn te ’dei ken; hi kent wi had 4’: ur ’freituz, ən hi luud hi’ frindz— ʃl no: he ʃer’getn ʃm, ’roby?”...
“Forgotten him!” replied his kinsman—“what suld ail me to forget him? a wapping weaver he was, and wrought my first pair o’ hose—But come awa’, kinsman,

‘Come fill up my cap, come fill up my cann,
Come saddle my horses, and call up my man;
Come open your gates, and let me gae free,
I daurna stay langer in bonny Dundee.’”

“Whisht, sir!” said the magistrate, in an authoritative tone—“lilting and singing sae near the latter end o’ the Sabbath! This house may hear ye sing anither tune yet—Aweel, we hae a’ back-slidings to answer for—\(^1\) Stanchells, open the door.”

\(^1\) The jailor.
"feito'm! ............\sht sad e'il mi te ferto'm?—e 'wapan
'weiver hi wez, en \swroxt me \swfirst per o ho:z—b\et kam \swawar;
'kinzmen,
\'kam fil ap me kap, kam fil ap me kan,
kam \ssel me 'horsez, en \ska: ap me man;
kam 'open j\er gets, en \sel mi ge: fri,
a \spe:rne \'ste: 'l\aner m \sbon\ dan\di:'"

"mis\t, \syr .............'hit\en en 'si\en se: ni\r de 'lest er end o \se
'sa:be\! 'qs \us me hi\r \ji \s j\en \'nisker tyn j\t—e'wil, wi he \s:\n'bak'sl\idenz te 'anser f\r—'stan\f\l, o\m \se do:r."

\ni: 2\ o 3\A 4\q: 5\ e 6\a, 6\ e 7\ei
III A. DUMBIEDYKES AND JEANIE DEANS

THE HEART OF MIDLOTHIAN.

SIR WALTER SCOTT.

CHAPTER XXVI.

Effie Deans has been condemned to death at Edinburgh for the murder of her new-born child. Her sister, Jeanie, resolves to go to London to plead with the king for Effie's life. Before starting on her journey, Jeanie visits the house of the Laird of Dumbiedykes, to ask him for a loan of money to help her in her design. She is very badly received by the laird's housekeeper, Mrs Balchristie. The laird hears part of the conversation from his room and intervenes as follows:

"Hark ye," he exclaimed from the window, "ye auld limb o' Satan—wha the deil gies you commission to guide an honest man's daughter that gate."

Mrs Balchristie replies more Humbly.

"She was but speaking for the house's credit, and she couldna think of disturbing his honour in the morning sae early, when the young woman might as weel wait or call again; and to be sure, she might make a mistake between the twa sisters, for ane o' them wasna sae creditable an acquaintance."

"Hand your peace, ye auld jade," said Dumbiedikes; "the warst quean e'er stude in their shoon may ca' you cousin, an a' be true that I have heard.—Jeanie, my woman, gang into the parlour—but stay, that winna be redd up yet—wait there a minute till I come doun to let ye in—Dinna mind what Jenny says to ye."

"Na, na," said Jenny, with a laugh of affected heartiness, "never mind me, lass—a' the world kens my bark's waur than my bite—if ye had had an appointment wi' the Laird, ye might hae tauld me—I am nae uncivil person—gang your ways in by, hinny." And she opened the door of the house with a master-key.

"But I had na appointment wi' the Laird," said Jeanie, drawing back; "I want just to speak twa words to him, and I wad rather do it standing here, Mrs Balchristie."
III A. DUMBIEDYKES AND JEANIE DEANS

THE HEART OF MIDLOTHIAN.

SIR WALTER SCOTT.

"hark ji, ............ji 1a:ld hmr o satn—1:ma: se dil gi:z ju: ke’mijn te geid en ’onest manz 2’doxter sat get?"...

"fi w6ez b6t ’spiken fer 6e ’husez ’kredit, en fi ’kadne thyk o dis’tarben hiz oner in 6e 2’mornen se ’erlt, wen 6e jay ’wamen mixt ez wil 3’wet or 1’ka: e’gen; en te bi f6:r, fi mixt mak e mist’ak br’twin de 1’twa: ’systerz, fer 4’en o sem ’wezne se ’kreditbl en e’kwantens."

"had jer 6pis, ji 1a:ld 1dga:d ............se wa:rst kwin e;r styd in ter fyn me 1’ka: ju: 6’k:zn, en 1’a: bi tru: cet a hev 7’hard.— ’dgini, me ’wamen, ganj ’inte e6e ’parler—b6t 8’ste:, tat ’wine e bi red ap jet— 3’wet deir e ’minet tyl e kam dun te 9’let ji m—d’enne meind mat ’dgeni sez te ji."

"na:, na:, ............’niver meind mi; las,—1’a: se warld kenz ma: barks 1’war: ben me beit—ji fid had en e’pointment wiz 6e lerd, ji mixt he 1’ta:ld mi—en ne: an’si:vlu ’persen—ganj jer 9’weiz in bai, ’hmr’"...

"b6t e had no: e’pointment wiz 6e lerd ............e 10’want d6yst te spik 1’twa: wardz te him, en e 10’wed 11’redei d6: it 12’standen hir, ’mistres ba’kreisti."

1 Q: 2 o 3 ei 4 jin 5 e 6 i, y, a 7 e 8 a, e 9 a, a:

10 L. a 11 e: 12 a:
"In the open courtyard?—Na, na, that wad never do, lass; we maunna guide ye that gate neither—And how's that douce honest man, your father?"

Jeanie was saved the pain of answering this hypocritical question by the appearance of the Laird himself.

"Gang in and get breakfast ready," said he to his housekeeper—"and, d'ye hear, breakfast wi' us yourself—ye ken how to manage thae porringers of tea-water—and, hear ye, see abune a' that there's a gude fire.—Weel, Jeanie, my woman, gang in by—gang in by, and rest ye."

"Na, Laird," Jeanie replied, endeavouring as much as she could to express herself with composure, notwithstanding she still trembled, "I canna gang in—I have a lang day's darg afore me—I maun be twenty mile o' gate the night yet, if feet will carry me."

"Guide and deliver us!—twenty mile—twenty mile on your feet!" ejaculated Dumbiedikes, whose walks were of a very circumscribed diameter,"Ye maun never think o' that—come in by."

"I canna do that, Laird," replied Jeanie; "the twa words I hae to say to ye I can say here; forby that Mrs Balchristie—"

"The deil flee awa wi' Mrs Balchristie," said Dumbiedikes, "and he'll hae a heavy lading o' her! I tell ye, Jeanie Deans, I am a man of few words, but I am laird at hame, as well as in the field; deil a brute or body about my house but I can manage when I like, except Rory Bean, my powny; but I can seldom be at the plague, an it binna when my bluid's up."

"I was wanting to say to ye, Laird," said Jeanie, who felt the necessity of entering upon her business, "that I was gaun a lang journey, outby of my father's knowledge."

"Outby his knowledge, Jeanie!—Is that right? Ye maun think o't again—it's no right," said Dumbiedikes, with a countenance of great concern.

"If I were anes at Lunnon," said Jeanie, in exculpation, "I am amaist sure I could get means to speak to the queen about my sister's life."

"Lunnon—and the queen—and her sister's life!" said Dumbiedikes, whistling for very amazement—"the lassie's demented."
“Ín þe omr þ‘kurtjerð?—na:, na:, þat 1væd þ‘nvær dø:, las; 
wi þ‘manne þæg jí þat get 2neðor—en húz þat dus ’onæst man, 
þer 2feðar?”

“gæg ín en get 3brekfest þredi.............en, dji hír, 3brekfest 
þík þ‘jærsel—jí ken hu:þe þ‘manedz þé: þrændþærz o 2tí:þwater—
en, hír jí, si: ð‘býn 4a: þat dærz e gyd 5far.—wil, ’dzíni, me 
‘wamen, gæg ín baí—gæg ín baí, en rest jí.”

“na:, lerd.............þ kænne gæg ín—e hæv e lañ dez þarg 
förri mi—e mæn bi 0þtwínti meil o get þe níxt jét, if fit 6wil 
7kærí mi.”

“þæg þ dr‘líverz!—6þtwínti meil—6þtwínti meil en þer fit!... 
þj man þ‘nvær þýjk o þat—kam ín baí.”

“e þ‘kænne dø: þat, lerd;.............þe 4twæ: þarðz e he: þe se: 
þe jí e kæn se: hír; förþær þet þ‘mistres ba’kresti—”

“þe deil fili 4þwa: þí þ‘mistres ba’kresti.............en hil he: e 
þ‘hevi lëdan o ær! e tel jí, ’dzíni dinz, æm e man o fjú: þarðz, þat 
æm lerd åt hem, æz wil æz ín de fíld; øl ø hryt ør ‘badir øbut maí 
hus þat e kæn ’manædž mæn e leik, ik‘seþ ’rónir bin, me ’pauri; 
þat e kæn ’seldom bi øt øe pleq, øn øt þ‘bunæ mæn mæ blyðz áp.”

“e wez 1‘wanen te se: te jí, lerd...............þet ø wez 4garn ø 
lañ ’džarmi, ut’bair o me 2feðerz 8nolædž.”

“ut’bair híz 8nolædž, ’dzíni!—ýt þat níxt? jí man þýjk øt øgen 
—þts no: níxt.”...

“if ø weð 9ens æt ‘lanæn,.............øm ømest jó:r ø kad get 
minz te spik te ðe kwin øbut me ’sistarz leif.”

“‘lanæn—en ðe kwin—en ær ’sistarz leif!.............øe ‘lasuæ 
dr‘mentet.”

1 Æ 2e: 3a 4g: 5ei 6Æ 7e 8o 9juns

g. 15
"I am no out o' my mind," said she, "and, sink or swim, I am determined to gang to Lunnoun, if I suld beg my way frae door to door—and so I mann, unless ye wad lend me a small sum to pay my expenses—little thing will do it; and ye ken my father's a man of substance, and wad see nae man, far less you, Laird, come to loss by me."

Dumbiedikes, on comprehending the nature of this application, could scarce trust his ears—he made no answer whatever, but stood with his eyes riveted on the ground.

"I see ye are no for assisting me, Laird," said Jeanie; "sae fare ye weel—and gang and see my poor father as aften as ye can—he will be lonely enough now."

"Where is the silly bairn gaun?" said Dumbiedikes; and, laying hold of her hand, he led her into the house. "It's no that I didna think o't before," he said, "but it stack in my throat."

Thus speaking to himself, he led her into an old-fashioned parlour, shut the door behind them, and fastened it with a bolt. While Jeanie, surprised at this manoeuvre, remained as near the door as possible, the Laird quitted her hand, and pressed upon a spring lock fixed in an oak panel in the wainscot, which instantly slipped aside. An iron strong-box was discovered in a recess of the wall; he opened this also, and, pulling out two or three drawers, showed that they were filled with leathern-bags, full of gold and silver coin.

"This is my bank, Jeanie lass," he said, looking first at her, and then at the treasure, with an air of great complacency,—"nane o' your goldsmith's bills for me,—they bring folk to ruin."

Then suddenly changing his tone, he resolutely said—"Jeanie, I will make ye Leddy Dumbiedikes afore the sun sets, and ye may ride to Lunnoun in your ain coach, if ye like."

"Na, Laird," said Jeanie, "that can never be—my father's grief—my sister's situation—the discredit to you—"

"That's my business," said Dumbiedikes; "ye wad say naething about that if ye weren a fule—and yet I like ye the better for't—ae wise body's eneough in the married state. But if your heart's ower fu', take what siller will serve ye, and let it be when ye come back again—as gude syne as sune."
"But, Laird," said Jeanie, who felt the necessity of being explicit with so extraordinary a lover, "I like another man better than you, and I canna marry ye."

"Another man better than me, Jeanie?" said Dumbiedikes—"how is that possible?—It's no possible, woman—ye hae kend me sae lang:"

"Ay but, Laird," said Jeanie, with persevering simplicity, "I hae kend him langer."

"Langer?—It's no possible!" exclaimed the poor Laird, "It canna be; ye were born on the land. O Jeanie, woman, ye haena lookit—ye haena seen the half o' the gear." He drew out another drawer—"A' gowd, Jeanie, and there's bands for siller lent—And the rental book, Jeanie—clear three hunder sterling—deil a wadset, heritable band, or burden—Ye haena lookit at them, woman—And then my mother's wardrobe, and my grandmother's forby—silk gowns wad stand on their ends, pearlin-lace as fine as spiders' webs, and rings and ear-rings to the boot of a' that—they are a' in the chamber of deas—Oh, Jeanie, gang up the stair and look at them!"

But Jeanie held fast her integrity, though beset with temptations, which perhaps the Laird of Dumbiedikes did not greatly err in supposing were those most affecting to her sex.

"It canna be, Laird—I have said it—and I canna break my word till him, if ye wad gie me the haill barony of Dalkeith, and Lugton into the bargain."

"Your word to him," said the Laird, somewhat pettishly; "but wha is he, Jeanie?—wha is he?—I haena heard his name yet—Come now, Jeanie, ye are but queering us—I am no trow ing that there is sic a one in the world—ye are but 'making fashion—What is he?—wha is he?"

"Just Reuben Butler, that's schulemaster at Libberton," said Jeanie.

"Reuben Butler! Reuben Butler!" echoed the Laird of Dumbiedikes, pacing the apartment in high disdain,—"Reuben Butler, the dominie at Libberton—and a dominie depute too!—Reuben, the son of my cottar!—Very weel, Jeanie lass, wilfu' woman will hae her way—Reuben Butler! he hasna in his pouch the value o' the auld black coat he wears—but it disna
"bet, lerd,............e leik e'n'ner man 'betær tøn ju:, en e 'kanne 1'merq jir."

"e'n'ner man 'betær tøn mi:, 'dzini?.............hu: iz 'sat 2'posibl ?—its no: 2'posibl, 'wamen—ji he 3'kend mi: se: laaj."

"a bet, lerd............e he 3'kend hirn 'laajer."

"'laajer ?—its no: 2'posibl !............it 'kanne bi:, ji wer 2'born on de 4'land. o: 'dzini, 'wamen, ji 'hene 'ljuket—ji 'hene sin de ha:j o de gi:r................7a: gaud,'dzini, en 'zarz 4'bandz fer 'sler lent—en de 'rental 5'byk, 'dzini—kli:r thi 'handar 'sterlæn—dil e 'wadsct, 'eritebel 4'band, or 'harden—ji 'hene 'ljuket at de:m, 'wamen—en 'dan me 'mnærz 'wardrob, en me 'grammarærz fo:rba—silk gunz 6'wed 'stand on de'r endz, 'perlu[n les ez fein ez 'spiderz wabz, en ri:]z en 'ixjuz te de byt o 7a: 'sat—se er 7a: in de 7'tjumær o dis—o:, 'dzini, garj ap de ste:r en ljuk at de:m !"

"it 'kanne bi:, lerd—a hnev sed it—en a 'kanne brek me ward til him, if ji 6'wed gi: mi de hel 'barenz o de'kio, en lagten 'inte de 'beren."

"jer ward te him,.............bet 7'ma: iz hi:, 'dzini?—7'ma: iz hi?:—e 'hene 1'hard hiz nem jet—kam nu:, 'dzini, ji er bet 'kwi:renæ—em no: 'trauen bet der iz şik e 8'en in de world—ji er bet 'makæn fasn—mat iz hi?:—7'ma: iz hi ?"

"dzyst 'ruben 'batler, ðets 'skylmester et 'liberten."..."

"'ruben 'batler! 'ruben 'batler!.............'ruben 'batler, ðe 'domini et 'liberten—en ð 'domini dr'pjut te: !—ruben, ðe 9'sm o me 'kotær!—'vere wil, 'dzini las, 9'wilfe 'wamen 9'wil he: her 10'war—ruben 'batler! hi 'hezne in hiz putf ðe 'velje o ðe 7'ald blak kot hi 11'wi:rz—bet it 'dzine 'sinjufi."...
signify.” And, as he spoke, he shut successively, and with vehemence, the drawers of his treasury. “A fair offer, Jeanie, is nae cause of feud—Ae man may bring a horse to the water, but twenty wunna gar him drink—And as for wasting my substance on other folk’s joes—”

There was something in the last hint that nettled Jeanie’s honest pride. “I was begging nane frae your honour,” she said; “least of a’ on sic a score as ye pit it on.—Gude morning to ye, sir; ye hae been kind to my father, and it isna in my heart to think otherwise than kindly of you.”

Jeanie leaves Dumbiedikes in hot indignation against the laird, but the latter soon overtakes her on the high road and the first words he utters are,—

“Jeanie, they say ane shouldna aye take a woman at her first word?”

“Ay, but ye maun tak me at mine, Laird,” said Jeanie, looking on the ground, and walking on without a pause. “I hae but ae word to bestow on onybody, and that’s aye a true ane.”

“Then,” said Dumbiedikes, “at least ye suldna aye take a man at his first word. Ye maunna gang this wilfu’ gate sillerless, come o’it what like.”—He put a purse into her hand. “I wad gie you Rory too, but he’s as wilfu’ as yoursell and he’s ower weel used to a gate that maybe he and I hae gaen ower aften, and he’ll gang nae road else.”

“But, Laird,” said Jeanie, “though I ken my father will satisfy every penny of this siller, whatever there’s o’t, yet I wadna like to borrow it frae ane that maybe thinks of something mair than the paying o’t back again.”

“There’s just twenty-five guineas o’t,” said Dumbiedikes, with a gentle sigh, “and whether your father pays or disna pay, I make ye free till’t without another word. Gang where ye like—do what ye like—and marry a’ the Butlers in the country, gin ye like—And sae, gude morning to you, Jeanie.”

“And God bless you, Laird, wi mony a gude morning,” said Jeanie, her heart more softened by the unwonted generosity of this uncouth character, than perhaps Butler might have approved, had he known her feelings at that moment; “and comfort, and the Lord’s peace, and the peace of the world, be with you, if we suld never meet again!”
"a feir 'ofar, 'dzini, iz ne: 1ka:z o sjud—je: man me bruj a hors te õe 'water, bet 2twinti 'wanne 3ga:r im drijk—en æz fær 'westen me 'sabstæns en 'tøø 4fauks dgo:z—"
IV A. THE GABERLUNZIE

THE ANTIQUARY.

SIR WALTER SCOTT.

CHAPTER XII.

In this novel, the scene is laid in or near the town of Arbroath, E. Forfarshire. The language, however, is Mid-Scottish and, unlike "My Man Sandy" (see Ext. XVII A), gives little evidence of local peculiarities. Edie Ochiltree, who appears in this extract, was one of those professional beggars who in former days were licensed to collect alms from the countryside and went by the name of blue-gowns or gaberlunzies. By his coolness and daring, Edie had helped to rescue Sir Arthur Wardour and his daughter from a terrible death. Miss Wardour, in her kindness of heart, asked the old man to spend the rest of his life in her father's castle or at least under his protection. The old man smiled and shook his head, and his answer shows the sturdy independence and pawky humour of the Scotsmen even of the humblest class.

"I wad be baith a grievance and a disgrace to your fine servants, my leddy, and I have never been a disgrace to any body yet, that I ken of."

"Sir Arthur would give strict orders—"

"Ye're very kind—I doubtna, I doubtna; but there are some things a master can command, and some he canna—I daresay he would gar them keep hands aff me—and troth, I think they wad hardly venture on that ony gate)—and he wad gar them gie me my soup parritch and bit meat.—But trow ye that Sir Arthur's command could forbid the gibe o' the tongue or the blink o' the ee, or gar them gie me my food wi' the look o' kindness that gars it digest sae weel, or that he could make them forbear a' the slights and taunts that hurt ane's spirit mair nor downright misca'ing?—Besides, I am the idlest auld carle that ever lived; I downa be bound down to hours o' eating and sleeping; and, to speak the honest truth, I wad be a very bad example in ony weel-regulated family."

"Well then, Edie, what do you think of a neat cottage and a garden, and a daily dole, and nothing to do but to dig a little in your garden when you pleased yourself?"

"And how often wad that be, trow ye, my leddy? maybe no ance atween Candlemas and Yule—and if a' thing were done to
IV A. THE GABERLUNZIE

THE ANTIQUARY.

SIR WALTER SCOTT.

Chapter XII.

"a 1wéd bi beth a 'gri:vens en a 'dis'gres te jor fein 'servanz, me 'ledi, en a hev 'niver bin a dis'gres te 2'on'hadrj jet, dat a ken o."

"jir 'vere keind—e'dutne, e'dutne; bat thar ar sam thyn a 'mestær kan 3'kemand, en sam hi 'kanne—e' darse hi 1wéd 4'ga:r Stem kip 3'handz of mi—(en troth, e thynk de 1wéd 'hardhli 'venter on dat 2'onget)—en hi 1wéd 4'ga:r Stem gi: mi me sup 'partys en bit met.—bat trau ji ôt 5sir 'stretr 3'kemand kad fôr'bud de tseib o th aŋ or de bliŋk o de i.; or 4'ga:r Stem gi: mi me fyd wi de lijuk o 'keindnes Ôt 4'ga:rz it r'dgizt se wil, or dat hi kad màk ôm fôr'be:r 6'au: de slîxts 7ô'tants Ôt hârt 8'enz 'spirît meir nor 'dun-rîxt mus'kan?—br'seîdz, ëm de 'eîldast 6'au:ld karl Ôt 'ver 7'lî:vt; ë'daune bi hand dun te u:rz o ítn en 'slipen; ën, te spîk de 'onûst try9, a 1wéd bi e 'vere bad g'zempl in 2'onî wil 'régûletat 'femlij."

"en hu afn 1wéd Ôat bi:, trau ji, me 'ledi? 'mebi no 9'ens ê'twin 3'kandlmes en jyl—en if 6'au: thyn wêr dyn te me 3'hand, ëz

1 la 2 o 3 a: 4 e 5 la 6 o: 7 livd 8 junz 9 jams
my hand, as if I was Sir Arthur himsell, I could never bide the
staying still in ae place, and just seeing the same joists and
couples aboon my head night after night.—And then I have a
queer humour o' my ain, that sets a strolling beggar weel
eneugh, whose word naebody minds—but ye ken Sir Arthur
has odd sort o' ways—and I wad be jesting or scorning at them
—and ye wad be angry, and then I wad be just fit to hang
myself.”

“O, you are a licensed man,” said Isabella; “we shall give
you all reasonable scope: so you had better be ruled, and re-
member your age.”

“But I am no that sair failed yet,” replied the mendicant.
“Od, ance I gat a wee soupled yestreen, I was as yauld as an
eel.—And then what wad a' the country about do for want o'
auld Edie Ochiltree, that brings news and country cracks frae
ae farm-steddin to anither, and gingerbread to the lasses, and
helps the lads to mend their fiddles, and the gudewives to clout
their pans, and plaits rush-swords and grenadier caps for the
weans, and busks the laird's flees, and has skill o' cow-ills and
horse-ills, and kens mair auld sangs and tales than a' the barony
besides, and gars ilka body laugh wherever he comes?—troth,
my leddy, I canna lay down my vocation; it would be a public
loss.”

“Well, Edie, if your idea of your importance is so strong as
not to be shaken by the prospect of independence—”

“Na, na, Miss—it's because I am mair independent as I
am,” answered the old man; “I beg nae mair at ony single
house than a meal o' meat, or maybe but a mouthfu o't—if it's
refused at ae place, I get it at anither—sae I canna be said to
depend on ony body in particular, but just on the country at
large.”

“Well, then, only promise me that you will let me know
should you ever wish to settle as you turn old, and more in-
capable of making your usual rounds; and, in the meantime,
take this.”

“Na, na, my leddy; I downa take muckle siller at anes, it's against our rule—and—though it's maybe no civil to be
if a wéz 1 sén 'erreér him'sel, a kàd 'unvér béd le 2 stéen stil in je: ples, en dýyst 'síen ø se 3 dzaëst øn kàplz ø'byñ më 4 hid nìxt 'èstør nìxt.—øn ñán ø hëw ø kwir 'jymør o më eìn, øt sets ø 'stroléen 'bëgër wîl 1 ø'njux, mez wàrd 'nebàdî mëindz—but ji kën 1 sén 'erreér hëz ød sërt ø 5 wëiz—øn ø 6 wëd bi 'dystëñt or 'skornën et ñem—øn ji: 6 wëd bi 'angi, øn ñán ø 6 wëd bi dýyst fıt te hàñ më'sël."

"but am no: ñat se:r felt jët,.........ød, 1 2 ens ø gät ø wi: suplt je'strin, ø wëz ø 7 jà:ld øø en il.—øn ñan mat ø 6 wëd 'a: òe 'kintre ø'but dø: fër ø want ø 7 jà:ld ø'dir 'oxiltri, øt bënhj njux:en ø 'kintre kraks fër je: 8 fërm'stèdën til ø'nëër, en 'd'ënzëbrìd te ø 'lasec, øn hëlps te 9 ladz te mënd øør fi'ldz, øn ø gëd'weivz te klut dër pànz, øn plets 'raf'sur'dz øn gre'në'dir képs fër ø wë:nz, øn bëks te lerdz frì:n, øn hëz skil ø kù'tìl æn 'hors'ìlz, øn kë:nz mër 7 jà:ld sanz øn telz ñøn '7 'a: òe bærenj b'ësëidz, øn 8 gærz òlke bádî 9 lax mår'vër hi kamz?—troc, øø 'ledi, ø 'kënnë le: dun më no'ke'ñøn; øt ø 6 wëd bi ø 'pablìk los."

"nà:, nà:, mis—its br'kà:z øm meir ìnd'pëndënt æz ø am, .............ø bëg ne: meir øt 1 0 önîj supl hüs ñën ø mel o met, ør 'mëbi bët ø 'mu(ø)ñë ot—if ifs rr'fì:jz:ød øt je: ples, ø gët øt øt ø'nëёр—se ø 'kënnë bi ñed te ìnd'pënd øn 1 0 önîbàdi øn përtiklër, bët ðyst ñø ø 'kintre øt lerdz."

"nà:, nà:, me 'ledi; ø 'dàmëe tak mëkł 'sëler øt 1 2 ens, its ø'genst 1 1 ur ru:l—øn—øø its mëbi no: sì:v l te bi rr'fì:tn øe leik ø

1 A 2 øi 3 i, øi 4 e 5 øi 6 ø, I 7 Q: 8 ø 9 ø: 10 ø 11 wër, wàr, wèr 12 jùns
repeating the like o' that—they say that siller is like to be scarce wi' Sir Arthur himsell, and that he's run himsell out o' thought wi' his houkings and minings for lead and copper yonder."

Isabella had some anxious anticipations to the same effect, but was shocked to hear that her father's embarrassments were such public talk; as if scandal ever failed to stoop upon so acceptable a quarry, as the failings of the good man, the decline of the powerful, or the decay of the prosperous. Miss Wardour sighed deeply. "Well, Edie, we have enough to pay our debts, let folks say what they will, and requiting you is one of the foremost—let me press this sum upon you."

"That I might be robbed and murdered some night between town and town? or, what's as bad, that I might live in constant apprehension o't?—I am no—(lowering his voice to a whisper, and looking keenly around him)—I am no that clean unprovided for neither; and though I should die at the back of a dike, they'll find as muckle quilted in this auld blue gown as will bury me like a Christian, and gie the lads and lasses a blithe lykewake too; sae there's the gaberlunzie's burial provided for, and I need nae mair. Were the like o' me ever to change a note, wha the deil d'ye think wad be sic fules as to gie me charity after that?—it wad flee through the country like wild-fire, that auld Edie suld hae done siccan a like thing, and then, I'se warrant I might grane my heart out or ony body wad gie me either a bane or a bodle."

"Is there nothing, then, that I can do for you?"

"Ou ay—I'll aye come for my awmous as usual—and whiles I wad be fain o' a pickle sneeshin, and ye maun speak to the constable and ground-officer just to overlook me, and maybe ye'll gie a gude word for me to Sandie Netherstanes, the miller, that he may chain up his muckle dog—I wadna hae him to hurt the puir beast, for it just does its office in barking at a gaberlunzie like me.—And there's ae thing maybe mair, but ye'll think it's very bauld o' the like o' me to speak o't."

"What is it, Edie?—if it respects you it shall be done, if it is in my power."
Sat—đe se: đet 'saler iz leik te bi skers wî 1'sîr 'erîer him'sel, en đet hiz ran him'sel ut o 2'teəxt wî hiz 'haukenz en 'meainenz fer led en 'koper jandar.'

"đet e mixt bi 3'robot en 'mardart sam mixt br'twin tun en tun? or, mats ez bad, đet e mixt liv iin 'konstant arpr'henzen ot? —em no:........em no: đat klin anpro'veidet for 3'neèer; en òo ò 4'fad di: òt òe bak o òe dëik, òel 1'fînd òz makl 'kwâltet in qis 5'u:ld blu: gun ez 1'wîl 'bë:ri mi leik ò 'kristjën, en qî: òe 6'lads òn 'lasez ò bleis leikwek tôi; òse òeir se golfelunjiz 'bô:zel prê'veidet för, en òe nid ne: meer. òer òe leik o mi: òver te 7'faiendz ò nét, 5'ma: òe dil dji òyèk 8'wed bi sük fylz ez te qî: mi: t'serîty 'ëfter ñat?—it 8'wed fîi: òru òe òeintr leik 'wâl'feîr, òet 5'u:ld 'ëdi 4'fad he dyn 'sîken ò leik ò, en âan, az 'waren ò mixt qren me hert ut or 2'önibadî 8'wed qî: mi 8'eèer ò bën or ò 2'bodl.'

"u: aî—òl òe ík kam fêr me 5'a:mez ez 'jô:zwel—òen meliz ò 8'wed bi fën o ò pîkl snîfû, en ji òen spîk te òe 'konstaibl en qran 'ôfïar dzyst te aûr'jûk mi:, en 'mebi jîl qî: ò gyd ward for mi te 'sandr 'nësërstenz, òe 1'mîler, òet hi me 10'teîn ap iz makl 11'dog —ô 8'wedné he him te hart òe pôir best, òor it dzyst diz its 'ôfï òn 'barken òt ò golfelunjiz leik mi:—èen òèrz je: òyè ò 'mebi meer, òet jîl òyèk its 'vreo 5'ba:ïld o òe leik o mi: te spîk oût."

1A 2C 3E: 4Sad 5Q: 6A: 7I 8L A 9AI 10E
11A, AU
“It respects yoursell, and it is in your power, and I maun come out wi’it.—Ye are a bonny young leddy, and a gude ane, and maybe a weel-tochered ane—but dinna ye sneer awa the lad Lovel, as ye did a while sinskyne on the walk beneath the Briery-bank, when I saw ye baith, and heard ye too, though ye saw nae me. Be canny wi’ the lad, for he loes ye weil, and it’s to him, and no to ony thing I could have done for you, that Sir Arthur and you wan ower yestreen.”
"It r'speks jər'sel, en ıt iz m jər pu:r, en a 1mən kam ut wirt.—ji ər ə 2bənə jəŋ ˈledr, en ə gyd 5ən, en ˈmebi ə wɪl 2ˈtoxərt 5ən—beθ ˈdɪnə ə ʃniːr 1ˈwəː, ə ə ˈlaːd 2ˈlaːvel, əz ə ˈdiː ə ˈnəɪl ˈsə:nəsən ən ə 1ˈwaːk bəˈniːθ ə ˈbriəri ˈbæŋk, ən ə 1ˈsaː ə ˈbeθ, ən 3ˈhərd ə ˈtɔː, ə ə 1ˈsaː ə ˈmiː. bi ˈkæməti ə ə ˈlaːd, fər i ˈluːz ə ˈwil, ən ɪts ə ˈhɪm, ən əʊ ə 2ˈsə:nəθəj ə: kəd əv ˈdən fər juː, ət 4ˈsər ˈərəθər ən juː wən əur jəˈstrɪn."

1 ə 2ə 3ə 4 ə 5ən
V A. BRAID CLAITH

ROBERT FERGUSSON (1750–1774).

Ye wha are fain to hae your name
Wrote in the bonny book of fame,
Let merit nae pretension claim
To laurel'd wreath,
But hap ye weel, baith back and wame,
In gude Braid Claith.

He that some ells o' this may fa',
An' slae black hat on pow like snaw,
Bids bauld to bear the gree awa',
Wi' a' this graith,
Whan bienly clad wi' shell fu braw
O' gude Braid Claith.

Waesuck for him wha has nae fek o't!
For he's a gowk they're sure to geck at,
A chiel that ne'er will be respekit
While he draws breath,
Till his four quarters are bedeckit
Wi' gude Braid Claith.

On Sabbath days the barber spark,
Whan he has done wi' scrapin wark,
Wi' siller broachie in his sark,
Gangs trigly, faith!
Or to the Meadows or the Park,
In gude Braid Claith.

Weel might ye trow, to see them there,
That they to shave your haffits bare,
Or curl and sleek a pickle hair,
Wud be right laith,
When pacing wi' a gawsy air
In gude Braid Claith.
V. A. BRAID CLAITH.

ROBERT FERGUSSON (1750-1774).

ji 1:ma: or fein te he: jer nem
wrot in de 2:boni 3:bjuk o fein,
4:st 'merit ne: pr't'en'in klem
to 1:la:rild wre'i;
bet hap ji wil, be'i bak æn wem,
in gyd bred kle'i.
hi oet sam elz o ðys me 1:fu:i,
æn sle: blak hat æn pau laik 1:snar,
行使 1:ba:id te beir se gri: 1:é'wa:,
wi 1:a: ðys gre'i,
man 'binli kled wi æl fu 1:bra:
o gyd bred kle'i.
'we:zek fer him 1:ma: haz ne: ðek ot!
fer hiiz æ gauk ðer fór te æk ðet,
a t'íl oet nei'r 8:wi: bi rrispekét
ma'il hi 1:dra:z bre'i,
til his 'fauer 'kwarterz sr br'dsket
wi gyd bred kle'i.
on 'sa:be'i dez de 'barber spark,
æn hi haz dyn wi 'skra:pen wark,
wi 'slë:' 'brot'i in æ sark,
ganz trigli, ðe'i!
or te ðe 'medez or ðe park,
in gyd bred kle'i.
wil mixt ji trau, te sir: ðem se'i,
êt ðe: te 'fe:v jer 'hafets be'i,
or karl æn slik æ pkl he'i,
wad bi mixt le'i,
men 'pesen wi æ 1:ga:si eir
in gyd bred kle'i.

1:q:  2:ç  3:y  4:a,  ð  5:à
If ony mettled stirrah grien
For favour frae a lady's een,
He maunna care for being seen
   Before he sheath
His body in a scabbard clean
   O' gude Braid Claith.

For gin he comes wi' coat threadbare,
A feg for him she winna care,
But crook her bonny mou' fu' sair,
   An' scald him baith.
Wooers should aye their travel spare
   Without Braid Claith.

Braid Claith lends fowk an unco heese,
Maks mony kail-worms butterflies,
Gies mony a, doctor his degrees
   For little skaith;
In short, you may be what you please
   Wi' gude Braid Claith.

For thof ye had as wise a snout on
As Shakespeare or Sir Isaac Newton,
Your judgment fowk would hae a doubt on,
   I'll tak my aith,
Till they cou'd see ye wi a suit on
   O' gude Braid Claith.
if 'on metlt 'strə grin
fær 'fe:vər fre e 'lediz in,
hi 'manə ke:r fær bían sin
br'fo:r hi feθ
hiż 1bodi m e 'skəberd klin
o gyd bred kleθ.
fær qun hi kəmz wì kot 'θrid'be:r,
e fəq fær hım ji 2wınə keər,
bet kruk hær 1'bonı mu: fu: se:r,
en 3skəld hım beθ.
wəərz 4fud eθ tər tre:vəl spe:r
wı'θut bred kleθ.
bred kleθ lendz fauk an 'ŋkə hịz,
maks 5'monı 'kelwarəz 'batər'fliz,
gi:z 5'monı e 'doktər hịz dr'gri:z
fær lətl skeθ;
in 1'for, ji me: bi 3mat ji pli:z
wı gyd bred kleθ.
fær θof ji had eə wəis e snut on
əz 'ʃekspir or 2sir 6əzək 'njutən,
jər 7dədəmənt fauk 8wed he e dut on,
el tək me eθ,
tıə eə kad si: ji wı e sut on
o gyd bred kleθ.
VI A. MAUDGE AND THE ORPHAN

JOHN GALT (1779–1839).

THE ENTAIL.

CHAPTERS I AND II.

Claud Walkinshaw was the sole surviving male heir of the Walkinshaws of Kittlestonheugh. The family estate had been lost in the Darien speculation and Claud had been left in the care of an old nurse, Maudge Dobbie. The old woman and her charge lived in Glasgow in the direst poverty. One afternoon, they had been walking in the suburbs of Glasgow, talking of the former glory of the family and viewing in the distance Claud’s ancestral estate, when the Provost of Glasgow and his good lady appeared on the scene. This gives Maudge an opportunity of comparing their upstart grandeur with that of her master’s family in days gone by. Then a conversation ensues between Maudge and the Provost and his wife. Maudge exhibits the same stubborn independence as the gaberlunzie in Ext. IV.

Claud was filled with wonder and awe at the sight of such splendid examples of Glasgow pomp and prosperity, but Maudge speedily rebuked his juvenile admiration.

"They’re no worth the looking at," said she; "had ye but seen the last Leddy Kittlestonheugh, your ain muckle respekit grandmother, and her twa sisters, in their hench-hoops, with their fans in their ban’s—the three in a row would hae soopit the whole breadth o’ the Trongate—ye would hae seen something. They were nane o’ your new-made leddies, but come o’ a pedigree. Foul would hae been the gait, and drooking the shower, that would hae gart them jook their heads intil the door o’ ony sic thing as a Glasgow bailie—Na; Claudie, my lamb, thou maun lift thy een aboon the trash o’ the town, and ay keep mind that the hills are standing yet that might hae been thy ain; and so may they yet be, an thou can but master the pride o’ back and belly, and seek for something mair solid than the bravery o’ sic a Solomon in all his glory as yon Provost Gorbals.—Heh, sirs, what a kyteful o’ pride’s yon’er! and yet I would be nane surprised the morn to hear that the Nebuchadnezzar was a’ gane to pigs and whistles, and driven out wi’ the divor’s bill to the barren pastures of bankruptcy."
VI A. MAUDGE AND THE ORPHAN

JOHN GALT (1779–1839).

THE ENTAIL.

CHAPTERS I AND II.

"Dei no: warð de 'ljukan at,.............hédji bet sin de last ledi 'kúlstén'hjux, jér ein maIk rÍspékét'grámnrñer, en hér 3twu: 'sístærz, in ðer 'henf'hups, wí ðer fänz ãn ðer 3handz—de thrí: in e 2ra: 4wéd he 'supet de hel bríð o de 'trúnget—ji 4wéd he sin 'samðeg. ðe: wær o de jør njuumed 'ledz, bèt kam o ðe 'pederzi. ful 4wéd he bin de get, ãn 'drúken ðe 'fueær, ðet 4wéd he 5gær:rt ðem dýuk ðær 6hídz 'úntil ðe dór o 7oní sik ðýj æz ðe 'gleske 8'beili—présent;

1'kla:di, ðe la:un, ðu mën liht ðái in ðý'byn ðe trúf o ðe tun, ãn ði kip mën ðat ðe húlz æz 3'stánden jét ðat múxt ðe bin ðái e:m; 1æ so: ðe ðet bi: ãn ðú kén ðat 'mester ðe præid o bá:kn ðe 'bél, ðe sik fór 'samðeg meir 'sólíd ðén ðe 'brevri: o sik ðe 'sólemén mì ò:a:l híz 'glórí æz jen 'provæst 'gorbélz.—hex, 1'sirz, ñat ð 'keitfø o præidz 'jøner! ãn jét ðe 8'wènde bi nen 9'sær'præ:zd ðe 7'morn te híz ðet ðe 'nebåxæd'nedzær ðez ò:a: 1æn te pígg æn 'maslzw, ãn 'drúñ ut wí ðe 'da:værz biñ te ðe 'baren 'pustjerz o ñ'ba:k'krapst."

1a 2q: 3a: 4a, 1 5e 6 7c 8'be:li 9'sæ'r'præ:ist
After taking a stroll round the brow of the hill, Provost Gorbals and his lady approached the spot where Maudge and Claud were sitting. As they drew near, the old woman rose, for she recognized in Mrs Gorbals one of the former visitors at Kittlestonheugh. The figure of Maudge herself was so remarkable, that, seen once, it was seldom forgotten, and the worthy lady, almost at the same instant, said to the Provost,—

"Eh! Megsty, gudeman, if I dinna think yon's auld Kittlestonheugh's crookit bairnswoman. I won'er what's come o' the Laird, poor bodie, sin' he was rookit by the Darien. Eh! what an alteration it was to Mrs Walkinshaw, his gudedochter. She was a bonny bodie; but frae the time o' the sore news, she croynt awa, and her life gied out like the snuff o' a can'le. Hey, Magdalene Dobbie, come hither to me, I'm wanting to speak to thee."

Maudge, at this shrill obstreperous summons, leading Claud by the hand, went forward to the lady, who immediately said,—

"Ist t'ou ay in Kittlestonheugh's service, and what's come o' him, sin' his lan' was roupit?"

Maudge replied respectfully, and with the tear in her eye, that the Laird was dead.

"Dead!" exclaimed Mrs Gorbals, "that's very extraordinary. I doubt he was ill off at his latter end. Whar did he die, poor man?"

"We were obligated," said Maudge, somewhat comforted by the compassionate accent of the lady, "to come intil Glasgow, where he fell into a decay o' nature." And she added, with a sigh that was almost a sob, "'Deed, it's vera true, he died in a sare straitened circumstance, and left this helpless laddie upon my hands."

The Provost, who had in the meantime been still looking about in quest of a site for his intended mansion, on hearing this, turned round, and putting his hand in his pocket, said,—

"An' is this Kittlestonheugh's oe? I'm sure it's a vera pitiful thing o' you, lucky, to take compassion on the orphan; hae, my laddie, there's a saxpence."
"e!: megstül gyd'man, ife 'dímme thik jonz 3a:ld 'kitlsten'¹ hjuxs 'kruket ² bernzwamen. ø 'wanær mets kam o ðe lerd, þær 'badr, sin i waz 'rukæt bi ðe ðerien. e!: mat æn altær'efn ðt weaving to misiz ²wa:kina, hiz gyd'⁴ doxtér. fi waz æ ⁴ boni 'badr; bet fre ðe teim o ðe so:r hjuxz, fi ⁵ kreont ³ewa: ðen hær leif gid ut laik ðe snaf o æ ⁶ kanl. hei, 'magdelin 'dobi, kam 'hvar te mi, æn ⁷ 'wanten te spik te ði."

"Γst ⁸ tu ei in 'kitlsten¹ hjuxs 'servis, æn mets kam o him, sin iz ⁶ lan waz 'rawpet?"

"did! ...............sats 'verø ðkstrə'ordmer. æ dut hi waz ðl of æt iz ðlater end. ³ma:r did hi di:, þær man?"

"wi wær ðbræ'getæt.............te kam ’intil ’gleska, mær i sel ñnte æ drke: o ’netør..........did, its 'verø tru:, hi did ðn æ ser:r strent ¹sirkamstæns, æn left ðis ’helples ’ladi ’pon mai ⁶ hanz."

"en iz ðis ’kitlsten¹ hjuxs o?: æn ñør its æ ’verø ’pitifø ði:ø o ju:, laık, te tak kam’pa:n æn ðe ’orfan; hei, æn ’ladi, ser:z æ saks’pens."

1A 2e ³Q: ⁴ o ⁵ æi ⁶ œ: ⁷¹A ⁸ See Ph. § 217 (d)
“Saxpence, gudeman!” exclaimed the Provost’s lady, “ye’ll ne’er even your han’ wi’ a saxpence to the like of Kittleston-heugh, for sae we’re bound in nature to call him, landless though his lairdship now be; poor bairn, I’m wae for’t. Ye ken his mother was sib to mine by the father’s side, and blood’s thicker than water ony day.”

Generosity is in some degree one of the necessary qualifications of a Glasgow magistrate, and Provost Gorbals being as well endowed with it as any of his successors have been since, was not displeased with the benevolent warmth of his wife, especially when he understood that Claud was of their own kin. On the contrary, he said affectionately,—

“Really it was vera thoughtless o’ me, Liezy, my dear; but ye ken I have na an instinct to make me acquaint wi’ the particulars of folk, before hearing about them. I’m sure no living soul can have a greater compassion than mysel’ for gentle blood come to needessity.”

Mrs Gorbals, however, instead of replying to this remark—indeed, what could she say, for experience had taught her that it was perfectly just—addressed herself again to Maudge.

“And whar dost t’ou live? and what hast t’ou to live upon?”

“I hae but the mercy of Providence,” was the humble answer of honest Maudge, “and a garret-room in John Sinclair’s lan’. I ettle as weel as I can for a morsel, by working stockings; but Claud’s a rumbling laddie, and needs mair than I hae to gi’e him: a young appetite’s a growing evil in the poor’s aught.”

The Provost and his wife looked kindly at each other, and the latter added,—

“Gudeman, ye maun do something for them. It’ll no fare the waur wi’ our basket and our store.”

And Maudge was in consequence requested to bring Claud with her that evening to the Provost’s House in the Bridgegate. “I think,” added Mrs Gorbals; “that our Hughoc’s auld claes will just do for him; and Maudge, keep a good heart, we’ll no let thee want. I won’er t’ou did na think of making an application to us afore.”
“sakspens, gyd’man!..............jil neir i:vn jer 1han wi e sakspens te de loik o ’kritst’en2hjux, fer se: wir bauand in ’netor te 3ka: him, tanles th0 hiz lerds’ip nu: bi; pøir 4berm, em we: fært. ji ken hiz ’murter,wez sib te mein bi de 5’sections said, en blydz ’çker teen ’water 6’onj de;”

“reili it wez ’vere 6’oxtlæs o mi, liizi, me dir; bet ji ken a ’hæve en ’instiyk te mak mi ’kwant wi de pørtiklerz o ’fauk, bëfor ’hi:ren e’but ðem. em jø:n no: ’li:ven sol kæn hav de ’græter kæm’pa:n ðen mæ’sel fer dgen til blyd kam te ni’d’sesiti.”

“en 8’mair last 8’tu liiv? en wat hast 8’tu te liiv e’pon?”

“e he: bet de ’mersi o ’provídens,.............en a ’garatrum in 8’dgon ’sijklerz 1’land. a sli ez wil ez a kæn fær a ’mersel, bi ’warken ’stokænz; bet 8’klæ:dz a ’ramlæn 1’lad, en ni’dz meir ðen a he: te qì: him: a jø:n ’apotits a ’græuæn ivl in de pø:rz a:xt.”

“gyd’man, ji mæ:n do: ’samønig for ðem. itl no: fæ:r de 8’war: wi u:r ’basket en u:r stor.”

“a ’nyk..........øet u:r ’hjueks 8’a:ld kleiz wi: dgyst do: fær him; en 3’mæ:dz, kip a gyd hert, wil no: 9’let si 10’want. a ’waner 8’tu ’dïnø e’nyk o ’maken en apl’kefn te as e’for.”

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1 a: 2 A 3 0: 4 e 5 e: 6 0 7 o 8 See Ph. § 217 (d) and Gr. § 22 9 a, ø 10 l, A
"No," replied the old woman, "I could ne'er do that—I would hae been in an unco strait before I would hae begget on my own account; and how could I think o' disgracing the family? Any help that the Lord may dispose your hearts to gi'e, I'll accept wi' great thankfulness, but an almous is what I hope He'll ne'er put it upon me to seek; and though Claud be for the present a weight and burden, yet, an he's sparet, he'll be able belyve to do something for himsel'."

Both the Provost and Mrs Gorbals commended her spirit; and, from this interview, the situation of Maudge was considerably improved by their constant kindness.
"no:;……………a kad neir dø: satt—e¹ wed e bin in en'ājkē strēt
brfōr e¹ wed he 'bēgēt on mar om ə'kunt; on hu: kad e ṣēyq o
dis'gresen də 'femli? 'ənį help dət də lord me dis'poiz jēr herts
tə qį:, eł ək'sep wį qret 'θāŋkfelləs, bēt eռə'qaməs iz wət e hāup
hil neir pitt ə'pən mi tə sik; eŋ thə 2klaɪd bī fər də presznt e
wəxt en 'barden, jət, eŋ hiz spev'rt, hil bi ebl brləiv tə də:
'saməŋ fər hym'səl."...  

I 4, A 2 2g:
VII A. TAM O' SHANTER

ROBERT BURNS (1759–1796).

Ayrshire Dialect.

In this, as in all the other poems of Burns, printed in this work, the text is taken from the Centenary Edition of Robert Burns by Henley and Henderson.

In Burns' dialect all the \( e \) sounds are very broad, almost equal to \( e \). \( a: \) is generally represented by \( o: \) and \( o \) by \( o \). The glottal catch is heard before \( t, p, k \), and both medially and finally in familiar speech may take the place of the consonant.

When chapman billies leave the street,
And drouthy neebors, neebors meet;
As market-days are wearing late,
An' folk begin to tak the gate;
While we sit bousing at the nappy,
An' getting fou and unco happy,
We think na on the lang Scots miles,
The mosses, waters, slaps, and stiles,
That lie between us and our hame,
Whare sits our sulky, sullen dame,
Gathering her brows like gathering storm,
Nursing her wrath to keep it warm.

This truth fand honest Tam o' Shanter,
As he frae Ayr ae night did canter,
(Auld Ayr, wham ne'er a town surpasses,
For honest men and bonie lasses.)
O Tam, had'st thou but been sae wise,
As taen thy ain wife Kate's advice!
She tauld thee weil thou was a skellum,
A blethering, blustering, drunken blellum;
That frae November till October,
Ae market-day thou was nae sober;
That ilka melder wi' the miller,
Thou sat as lang as thou had siller;
VII A. TAM O' SHANTER

ROBERT BURNS (1759-1796).

men 't'apmen 'biliz li:v de strit, 
en 'druθi 'niberz, 'niberz mit; 
ez 'market de:z er 'wir'en let, 
en fok br'gin te tak de get; 
meil wi sqt 'bu:zen et de 'nap, 
en getn fu: en 'Ληκε 'hap, 
wi θηηk ne on de laq skots meilz, 
de 'mosez, 'waterz, slaps, en stailz, 
ed lai b'rtw in as en 1ur hem, 
mer sits ur 'salky, 'salen dem, 
'geøren er bru:x leik 'geøren storm, 
'narsen er raθ te kip it warm.

dis tryθ fund 'onst tam o 'fantom, 
æz hi: fre e:r je: nixt did 'kanter, 
(q:ld e:r, wem nir e tun sar'apsez, 
fer 'onst men an 'boni 'lasez.)
o: tam, hadst ûu: hat bin se waiz, 
æz tem ûai:en weif kets æd'weis! 
ji tæ:ld ûi wil ûu waz û 'skølem, 
ø 'bleøren, 'blastraø, drakø 'bleølem; 
øøt fre ne'vember til ak'tober, 
je: 'market'de: ûu 'wazne 'sober; 
øøt ûlke 'melder wi ûe 'miøer, 
ûu sat æz laø æz ûu had 'sler;
That ev'ry naig was ca'd a shoe on,
The smith and thee gat roaring fou on;
That at the Lord's house, even on Sunday,
Thou drank wi' Kirkton Jean till Monday.
She prophesied, that, late or soon,
Thou would be found deep drowned in Doon;
Or catch'd wi' warlocks in the mirk,
By Alloway's auld, haunted kirk.
Ah! gentle dames, it gars me greet,
To think how monie counsels sweet,
How monie lengthen'd sage advices,
The husband frae the wife despises!

But to our tale:—Ae market-night,
Tam had got planted unco right,
Fast by an ingle, bleezing finely,
Wi' reaming swats, that drank divinely;
And at his elbow, Souter Johnie,
His ancient, trusty, drouthy cronie:
Tam lo'ed him like a vera brither;
They had been fou for weeks thegither.
The night drave on wi' sangs and clatter;
And aye the ale was growing better:
The landlady and Tam grew gracious,
Wi' secret favours, sweet, and precious:
The souter tauld his queerest stories;
The landlord's laugh was' ready chorus:
The storm without might rair and rustle,
Tam did na mind the storm a whistle.
Care, mad to see a man sae happy,
E'en drown'd himsel amang the nappy.
As bees flee hame wi' lades o' treasure,
The minutes wing'd their way wi' pleasure;
Kings may be blest, but Tam was glorious,
O'er a' the ills o' life victorious!

...........
Sat 'evri neg wez k:j:d o f-ui on, 
ôe smqô en ôi gat 'roren.fu: on; 
ôet et ôe lôrdz hus, im on 'sandz, 
hu drañk wö 'kerten dgin tïl 'mande. 
ji 1'profesit, ôet, let õr 2'sun, 
hu wëd bi fan dip drund im 3'dun; 
ôr katfšt wö 'wä:rlëks en ôe mïrk, 
bô 'alowez q:ld, 'hantet kïrk. 
aô! dëntl demz, ôt garz mi grit, 
tô thïk hu: 'mân kunsiz swit, 
hu: 'mân 'ïghënt sedë ëd'weaisëz, 
ôe 'hazbënd fre ôe weif dis'peizez! 
bût tô ôur tel:—je: 'markat'nïxt, 
tam hëd got 'plantet 'änke rïxt, 
fast bær en ën, 'blis:ën 'feinli, 
wö 'rimën swats, ôet drañk dr'weinli; 
en ôt ez 'élbe, 'sûter 'dzoñi, 
hiz 'anfënt, 'trasti, 'druñt 'kroni: 
tam luid im loiëk Ôe 'veðe 'brôëer; 
ôe hëd bin fu: fôr wiks ëô'gëter. 
ôe nïxt drel:v Ôn wö 'sanç en 'këter; 
en ôi ôe jël wez 'grauëñ 'bëter: 
ôe 'landlerô en tam gru: 'grefëes, 
wö 'sikrët 'fe:verz, swit, Ôen 'prefëes: 
ôe 'sûter tô:ld ëz 'kwì:rest 'storri:z; 
ôe 'landlerdz lax wez 'redri 'kôrëes: 
ôe storm wö'bit nïxt reir Ôn râsl, 
tam 'dïdne meïnd ôe storm Ôe mësl. 
kerr, mad Ôe si: ôe man se: 'hâpi, 
im drunt m'sël ô'mañ ôe 'napñ. 
ôz biiz flì: hem wö ledz ô 'tré:zer, 
ôe 'minits wïjt Ôër weî wö 'ple:zer; 
kïñz me: bi ëlêst, ôet Ôam wez 'glo:res, 
ôur q: ôe ìlz Ôo leif vik'torïres! 

1'professaid 2'fyn 3'dyn 4'wer
Nae man can tether time or tide;
The hour approaches Tam maun ride:
That hour, o' night's black arch the key-stane,
That dreary hour Tam mounts his beast in;
And sic a night he taks the road in,
As ne'er poor sinner was abroad in.
The wind blew as 'twad blawn its last;
The rattlin' showers rose on the blast;
The speedy gleams the darkness swallow'd;
Loud, deep, and lang the thunder bellow'd;
That night, a child might understand,
The deil had business on his hand.

Weel mounted on his gray mare Meg,
A better never lifted leg.
Tam skelpit on thro' dub and mire,
Despising wind, and rain, and fire;
While holding fast his guid blue bonnet;
While crooning o'er some auld Scots sonnet;
While glow'ring round wi' prudent cares,
Lest bogles catch him unawares:
Kirk-Alloway was drawing nigh,
Whare ghaists and houlets nightly cry.

By this time he was cross the ford,
Whare in the snaw the chapman smoor'd;
And past the birks and meikle stane,
Whare drunken Charlie brak's neck-bane;
And thro' the whins, and by the cairn,
Whare hunters fand the murder'd bairn;
And near the thorn, aboon the well,
Whare Mungo's mither hang'd hersel.
Before him Doon pours all his floods;
The doubling storm roars thro' the woods!
The lightnings flash from pole to pole;
Near and more near the thunders roll;
When, glimmering thro' the groaning trees,
Kirk-Alloway seem'd in a breeze;
ne: man ken 'teðer taim ar taid;
øe ure æ'protjaz tam man reid;
øat u:r, o nixt blak erts ðe 'ki:sten,
øat 'dri:ri u:r tam mants iz bist in;
øn sük ø nixt hi taks øe rod in,
ø afs niðr ðul õ ramp ðe ðrod in.
øe wan blu: æ twod blã:n its last;
øe 'ratlen fu:rz ro:z on øe blast;
øe 'spidr glimz ðe 'darknes 'swolot;
lud, dip, øn løj øe 'thander 'belet;
øat nixt, ø tfeild mïxt anderstond,
øe dil had 'biznes on iz hond.

wil mïntøt on iz gre: niðr meg,
ø e 'beror 'never 'lïftet leg,
tam 'skelpet on ðru dab øn mai,
dr'spaizen wan, øn ren, øn far;
meilz 'hoden fast hiz gyd blu: 'bonet;
meilz 'krunen aur øn gïld skots 'sonet;
meilz 'glauzen rund wi 'prudent ke:rz,
lest õogliz katr him æw'weirz:
kïrk 'alowe waz 'driæn niæ,
øør gests øn 'hulets 'nixtlï krai.

bi ðis taim hi waz kros øe fœ:rd,
øør ãn ø nm: øe tfapman smœ:rd;
øn past øe bïrks øn mïkl sten,
øø drakj 'tfeirli braks nèkben;
øø ðru øe manz, øn bair øe ke:rn,
øør 'hanterz fïnd ø 'mardert be:rn;
øø ni:r øe thorn, ø'byn øe wèl,
øø 'mamyoz 'midør hant ø'r'sel.
brfør him dun pu:rz gã: hiz fladz;
øø 'dablen storm ro:z ðru øe wadz !
øø 'lextænæz fla:z fre pol te pol;
ni:r øn mœr ni:r øe 'thander rol;
øen, 'glimren ðru øe 'gro:nen trï:z,
kïrk 'alowe simd in ø blïz ;
Thro' ilka bore the beams were glancing,
And loud resounded mirth and dancing.

Inspiring bold John Barleycorn,
What dangers thou canst make us scorn!
Wi' tippenny, we fear nae evil;
Wi' usquabae, we'll face the Devil!
The swats sae ream'd in Tammie's noodle,
Fair play, he car'd na de'il's a boddle.
But Maggie stood, right sair astonish'd,
Till, by the heel and hand admonish'd,
She ventur'd forward on the light;
And, vow! Tam saw an unco sight!
Warlocks and witches in a dance:
Nae cotillion, brent new frae France,
But hornpipes, jigs, strathspeys, and reels,
Put life and mettle in their heels.
A winnock-bunker in the east,
There sat Auld Nick, in shape o' beast;
A tousie tyke, black, grim, and large,
To give them music was his charge:
He screw'd the pipes and gart them skirl,
Till roof and rafters a' did dirl.
Coffins stood round, like open presses,
That shaw'd the dead in their last dresses;
And, by some devilish cantraip sleight,
Each in his cauld hand held a light:
By which heroic Tam was able
To note upon the haly table,
A murderer's banes in gibbet-airns;
Twa span-lang, wee, unchristen'd bairns;
A thief new-cutted frae a rape—
Wi' his last gasp his gab did gape;
Five tomahawks, wi' bluid red-rusted;
Five scymitars, wi' murder crusted;
A garter which a babe had strangled;
Or u'lu'9 bo; r se bi'mz wer 'qlansen, 
แง lud r'sundet mhr t en 'dansen.

m'sparran bo;ld dlon 'barlikorn, 
øt 'dendzerz ðu: kanst mak ñs skorn!
wi 'tirén, wi fi:x ne ivl;
wi 'askwebe, wil fes ðe di:vl!
ø swats se: rimd ñn 'tamuz nodl,
feir ple:, hi 'ke:rdne dilz ð bodl.
bet 'maqi styd, rxt ser ñ'stonifi,
til, bi ðe hil ñn hq:nd ñd'monifi,
fi 'ventert 'forêt on ðe lixt;
øn, wau! tam sq: øn 'økå sïxt!
'wø:rlaks øn 'watzøø ñn ø dans:
ne: 'kottuljon, brønt nju: fre frans,
bet 'hornpeips, 'dju:z, strað'speiz, ñn rilz,
pat leif øn mëtl ñn ñer hilz.
ø 'wanak'baýker ñn ðe ist,
øir sat q:ld nk, ñn fep o bist;
ø 'tu:zi teik, blak, grûm, øn lerdz,
tø gi: ñem 'mø:zik wøz ñz tferdç;
hi skruit øø peips øn gart ñem skrïl,
til rýf øn 'rafterz q: dï dïl.
'kofniz styd run, leik opm 'prseøz,
øt jø:d øø did ñn øer last 'drseøz;
øn, bar sam 'di:vl:ø 'kantrip sïxt,
itj ñn ñts q:ld hønø hild ø lixt:
bø matf hi'roik tam wæz ebl
øtøt ø'pon øø 'helî tebl,
ø 'marderøtz benz ñn 'dgiðøtø:ø:rz;
¹twø: 'spanlaø, wi:, an'kærønt be:ø:rz;
ø tif nju:'katøt fri ø rep—
wø hiç last gasø pø gab dïl gøp;
ñøøv tomæ'ø:ks, wi blyd rid'røstat;
ñøøv 'smiøtørz, wø 'mardør 'krøstat;
ø 'qørtøø matf øø beb høød strøøt;
¹c:
A knife a father's throat had mangled—  
Whom his ain son o' life bereft—  
The grey-hairs yet stack to the heft;  
Wi' mair of horrible and aweful,  
Which even to name wad be unlawful.

As Tammie glower'd, amaz'd and curious,  
The mirth and fun grew fast and furious;  
The piper loud and louder blew,  
The dancers quick and quicker flew;  
They reel'd, they set, they cross'd, they cleekit,  
Till ilka carlin swat and reekit,  
And coost her duddies to the wark,  
And linket at it in her sark!

Now Tam, O Tam! had thae been queans,  
A' plump and strapping, in their teens!  
Their sarks, instead o' creeshie flanne,  
Been snaw-white seventeen hunder linen!—  
Thir breeks o' mine, my only pair,  
That once were plush, o' guid blue hair,  
I wad hae gi'en them aff my hurdies,  
For ae blink o' the bonie burdies!

But wither'd beldams, auld and droll,  
Rigwoodie hags wad spean a foal,  
Lowping and flinging on a crummock,  
I wonder didna turn thy stomach,

But Tam kend what was what fu' brawlie:  
There was ae winsome wench and wawlie  
That night enlisted in the core,  
Lang after kend on Carrick shore  
(For monie a beast to dead she shot,  
And perish'd monie a bonie boat,  
And shook baith meikle corn and bear,  
And kept the country-side in fear.)  
Her cutty sark, o' Paisley harn,
Another reading is \textit{flainen} = \textit{flænæn} which would make a good half-rhyme to \textit{linen}.
That while a lassie she had worn,
In longitude tho' sorely scanty,
It was her best, and she was vauntie......
Ah! little kend thy reverend grannie,
That sark she coft for her wee Nannie,
Wi' twa pund Scots ('twas a' her riches),
Wad ever grac'd a dance o' witches!

But here my Muse her wing maun cour,
Sic flights are far beyond her power:
To sing how Nannie lap and flang,
(A souple jad she was and strang),
And how Tam stood like ane bewitch'd,
And thought his very een enrich'd:
Even Satan glowr'd, and fidg'd fu' fain,
And hotch'd and blew wi' might and main;
Till first ae caper, syne anither,
Tam tint his reason a'thegither,
And roars out: "Weel done, Cutty-sark!"
And in an instant all was dark:
And scarcely had he Maggie rallied,
When out the hellish legion sallied.

As bees bizz out wi' angry fyke,
When plundering herds assail their byke;
As open pussie's mortal foes
When, pop! she starts before their nose;
As eager runs the market-crowd,
When "Catch the thief!" resounds aloud;
So Maggie runs, the witches follow,
Wi' monie an eldritch scriech and hollo.

Ah, Tam! Ah, Tam! thou'll get thy farin!
In hell they'll roast thee like a herrin!
In vain thy Kate awaits thy comin!
Kate soon will be a wofu' woman!
bêt hir me môz hër wîj mêñ ku:r,
șîk flîxts eñ fôr brįjont hër pu:r:
tê siŋ hu: 'nanî lap eñ flâŋ,
(ə supl d3g:d fi wëz eñ strâŋ),
eñ hu: tams styd leîk jen br'wîtʃt,
eñ thîxt əz 'vgre in ʒrantʃt:
im sët'sn glaurlt, eñ fîdʒd fu sëmn,
eñ hotʃt eñ blu: wî mixt eñ mêñ;
tîl færst je: 'keper, sëïn ñ'nôñer,
tam tînt əz riːzn ə: ɖɛ̱ŋsɛr.
eñ rɔːz uː "wil dyn, 'kàf'sark!"
eñ m eñ 'ənstant ə: wëz dark:
eñ 'skerslı hëd hî 'mägî 'ralît,
en ut ðe 'hëlj' ëdʒən 'saliːt.

əz bît bîz uː wî 'aŋrı feik,
en 'plândrən hërdz øːsel ðer boîk;
əz opm 'pussiz 'mortel foːz
mën, pop ! fi sterts brʃɔːr ðer noiz;
əz 'iɡəz rmz ə ˈmærket'krud,
en "katʃ ðə ˈθif!" rr'sündz øːlud;
sō: 'mägî rmz, ə ˈwêtʃeː folo,
wî 'mənɪ eŋ əl'drɪtʃ skrix eŋ 'holo.

əː, tam ! aː, tam ! ʒuːl ɡet ðar feːrən !
m hël ʒel rost ði leîk ðə 'heːrən !
m ven ðar kət ə'wets ðar ˈkæmən !
kët sëŋ wîl bi ðe ˈweːfə ˈwəmən !
Now, do thy speedy utmost, Meg,
And win the key-stane of the brig;
There, at them thou thy tail may toss,
A running stream they dare na cross!
But ere the key-stane she could make,
The fient a tail she had to shake!
For Nannie, far before the rest,
Hard upon noble Maggie prest,
And flew at Tam wi' furious ettle;
But little wist she Maggie's mettle!
Ae spring brought aff her master hale,
But left behind her ain grey tail:
The carlin clauht her by the rump,
And left poor Maggie scarce a stump!

Now, wha this tale o' truth shall read,
Ilk man and mother's son, take heed:
Whene'er to drink you are inclin'd,
Or cutty sarks run in your mind;
Think! ye may buy the joys o'er dear:
Remember Tam o' Shanter's mare.
nu; dø: døi 'spidi 'atmøst, meq, 
æn wæn æ 'ki:sten o æ 'brig;
dø:r, æt døm dø: døi tel me tos, 
e 'rinen strim æ 'dø:rne kroA!
bøt æ'r æ 'ki:sten æi kæd mak, 
dø æ fint æ tel æi had æ te fak!
fer 'nan, fyr br'før æ 'pøst, 
hard æ'po nobl 'magi prest, 
en flu: æt tam wi 'fjø:ries ætI; 
bøt lItI wøst æi 'magi metI !
je: spøÍ broxt æf æør 'mester hel, 
bøt lIft br'hIIt æø en grø: tel: 
ø 'kerIØn klø:xt æø bi æ ø ramp, 
en lIft pø: 'magI skers æ stamp !

nu; 1 mo: døs tel ø tryø føl rid, 
IÁk man æø 'mIøerz san, tak hid : 
æøni:r te drøk æi ær m'kleIInd, 
en 'kAtI serks røm æø jœr meIInd, 
øñk ! æi me bar æø døøz æur di:r: 
rI'mømbør tam ø 'jantøerz mIø.  

1 e:
VIII A. MARRIAGE

SUSAN FERRIER (1782–1854).

By her spelling, the authoress gives a fair indication of the pronunciation of Mrs Macshake, so that we do not require to note variants to the same extent as in the other extracts.

"An wha thought o' seein ye enow," said she, in a quick gabbling voice; "what's brought you to the toon? are ye come to spend your honest faither's siller, e'er he's weel cauld in his grave, puir man?"

Mr Douglas explained, that it was upon account of his niece's health.

"Health!" repeated she, with a sardonic smile, "it wad mak an ool laugh to hear the wark that's made aboot young fowk's health noo-a-days. I wonder what ye're aw made o'," grasping Mary's arm in her great bony hand—"a wheen puir feckless windlestraes—ye maun awa to Ingland for yere healths. Set ye up! I wunder what cam o' the lasses i' my time, that bute to bide at hame? And whilk o' ye, I sude like to ken, 'l'll ere leive to see ninety-sax, like me—Health! he, he!"

Mary, glad of a pretence to indulge the mirth the old lady's manner and appearance had excited, joined most heartily in the laugh.

"Tak aff yere bannet, bairn, an let me see yere face; wha can tell what like ye are wi' that snule o' a thing on yere head." Then after taking an accurate survey of her face, she pushed aside her pelisse—"Weel, it's ae mercy, I see ye hae neither the red heed, nor the muckle cuits o' the Douglases. I ken nae whuther ye're faither had them or no. I ne'er set een on him: neither him, nor his braw leddie, thought it worth their while to speer after me; but I was at nae loss, by aw accounts."

"You have not asked after any of your Glenfern friends," said Mr Douglas, hoping to touch a more sympathetic chord.
VIII A. MARRIAGE

Susan Ferrier (1782–1854).

Chapter XXXIV.

"ен 1ma: 3θοξτ o 'sien ji e'nu; ..............μετς 2βροξτ ji te o tun? ēr ji kam te spend jēr 'onēst 3'θεςrz sēlēr, eir hiz wil 1ka1d
in hiz gre:v, pēir man?"

"helθ!.............it wed mak en ul 4lax te hir te wark sēts
med ε'but jēθ fakūs helθ 'nu e de:z. e 'wander met jir 1a: met
ο.............e min πθr 'θekles 'windslo:rz—ji man 1e'wā: te
'thōnd fēr jēr hēlōs. set ji āp! e 'wander met kam o θ 'lāsēz
1 ma: teim, ēt byt te bēid ēt hem? eθ mēk o ji, e syd lēik te
kēn, ēr liv te si: 'nēinti saks, lēik mi:—helθ! he, he!"

"tak af jēr 'banēt, 5bern, en 6let mi si: jēr fēs; 1ma: kēn
tel mat lēik ji ar wī 'at snyl o θ θēj on jēr hīd..............
wil, ēts 'jē: 'mersī, e si: ji he 3'neēzēr te red hīd, nor te makl kytō
o te 'duglēsēz. e ken ne 'wāzēr jēr 3'fēzēr hēd kēm or no:. a
ne:ir set in on um; 3'neēzēr hūm, nor 2 1bra: ēsdr, 2θoxt tē warθ
ēr mēil te spīr 'ēfēr mi:; bēt o wēz et ne: lōs, by 1a: 'kunts."

1q: 2 o 3ē: 4 a: 5ē 6 a, ε
"Time eneugh—wull ye let me draw my breath, man?—fowk canna say aw thing at ance.—An ye bute to hae an English wife tu, a Scotch lass wad nae serr ye.—An yere wean, I'se warran', it's ane o' the world's wonders—it's been unca lang o' cummin—he, he!"

"He has begun life under very melancholy auspices, poor fellow!" said Mr Douglas, in allusion to his father's death.

"An wha's faut was that?—I ne'er heard tell the like o't, to hae the bairn kirsened an' its grandfather decin'!—But fowk are neither born, nor kirsened, nor do they wad' or dee as they used to dae—aw thing's changed."

"You must, indeed, have witnessed many changes," observed Mr Douglas, rather at a loss how to utter anything of a conciliatory nature.

"Changes! weel a waat, I sometimes wunder if it's the same wurld, an if it's my ain heed that's upon my shooters."

"But with these changes, you must also have seen many improvements?" said Mary, in a tone of diffidence.

"Impruvements!" turning sharply round upon her, "what ken ye about impruvements, bairn? A bonny impruvement or ens no, to see tyleyors and sclaters leavin whar I mind Jewks and Yerls.—An that great glowrin new toon there," pointing out of her windows, "whar I used to sit an luck oot at bonny green parks, and see the coos milket, and the bits o' bairnies rowin an' tummlin, an the lasses tramplin i' their tubs.—What see I noo, but stane an lime, an stoor an dirt, an idle cheels, an dinket-oott madams prancin'. Improvements indeed!"

Mary found she was not likely to advance her uncle's fortune by the judiciousness of her remarks, therefore prudently resolved to hazard no more. Mr Douglas, who was more au fait to the prejudices of old age, and who was always amused with her bitter remarks, when they did not touch himself, encouraged her to continue the conversation by some observation on the prevailing manners.

"Mainers!" repeated she, with a contemptuous laugh, "what caw ye mainers noo, for I dinna ken; ilk ane gangs bang in till their neebor's hoose, and bang oot o't as it war a chynge hoose; an as for the maister o't, he's no' o' sae muckle vaalu as the
"taim 1ə'njux—wal jì 2key mi 3dra: mè bret, mèn?—fauk k'anne se: 4a:thm 5et 9ens.—èn jì: byt tè he: 6u'ify weif tò; a skatj las wad ne se'r jì.—èn jèr wèn, az 'warèn, èts 4en o òe warldz wànderz—èts bin 'ànke laj o 'kamèn—he: he: !"
flunky ahint his chyre. I' my grandfather's time, as I hae heard him tell, ilka maister o' a faamily had his ain sate in his ane hoose aye, an sat wi' his hat on his heed afore the best o' the land, an had his ain dish, an was aye helpit first, an keepit up his owthority as a man sude dae. Paurents war paurents then—bairns dardna set up their gabs afore them than as they dae noo. They ne'er presumed to say their heeds war their ain i' thae days—if ever servants—reteeners an' childer, aw tram-melt i' the presence o' their heed."

Here a long pinch of snuff caused a pause in the old lady's harangue; but after having duly wiped her nose with her coloured handkerchief, and shook off all the particles that might be presumed to have lodged upon her cardinal, she resumed—

"An nae word o' any o' your sisters gawn to get husbands yet? They tell me they're but coorse lasses; an' wha'll tak ill-farred tocherless quëans, when there's walth o' bonny faces an lang purses i' the market—he, he!" Then resuming her scrutiny of Mary—"An' I'se warren ye'll be lucken for an Inglish sweetheart tae; that'll be what's takin' ye awa to Ingland."

"On the contrary," said Mr Douglas, seeing Mary was too much frightened to answer for herself, "on the contrary, Mary declares she will never marry any but a true Highlander; one who wears the dirk and plaid, and has the second-sight. And the nuptials are to be celebrated with all the pomp of feudal times; with bagpipes, and bonfires, and gatherings of clans, and roasted sheep, and barrels of whisky, and——"

"Weel a wat an' she's i' the right there," interrupted Mrs Macshake, with more complacency than she had yet shown. "They may caw them what they like, but there's nae waddins noo. Wha's the better o' them but innkeepers and chise-drivers? I wud nae count mysel married i' the hiddlins way they gang aboot it noo."

"I daresay you remember these things done in a very different style?" said Mr Douglas.

"I dinna mind them when they war at the best; but I hae heard my mither tell what a bonny ploy was at her waddin. I canna tell ye hoo mony was at it; mair nor the room wad haud, ye may be
maki 'valije az oz 'Hemki e'numt huz tseir. i me 'granfebearz teim, ez a he herd im tel, 'lke 'mester o e 'faimly hzed iz e:n set in iz e:n hus e'i, en sat wi huz hat en iz hid e'for te best o oz 1land, en hzed iz e:n dij', en waz e'i 'helpet frst, en 'kipet ap huz au'torty ez e man syd de: 'pa:rents war 'pa:rents ten—bernz 3'da:rdne set ap dær gabz e'for dær ssan ez de de: nu:. oz neir pr'sumt te se: dær hidz war dær en i de: dez—weif en 'servenz —'rtinerz en tsjlder, "a: tramlt i te 'prezenz o dær hid."

"en ne: ward o 'en i jear 'sisterz 3ga:n te get 'hazbendz jet? dê te tel mi dær bet kurs 'lasez; en 3ma:l tak 'qi'fard 'toxereles' kwinz, zen dærz wade o 'bonj 'fesez en lan 'parsen i de 'merket— he; he: !............en az 'waren jil bi 'laken fer en 'qlij 'swithert te:; 'atl bi mats 'taken ji 3'owa: te 'tjland."

"wil e'wat en jiz i te ruxt te:r;.............se me 3ka: dêm mat de leik, bat dærz ne: 'wadenz nu:. 3maiz de 'bester o dêm bat 'nikiperz eend 'tseis'dra:verz? e 'wadne kunt 'me'sel 3merit i de 'hidlinsz 4we: de ga:y e'but it nu:;"

"a 'dimmê meind dêm men de wær et de best; bat e he herd me 'morser tel met e 'bonj plax waz et her 'waden. e 'kanna tel ji hu 'moni wez et her 'waden. e 'kanna tel ji hu 'moni wez et it; meer nor de rum wed 1had, ji me bi f'sr, for 'rivt rr'lefn en

1 a: 2 e 3 g: 4 ei
sure, for every relation an' freend o' baith sides war there, as well they sude; an' aw in full dress; the leddies in their hoops round them, an' some o' them had sutt'n up aw night till hae their heads drest, for they hadna thae pocke't-like taps ye hae noo," looking with contempt at Mary's Grecian contour. "An' the bride's goon was aw shewed ow'r wi' favours, frae the tap doon to the tail, an' aw roond the neck, an' aboot the sleeves; and, as soon as the ceremony was ow'r, ilk ane ran till her an' rugget an' rave at her for the favours, till they hardly left the claise upon her back. Than they did nae run awa as they dae noo, but sax an' thretty o' them sat doon till a grund denner, and there was a ball at night, an' ilka night till Sabbath cam roond; an' than the bride an' the bridegroom drest in their waddin suits, and aw their freends in theirs, walkit in procession till the kirk. An' was nae that something like a waddin? It was worth while to be married i' thae days—he, he!"  

Mr Douglas, who was now rather tired of the old lady's reminiscences, availed himself of the opportunity of a fresh pinch, to rise and take leave.  

"Oo, what's takin ye awa, Archie, in sic a hurry? Sit doon there," laying her hand upon his arm, "an' rest ye, an' tak a glass o' wine, an' a bit breed; or may be," turning to Mary, "ye wad rather hae a drap broth to warm ye. What gars ye luck, sae blae, bairn? I'm sure it's no cauld; but ye're juste like the lave: ye gang aw skiltin aboot the streets half naked, an' than ye maun sit an' birsle yourselves afore the fire at hame."

She had now shuffled along to the further end of the room, and opening a press, took out wine, and a plateful of various-shaped articles of bread, which she handed to Mary.  

"Hae, bairn, take a cookie, tak it up—what are you fear'd for? It'll no bite. Here's t'ye, Glenfern, an' your wife, an' your wean, puir tead, it's no had a very chancy ootset weel a wat."

The wine being drank, and the cookies discussed, Mr Douglas made another attempt to withdraw, but in vain.  

"Canna ye sit still a wee, man, an' let me spear after my auld freens at Glenfern. Hoo's Grizzy, an' Jacky, and Nicky?—aye workin awa at the pills an' the drogs—he, he! I ne'er
frind o bet seidz wër ër, oz wil ë syd; en 1a: më fal dres; ë ëdiz m ër hups rund ëm, en sam o ëm hëd sëtn ap 1a: nikt ti he: ër hidz drest, fër ë te ëhëne ëc: 'pukëtelëik taps ji he: nu:...........en ë brëidz gun wëz 1a: ju:it aur. wë fe:verz, fre ë ë tap dun te ë te tel, en 1a: rund ë te nek, on ëbët ë te sli:ivz; en, en syn ëz ë ë 'serëmenë wëz aur, ilk 6en ran tli ër en 'ragot en re:it at ër fër ë ë fe:verz, tli ë te 'hardly left ë te kë:iz ëpën ër bak. san ë ë 'dëdne rin 1ë:war: en ë ë de: nu:, bet saks en ëre:ty o ëm sët dun tli ë grand 'dener, en ër wëz ë 1ba:l ët nikt, en ëlkë nikt tli 1sa:beël kam rund; en san ë ë brëid on ë ë brëidgrym drest ë ër 'waden syt, en 1a: ër frindz m ër:rz, '1waikët ën pro:ëstn tli ë kirk. en 'wëzna sët 'samëry leik ë 'waden? it wëz wërë ëueil te bi 3'merit ë de: de:z—he, he: !'

"u; mats 'takën'ji 1ë:war: , 'ertfly m sëk ë 'hàr? sët dun së:r..............en rest ji, en tak ë gles o wein, en ë bit brid; ër 'mëbi,.............ji wëd 2re:or he ë drap brët te warm ji, mat gaw:z ji lak se ble:; 3ber: ëm fër ëts no: 1ka:l'd; bet jir dzyist leik ët le:v: ji gan 1a; 'skylten ë'bët ë strits 1ha:if 'naikët, en san ji mën sët ì brsp jër'sëlz ë'for ë 4fair ët hem."

"he:, 3ber: , tak ë 'kuki, tak ët ëp—mat ër ji ëirt fër? îtl no: bëit. hirz tji, gën'fern, en jër we:if, en jër we:in, për tell, ìts no: hëd ë 'verë 'tsansë 'utset 'wilë:wat."

"'kanne ji sët stël ë wi:, mën, en ët mi spïr 'ëfter me 1a:l'd frinz ët gën'fern. hu:z 'grëzi, ën 'dzykë, en 'nëki ? ëi 'werkën 1ë:wa: ët ë pilz en ë drog:—he, he: ! a: neir 'swaelët ë pil, nor

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swallowed a pill, nor gied a doit for drogs aw my days, an' see an' ony of them'll rin a race wi' me whan they're naur five score."

Mr Douglas here paid her some compliments upon her appearance, which were pretty graciously received; and added that he was the bearer of a letter from his aunt Grizzy, which he would send along with a roebuck and brace of moor-game.

"Gin your roebuck's nae better than your last, atweel it's no worth the sendin'. Poor dry fisinless dirt, no worth the chowing; weel a wat, I begrudged my teeth on't. Your muir-fowl was na that ill, but they're no worth the carryin'; they're dong cheap i' the market enoo, so it's nae great compliment. Gin ye had brought me a leg o' gude mutton, or a cauler sawmont, there would hae been some sense in't; but ye're ane o' the fowk that'll ne'er harry yoursel wi' your presents; it's but the pickle poother they cost you, an' I'se warran ye're thinkin mair o' your ain diversion than o' my stamick, when ye're at the shootin' o' them, puri beasts."  

Mr Douglas had borne the various indignities levelled against himself and his family with a philosophy that had no parallel in his life before; but to this attack upon his game, he was not proof. His colour rose, his eyes flashed fire, and something resembling an oath burst from his lips, as he strode indignantly towards the door.

His friend, however, was too nimble for him. She stepped before him, and, breaking into a discordant laugh, as she patted him on the back, "So I see ye're just the auld man, Archie,—aye ready to tak the strums, an' ye dinna get a' thing ye're ain wye. Mony a time I had to fleech ye oot o' the dorts when ye was a callant. Div ye mind hoo ye was affronted because I set ye doon to a cauld pigeon-pie, and a tanker o' tippenny, ae night to ye're fowerhoors, afore some leddies—he, he, he! Weel a wat, ye're wife maun hae her ain adoos to manage ye, for ye're a cumstairy shield, Archie."

Mr Douglas still looked as if he was irresolute whether to laugh or be angry.

"Come, come, sit ye doon there till I speak to this bairn," said she, as she pulled Mary into an adjoining bedchamber,
“qu jér ‘robaks ne: ’bètèr sèn jèr last, òr’wil ët’so: warò ñè ‘sendèn. poù drar’fisènès dërt, ët’so: warò ñè ‘tsawèn; ‘wilè’wat, ë b’gradrët ñè tìd ënt. jèr ‘mòrful wez ne ët’ì, bët ñè: ët’so: warò ñè ’kerëñ; ñè dor tfip ñè ‘merkèt e’nu:; so ët’so: ët’ gret ‘këmplëmt. qu jè hòt brëxt mi ë a leg o gyd matn, ër o kalèr 1sa:mt, ñè wàd hè bin sam sens ûnt; bët jè:j 3en ë a ëfàuk ët’ì ne:r 2hèr jèr’se: wì jèr ‘prèzènts; ët’s bët ë a pikl ’pùèr ë ë kòst jì, ën ëz ’warèn jèr ‘ègkèn me:r ë o jèr eùn ’dërfèn ën o maì ’stamìk, wèn jèr ët ë dè ‘fy’tèn ë sèn, poù bìst.”

“so ë sì: jèr dëgyst ë a:1èsd man, ‘ertì:—ëi ërdì te tak ë ë stramz, ën jè ’dìnne get 1a: ëm jèr e:ìn wèi. ’monù ë teim ë hòt ë flîtì jì ët o ë dern sèn jì wèz ë kalènt. ëvì jì meùnd hù: jì wèz ë’frantët b’rèkà:z ë sët jì ënù te ë 1ka:ld ’pìd’gë’pàér, ën ë ’tëŋkèr ë ’tëpnì jè: nìxt te jèr ’fàuru:rz, ëfòrì sam ’ledìz—he:, he:, he!: ëwilè’wat, jèr wèif man he: hèr e:ìn ë’dòz te ’manìd jì, ëfè jèr ë kam’ste:ri fìl, ‘ertì:.”

“kam, kam, sët jì ënù ësìr tìl ë spìk ë ës 2bern.”

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which wore the same aspect of chilly neatness as the one they had quitted. Then pulling a huge bunch of keys from her pocket, she opened a drawer, out of which she took a pair of diamond ear-rings. "Hae, bairn," said she, as she stuffed them into Mary's hand; "they belonged to your father's grandmother. She was a gude woman, an' had four-an'-twenty sons and dochters, an' I wiss ye nae war fortin than just to hae as mony. But mind ye," with a shake of her bony finger, "they maun a' be Scots. Gin I thought ye wad mairry ony pock-puddin', fient haed wad ye hae gotten frae me. Noo haud ye're tongue, and dinna deive me wi' thanks," almost pushing her into the parlour again; "an' sin ye're gawn awa' the morn, I'll see nae mair o' ye enoo; so fare ye weel. But, Archie, ye maun come an' tak your breakfast wi' me. I hae muckle to say to you; but ye maunna be sae hard upon my baps as ye used to be," with a facetious grin to her mollified favourite, as they shook hands and parted.
“he:, 1ber,n,............se bølgjt te jer feøerz 'granmiøer.
ji wæz ø gyd 'wamen, øn hæd faur n 'twænti sanz øn 'doxtærz, øn ø wæs jr ne: 2wæ:r 'fortn tøn døyst te he: æz 'moni. bet meiøn
ji,.............se man 2a: bi skøts. qøn ø ðøxt jr wæd 1'rørt
'øni 'pok'padøm, 3fønt hød wæd jr he ðøtn fre mi:. nu: hød jer
tøø, øn 'dønøø di:v mi wi 'øøøks, øn spn jr 3gø:n 2ø'wa: øø mørn,
et si: ne meiø o jr ønu:; sø feøjr jr wíl. bet, 'ertjø, jr møøn kám
eø tak jer 'brakføst wi mi. ø he makl te se: te jr; bet jr 'manøø
bi se hørd ø'pon me bøps øø jr 4jø:jøt te bi.”

1ø 2ø: 3i 4jøst
IX A. THE COTTER'S SATURDAY NIGHT

ROBERT BURNS.

November chill blaws loud wi' angry sugh;
The short'ning winter-day is near a close;
The miry beasts retreating frae the pleugh;
The black'ning trains o' craws to their repose:
The toil-worn Cotter frae his labor goes—
This night his weekly moil is at an end,
Collects his spades, his mattocks, and his hoes,
Hoping the morn in ease and rest to spend,
And weary, o'er the moor his course does hameward bend.

At length his lonely cot appears in view,
Beneath the shelter of an aged tree;
Th' expectant wee-things, toddlin, stacher through
To meet their dad, wi' flichterin' noise an' glee.
His wee bit ingle, blinkin bonilie,
His clean hearth-stane, his thrifty wifie's smile,
The lisping infant, prattling on his knee,
Does a' his weary kiaugh and care beguile,
And makes him quite forget his labor and his toil.

Belyve, the elder bairns come drapping in,
At service out, amang the farmers roun',
Some ca' the pleugh, some herd, some tentie rin
A cannie errand to a neebor town:
Their eldest hope, their Jenny, woman grown,
In youthfu' bloom, love sparkling in her e'e,
Comes hame; perhaps, to show a braw new gown,
Or deposite her sair-won penny-fee,
To help her parents dear, if they in hardship be.
IX A. THE COTTER'S SATURDAY NIGHT

Robert Burns.

November t'iel 1blæz lud wi 'anjir 2sux;
ðe 3'sortnæn 'wïnter'de: ðz niir ð e kloiz;
ðe 4'fænir 5'bists ri'triten fre ðe 3'pljux;
ðe 'blæknen trenz o 1'kraiz tæ ðor 'rr'poiz:
ðe 'teil3'worn 'kætær fre ðz 'lebor goiz—
ði'xt hiz 'wikli mail ðz ðet æn 'end,
kælks hiz 'spa:dz, hiz 'mætæks, æn ðz 'hoiz,
'hæupen ðe 3'morn m i:z ðen rest ðe spend,
æn 'wiiri, æur ðe 'mør hiz kurs ðæ 'hemwærd 'bend.

æt lenð hiz 'lonlf kæt æ'pi:rz æn 'vju:,
br'nid ðe 'fælter æv æn 'ædæd 'tri;
ðe 'ik'spektænt 'wi:'ðyz, 3'tolæn, 'stæxær ðru:
tæ mit ðær 'dad, wi 'fiæxtræn 6'næz æn 'gli:.
hiz wi: 'bit ðl, 'blɪŋkən 3'bonið,
hiz klin hær'tsten, hiz 'θrɪfti 'wɛifiz smæil,
ðe 'læsæn 'mæfæn, 'prælæn æn ðz 'knæi,
ðæz 1'a: hiz 'wiiri kjæ:x æn 'keir 'brxjsæl,
æn mæks hæm 'kwæt 'fær'get hiz 'lebor æn hiz 'teil.

br'læiv, ðe 1'a:'ldær 7'bærns kam 'dræpen m,
æt 'servis ut, æ'mæn ðe 7'færmærz run,
sam 1'ka: ðe 2'pljux, sam 'hærd, sam 'tænti rʊn
æ 'kænɪ 8'i:rend tæ æ 'nɪbær 'tun:
ðær 'eldest 'hæup, ðær 'dæŋæl, 'wæmæn 'græn,
m 'jɔθθæ blym, laiv 'sparklæn æn hær i:,
kæmz hem; 'pær'hæps, tæ 'fo: æ 1'bra: 'nu: 'gun,
ar 'dæpoiz hær 'sæi:'wæn 'pæn'fi:;
tæ 'help hær 'pærænts diːr, m ðe: æn 'hærdsɪp 'bi:.
With joy unfeign'd brothers and sisters meet,
And each for other's weелfare kindly spiers:
The social hours, swift-winged, unnotic'd fleet;
Each tells the uncos that he sees or hears.
The parents partial eye their hopeful years;
Anticipation forward points the view;
The mother, wi' her needle and her shears,
Gars auld claes look amaist as weeł's the new;
The father mixes a' wi' admonition due.

Their master's and their mistress's command,
The younkers a' are warned to obey;
And mind their labors wi' an eydent hand,
An' ne'er, tho' out o' sight, to jauk or play:
"And O! be sure to fear the Lord alway,
And mind your duty, duly, morn and night;
Lest in temptation's path ye gang astray,
Implore His counsel and assisting might;
They never sought in vain that sought the Lord aright."

But hark! a rap comes gently to the door;
Jenny, wha kens the meaning o' the same,
Tells how a neebor lad came o'er the moor,
To do some errands, and convoy her hame.
The wily mother sees the conscious flame
Sparkle in Jenny's e'e, and flush her cheek;
With heart-struck anxious care, enquires his name,
While Jenny haflins is afraid to speak;
Weel pleased the mother hears its nae wild, worthless rake.

With kindly welcome Jenny brings him ben;
A strappin' youth; he takes the mother's eye;
Blithe Jenny sees the visit's no ill taen;
The father cracks of horses, pleughs, and kye:
The youngster's artless heart o'erflows wi' joy,
wi ādzor an’se ind ‘brerērērēn ‘səstērērēn mit, an it₁ for ‘nērērērēwilfer kēndiy spīrērz:
ē th sōsēl u:r, swif’t’wēnd, an’notis tīt; i₇ tels th ē ‘nlkezh ēt hi si:z or hi:rz.
ē ‘perents ‘parsēl ai ēr ‘hlupfēl i:rz;
antis'pēsēn ‘forwērd pēnts th vju:
ē ‘mīsēr, wē hēr nidl on hēr fīr:rz,
gā:rz 2a:id klēz ljuk ē’mest ēz wīlz th nju:
ē ³feʃer 'mīksēz ²a: wē a:dmō’ni:sen djū:
ēr ‘mesterz en ēr ‘mītrēsēz ⁴kē’mand,
ē ‘jānkērz ³a: ēr ‘warnēt tē o’be:
ēn meind ēr ‘leberz wē ēn ‘eident ³hand,
en ne:r, thō ut o sīxt, tē ²dā:kr or ple:
“ēn o: ! bi sō:r tē fīr dē lō:rd al’we:
en meind jēr ‘dju:tī, ‘djulī, ⁶morn ēn nīxt;
lest m tēm’tēsēnū pēd ji gā: ə’stre;
m’plōr hīz ‘kunsēl ēn ə’systēn nīxt:
ē: ‘nīvēr ⁵sōxt m vēm tēt ⁶sōxt dē lō:rd ə’m:rxt.”

bēt hark! ē rap kāmz ‘džentli tē th ⁶doːr;
‘dzhēni, ²ma:kēnēz th ‘mīnēn o th sēm,
telzh hu ē ‘nībēr ⁴lād kām lōr th ⁶mōr,
tē dē: sām ⁷jī:rnēdz, ēn ⁸kā:n’vēr hēr hēm.
ē ‘weili ‘mīsēr sīz th ⁹kānfēs fēm
spārkli m ‘dzhēniz i:, th fāṣ hēr tśīk;
wī ‘hertstrāk ‘ānjēs kēr, ¹⁰m’kwarz hīz nēm,
вел ‘dzhēni ‘hafizniz ³z ə’fred tē sīpik:

wī ‘kēndily ‘welkām ‘dzhēni bīnd hīm bēn;
ē ‘s’trenēn jyθ; hi taks th ē ‘mīsēr ə:nil,
brēis ‘dzhēniz sīz th ‘vīziz tō: ¹³tēn;
ē ³feʃēr kruks o ‘hōrēs, ¹¹pljūxs, ēn kār:
ē ‘jānsterz ‘ērtlēs hert lōr’flo:z wī ¹²dgoi,

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1 ³or ²q: ³e: ⁴ə: ⁵ô ⁶door, moor are possible 18th cent-
tury rhymes. ⁷e ⁸kən’vēi ⁹ə ¹⁰ər ¹¹ə ¹²all the rhymes in ə, ər, might be pronounced with ə, see Ph. §§ 200, 205.
But blate and laithfu', scarce can weel behave;
The mother, wi' a woman's wiles, can spy
What makes the youth sae bashfu' and sae grave;
Weel-pleas'd to think her bairn's respected like the lave.

But now the supper crowns their simple board,
The halesome parritch, chief o' Scotia's food;
The soupe their only hawkie does afford,
That 'yont the hallan snugly chows her cood:
The dame brings forth in complimental mood,
To grace the lad, her weel-hain'd kebbuck, fell,
And aft he's prest, and aft he ca's it guid;
The frugal wifie, garrulous, will tell
How 'twas a towmond auld, sin' lint was i' the bell.

The chearfu' supper done, wi' serious face,
They round the ingle form a circle wide;
The sire turns o'er, wi' patriarchal grace,
The big ha' -Bible, ance his father's pride:
His bonnet rev'rently is laid aside,
His lyart haffets wearing thin an' bare;
Those strains that once did sweet in Zion glide,
He wales a portion with judicious care;
And "Let us worship God!" he says, with solemn air.
but blest art loved, skers ken wil br'he:v;
so 'miser, wi e 'wamenz weiz, ken spar
wat maks so jyə se 'bassə en se gre:v;
wil'plist te əŋk hər 1'bernz ryspekət leik te le:v.

but nu: əə 'sipər krunz təə simpl bəəd,
əə 'helsem 'parəfə, tʃif o 'skoʃəz fyd;
əə sup dər 'ənli 2'hi:kə dez əʃərd,
dət jənt so 'halən 'snaqlə tʃəuz hər kyd:
əə dem bryjz forə m kompləməntəl myd,
tə gres so lad, hər 'wilheend 'kəbek, fel,
en aʃt hiz prəst, en aʃt hi 2'kəz ət gyd;
əə 'frugal 'weifə, 'garaəs, wi tel
hu: twəz e 'təumənd 2ə:ld, sıŋ lənt weəz o əə bel.

əə 'tʃɪəfə 'sipər dyn, wi 'si:nəes fəs,
əə rənd əə əl fərm o skrl weid;
əə sau rərnz 'əur, wi petərərkəl gres,
əə bəg 3'ha: 3'baəbəl, 4'enz hiz 5'fəʃərz prəid:
hez 'bonet 'revrəntli əz leid o'seəid,
hez 'ləəəət 'həfəts 'wərən thə en beər;
əəz strenz əət 4'enz əd swit m 'zəən gələd,
hi welz e 'porəʃən wi 'du'ðifəəs keər;
əəd "let əs 'wərʃip god!" hi səz, wiəd 'solem eər.

1e 2ə 3əi 4jəns 5e:
Then up and spak the red-headed laddie: "It's no fair; anither should hae come by this time. I wad rin awa hame, only I am frighted to gang out my lane. Do ye think the doup of that candle wad carry i' my cap?"

"Na, na, lad; we maun bide here, as we are here now. Leave me alane? Lord safe us! and the yett lockit, and the bethrel sleeping with the key in his breek pouches! We canna win out now though we would," answered I, trying to look brave, though half frightened out of my seven senses: "Sit down, sit down; I've baith whisky and porter wi' me. Hae, man, there's a cawker to keep your heart warm; and set down that bottle," quoth I, wiping the sawdust affin't with my hand, "to get a toast; I'se warrant it for Deacon Jaffrey's best brown stout."

The wind blew higher, and like a hurricane; the rain began to fall in perfect spouts; the auld kirk rumbled and rowed, and made a sad soughing; and the branches of the bourtree behind the house, where auld Cockburn that cut his throat was buried, creaked and crazed in a frightful manner; but as to the roaring of the troubled waters, and the bumming in the lum-head, they were past all power of description. To make bad worse, just in the heart of the brattle, the grating sound of the yett turning on its rusty hinges was but too plainly heard. What was to be done? I thought of our both running away; and then of our locking ourselves in, and firing through the door; but who was to pull the trigger?

Gudeness watch over us! I tremble yet when I think on it. We were perfectly between the de'il and the deep sea—either to stand still and fire our gun, or run and be shot at. It was really a hang choice. As I stood swithering and shaking, the laddie flew to the door, and, thrawing round the key, clapped
THE RESURRECTIONERS

LIFE OF MANSIE WAUCH.

DAVID M. MOIR ("DELTA") (1798-1851).

CHAPTER X.

San an spak do 1 red 2 hedet 'ladi: "its no: feir; e'mi the
3 lud he kam by gis teim. e wad rin 6 4'wa: hem, 'only e a 'fruxtet
to gan ut me len. dji thek de daup o dat 5 kandl wad 6 'kerri me
kep?"

"naj, na:, 5 lad; wi men beid hi: ez wi er hi: nu:. li:v mi:
o'len? lord sef es! en de jet 'loket, en de 'be9rel 'slipen wi de
7 ki: un iz brik 'putsef! wi 'kanna 8 wijn ut nu: to wi wad,"
'ansert ai, 'traen te luk brei:v, to 4 ha:: fruxtut ut o me 9 sivn
'sensez: "sot dun, sot dun; e'n be9 'maski en 'portar wi mi. he,..
man, deirz e 4 ka:ker te kip jar hert warm; en set dun dat botl,"
kuo ai, 'waipen de 4 sa:dast a9nt wi me 5 hand, "te get e tost; az
'warent it fer 7'diken 'dzafre7 best brun stut."

'gydnes wat7 sur as! e triml jet wen e thek ont. wi war
'persikli br'twin de dil en de dip si:--10 e9er te 5 stand styl en 7 far
11 ur gan, or rin en bi jat at. it wez 're7li a haj te7is. ez e sty7
'swipren en 'jaken, de 'ladi flu: te de do:r, en, 4 'raen rund de 7 ki;

1 i, e 2 i 3 sad 4 q: 5 a: 6 e 7 e i 8 A 9 e 10 e: 11 w er, 
wir, war
his back to it. Oh! how I looked at him, as he stood for a gill, like a magpie hearkening with his lug cocked up, or rather like a terrier watching a rotten. "They're coming! they're coming!" he cried out; "cock the piece, ye sumph"; while the red hair rose up from his pow like feathers; "they're coming, I hear them tramping on the gravel!" Out he stretched his arms against the wall, and brizzed his back against the door like mad; as if he had been Samson pushing over the pillars in the house of Dagon. "For the Lord's sake, prime the gun," he cried out, "or our throats will be cut frae lug to lug before we can cry Jack Robison! See that there's priming in the pan."

I did the best I could; but my whole strength could hardly lift up the piece, which waggled to and fro like a cock's tail on a rainy day; my knees knocked against one another, and though I was resigned to die—I trust I was resigned to die—'od, but it was a frightful thing to be out of one's bed, and to be murdered in an old session-house, at the dead hour of night, by unearthly resurrection men, or rather let me call them deevils incarnate, wrapt up in dreadnoughts, with blacked faces, pistols, big sticks, and other deadly weapons.

A snuff-snuffling was heard; and, through below the door, I saw a pair of glancing black een. 'Od, but my heart nearly louped off the bit—a snouff, and a gur-gurring, and over all the plain tramp of a man's heavy tackets and cuddy-heels among the gravel. Then came a great slap like thunder on the wall; and the laddie, quitting his grip, fell down, crying, "Fire, fire!—murder! holy murder!"

"Wha's there?" growled a deep rough voice; "open,—I'm a freend."

I tried to speak, but could not; something like a halfpenny roll was sticking in my throat, so I tried to cough it up, but it would not come. "Gie the pass-word then," said the laddie, staring as if his eyes would loup out; "gie the password!"

First came a loud whistle, and then "Copmahagen," answered the voice. Oh! what a relief! The laddie started up, like one crazy with joy. "Ou! ou!" cried he, throwing round the key, and rubbing his hands; "by jingo, it's the bethrel—it's the bethrel—it's auld Isaac himsell."
First rushed in the dog, and then Isaac, with his glazed hat slouched over his brow, and his horn bowet glimmering by his knee. "Has the French landed, do ye think? Losh keep us a," said he, with a smile on his half-idiot face (for he was a kind of a sort of a natural, with an infirmity in his leg), "'od sauf us, man, put by your gun. Ye dinna mean to shoot me, do ye? What are ye about here with the door lockit? I just keppit four resurrectioners loupin ower the wa'."

"Gude guide us!" I said, taking a long breath to drive the blood from my heart, and something relieved by Isaac's company—"Come now, Isaac, ye're just gieing us a fright. Isn't that true, Isaac?"

"Yes, I'm joking—and what for no?—but they might have been, for onything ye wad hae hindered them to the contrair, I'm thinking. Na, na, ye maunna lock the door: that's no fair play."

When the door was put ajee, and the furm set foment the fire, I gave Isaac a dram to keep his heart up on such a cold stormy night. 'Od, but he was a droll fellow, Isaac. He sung and leuch as if he had been boozing in Luckie Tamson's, with some of his drucken cronies. Feint a hair cared he about auld kirks, or kirkyards, or vouts, or throughstanes, or dead folk in their winding-sheets, with the wet grass growing over them; and at last I began to brighten up a wee myself; so when he had gone over a good few funny stories, I said to him, quoth I, "Mony folk, I daresay, mak' mair noise about their sitting up in a kirkyard than it's a' worth. There's naething here to harm us?"

"I beg to differ wi' ye there," answered Isaac, taking out his horn mull from his coat pouch, and tapping on the lid in a queer style—"I could gie anither version of that story. Did ye no ken of three young doctors—Eirish students—alang with some resurrectioners, as waff and wild as themsells, firing shottie for shottie with the guard at Kirkmabreck, and lodging three slugs in ane of their backs, forbye firing a ramrod through anither ane's hat?"

This was a wee alarming—"No," quoth I; "no, Isaac, man; I never heard of it."
"hez de frenf landet, dji thnik? 1 lof kip as 2aw,............
"od samf as, men, 3 pit bar jez gan. jir 'dnume min te jyt mi, do: ji? mat ar jir e'but hir wj de doj loket? e dzyst kepet saur resar'ekfanerz loupem aur te 2wa:

"qyd gieid'as!"............."kam nu, 4arzak, jir dzyst 'gien as a frxt. iznt sat tru, "arzak?"

"jes, am 5doken—even mat for no?—bat de myxt e bin, far 1oniski ji: wed he 'hindart dem te de 'konter, am 'thikon. na:, na:, ji 'manne lok te doir: sats no: feir ple:"

men te doir wez 3 pit e'dzi:, en de farm set farenent te 5far, e gev 4arzak e dram te kip iz hert ap on sk e 2kailed 6stormy myxt. od, bat i wez e drol 'fela, 4arzak. hi sanu ijux ez if bid bin 'buzen in laji tamensz, wi sam o hiz drakj 'kron. fint e her: kerd hi e'but 2ailed kyrks, or kyrkjerdz, or vauts, or 'truxstenz, or did fauk in der 'weinden'fits, wi te wet gres 'grauen aur dem; en et last a brigan te 13brux ap e wi: me'sel; so: men i had gein aur e gyd fju: 'fanj storiz, e sed te hm, kwo: ari, "7'manq 6fauk, e 'ondere, mak mer 8noiz e'but der 'siten ap in e kyrkjerd den its 2aw: waro. oerz 1nefiy hir te 9hernz?"

"a beg te 'difer wj ji se:r;" ansert 4arzak, taken ut iz 6horn mal fre hiz 9kot putj, en 'taper on te luy in e kwir steil—a kad gi: e'miher 'verfem o bat 'stoiri. did ji no: ken o thi: jan 'dokterz—eiinf 'stjudants—e'lang wi sam resar'ekfanerz, ez waf en weild ez sem'selz, 4fairen fotj for 'fotj wj de geird et kyrkme'brak, en 'ladzen thi: slagz in 10en o der baks, fer'bar 4fairen en 'ramrod tru e'miher 10enq hat?"

Dys wez e wi: 9e'lermen—"no;," kwo ari; "noi, 4arzak, man; e 'niver 11herd ot."
"But, let a'len resurrectioners, do ye no think there is sic a
thing as ghais? Guide ye, man, my grannie could hae telled
as muckle about them as would have filled a minister's sermons
from June to January."

"Kay—kay—that's all soft," I said. "Are there nae cutty-
stool businesses—are there nae marriages going on just now,
Isaac?" for I was keen to change the subject.

"Ye may kay—kay, as ye like, though; I can just tell ye
this:—Ye'll mind auld Armstrong with the leather breeks, and
the brown three-story wig—him that was the gravedigger?
Weel, he saw a ghais wi' his leevin een—ay, and what's better,
in this very kirkyard too. It was a cauld spring morning, and
daylight just coming in, whan he cam' to the yeet yonder,
thinking to meet his man—paidling Jock—but Jock had sleepit
in, and wasna there. Weel, to the wast corner ower yonder he
gaed, and throwing his coat ower a headstane, and his hat on
the tap o't, he dug away with his spade, casting out the mools,
and the coffin handles, and the green banes and sic like, till he
stoppit a wee to take breath. What! are ye whistling to your-
sell?" quoth Isaac to me, "and no hearing what's God's truth?"

"Ou ay," said I; "but ye didna tell me if onybody was cried
last Sunday?"—I would have given every farthing I had made
by the needle, to have been at that blessed time in my bed with
my wife and wean. Ay, how I was gruing! I mostly chacked off
my tongue in chittering. But all would not do.

"Weel, speaking of ghais—when he was resting on his
spade he looked up to the steeple, to see what o'clock it was,
wondering what way Jock hadna come, when lo and behold! in
the lang diced window of the kirk yonder, he saw a lady a' in
white, with her hands clasped thegither, looking out to the kirk-
yard at him.

"He couldna believe his een, so he rubbit them with his
sark sleeve, but she was still there bodily; and, keeping aa ee
on her, and anither on his road to the yeet, he drew his coat and
hat to him below his arm, and aff like mad, throwing the shool
half a mile ahint him. Jock fand that; for he was coming sing-
ing in at the yeet, when his maister ran clean ower the tap o'
him, and capsized him like a toom barrel; never stopping till
“bat, 1st olen resa’reksanerz, dji no: Ñajk ñerz sk ë ñj ë ægests? geid ji, mën, me ’granf kad he telt æ makl e’but ëm æm æwad ëv falt s ’munsterz ’sermenz fre djun te ’djanweř.”

“ke:—ke:—sats 3a: baf,” e sed. “er ër ne: ’kat’y’sstyl ’biznesez—er ër ne: ’meridgez ’goen en ægest nu; 4’ausz?" for æ wez kin te 4’tendz ës ‘sabedzìk.

“ji me ke:—ke; æ ji leik, ëzø; æ ken ëgest tel ji ëys.—jil meind 3a:ld ’ermstroq wì ë ë ’lsøer briks, en ë ë brun ’rì’störi wìg—hım çeet wez ë ë ’gre:vdìger? wil, hi 3sa: æ gest wì hjz ’li:ven in—an, æn mats ’betær, ë ë ës ’verø kirk’jerd tø:. ÿt wez ë 2ka:ld sprìŋ ’mornen, æn ’de:eriæx ëd ëgest ’kamen in, mën i kam te ë ë jet ’jondeør, ’hjkøk te mit ëz män—’pedøn døk—’bet døk hød ’slipet ën, æn ’wezen ’cìn. wil, te ë ë wast ’kørør ëur ’jondeør hi ge:d, æn ëæroen ë 5kot ër ë 6hëdsten, æn ë hat æn ë æ tap ot, hi dag 3ë’w:a: wì hjz spa:ld ’kasten ut ë ë mulz, æn ë 5køfan 7handlìz, æn ë ë grìn benz æn ëg leik, ël hi ’stopet ø wi: te tak brestæ. ëat! ær æ 2masin te jër’sell?” kwo: 4’ausz te mi:, “en no: ’hiræn mëts goods tryø?”

“u: ar,” sed ær; “bet ær ’dødne tel mi æf 5’anibadì wëz krøat last ’sandì?”—æ wad øv gi:n ’trì ’fàrdøn æ hød med hi ë ë nidl, te hëv bin æt ’bat ’bìsed teim æn me ëd wì wì wëiføn wëm; ar, hu: æ wez ’gruøn! ø ’mëstli ’tsakøt æf me taø ë ‘tìftrøn. bet 3a: 2w’adne døt.


“hi ’kadne brlìv æ in, so hi ’røbet øøm wì hjz sark slìv, bet æ wez stìl ëer 8bødìq; øn, ’kipøn je: æ: æn hær, æn ænììør æn æz ërod te ë ë jet, hi dru: hjz ’5kot ën hat ø hjz br’lo: hjz ’ærm, æn af leik mad, ’æroen æf ë ’bul ë ’høt æm. døk 7fand ëat; før æ wez ’kømen ’pøøn æø æt ë ë jet, mën hjz ’mëster ran klin ëlør ëtø tap ø hjm, æn kap’saøt æm leik ø tym børl; ’nìver

1 a, æ 2 ø, ë 3 ø: 4 øi 5 ø 6 i 7 a: 8 ø 9 ø

19—2
he was in at his ain house, and the door baith bolted and barred at his tail.

"Did ye ever hear the like of that, Mansie? Weel, man, I'll explain the hail history of it to ye. Ye see—'Od! how sound that callant's sleeping," continued Isaac; "he's snoring like a nine-year-auld!"

I was glad he had stopped, for I was like to sink through the ground with fear; but no, it would not do.

"Dinna ye ken—sauf us! what a fearsome night this is! The trees will be all broken. What a noise in the lum! I dare-say there's some auld hag of a witch-wife gaun to come rumble doun't. It's no the first time, I'll swear. Hae ye a silver six-pence? Wad ye like that?" he bawled up the chimney. "Ye'll hae heard," said he, "lang ago, that a wee murdered wean was buried—dida ye hear a voice?—was buried below that corner—the hearststane there, where the laddie's lying on?"

I had now lost my breath, so that I could not stop him.

"Ye never heard tell o't, didna ye? Weel, I'se tell't ye—Sauf us, what swurls of smoke coming doun the chimley—I could swear something no canny's stopping up the lum-head—Gang out and see!"

At that moment a clap like thunder was heard—the candle was driven over—the sleeping laddie roared "Help!" and "Murder!" and "Thieves!" and as the furm on which we were sitting played flee backwards, cripple Isaac bellowed out, "I'm dead!—I'm killed—shot through the head!—Oh! oh! oh!"

Surely I had fainted away; for when I came to myself I found my red comforter loosed, my face all wet—Isaac rubbing down his waistcoat with his sleeve—the laddie swigging ale out of a bicker—and the brisk brown stout, which, by casting its cork, had caused all the alarm, whizz—whizz—whizzing in the chimley lug.
"did ji 'iver hir: de leik o 'vat, 'mans? wil, men, el ik'splen se hel 'histr ot te ji. ji si:—od! hu: sun'd 'vat 'kalents 'slipen," ken'tinjed 1'arzerek; "hiz 'sno'ren leik e nein i:r 2'a:ld!"

a wez gled hi hed stopt, far a wez leik te sijk thu: de gran wi fir; bet no: it 3'wadne do:.

"di'nne ji ken—saif as! mat a 'fir'sen mxt dis iz! de triz! bi 2'a: brokay. mat e 4'noiz in de lam! e 'darse 5'erz sam 2'a:ld hag o e 5'wats'weif 2'garn te kam 'ramble dun. its no: de 5'farst toim, el swi:r. he: ji e 'pler 'sakspens? 8'wad ji leik 'vat?" hi 8'ba:ld ar de 't'simni. "jil he 8'herd," ssd hi, "lan' o'go; det e wi: 'mardert we:n wez 'bi:ritt—di'dne ji hir: e veis?—wez 'birst br'lo: 'vat 'kornar—de 'her'dsten seir, ear de 'ladiz 'lamen on?"

a hed nu: last ma breth, so bet a 'kadne stop im.

"ji 'niver 8'herd tel ot, 'di'dne ji? wil, az telt ji—saif as, mat swarlz o smok 'kamen dun de t'simli—e kad swi:r 'sambyj no: 'kanz 'stopen ar de lam'hed—gag ut n si:!

... ... ... ... ... ... ... ... ... ... ... ... ...

"help!" "marder!" "thifs!" " ... ......... "em? ded!—em kilt—
set thu de 'hed!—o!: o!: o!:

1ei 2g: 3e, t 4or 5t 6a 7i
XI A. THE AULD FARMER'S NEW-YEAR MORNING SALUTATION TO HIS AULD MARE, MAGGIE

ROBERT BURNS.

A Guid New-Year I wish thee, Maggie!
Hae, there's a ripp to thy auld baggie:
Tho' thou's howe-backit now, an' knaggie,
I've seen the day
Thou could hae gaen like onie staggie
Out-owre the lay.

Tho' now thou's dowie, stiff, an' crazy,
An' thy auld hide's as white's a daisie,
I've seen thee dappl't, sleek, an' glaizie,
A bonie gray:
He should been tight that dau'rt to raize thee
Ance in a day.

Thou ance was i' the foremost rank,
A filly buirdly, steeve, an' swank,
An' set weel down a shapely shank
As e'er tread yird;
An' could ha'e flown out-owre a stank
Like onie bird.

It's now some nine-an'-twenty year
Sin' thou was my guid-father's meere;
He gied me thee, o' tocher clear,
An' fifty mark.
Tho' it was sma', 'twas weel-won gear,
An' thou was stark.
XI A. THE AULD FARMER'S NEW-YEAR MORNING SALUTATION TO HIS AULD MARE, MAGGIE

Robert Burns,

э гыд нъяв 'ир э ³виф' ви, 'мағи!
хэ:, 'кэрэз э крэп тэ саи ²а:лд 'баги:
то тэуиз кай'бакэт ну:, эн 'к'нағи,
эв син 'е де:
ту кад хэ гэ:н леік ³они 'сагі
ут'аур тэ ле:.

do ну: тэуиз 'дайн, стыф, эн 'крэ:зи,
эн саи ²а:лд 'хэйдз эз 'мэйтс э 'дэ:зи,
ав син ви: даплт, слик, эн 'глэ:зи,
э ³бони гэ:.
хи ⁴а:д бин тъят сэт ²чэ:рт тэ ре:з ви ⁵енс пэ э де:.

тэу ⁶eнс вэз тэ 'фо:рмэст ръялк,
э 'скык 'брэдлэ, стив, эн 'свэнк,
эн сэт wil dun э 'сэпл фанк
эз ер тред сэдт;
эн кад хэ флэун ут'аур э стянк
леік ³они бэрд.

тэу ну: сам 'ноэйн'твэнтэ ір
сън тэу вэз маи гыд⁶'фарэз ми:р;
хи ги:д ми ви:, о ³тэзэр кляір,
эн 'фисту марк.
то йт вэз ²смэ:у, твэз 'н'วลван ги:р,
эн тэу вэз стэрк.

¹л ²э: ³о ⁴лэ ⁵жэуз ⁶э:
When first I gaed to woo my Jenny,
Ye then was trottin’ wi’ your minnie:
Tho’ ye was trickie, slee, an’ funnie,
" Ye ne’er was donsie;
But hamely, tawie, quiet, an’ cannie,
An’ unco sonsie.

That day, ye pranc’d wi’ muckle pride,
When ye bure hame my bonie bride:
An’ sweet an’ gracefu’ she did ride,
Wi’-maiden air!
Kyle-Stewart I could bragged wide,
For sic a pair.

Tho’ now ye’dow but hoyte and hobble,
An’ wintle like a saumont coble,
That day, ye was a jinker noble,
For heels an’ win’!
An’ ran them till they a’ did wauble,
Far, far behin’.

When thou an’ I were young and skiegh,
An’ stable-meals at fairs were driegh,
How thou wad prance, an’ snore, an’ skriegh,
An’ tak’ the road!
Town’s-bodies ran, an’ stood abiegh,
An’ ca’t thee mad.

When thou was corn’t, an’ I was mellow,
We took the road ay like a swallow:
At brooses thou had ne’er a fellow
For pith and speed;
But ev’ry tail thou pay’t them hollow,
Whare’er thou gaed.

The sma’, droop-rumpl’t, hunter cattle
Might aiblins waur’t thee for a brattle;
The genuine dialect form would be şi: en mi:
or ji: en mi  

1 A  2 G:  3 0  4 the genuine dialect form would be şi: en mi:  
or ji: en mi  6 I A
But sax Scotch miles thou try’t their mettle,
   An’ gar’t them whaizle.
Nae whip nor spur, but just a wattle
   O’ saugh or hazle.

Thou was a noble fittie-lan’,
As e’er in tug or tow was drawn’!
Aft thee an’ I, in aught hours’ gaun,
   On guid March-weather,
Hae turned sax rood beside our han’,
   For days thegither.

Thou never braing’t, an fetch’t an’ fliskit,
But thy auld tail thou wad hae whisky,
An’ spread abreed thy well-fill’d brisket,
   Wi’ pith an’ pow’r,
Till sprittie knowes wad rair’t and riskit,
   An’ slypet owre.

When frosts lay lang, an’ snaws were deep,
An’ threaten’d labour back to keep,
I gied thy cog a wee bit heap
   Aboon the timmer;
I ken’d my Maggie wad na sleep
   For that, or simmer.

In cart or car thou never reestit;
The steyst brae thou wad hae fac’t it;
Thou never lap, an’ sten’t, an’ breastit,
   Then stood to blaw;
But just thy step a wee thing hastit,
   Thou snoov’t awa’.

My pleugh is now thy bairntime a’;
Four gallant brutes as e’er did draw;
Forbye sax mae, I’ve sell’t awa,
   That thou hast nurst;
They drew me thretteen pund an’ twa,
   The vera warst.
bat saks skots maiz se trert de metl,
  en \textsuperscript{1}gar\textsuperscript{2}t sem mezl.
ne: map nor spar, bat dzyst e watl
  o \textsuperscript{3}sax x eir heizl.
\(\text{Su wez e nobl 'fitl\textsuperscript{2}lai:n,}
\)  
ez eir m tag or tau wez \textsuperscript{2}dra:n!
aft \textsuperscript{3}si: en ar, m \textsuperscript{4}axt urz \textsuperscript{2}gai:n,
  on gyd mert\textsuperscript{5}s\textsuperscript{6}we\textsuperscript{6}r
he tarnt saks ryd br\textsuperscript{7}sid \textsuperscript{5}ur \textsuperscript{2}hain,
  fer de:z do\'g\textsuperscript{7}d\textsuperscript{7}r
\(\text{Su 'niver brend\textsuperscript{3}d, en fest\textsuperscript{7}t en 'friskit,}
\)  
bat da: \textsuperscript{2}a:ld tel \(\text{Su 'w\textsuperscript{6}d he miskit,}
\)  
en spred \textsuperscript{6}br\textsuperscript{7}rid da: \textsuperscript{7}wil\textsuperscript{8}f\textsuperscript{8}lt \textsuperscript{7}friskit,
  wi pg\textsuperscript{9} en paur,
\(\text{t}l \text{ 'spr\textsuperscript{9}t\textsuperscript{8}t k}nauz \textsuperscript{6}w\textsuperscript{6}d re:rt en \textsuperscript{7}niskit,}
\)  
en \textsuperscript{7}oleipet aur.
\(\text{m\textsuperscript{7}en \textsuperscript{2}frosts le: laq, en \textsuperscript{2}snaiz wer dip,}
\)  
en \textsuperscript{8}retnt \textsuperscript{7}leber bak te kip,
\(\text{e \textsuperscript{9}gi:d \textsuperscript{6}ar kog e wi: b}t\)  
hip \textsuperscript{8}by\textsuperscript{10}n \textsuperscript{7}e 't\textsuperscript{4}m\textsuperscript{7}r;
\(\text{e kent ma: \textsuperscript{7}magr \textsuperscript{6}w\textsuperscript{6}dne slip}
\)  
fer \textsuperscript{8}sat, or \textsuperscript{7}um\textsuperscript{7}r.
\(\text{\textsuperscript{7}m kert or \textsuperscript{2}ka:r \text{Su 'niver 'ristet;}
\)  
\textsuperscript{7}e \textsuperscript{9}stol\textsuperscript{8}est bre: \text{Su 'w\textsuperscript{6}d he fest \it;
\text{Su 'niver lap, en stent, en 'bristet,}
\)  
\text{\textsuperscript{7}an styd te \textsuperscript{2}bla:;}
\(\text{bat dzyst da: step e wi: \textit{th histet,}
\)  
\text{\textsuperscript{7}Su 'niv\textsuperscript{7}rt \textsuperscript{2}e\'wa:;}
\textit{mar \textsuperscript{8}pl\textsuperscript{7}jux iz nu: \textsuperscript{2}ar \textsuperscript{1}bernteim \textsuperscript{2}a:;}
\)  
\textsuperscript{7}faur \textsuperscript{7}gal\textsuperscript{7}ent bryts ez e:r did \textsuperscript{2}dra:;
\(\text{fer'ba: saks me:, ev selt \textsuperscript{2}e\'wa:;}
\)  
\text{\textsuperscript{7}et \text{Su hast n\textsuperscript{8}rste;}
\)  
\textsuperscript{7}e dru: mi \textsuperscript{7}erst\textsuperscript{8}in \textsuperscript{7}pan\textsuperscript{7}d en \textsuperscript{2}twai;
\(\text{\textsuperscript{7}e 'vere warst.}
\)
Monie a sair darg we twa hae wrought,
An' wi' the weary warl' fought!
An' monie an anxious day I thought
   We wad be beat!
Yet here to crazy age we're brought,
   Wi' something yet.

An' think na, my auld trusty servan',
That now perhaps thou's less deservin',
An' thy auld days may end in starvin',
   For my last fow,
A heapit stimpark, I'll reserve ane
   Laid by for you.

We've worn to crazy years thegither;
We'll toyte about wi' ane anither;
Wi' tentie care I'll fit thy tether
   To some hain'd rig,
Whare ye may nobly rax your leather,
   Wi' sma' fatigue.
1'moní a sér 2'darq wi 3'twa: he 4'wroxt, 
ën wi ë'wi:ri 3'warl 4'foxt!
ën 1'moní ön 'áŋjí: só de: e 4'áoxt 
wi 5'wéd bi bé:!
jet hir tè 'kre:zi edz wir 4'broxt, 
wi 'sám:ó:n jot.
ën 'nimk né, maí 3'á:ld 'trastí 'sèven, 
ët nu: pèr'haps ñuz les dr'zèven, 
ën ñar 3'á:ld de:z me ènd ìn 'stèrven, 
ñor maí last fàu, 
é 'hipet 'stumpert, al ñì'zèrven 6'en 
-led bàr for jù:.

wiv 4'worn tè 'kre:zi írz ñè'gèsr; 
wi taut ë'but wi 6'en ë'nì:èr; 
wi 'tènti keir al flit ñar 'te:èr 
tè sám he:nd rìg, 
moèr ji me 'noblì raks jèr 'leðèr, 
wi 3'sma: ë'tig.

1 á, a, o 2 a: 3 q: 4 o 5 á, ï 6 jùn
XII A. BLIN' TIBBIE

ALEC FORBES OF HOWGLEN.

GEORGE MACDONALD (1824–1905).

Chapter XLIV.

The scene of Alec Forbes is the village and neighbourhood of Huntly in W. Abd. Macdonald makes his characters use the "Lingua Scottica" and not the local dialect, no doubt because he wished to be easily intelligible to all Scottish speakers. Thus he uses the ordinary Scottish spellings guid or gude, wha, whan, hoo, auld, wrang, frae, which his characters would have pro-

In the course of her study of Milton, Annie had come upon Samson's lamentation over his blindness; and had found, soon after, the passage in which Milton, in his own person, bewails the loss of light. The thought that she would read them to Tibbie Dyster was a natural one. She borrowed the volumes from Mrs Forbes; and, the next evening, made her way to Tibbie's cottage, where she was welcomed as usual by her gruff voice of gratefulness.

"Ye're a gude bairn to come a' this gait through the snaw to see an auld blin' body like me. It's dingin' on (snowing or raining)—is na't, barn?"

"Ay is't. Hoo do ye ken, Tibbie?"

"I dinna ken hoo I ken. I was na sure. The snaw mak
unco little din, ye see. It comes doon like the speerit himsel' upo' quaiet herts."

"Did ye ever see, Tibbie?" asked Annie, after a pause.

"Na; nae that I min' upo'. I was but twa year auld, my mither used to tell fowk, whan I had the pock, an' it jist closed up my een for ever—i' this warl, ye ken. I s' see some day as weel's ony o' ye, lass."

"Do ye ken what licht is, Tibbie?" said Annie, whom Milton had set meditating on Tibbie's physical in relation to her mental condition.
nounced *gwid, fa:, fan, hu:, a:l, vraη, fe:. Other indications of local pronunciations and usages in his works are:

<table>
<thead>
<tr>
<th>Word</th>
<th>Pronunciation</th>
<th>Meaning</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>speikin</td>
<td>ˈspeikən</td>
<td>cwid</td>
<td>kwid</td>
</tr>
<tr>
<td>trowth</td>
<td>ˈtraʊθ</td>
<td>ohn bein' angry</td>
<td>See Gr. § 51, Notes 1, 2</td>
</tr>
<tr>
<td>chop</td>
<td>ˈʃɔp</td>
<td>ook</td>
<td>uk</td>
</tr>
<tr>
<td>saiven</td>
<td>ˈsəɪvən</td>
<td>greit</td>
<td>greit</td>
</tr>
</tbody>
</table>

"jir e qyd *berne te kam a: ɔis get θru: ɔe sna: te si: en a:l bln *bdar leik mi:. ıts 'dɪŋen on—'ɪznət, *bernej?"

"aɪ ɪst. hu: dɪ ji ken, 'təbi?"

"e ˈdɪmne ken hu: ə ken. ə 'wɛznə fɔːr. əe sna: maks 'ʌŋkə lɪtl dɪn, ji si: ɪt kamz dun leik əe 'spirit hm'sel əˈpo kwɛst herts."

"dɪd ji ˈɪvər si:, 'təbi?" .........

"naː; neː ɔat ə meɪn əˈpo. ə wez hɛt twaː iːr aːld, me 'mɪzər jəst ə tel fəuk, maːn ə hɛd əe pok, en ɪt dəɡʃt klost ər me in fər ˈɪvər—ɪ qis 2warl, ji ken. aɪs siː sam deː əz wilz ənɪ o jɪ, ləs."

"dɪ ji ken maɪ ˈlɪxt ɪz, 'təbi?" .........

---

1ε 2α: 3ο
"Ay, weel eneuch," answered Tibbie, with a touch of indignation at the imputed ignorance. "What for no? What gars ye spier?"

"Ow! I jist wanted to ken."

"Hoo could I no ken? Disna the Saviour say: 'I am the licht o' the warl'?—He that walketh in Him maun ken what licht is, lassie. Syne ye hae the licht in yersel—in yer ain hert; an' maun ken what it is. Ye canna mistak' it."

Annie was neither able nor willing to enter into an argument on the matter, although she was not satisfied. She would rather think than dispute about it. So she changed the subject in a measure.

"Did ye ever hear o' John Milton, Tibbie?" she asked.

"Ow! ay. He was blin' like mysel', wasna he?"

"Ay, was he. I hae been readin' a heap o' his poetry."

"Eh! I wad richt weel like to hear a bittie o' t."

"Weel, here's a bit 'at he made as gin Samson was sayin' o' t, till himsel' like, efter they had pitten oot's een—the Phillis-teens, ye ken."

"Ay, I ken weel eneuch. Read it."

Annie read the well-known passage. Tibbie listened to the end, without word of remark or question, her face turned towards the reader, and her sightless balls rolling under their closed lids. When Annie's voice ceased, she said, after a little reflection:

"Ay! ay! It's bonnie, an' verra true. And, puir man! it was waur for him nor for me and Milton; for it was a' his ain wyte; and it was no to be expecket he cud be sae quaiet as anither. But he had no richt to queston the ways o' the Maker. But it's bonnie, rael bonnie."

"Noo, I'll jist read to ye what Milton says aboot his ain blin'ness. But it's some ill to unnerstan'."

"Maybe I'll unnerstan' 't better nor you, bairn. Read awa'."

So admonished, Annie read. Tibbie fidgeted about on her seat. It was impossible either should understand it. And the proper names were a great puzzle to them.

"Tammy Riss!" said Tibbie; "I ken naething about him."

"Na, neither do I," said Annie; and beginning the line again, she blundered over "blind Maeonides."
"ai, wil 5'øjnxu..............mat for no: ? mat 3'ga:rz ji spi:r?"
"u! : d¿ist 1'wantet te ken."

"hu: kad e no: ken? 'd¿mte se 'sevjer se: 'ai em de lixt o de 3'warl?"—hi: ßet 'w¡rke:ð ù him ma:n ken mat lixt 1z, 'lasl. sein ji he de lixt ù jerset—ù jer e:n hert; 1n ji ma:n ken mat ìt 1z. ji 'ka:ne mis'tak it."

"... ... ... ...
"did ji 'iver hi:r o 4'¿on 'm¶ten, 'tibl?".............
"u! ai. hi wez blm laik me'sel, 'wezne hi?"
"ai, wez i. 1n he bin 'riden e hip 1z 'potri."
"e! õ wed ri:xt wil laik te hi:r e 'bïti ot."

"wil, hi:rz e bit et hi med e: õ 'samsen wez 'seen ot, õl mi:sel laik, 'efter õe had õt:ø uts in—õe 'filjistiniz, ji ken."

"ai, ø ken wil 6'øjnxu. rid 1t."

"ai! ai! 1t: s'boni, en 'vero trui. en, õf:ir man! 1t wez wa:ir fær him nor fær mi: en 'm¶ten; fær 1t wez ø: hiz e:n wait; 1n 1t wez no: te bi õk'spekat hi kad bi se kwet ø: ø'møer. bet hi had no: ri:xt te kwestn ø: 6'weiz ø 'møker. bet 1t: s'boni, re: 4'boni."

"nu! øl d¿ist rid te ji mat 'm¶ten se:z'ø'but 1z en 'blunes. bet 1t: sam øl te 3'anor'stand."

"møbi øl 3'anor'stant 'betør nor ju: 2'møn. rid ø'wa:ir."

"tami ris!.............ø ken 'ne¡iøj ø'but him."

"na:, 7'neøer di ai".............

1Δ, 1 2ø 3ø: 4ø 5Δ 6ø 7ø:
"Ye're readin' 't wrang, bairn. It sud be 'nae ony days', for there's nae days or nichts either to the blin'. They dinna ken the differ, ye see."

"I'm readin' 't as I hae't," answered Annie. "It's a muckle M."

"I ken naething aboot yer muckle or yer little Ms," retorted Tibbie, with indignation. "Gin that binna what it means, it's ayont me. Read awa'. Maybe we'll come to something better."

"Ay will we?" said Annie, and resumed. With the words, "Thus with the year seasons return," Tibbie's attention grew fixed; and when the reader came to the passage,

"So much the rather thou, Celestial Light, Shine inward,"

her attention rose into rapture.

"Ay, ay, lassie! That man kent a' aboot it! He wad never hae speired gin a blin' crater like me kent what the licht was. He kent what it was weel. Ay did he!"

"But, ye see, he was a gey auld man afore he tint his eesicht," Annie ventured to interpose.

"Sae muckle the better! He kent baith kinds. And he kent that the sicht without the een is better nor the sicht o' the een. Fowk nae doobt has baith; but I think whiles 'at the Lord gies a grainy mair o' the inside licht to mak' up for the loss o' the ootside; and weel I wat it doesna want muckle to do that."

"But ye dinna ken what it is," objected Annie, with unnecessary persistence in the truth.

"Do ye tell me that again?" returned Tibbie, harshly. "Ye'll anger me, bairn. Gin ye kent hoo I lie awauk at nicht, no able to sleep for thinkin' 'at the day will come when I'll see—wi' my ain open een—the verra face o' him that bore oor griefs an' carried oor sorrows, till I jist lie and greit, for verra wissin', ye wadna say 'at I dinna ken what the sicht o' a body's een is. Sae nae mair o' that! I beg o' ye, or I'll jist need to gang to my prayers to haud me ohn been angry wi' ane o' the Lord's bairns; for that ye are, I do believe, Annie Anderson. Ye canna ken what blin'ness is; but I doobt ye ken what the licht is, lassie; and, for the lave (rest), jist ye lippen (trust) to John Milton and me."
"jir 'rident wraj, bern. 't sad bi: 'ne: 2'onj deiz,' fer 'erz ne: deiz ar nixts 3'e6er te ãe blin. ãe 4'di$h öen te 4'di$er, jir si:.'

"em ridnt ez ã e he$t...........tts ã e makl sm."

"e ken 4'ne$h ã'but jër makl or jër lït'l emz.............qun ãat 'bun$e mat ãt mınz, ãts ã'jønt mi: rid ã'wa: 'mebi wil kam te 4'san$ø $betr."

"ai, wil wi ?..............

"ai, ai, 'la$i ! ãat man kent ã: ã'but ãt ! hi: 4'wëd 'nvær he spïrt qun ã blin 'kretø leik mi: kent mat ãe lïxt wëz. hi kent mat ãt waz wil. ai ãd$ ãi !"

"bet, jir si, hi waz ã géi aild man ã'for hi tïnt hïz 'i:$pxt."...

"se: makl ãe 4'betr! hi kent be$t keinz. ãen i kent ãt ãe spïxt ãï'out ãe in ãz 'betr nor ãe spïxt ão ãe ãin. ãu$k ãe: dut hâz be$; bet ã ë$mik aéilz ãt ãe lïrd gi$z ã 4'qren$q ãemr ão ão ãn'seïd lïxt te mak ãp ãer ãe los ão ão ãn'tseïd; ãen wil ãe ãat ãt ã' dizzy 4'want makl ãe ãpø: ãat."

"bet jir 'dun$e ken mat ãt ãz.............

"di jir tel mi ãat ã'gen ?..............jir 4'an$qr mi, bern. qun jir kent hu ã ãarl ãé'warq ãt nïxt, ão ãbl ãe slip ãer ã'mik$n ãt ão ãe: wil kam ãen ãi:i—ã$ me ãem 4'open in—ãe ã'vëre fës ão hïm ãet bo$ ur grï$s ãn ã4'ker$t ãt ã' sorez, ãil ã dgi$t lar ãen grït, ãer ã'vëre 'wïs$en, jir 4'wëd$n ãe ãt ã 'dun$ø ãen mat ãe spïxt ão ã 'badiz ãn ãz. ãe ãe: meer ão ãat! ãe beg ã jir, ã zh dgi$t ãid ãe ãg$ ãe ãe ãp 'preerz ãe 5'had mï 6'on bin 'ã'n$ ã$ en ão ãe lïrdz 1'bern$; ãer ãat jir ar, ã ãu brli:v, 'an$q 'anorsen. jir: kan$n ãen mat 'blun$n ãz; bet ã ãút jir ken mat ãe lïxt ãz, 'la$i; ãen, ãer ãe le:v, dgi$t jir 'lipøn te 2'dgon ã'nilten ãen mi:.'

1 ë 2ø 3$ ã: 4$t ø 5$a: 6$see Gr. §51

20—2
Annie dared not say another word. She sat silent—perhaps rebuked. But Tibbie resumed:

"Ye maunna think, hoever, 'cause sic longin' thoughts come ower me, that I gan aboot the hoose girnin' and compleenin' that I canna open the door and win oot. Na, na. I could jist despise the licht, whiles, that ye mak' sic a wark aboot, and sing and shout, as the Psalmist says; for I'm jist that glaid, that I dinna ken hoo to haud it in. For the Lord's my frien'. I can jist tell him a' that comes into my puri blin' heid. There's mair doors nor the een. There's back doors, whiles, that lat ye oot to the bonnie gairden, and that's better nor the road-side. And the smell o' the braw flooers comes in at the back winnocks, ye ken.—Whilk o' the bonnie flooers do ye think likest Him, Annie Anderson?"

"Eh! I dinna ken, Tibbie. I'm thinkin' they maun be a' like him."

"Ay, ay, nae doobt. But some o' them may be liker him nor ither's."

"Weel, whilk do ye think likest him, Tibbie?"

"I think it maun be the minnonette—sae clean and sae fine and sae weel content."

"Ay, ye're speiken by the smell, Tibbie. But gin ye saw the rose—"

"Hoots! I hae seen the rose mony a time. Nae doobt it's bonnier to luik at—" and here her fingers went moving about as if they were feeling the full-blown sphere of a rose—"but I think, for my pairt, that the minnonette's likest Him."

"May be," was all Annie's reply, and Tibbie went on.

"There maun be faces liker him nor ither's. Come here, Annie, and lat me fin (feel) whether ye be like him or no."

"Hoo can ye ken that?—ye never saw him."

"Never saw him! I hae seen him ower and ower again. I see him when I like. Come here, I say."

Annie went and knelt down beside her, and the blind woman passed her questioning fingers in solemn silence over and over the features of the child. At length, with her hands still resting upon Annie's head, she uttered her judgment.
"ji 'manne θιμk, hu'vër, këz şik ñenê 1Theta's kam aur mi, ñet e gan ñ'but ñe hus 'girnen en këmp'linen ñet e 'kanne opr ñe doir en wên ut. na:, na:. e kad dzist 2di'sparz ñe lîxt, mêliz, ñet ji mak şik e wark ñ'but, en sëj en sût, ez ñe 'sam'mest sëz; ñer enm dzist ñat gled, ñet e ñ'duna kën hu: te 3had ñt ñn. ñer ñe lôr'dz me frin. ñe kën dzist tel him a: ñet kamz 'unte me po:r blin 4hid. ñji si: ñeñz ñêer ñ'weiz ñer ñëmz te kam mu:il ñe 'badiz 4hid. ñeñz me:r doirz ñor ñe in. ñeñz bak doirz, mêliz, ñet lôt ji ut te ñe 1'boni 'gerden, en sëts ñ'êter ñor ñe 'rod'seid. en ñe smel ñe ñe bra: flurz kamz ñn ñet ñe bak 6'wënaks, ji ken.—6ûlk o ñe 1'boni flurz dji ñënk 'leikêst him, 'ani 'annèrsen?"

"e! ñ 'duna kën, 'tibi. ñm 'nëmken ñe mën bi a: leik him."

"a, a, ne: dut. ñet sam o ñem me bi 'leikêr him nor 'õerz."

"wil, 6ûlk dr ji: ñënk 'leikêst him, 'tibi?"

"a ñënk ñt mën bi ñe mini'nst—se klîn en se fein en se wil ken'tent."

"a, jir 'speîken bi ñe smel, 'tibi. ñet gin ji sa: ñe ro:z—"

"huts! ñe he sin ñe ro:z 7'moni ñe teim. ne: dut ñts 1'bonor te ljuk at......... ñet a ñënk, ñer ma 8pert, ñet ñe mini'nst 'leikêst him."

"me bi".............

"ñer mën bi 'fësëz 'leikêr him nor 'õerz. kam i:r, 'ani, ñn ëat mi fian 6'mëñer ji bi leik him or no:;"

"hu kën ji: kën ñat?—ji 'niver sa: him."

"'niver sa: him! ñe he sin him aur ñ aur ëgen. ñi si: him mën ñe leik. kam i:r, ñ sel."

1 ø 2êi 3â: 4 e 5 ai 6 a 7 A, a, o 8 e
“Ay. Some like him, nae doot. But she’ll be a heap liker him when she sees him as he is.”

When a Christian proceeds to determine the rightness of his neighbour by his approximation to his fluctuating ideal, it were well if the judgment were tempered by such love as guided the hands of blind Tibbie over the face of Annie in their attempt to discover whether or not she was like the Christ of her visions.

“Do ye think ye’re like him, Tibbie?” said Annie with a smile, which Tibbie at once detected in the tone.

“Hoots, bairn! I had the pock dreidfu’, ye ken.”

“Weel, maybe we a’ hae had something or ither that hauds us o’n been sae bonny as we micht hae been. For ae thing, there’s the guilt o’ Adam’s first sin, ye ken.”

“Verra richt, bairn. Nae doot that’s blaudit mony a face—‘the want o’ original richteousness, and the corruption o’ our whole natur’. The wonner is that we’re like him at a’. But we maun be like him, for he was a man born o’ a wumman. Think o’ that, lass!”

At this moment the latch of the door was lifted, and in walked Robert Bruce. He gave a stare when he saw Annie, for he had thought her out of the way at Howglen, and said in a tone of asperity,

“Ye’re a’ gait at ance, Annie Anderson. A doonricht rintheroot!”

“Lat the bairn be, Master Bruce,” said Tibbie. “She’s doin’ the Lord’s will, whether ye may think it or no. She’s visitin’ them ’at’s i’ the prison-hoose o’ the dark. She’s ministerin’ to them ’at hae mony preeviledges nae doot, but hae room for mair.”

“I’m no saying naething,” said Bruce.

“Ye are sayin’. Ye’re offendin’ ane o’ his little anes. Tak ye tent o’ the millstane.”

“Hoot toot! Tibbie. I was only wissin’ at she wad keep a sma’ part o’ her ministrations for her ain hame and her ain fowk ’at has the ministerin’ to her. There’s the mistress and me jist mairtyrs to that chop! And there’s the bit infant in want o’ some ministration noo and than, gin that be what ye ca’ ’t.”

A grim compression of the mouth was all Tibbie’s reply. She did not choose to tell Robert Bruce that although she was
"ai. sam leik him, ne: dut. bet fil bi e hip 'leiker him men jisiz him az hi iz."

"dji thmek ji:r leik him, 'tibi?".........."huts, 1bern! e had de pok 'drifde, ji ken."

"wil, mebi wi a: he had 'samth or 'teor de'et 2hadz as 3on 'bin se 'boni az wi mi'xt he bin. fer e: thir, d'erz de'gilt o 'ademz 5first sm, ji ken."

"'vere mi'xt, 1bern. ne: dut c'ats 'baudet 6'moni e fes—'de want o 'ridgmenel teitjensesz, and de kotar'zn o ur hol 'meter.' de 'waner iz de'et wir leik him et a:. bet wi ma:n bi leik him, fer hi wez e man 7born o e 'waman. thmek o 'sat, las!"

"jir a: get et ens, 'anp 'anersen. e 'dunrmi't 'rintharut!"

"lat de 1bern bi: 'mester 8brus,..........fiz 'd'zen de lor:rdz 5wil, 5'mi:der ji me thmek it er no:. fiz virezten dem ets in de 'pryzen hus o de dark. fiz 'mijnstre'n te dem et he 9'moni 'privileagher ne dut, bet he rum fer m'er."

"em no: 'seen 'nethuj".........."

"ji ar 'seen. jir of'enda'en en o his htl enz. tak ji ten't o de 5'mulsten."

"hut tut! 'tibi. e wez 'onli 'wisen et ji 10wed kip e sma: 1pert o aer 'mijnstre'onz for er en hem en her en fauk et hez de 'mijnstre'n te her. d'erz de 'mijnstesz en mi: dzist 'mertez te 'sat tfop 1en d'erz de 'biet 'unsent in 10want o sam 'mijnstre'zn nu en 3an, gm dat bi mat ji ka:t."

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1 e 2 a: 3 See Gr. §51, Notes 1, 2 4 o 5 A 6 a, A 7 o 8 old, bris. 9 A, o 10 L, A
blind—and probably because she was blind—she heard rather more gossip than anybody else in Glamerton, and that consequently his appeal to her sympathy had no effect upon her. Finding she made no other answer, Bruce turned to Annie.

"Noo, Annie," said he, "ye're nae wantit here ony langer. I hae a word or twa to say to Tibbie. Gang hame and learn yer lessons for the morn."

"It's Setterday nicht," answered Annie.

"But ye hae yer lessons to learn for the Mononday."

"Ow ay! But I hae a buik or twa to tak' hame to Mistress Forbes. And I daursay I'll bide, and come to the kirk wi' her i' the mornin'."

Now, although all that Bruce wanted was to get rid of her, he went on to oppose her; for common-minded people always feel that they give the enemy an advantage if they show themselves content.

"It's no safe to rin aboot i' the mirk (dark). It's dingin' on forbye. Ye'll be a' wat, and maybe fa' into the dam. Ye couldna see yer han' afore yer face—ance oot o' the toon."

"I ken the road to Mistress Forbes's as weel's the road up your garret-stairs, Mr Bruce."

"Ow nae doobt!" he answered, with a sneering acerbity peculiar to him, in which his voice seemed sharpened and concentrated to a point by the contraction of his lips. "And there's tykes aboot," he added, remembering Annie's fear of dogs.

But by this time Annie, gentle as she was, had got a little angry.

"The Lord'll tak care o' me frae the dark and the tykes, and the lave o' ye, Mr Bruce," she said.

And bidding Tibbie good-night, she took up her books, and departed, to wade through the dark and the snow, trembling lest some unseen tyke should lay hold of her as she went.

As soon as she was gone, Bruce proceeded to make himself agreeable to Tibbie by retailing all the bits of gossip he could think of. While thus engaged, he kept peering earnestly about the room from door to chimney, turning his head on every side, and surveying as he turned it. Even Tibbie perceived, from the changes in the sound of his voice, that he was thus occupied.
"nu: 'anî.............jir ne: 1'wantet hir 2'onî 'lanêr. e he a ward or twar: te se te 'tibi. gan' hem en lern jor lesnz fêr û 2'morn."

"ïts 'setêrdî nîxt".............

"bêt ji he jêr lesnz te lern fêr û 'manêndî."

"u: ai! bêt û he û bjuk or twa: te tak hem te 'mîstrês 'förbîs. en û 'darse ûl bêid, en kam te ûk kirk wi her û û 2'mornen."

. . . . . . . . . . .

"ïts no: set te rin o'but û te mûrk. ïts 'diyêen en fêr'bau. jîl bi a: wat, en 'mebr sa: 'mê û de dam. jî 'kadne si: jêr 'han û'för jor fes—ens ut û û tun."

"ê kên û û 3'rod te ûmîstrês 'förbîsêz ûz wilz û 3'rod ûp jor 'garet'ste:rz, 'mestêr brûs."

"u: ne dut!.............en ûrêz teiks o'but".............

. . . . . . . . . . .

"vê lô'rd û tak ke:r o mi fre: û de dark en û teiks, en û û lev o ji, 'mestêr brûs".............

. . . . . . . . . . .
"Sae your auld landlord’s deid, Tibbie!" he said at last.

"Ay, honest man! He had aye a kin’ word for a poor body."

"Ay, ay, nae doobt. But what wad ye say gin I tell’t ye that I had boucht the bit hoosie, and was yer new landlord, Tibbie?"

"I wad say that the door-sill wants men’in’, to hau’d the snaw oot; an’ the bit hoosie’s sair in want o’ new thack. The verra cupples’ll be rottit awa’ or lang."

"Weel that’s verra rizzonable, nae doobt, gin a’ be as ye say."

"Be as I say, Robert Bruce?"

"Ay, ay; ye see ye’re nae a’thegither like ither fowk. I dinna mean ony offence, ye ken, Tibbie: but ye haena the sicht o’ yer een."

"Maybe I haena the feelin’ o’ my auld banes, aither, Maister Bruce! Maybe I’m ower blin’ to hae the rheumatize; or to smell the auld weet thack when there’s been a scatterin’ o’ snaw or a drappy o’ rain o’ the riggin’!"

"I dinna want to anger ye, Tibbie. A’ that ye say deserves attention. It would be a shame to lat an auld body like you——"

"No that auld, Maister Bruce, gin ye kent the trowth!"

"Weel, ye’re no ower young to need to be ta’en guid care o’—are ye, Tibbie?"

Tibbie grunted.

"Weel, to come to the pint. There’s nae doobt the hoose wants a hantle o’ doctorin’.

"‘Deed does’t," interposed Tibbie. "It’ll want a new door. For forbye ’at the door’s maist as wide as twa ordinar doors, it was ance in twa halves like a chop-door. And they’re ill jined thegither, and the win’ comes throu like a knife, and maist cuts a body in twa. Ye see the bit hoosie was ance the dyer’s dryin’ hoose, afore he gaed farther doon the watter."

"Nae doobt ye’re richt, Tibbie. But seein’ that I maun lay oot sae muckle, I’ll be compelled to pit anither thrippence on to the rent."

"Ither thrippence, Robert Bruce! That’s three thrrippences i’ the ook in place o’ twa. That’s an unco rise! Ye canna mean what ye say! It’s a’ that I’m able to do to pay my saxpence."
“se jér a:rld ‘landlordz did, ‘tibi!’ ...........
“ai, ‘onest man! hi hed ei e kén ward fér e prr ‘badr.”
“ai, ai, ne: dut. bot ma’t 1wed ji se: gin e telt ji têt a ir hed 2boxt ët bit ‘hus, en wëz jër nju: ‘landlord, ‘tibi?”
“ô 1wed se: têt ët ‘dorr’spl 1wants ‘menen, te hâx ët èe sn: ut; en ët bit ‘hus ë seir n 1want o e nju: tàk. ët ‘veré kapliz | bi ‘rottat ‘ëwa: or lân.”

“wil qats ‘vëre ‘rizøndbl, ne: dut, gin a: bi ëz ji se:.”
“bi az e sè:, ‘robert brus?”
“ai, ai; ji si: jir ne ‘a:§egøër leik ‘ser fauk. ‘ë’dëne min 2’oni èfenz, ji ken, ‘tìbr; bêt ji ‘henne ët sìxt o jër in.”
“‘me bi ë ‘Henne ë ‘filen o me a:ld benz, ‘ëçëër, ‘mëster brus! ‘mëbi od ëur blm te hè: ët ‘ramatp; or te smé ët a:ld wit ëk mën ërëz bin ë ‘skatren o sn: or ë ‘drápî ë ren o ë ‘rjøen!”

“ë ‘dëne 1want te ‘ãñer ji, ‘tìbr. a: cët ji se: drzervz ë’tenfn. ët 1wed bi ë fem te lat od a:ld ‘bàdï loik jü —”

“no: qat a:ld, ‘mëster brus, gin ji kënt ë traund!”

“wil, jir no: ëur jàñ te nid te bi te:n gyd kër o—ar ji, ‘tìbi?”

“wil, te kàm te ë ñoint. ërz ne: dut ëe hus 1wants ë hantl o ë’doktøren.”


An auld blin' body like me disna fa' in wi' saxpences whan she gangs luikin aboot wi' her lang fingers for a pirn or a prin that she's looten fa'.

"But ye do a heap o' spinnin', Tibbie, wi' thae lang fingers. There's naebody in Glamerton spins like ye."

"Maybe ay and maybe no. It's no muckle that that comes till. I wadna spin sae weil gin it warna that the Almichty pat some sicht into the pints o' my fingers, 'cause there was nane left i' my een. An' gin ye mak ither thrippence a week oot o' that, ye'll be turnin' the wather that He sent to ca my mill into your dam; an' I doot it'll play ill water wi' your wheels."

"Hoot, hoot! Tibbie, woman! It gangs sair against me to appear to be hard-hertit."

"I hae nae doobt. Ye dinna want to appear sae. But do ye ken that I mak sae little by the spinnin' ye mak sae muckle o', that the kirk alloos me a shillin' i' the week to mak up wi'? And gin it warna for kin' frien's, it's ill livin' I wad hae in dour weather like this. Dinna ye imagine, Mr Bruce, that I hae a pose o' my ain. I hae naething ava, excep' sevenpence in a stockin'-fit. And it wad hae to come aff o' my tay or something ither 'at I wad ill miss."

"Weel, that may be a' verra true," rejoined Bruce; "but a body maun hae their ain for a' that: Wadna the kirk gie ye the ither thrippence?"

"Do ye think I wad tak frae the kirk to pit into your till?"

"Weel, say saivenpence, than, and we'll be quits."

"I tell ye what, Robert Bruce: raither nor pay ye one bawbee more nor the saxpence, I'll turn oot i' the snaw, and lat the Lord luik efter me."

Robert Bruce went away, and did not purchase the cottage, which was in the market at a low price. He had intended Tibbie to believe, as she did, that he had already bought it; and if she had agreed to pay even the sevenpence, he would have gone from her to secure it.
leik mi 'dizne fa: un wî 'sakspensez wên jî gân 'ljukan a'but wî her lan 'ŋfærz för a '1Prov or o prin ñet fîz lût'n fa':"

"bat ji dê: a hip o 'spinên, 'tibî, wî ñe: lan 'ŋfærz. ñerz 'neibadrû ñ ' glamerten spinz leik ji."

"'mebi ai en 'mebi no: rts no: makl et ñat kamz ñîl. ëwënde ñipn se wîl qû ñt 'warne ñet ñe al'mixti pat sam sixt 'ntë ñe pintos o me 'ŋfærz, kez ñer waz nen left ñ me in. ën qû ji mak 'nër 'œrippens ëwik ut o ñat, jul bi 'tannen ñe 'wañer ñet hi sent te ka: mari 1mil 'ntûe ju:r dam; ën æ dut ñîl ple: ñ 'wañer wî ju:r wîlz."

"hut, hut! 'tibî, w'amên! ñt gân'z sêr ñ'genst mi te æ'pi:r ñe bi 'hard'hertet."

"ë he: ne: dut. ji ñînë 2want te æ'pi:r se: ñet dê jî kën ñet ë mak se: ñîl bi ñe 'spinên'jî mak se makl o, ñet ñe kirk æ'lu:z mi ë 'fîlen ñ ñe wik te mak çp ñwi? ën qû ñt 'warne fêr kein frinz, ëts ñ lîr'ven ë 2wëd he: ñ du: ñ 'wañer lêk ñîs. 'ñînë ji r'megzû, mëstër brus, ñet æ he: æ poiz ñ me e:n. æ he: 'neïiæ æ'va:, sk'sep 8seïnpëns ñ æ 'staken'fît. ën ñt 2wëd he: te kam af o me te: ær ñ'samëny 'ñër ñt æ 2wëd ñî ñîs."

"wil, ñat me: bi a: 'verë tru,.........ñet æ 'bëdë man he: ñèr e:n ñer a: çat. 2wënde ñe kirk qi: ji ñe 'nër 'œrippens?"

"dji ñîjk ë 2wëd tak fre ñe kirk te pqt 'mte ju:r ñîl?"

"wil, se ñ'seinpëns, ñan, æn wil bi kwits."

" ë tel ji mat, 'robët brus: 3'œtër nor pei ji wàñ 'bu:bi moir nor ñe 'sakspens, ël tarn ut ñ ñe sñá:, æn lat ñe lord ljuk 'ñfter mi."
XIII A. THE WHISTLE

CHARLES MURRAY.

Charles Murray, one of the very best of our modern Scots poets, comes from the "North Countree." He does not in this poem introduce the characteristic pronunciations of his Aberdeenshire Doric. The only exception worth noting is futtrat for whutrit, i.e. weasel. We find when, whistle, porridge, nose, from, which in N.E. Sc. would be fun or fm, maas, poritf or potitf, niz, fe. “Dool” and “school” do not rhyme in N.E. Sc., being dul and skwil, although they rhyme in St. Eng. dul, skul, or in Mid Sc. dyl, skyl.

Some of Murray's other poems smack more distinctly of the North-East, e.g. Winter:

He cut a sappy sucker from the muckle rodden-tree,
He trimmed it, an' he wet it, an' he thumped it on his knee;
He never heard the teuchat when the harrow broke her eggs,
He missed the craggit heron nabbin' puddocks in the seggs,
He forgot to hound the collie at the cattle when they strayed,
But you should hae seen the whistle that the wee herd made!

He wheeped on't at mornin' an' he tweetled on't at nicht,
He puffed his freckled cheeks until his nose sank oot o' sicht,
The kye were late for milkin' when he piped them up the closs,
The kitlins got his supper syne, an' he was beddit boss;
But he cared na doit nor dock'En what they did or thocht or said,
There was comfort in the whistle that the wee herd made.

For lyin' lang o' mornin's he had clawed the caup for weeks,
But noo he had his bonnet on afore the lave had breeks;
He was whistlin' to the porridge that were hott'rin' on the fire,
He was whistlin' ower the travise to the baillie in the byre;
Nae a blackbird nor a mavis, that hae pipin' for their trade,
Was a marrow for the whistle that the wee herd made.
XIII A. THE WHISTLE

Charles Murray.

"The Ingle's heaped wi' bleezin peats
An bits o' splutt'rin firry reets
Which shortly thow the ploughman's beets;
An peels appear
That trickle oot aneth their seats
A' ower the fleer.

Here "peats," reets (roots), beets (boots), "seats" all rhyme with the Aberdeensh. pronunciation i. Fleer for "floor," Mid Sc. flure, rhymes with "appear," i.e. fi:r, o'pir. The spelling peels (pools) also clearly indicates the N.E. pronunciation of this word.
He played a march to battle, it cam' dirlin' through the mist,
Till the halflin' squared his shou'ders an' made up his mind to 'list;
He tried a spring for wooers, though he wistna what it meant,
But the kitchen-lass was lauchin' an' he thocht she maybe kent;
He got ream an' buttered bannocks for the lovin' lilt he played.
Wasna that a cheery whistle that the wee herd made?

He blew them rants sae lively, schottishes, reels, an' jigs,
The foalie flang his muckle legs an' capered ower the rigs,
The grey-tailed futt'rat bobbit oot to hear his ain strathspey,
The bawd cam' loupin' through the corn to "Clean Pease Strae";
The feet o' ilka man an' beast gat youkie when he played—
Hae ye ever heard o' whistle like the wee herd made?

But the snaw it stopped the herdin' an' the winter brocht him dool,
When in spite o' hacks an' chilblains he was shod again for school;
He couldna sough the catechis nor pipe the rule o' three,
He was keepit in an' lickit when the ither loons got free;
But he aften played the truant—'twas the only thing he played,
For the maister brunt the whistle that the wee herd made!
hi ple:д a mertj te batl, it kam 'diplen thru: de mist,
	til de 'ha:sten skwa:rt x 'juderz en med ap hiz mein te ljt;
hi tran: a sprj fer 'wu:erz, tho hi 1'wistne mat it ment,
	bet de 'kitjilas waz 2'laxen en hi 3'toxt fi: 'mebi kent;
hi got rim en 'batert baneks fer de 'laven lilt i ple:д.
	'we:ne sat e 'tjiiri 4'masl bet de wi: herd med?

hi blu: de:am rants se 'lainh, 'so:ifez, rilz, en dzygz,

de 'tj:flan iz mal: legz en 'kep:ert aur de ryz,

de 'gretelt 'fatrest 'bobet ut te hiir hiz em stra:spec;
de baid kam 'laupen thru: de 3'korn te "klin pliz stre:";
de fit o 'tjk: man en bist gat 'juki men hi ple:д— 
he ji 'ver 3'herd o 4'masl lo:ik de wi: herd med?

bat de: sna: it stapt de 'herdan en de 4'wanter 8'broxt im 5'dul,
men im speit o haks en 'tj:blinz hi waz fod egen fer 5'skul;
hi 'khadna sux de 'katjkek nor peip de rul o 6'rei;,
hi waz 'kipet im en 'tjket men de 'tcer lunz got fri:;
bat hi 'afn ple:д de 'tru:ent—twaz de 'onli thui hi ple:д,
fer de 'mester brant de 4'masl bet de wi: herd med!


1A 2a: 3о 4й 5У
XIV A. THE "NEWS" OF THE MARRIAGE

JOHNNY GIBB OF GUSHEOTNEUK.

DR WILLIAM ALEXANDER (1826-1894).

CHAPTER XL.

The scene of "Johnny Gibb" is supposed to be the neighbourhood of Culsalmond, Central Abd., and the dialect used is that of the N.E. The spelling attempts to represent the local pronunciation and with a large measure of success.

N.E. Scots extends from Deeside to Caithness. Its most marked phonetic distinction is its treatment of O.E. and Scan. ɵ, Fr. u, which generally become i, e.g. "done, moon, roose (praise), music, assure" are deen, meen, reez, meestic, asseer, din, min, ri:z, 'mizik, e'sir. When the vowel is followed by a back consonant, ju is the modern development; thus "took, cook, nook," are tyeuk, kyeuk, nyek, tjuk, kjuk, njuk. When a back consonant precedes the vowel a w is developed, e.g. "good, cool" become gweed (Mid Sc. gude or guid), cweel, gwid, kwil.

From Arbroath in Forfarsh, all along the coast to the Spey, O.E. ɵ before n appears as i; thus "one, bone" are pronounced in, bin. In Central Bnff., however, the pronunciation is ane, bane, en, ben. In this Extract we find aléen and neen alongside of ane, banes, stanes, which variation may be the result of the influence of literary Scots, or perhaps be due to the fact that the writer lived on the borders of two sub-dialects.

"Ou ay, Hairry, man! This is a bonny wye o' gyaun on! Dinna ye gar me troo 't ye wasna dancin' the heilan' walloch the streen. Fa wud 'a thocht 't ye wud 'a been needin' a file o' an aul' day to rest yer banes aifter the mairriage?"

Such was the form of salutation adopted by Meg Raffan as she entered the dwelling of Hairry Muggart early in the afternoon of the day after Patie's wedding, and found Hairry stretched at full length on the dooce.

"Deed, an' ye may jist say 't, Hennie," answered Hairry Muggart's wife. "Come awa' ben an' lean ye doon. Fat time, think ye, came he hame, noo?"
There are some curious diphthongs in this dialect, e.g. *fyow, byoutifu*, *fjau, 'bfjautifə* for "few, beautiful," *wyte, gryte, seyn, speyke, wait, grait, seivn, speik* for "wait, great, seven, speak."

Among the consonantal peculiarities we find *f= m* over the N.E. area. Thus "who, what, why, whisky" are *fa:, fat, fu:, 'faskit*. This distinction extends as far south as Arbroath, but south of the Dee valley tends to limit its action to the pronominals.

*θ* is used as a substitute for *xt* as in "daughter, might," *dothar, mith, 'doθear, mθ*, and *w* is often replaced by *v*, e.g. "wrong, lawyer, sow, snow," *vrang, lavjer, schieave, snyave, vraŋ, lavjer, fa:v, snja:v.*

This and that are used both as Singular and Plural. *Thr, θir* = these or those is unknown. *On = on* or *un*, meaning "without," is employed with the Past Part. or Gerund (see Gr. §§ 49, 51, notes 1, 2); example in Extract on lee't= "without lying."

The above are a few of the characteristics of this most interesting of Scottish Dialects which has, moreover, preserved a large number of old words now obsolete in other parts of Scotland.
"Weel, but it's a lang road atween this an' the Broch, min' ye," said Hairry. "An' ye cudna expeck fowk hame fae a mairriage afore it war weel gloam't."

"Weel gloam't!" exclaimed Mrs Muggart. "I 'se jist haud my tongue, than. Better to ye speak o' grey daylicht i' the mornin'."

"Hoot, fye!" answered Hairry. "The souter's lamp wasna oot at Smiddyward fan I cam' in'o sight o' t fae the toll road."

"Ou, weel-a-wat, ye've been won'erfu', Hairry," said the hen-wife. "Ye hed been hame ere cock-craw at ony rate. An' nae doot it wud be throu' the aifterneen afore ye gat them made siccar an' wan awa' fae the Kir'ton."

"Ay, an' dennerin an' ae thing or ither."

"Hoot, noo; aw mith 'a min'et upo' that. An' coorse the like o' young Peter Birse wudna pit 's fowk aff wi' naething shabby. Hed they a set denner, said ye?"

"Weel, an they hedna, I 'se haud my tongue. Aw b'lieve Samie's wife was fell sweir to fash wi' the kyeukin o' t. Jist fan they war i' the deid throw aboot it the tither day, I chanc't to luik in. 'Weel, I 'se pit it to you, Hairry,' says she. 'Fan Samie an' me was mairriet there was a byowtifu' brakfist set doon—sax-an'-therty blue-lippet plates (as mony plates as mony fowk) nae'tly full't o' milk pottage wi' a braw dossie o' gweed broon sugar i' the middle o' ilka dish, an' as protty horn speens as ever Caird Young tum't oot o' s caums lyin' aside the plates, ready for the fowk to fa' tee. Eh, but it was a bonny sicht; I min' t as weel 's gin it hed been ferny'ear. An' the denner! fan my lucky deddy fell't a heilan' sheep, an' ilka ane o' the bucks cam' there wi' s knife in 's pouch to cut an' ha'ver the roast an' boil't, an' han' 't roun' amo' the pairty. He was a walthy up-throu' fairmer, but fat need the like o' that young loon gae sic len'ths?" says she. 'Ou, never ye min', Mrs Pikshule,' says I, 'gin there be a sheep a-gyaun, it 'll be hard gin ye dinna get a shank o' t—It 'll only be the borrowin' o' a muckle kail pot to gae o' the tither en' o' yer rantsletree.'"

"Na, but there wud be a richt denner—Nelly Pikshule wasna far wrang, it wudna be easy gettin' knives an' forks for sic a multiteed."
“wil, bit its e laŋ rod o’twin us ŋ de brax, main ji,........
ən ji ’kadhø ñk’spek fauk hem fe ə ‘meripg o’før ıt war wil
glomt.”

“wil glomt!.............az əjįst haid mə taŋ, čan. ՚bter te ji
spēik o qre: ’de:lįxt ʃ ə ’mornen.’

“hut, fa!.............əə ’suterz lamp ’wizne ut ot ’smiprward
ʃən ə kam m o spxt o əə ’tol ’rod.”

“u, ’wil’e’wat, jiv din ’wanərfe, ’herį.............ji həd bin hem
eir ’kak’kra: ot ’nįn ret. ən ne: dut ot wad bi ərau əə eftür’nin
əfoir ji gat ḋem med ’siker ən wan e’wa: fe ə ՚kṛtęn.’

“ai, ən ’dénéren ən e:  ещų or ’rįr.”

“hut, nu:; ə niʧ ə ’meinęt ə’po sat. ən kurt əə leik o jaŋ
’pītər birs ’wadne pıt fauk af ʃi ’neęų ’fabi. hėd əə ə seć
’dener, seĎ ji?”

“wil, ən ə ՚hednę, ə:z 1haid mə taŋ. ə blįn ’samip weif wiz
fel swi:ɾ te saʃ ʃi ə ␣kJukən ot. əjįst 2ʃən ə war ʃ ə did thra:
’ebut it ə 分流 de; ə ʃtanst te ljuk mə. ’wil, az pt ʃt te ju,
’herį’ sez ji. ’ʃən ən mi: ʃi ’męriŋt əer wiz ə ’bjautpirit
’brukfįst set dun—saksϕęrət blur’lįpęt plets (əz ’moni plets
əz ’mony fauk) ’netli falt ot 8mįk ’pottįf ʃi ə bra: ’dąș ə qwid
brun ’fugəɾ ə ə miʃl o ’klęk diʃ, ən əz ’pratį horn spinz əz ’nįn
kja:rd jąŋ tarnt ut oz ka:mz ’laren ə’seid əə plets, ’redi fęr ə
fauk te fa: ti:; ə:; bit it wiz ə ’boni s픽t; ə meint əz wizl qm ət
hed bin ’fernir. ən ə ’dénér! 2ʃən əə ’lakį ’dėdį felt ə ’hilen
ʃip, ən ’lkę en o ə ɓaks kam əer wiz knεif əz pıts te kąt ə
’havęr ə ə rost ə beįl, ən 4hant run ’mo ə ə ’pęrtį. hi: wiz ə
’waliɾ ə’préu ’femır, bit fąt niə ə ɓek o ɓat jąŋ lun ge: ʃık
lenes?’ sez ʃi. ’u, ’nrer ji maın, ’męstri ’pikfuł,’ sez əa, ’qįn ’dər
bi ə ʃıp 5ə’ǥja:n, ıtl bi haid ən ji: ’dine get ə ʃąk ot—ıtl ’nulį
bi ə ɓoroen o ə mahl kel pot te ge o ə  ’tįşər’en o jiř ’rantl-
trį!”

“na, bit əer wad bi ə =qxt ’dener—’nɛlip ’pikfuł ’wizne faiur
vraŋ, ıt ’wadne bi ’i:izi getn knεifs ə forks fər ʃık ə ’maltitįd.”

1 a 2 l, i 3 a 4 a: 5 eaj:ın
"N—, weel, ye see, puckles o' the young fowk wudna kent sair foo to mak' esse o' them, though they hed hed them. Samie 'imsel' cuttit feckly, bit aifter bit, on a muckle ashet, wi' 's fir gullie, 't I pat an edge on till 'im for the vera purpose; ither's o' 's han't it roun'; an' they cam' a braw speed, weel-a-wat, twa three o' them files at the same plate, an' feint a flee but their fingers—a tatie i' the tae han', an' something to kitchie 't wi' i' the tither."

"Eh, wasnin 't a pity that the bridegreem's mither an' 's sister wusna there to see the enterteenment," said Meg, rather wickedly. "Weel, ye wud start for the Broch syne?"

"Aifter we hed gotten a dram; an' wus'st them luck. But jist as we wus settin' to the road, sic a reerie 's gat up ye heard never i' yer born days! Aw 'm seer an' there was ane sheetin' there was a score—wi' pistills an' guns o' a' kin kin'. The young men hed been oot gi'ein draps o' drams; an' they hed their pistills, an' severals forbye; an' the tae side was sheetin, an' the tither sheetin back upo' them, till it was for a' the earth like a vera battle; an' syne they begood fungin' an' throwin' aul' sheen, ding dang, like a shoo'er o' hailstanes."

"Na, sirs; but ye hed been merry. Sic a pity that ye hedna mesic. Gin ye hed hed Piper Huljets at the heid o' ye, ye wud 'a been fairly in order."

"Hoot, Meg; fat are ye speakin' aboot? Isna Samie Pikshule 'imsel' jist a principal han' at the pipes fan he likes? Aweel, it was arreeeng't that Samie sud ride upon 's bit grey shaltie, an' play the pipes a' the road, a wee bittie afore—he's ill at gyaun, ye ken, an' eeswally rides upon a bit timmer kin' o' a saiddlie wi' an aul' saick in aneth 't. But aul' an' crazy though the beastie be, I 'se asser ye it was awers o' foalin' Samie i' the gutters, pipes an' a', fan a chap fires his pistill—crack!—roon' the nyeuk o' the hoose—a gryte, blunt shot, fair afore the shaltie's niz! Samie hed jist begun to blaw, an' ye cud 'a heard the drones gruntin' awa', fan the shaltie gya a swarve to the tae side, the 'blower' skytit oot o' Samie's mou', an' he hed muckle adee to keep fae coupin owre 'imsel'."

"Na; but that wusna canny!" exclaimed both Hairry's auditors simultaneously.
"η—, wil, ji si; paklz o de jaŋ sauks'wadna kent se:r fu: te mak is o ñem, ño de hed had ñem. 'samí m'sel katet 'fekl3 byt 'eþer but, on a makl 'afet, wiz ñir 'gali, et e pat en edz en tîl ñm før de 've-re parpas; tñerz oz; 1han t run; en ñe kaml e bra: spid, 'wile'wot, twaðrì o ñem ñeliz et ñe sem plet, en fînt é flì: bust dør 'fñerz—e 'tâtj i ñe te: 1han, en 'samëñy te 'kîtjì it wî i ñe 'tröer."

"et, 'wiznìnt e 'piti ñêt de 'breidgrimz 'mìdërs eñs 'gîstơr 'waznë dëër te si: ñe enter'tdmënt,..........wil, ji wad start fôr ñe brox sean?"

"'eþer wi hed gatn a dram; en wàst ñem lâk. byt djist ez wi waz setn te ñe rod, skik ñe 'ri:ri gat ap ji 1herd 'nîver i jir bërn dëz! am si:r en ñeør wiz en jîtr ñeør wiz a skoir—wi pîstlz ñ ñanz o ñ: kn keïn. ñe jaŋ men hed bin ut ñqian draps o dramz; en ñe: hed ñeør pîstlz, en 'sevræz fær'ba:; en ñe te: seid wiz jîtr, en ñe 'tüsor jîtr bâk ñ'po ñem, tîl ñt wiz fær a: ñe ñrë laïk ñ 'vére batl; ñn sein ñe bre'gud 'far'éñ en 'þraen a:îl jîn, ñîj dânr, laïk ñ 'fëur ñ 'helstênz."

"nâ: ñrz; but ji hed bin 'mërn. skik ñe 'piti ñêt ji 'hednë 'mi:zik, qm ji had hed 'paiper 'haldȝats at ñe hid o ji, ji wad ø bin 'fërli ñn 'ordër."

"hut, meg; fât ør ji 'spoikên ø'but? 'þzne 'samì 'pîksul m'sel djist ø 'prensipl 1han øt øe paips 2øf ø ñeqs? øwil, ñt waz ørîndżt øt 'samì sàd reid øponz but gre: 'falti, øn plë: øe paips a: øe rod, øe wiz: 'biti ø'før—hiz ñl et 3qqan, jî kn, øn 'izwe:îl reidz øponz ø but 'tûmëø këin ø ø 'seldli wî øn a:îl sëk øn ø'neøt. but ø:îl ñ 'krezjì ñø øe 'bisti bi; az ø:sì:r ji ñt wiz ø'wir:z ø 'folen 'samì ø ø 'qatærz, paips øn a:, 2øf ø t:jap faïrz iz pîstl—krak! —run øe njuk ø øe huø—øe qrët, blant fôt, fèr ø'før ø ø 'faltcz nz! 'samì hèd djist bôgan te blua:; øn ji 'kâd ø 1herd øe dronz 'grantèn ø'wà:; 2øf ø ø 'falti qjì: ø swàrv te øe te: seid, øe ø 'błœør 'skoïtøt ut ø 'samì mu:, øn i hèd makl ø'di: te kip fe 'klaûøn ñur m'sel."

"nâ:, but øt waznë 'kamî!..........
"Samie was fell ill-pleas't, I can tell ye," continued Hairry Muggart. "'Seelence that shottin this moment!' says he, 'or I'll not play anoder stroke for no man livin'."

"Eh, but it wasna mowse," said Mrs Muggart.

"Awaith Samie was on's majesty. 'Ye seerly don't know the danger o' fat ye're aboot,' says he. "'It's the merest chance i' the wordle that that shot didna rive my chanter wi' the reboon o't. An' wi' that he thooms the chanter a' up an' doon, an' luiks at it wi' s heid to the tae side. 'Ye dinna seem to be awaar o' fat ye're aboot. I once got as gweed a stan' o' pipes as ony man ever tyeuk in 's oxter clean connacht the vera same gate,' says Samie."

"Weel?" queried Meg.

"Hoot! Fa sud hin'er Samie to hae the pipes a' fine muntit wi' red an' blue ribbons. An' ov course it was naatural that he sud like to be ta'en some notice o'. Nae fear o' rivin the chanter. Weel, awa' we gaes wi' Samie o' the shaltie, noodle-noddlin aneth 'im, 's feet naar doon at the grun, an' the pipes scraichin like onything. For a wee filie the chaps keepit fell wee in order; jist gi'een a bit ' hooch,' an' a caper o' a dance ahin Samie's they cud win at it for their pairtners; for ye see the muckle feck o' the young chaps hed lasses, an' wus gyann airm-in-airm. But aw b'lieve ere we wan to the fit o' the Kirktoon rigs they war brakin' oot an' at the sheetin again. Mains's chiels wus lowst gin that time, an' we wus nae seener clear o' the Kir'ton nor they war at it bleezin awa'; an' forbye guns, fat hed the nickums deen but pitten naar a pun' o' blastin' pooder in'o the bush o' an aul' cairt wheel, syne culf't it, an' laid it doon aneth the briggie at the fit o' the Clinkstyle road, wi' a match at it. 'Owre the briggie we gaes wi' Samie's pipes skirlin' at the heid o' 's, an' pistills crackin' awa' hyne back ahin, fan the terriblest pla-toon gaes aff, garrin the vera road shak' aneth oor feet!"

"Keep 's an' guide 's!" said Meg. "Aw houp there wasna naebody hurtit."

"Ou, feint ane: only Samie's shaltie snappert an' pat 'im in a byous ill teen again. But I'm seer ye mitha heard the noise o' 's sheetin an' pipin', lat aleen the blast, naar three mile awa.'"
"'sam' wiz fel 1 plist, a ken tel jir.............. 'silens olat sotn ois 'momen't! sez hi, 'or al nat ple: e'noder strok fer no: man 'liven,'"

ei, b1t it 'wazna mauz,".............

"'owat 'sam' wiz onz 'medgosti. 'ji 'si:rlh dont no: de 'dender o fat jir o'but,' sez hi: 'its de 'mi:rest tsans i de warld b1t dat jat 'dine ravn me 'tfjantar wi de rybun e't.' en wi 'at hi tunz de 'tfjantar ar: ap en dun, en ljuks et it wiz hid te e te: said. 'ji 'dine sim te bi o'war o fat jir o'but, ar wants get ez gwid e stan o peips ez 'onu man 'ver tjuk niz 'okster klin 'konext de 'vere sem get,' sez 'sam.'"

"wil?".............

"hut! fa: sad 'hmen 'sam' te he: de peips a: fein 'mantet wi rid en blu: 'rbenz. en en kurs it wiz 'netrel b1t hi sad leik te bi te'n sam 'notis o. ne: fir o 'raven de 'tfjantar. wil, e'wa: wi gez w i 'sam' o de 'jaltu, 'ned'lnoten o'ne'nh im, iz fit norr dun et de gran, en de peips 'skrene' leik 'nun." fen e wi 'feili de tsaps 'kipet fel wil in 'order; djigt 'gien e b1t hux, en e 'keper o e dans 'ehi' sam' 2 de kad wim et it fcr der 'pertermz; fen ji si: de makli fsk o de jai tsaps hed 'lasez, en wis 1 'gjain 2nrm in ermi. b1t e bli:v e:r wi wan te de fit o de 'k1rten r1gz de war 'braken ut en et de fitn o'gen. menz t'fiz waz laust qn dat teim, en wi waz ne: siner klir o de 'k1rten nor de war et it 'blizen e'wa; en for'bai ganz, fat hed de 'nikemz din b1t pitn nor e pan o 'blasten 'puder in o de baj o en a:i kert wil, sein kalft it, en leid it dun o'neb de 'brig i et de fit o de klipk'steil rod, wi e mats et jt. aur de 'brig i wi gez w i 'sam'z peips 'skylen et de hid'oz, en pistilz 'kraken e'wa: hein bak e'hn, 2'en de 'terblemst ple'tun gez af, 'garan de 'vere rod fak o'neb w1r fit!"

"kips en gaiz!.............a hauup de'r 'wazna ne:badi 'hartet."

"ui, f1nt en: 'onli 'samz 'jaltu 'napert en pat im in e 'baires yl tin o'gen. b1t em siir ji me' de 'herd de neiz o'z fitn en 'peipen, lat e'lin de blast, narl thri: meil e'wa:.'
"Weel, aw was jist comin' up i' the early gloamin, fae lockin' my bits o' doories, an' seein' that neen o' the creatures wasna reestin the furth, fan aw heard a feerious lood rum'le—an' had been Whitsunday as it's Mairti'mas aw wud 'a ra'el'ly said it was thunner. But wi' that there comes up o' the win' a squallachin o' fowk by ordinar', an' the skirl o' the pipes abeen a'. That was the mairriage—Heard you! Aw wat, aw heard ye!"

"Oh, but fan they wan geylees oot o' kent boun's they war vera quate—only it disna dee nae to be cheery at a mairriage, ye ken."

"An' fat time wan ye there?"

"Weel, it was gyaun upo' seyven o' clock."

"An' ye wud a' be yap eneuch gin than!"

"Nyod, I was freely hungry, ony wye. But aw wat there was a gran' tae wytin' s. An aunt o' the bride's was there to welcome the fowk; a richt jellie wife in a close mutch, but unco braid spoken; aw 'm thinkin' she maun be fae the coast side, i' the Collieston wan, or some wye. The tables wus jist heapit at ony rate; an' as mony yalla fish set doon as wud 'a full't a box barrow, onlee't."

"An' was Peter 'imsel' ony hearty, noo?"

"Wusnin 'e jist! Aw wuss ye hed seen 'im; an' Rob his breeder tee, fan the dancin' begood. It wudna dee to say 't ye ken, but Robbie hed been tastin' draps, as weel 's some o' the lave, an' nae doot the gless o' punch 't they gat o' the back o' their tae hed ta'en o' the loon; but an' he didna tak' it oot o' twa three o' the lasses, forbye the aul' fishwife, 't was bobbin awa' anent 'im b' wye o' paitnert, wi' 'er han's in 'er sides an' the strings o' 'er mutch fleein lowse. It's but a little placie, a kin' o' a but an' a ben, an' it wusna lang till it grew feerious het. I'se asseer ye, dancin' wasna jeestie to them that try't it."

"Weel, Mistress Muggart, isna yer man a feel aul' breet to be cairryin on that gate amon' a puckle daft young fowk?"

"Deed is 'e, Hennie; but as the sayin' is, 'there's nae feel like an aul' feel.'"

"Ou, but ye wud 'a baith been blythe to be there, noo," said Hairry, "an' wud 'a danc't brawly gin ye hed been hidden."

"An' Samie ga'e ye the meesic?"
"wil, ε wiz ıpjest 'kaman ορ i ηε 'erli 'glomen, fe lokeen me bıts o 'doriz, en 'sien get min o de 'kreters 'wzna 'risten de farθ, ıen o 3herd o 'fisnæs lud raml—ant hed bin 'موتسپذ az 'ts 'mertsems ε 'wad ε 'reli sed it wiz 'θaner. bit wi dat ςer kamz ap o de wün ε 'skwaletox o fauk bar 'ordner, en de skirł o de 'peips o'bin a:. dat wiz de 'meridz—3herd ju: ! ε wat, ε 3herd jr!"

"ο, bit ıt 'fæn de wan 'goiliz ut o kent bunz de war 'vero kwıt— 'ənli it 'dpzne di: ne: te bit 'tjirii et ε 'meridz, ιε ken."

"en fat teim wan ji ῶεʔ?"

"wil, ıt wiz ıtɡa:n 'aʔpo 'seiven o'klok."

"en ιε wad a: bi jop 'enjuς gm oan!"

"pod, ε wiz 'frilh 'hæri, 'enι ual. bit 'e'wat 'θer wiz a gron te: 'wèitenz. en ant o de breədz wiz 'θex te 'welkam de fauk; ε rıxt 'dʒeι wəif ın a klos mats, bit 'ʔæŋke bred spokt; om 'ʔiŋkən ji me ni bi de 'kast soıd, i de 'kaliʃteous uan, or sam ual. de teblz waz ıpjest 'hipet et 'ani ret; en ez 'mωn 'jale fış set dun az wad a falt e baks 'bure, onlı:it."

"en wiz 'pιteɾ ın'sel 'ani 'hertı, nu?:"

"'wazam i dpjest! ε was ji hed sin m; en rob hiz 'bridar ti:, ıt 'wadha di: te seıt ji ken, bit 'robi hed bin 'teštən drups, az wizl sam o de leiv, en ne: dut de 'gles o 'pamj et de gat o de bak o 'θer te: hed te:n o de lun; bit on hi: 'dıpna tak ıt ut o 'twa θri o de 'lasez, far'baı de a:l 'ʧəwəif, et wiz 'baen e'wəa: 'ə'nənt mə be wər o 'pertnər, wiz o 3hanz ın or 'seidz en de strıpʒ o or mats 'fiən laus. ıts bit e lıtli 'plesli, e keın o e bat en e ben, en ıt 'waznə laŋ ıtlt ıt gru: 'fisnæs het. az ə'sir jr, 'dansən 'wiznə 'dgısti te əm bət trət tıt."

"wil, ə'mistres 'məgərt, ɨzna jir man e fil a:l birt te bi 'keren an dat get ə'man e pakl daft jaŋ fauk?'"

"did ız i, 'hərni; bit ez de 'seen ız, 'ơərz ne: fil leik en a:l fil!'"

"ur, bit jr wad o bθe bin bleiθ te bi ῶεʔ, nu:.............en wad ε dantst 'brə:k ɨm ji hed bin bydν."

"en 'sami ge: ji de 'miːzik?"
"Maist pairt. They got a hand o' a fiddle—there was a cheelie there't cud play some—but the treble string brak, so that wudna dee. An' files, fan they war takin' a kin' o' breathin', he wud sowff a spring to twa three o' them; or bess till 'imsel' singin', wi' the fiddle, siclike as it was. Only Samie eeswally sat i' the tither en' to be oot o' their road, an' mak' mair room for the dancers, an' dirl't up the pipes, wi'a fyoo o' 's that wusna carein' aboot the steer takin' a smoke aside 'im."

"Na, but ye hed been makin' yersel's richt comfortable. Hedna ye the sweetie wives?"

"Hoot ay; hoot ay; till they war forc't to gi'e them maet an' drink an' get them packit awa'—that was aboot ten o'clock. An' gin than," continued Hairry, "I was beginnin' to min' 't I hed a bit trawvel afore me. Aw kent there was nae eese o' wytin for the young fowk to be company till 's, for they wud be seer to dance on for a file, an' than there wud limply be a ploy i' the hin'eren' at the beddin' o' the new-marriet fowk; so Tam Meerson an' me forgathered an' crap awa' oot, sin'ry like, aifter sayin' good nicht to the bride in a quate wyte—Peter was gey noisy gin that time, so we loot him be. We made 's gin we hed been wuntin a gluff o' the caller air; but wi' that, fan ance we wus thereofoot, we tyek the road hame thegither like gweed billies."
“mest pert. óe gót 4 húd o e fídl—ór wíz e ‘tjíli dór et kád ple: sam—bít óe trebl strý brak, so óat ‘wadné dí.: en feúl, ’fón óe wár ‘také 4 keín o ’bre:óén, hi wad sauf e sprý tó ‘twadéri o óém; or bes tó in’sél ‘gniën, wí óe fídl, sifik’léik ez žt wíz. ’ónl, ‘sami,”izwéli sat i óe ‘túri en te bi ut o tó réd, en mak méir rum fór óe ‘dansorz, en diíl et óe péips, wí e fjau oz óat ‘wazne ‘kerén ó’but óe stúr ‘také ó smok ó’séid úm.”

“né:, bit ju héd bin ‘máken jir’sélz rúx ‘kómfortaöl. hénde ju óe ‘swíti ‘wéifs?”

“hut ar; hut ar; tít óe wár fórst te gi: óém met én dríjk en gót óém ‘pakét o’wa:—sat wíz ó’but ten o’klök. én gít óán, ...........e wíz bignén te méin et ó hed óe bít trévyl s’for ir. é kent óer wíz nór: és ó ‘wéiten fór óe jáh fauk te bi ‘kampani télz, fór óe wad bi s’ir te dans en fór óé fáił, en óán óor wad ‘lik’é bi é plor i óe ‘hítner’en et óe bédén o óe njúr’mért fauk; so tam ‘mír’sen en mi fór’göért en krap o’wa: ut, ‘súrí laik, ‘éftr ‘séén gud rúx te óe braid iñ é kweat wör—‘piter wíz gëi ‘nóiz gùn óat tém, so wi lút hàn bi: wi medz gín wi héd bin ‘wántén é glaf o óe ‘káléir chi; bít wí óat, ’fón ens wi waz ‘sérut, wi tjuk óe réd hem óég’rëer laik gwid ‘bélz.”
XV A. TO A MOUSE

ROBERT BURNS.

Wee, sleekit, cowrin, tim'rous beastie,
O, what a panic's in thy breastie!
Thou needna start awa' sae hasty,
   Wi' bickering brattle!
I wad be laith to rin and chase thee,
   Wi' murdering pattle!
I'm truly sorry man's dominion
Has broken nature's social union,
An' justifies that ill opinion
   Which makes thee startle
At me, thy poor earth-born companion,
   And fellow-mortal!
I doubt na, whyles, but thou may thieve;
What then? poor beastie, thou maun live!
A daimen icker in a thrave
   's a sma' request:
I'll get a blessin wi' the lave,
   An' never miss't!
Thy wee bit housie, too, in ruin!
Its silly wa's the win's are strewin'!
An' naething now to big a new ane
   O' foggage green!
An' bleak December's winds ensuin',
   Baith snell an' keen!
Thou saw the fields laid bare an' waste,
An' weary winter comin' fast,
An' cozie here, beneath the blast,
   Thou thought to dwell,
Till crash! the cruel coultor past
   Out thro' thy cell.
XV A. TO A MOUSE

ROBERT BURNS.

wit, 'slíkat, 'kuːrən, 'tjumrəs 'bestə, ot, maat ə 'pan'ks ı̂n dai 'brestɨ!
ðu: 'nidnə stərt 1əˈwaː se 'hestɨ, wi 'bikrən brətl!
a: 2wəd bi 1eθ te rm en tʃes 3ti, wi 'mardrən patl!
ən 'trulɨ 'səɾj manz de'minjan
həz 'brokən 'nətərz 'səʃəl ˈjɪnən, ən 'dʒəstəfɪːz ʃət  Jal e'pmən
mitʃ məks bi stərtl
ət mi:, dai ˈpoʊr ərə9born kəm'pənən, ən 'fəlo'mərtl!
ə ˈdutnə, əeilz, ət ðu: me θiːv;
mat ňən? ˈpoʃ ə'bestɨ, ŋu men liːv!
ə ˈdemən ˈʃkər ɪn ə ˈθrərɪv
zə 1smaː ˈrrkwəst:
əl ɡet ə ˈbliːsn wi ə leːv, ən 'nɪvər ˈmɪst!
ðai wiː ːtɪt 'hʊsɨ, tʃ, ɪn 'rʊmɨn!
ɪts ˈsliː ˈwaiːz ə ˈwænər ə ˈstruːmɨn!
ən 'nəθɨn nuː te ˈbɪg ə ˈnuː: jɪm ə ˈfɒɡdʒ ɡrɪn!
ən blik ˈdrəsɛmˈbɛɭ ə ˈwænər ɪnˈʃuːn,
beθ snæl ɲ ˈkɪn!
ðu 1səː: ˈse ˈfildz ˈlɛd bɛər ən west, ən 'wiːɾi əˈwæntəɾ ˈkæmən ə ˈfɛst,
ən ˈkəʊzɨ hiːr, 10ˈbrɪnið ə ˈblæst,
ðu 11ˈɡɒxt te ˈdwel,
til ˈkrafs! ˈse ˈkrʊəl 'kʌtər ˈpəst
ut ˈθruː: ˈdai səl.

1 ˈɡː 2 ə, 1 3 See Ph. § 217 (d) 4 See Ph. § 151 5 o 6 bisti
7 iː 8 ɪ 9 ə 10 ə 11 ə
That wee bit heap o' leaves and stibble
Has cost thee monie a weary nibble!
Now thou's turned out for a' thy trouble,
     But house or hauld,
To thole the winter's sleety dribble,
     And cranrench cauld!

But, Mousie, thou art no thy lane
In proving foresight may be vain!
The best-laid schemes o' mice an' men
     Gang aft agley,
An' lea'e us nought but grief an' pain
     For promis'd joy!

Still thou art blest, compared wi' me!
The present only toucheth thee:
But och! I backward cast my e'e
     On prospects drear!
An' forward, tho' I canna see,
     I guess an' fear.
Sat wi bit hip o lifs en stubl
haz 1kost ti 2monu e ‘wirri nabl!
uu: ñuz tarnt ut for 3a: ñar trabl,
bat hus er 3ha:ld,
te ðol ðe 4winterz ‘sliti drbl,
en 5kranjux 3ka:ld!
bat, ’rusu, ñu ðert no: ñai len
m ’prø:vøn ’forsøxt me: bi ven!
ðe ’best’leid skimz o meis en men
qaq ašt 6æglei,
and li: ñs 1noxt bat grif en pen
for ’promist 6æei!
stl ñu ðert blest, kamp’ert wi mi:!
ðe ’præzønt ’onli ’tatsøt ñi:,
bat 1ox! a ’bakwerd kast me i:
en ’prospeks drier!
en ’forwerd, ðo ð ’kaneø si:,
a ges en fi:r.

1 ð 2ø, ø, ø 3ø: 4ø, ø 5kranjøx 6æi
XVI A. THE SAVING OF ANNIE

BESIDE THE BONNIE BRIER BUSH.

IAN MACLAREN (1850–1907).

Doctor MacLure did not lead a solemn procession from the sick-bed to the dining-room, and give his opinion from the hearth-rug with an air of wisdom bordering on the supernatural, because neither the Drumtochty houses nor his manners were on that large scale. He was accustomed to deliver himself in the yard, and to conclude his directions with one foot in the stirrup; but when he left the room where the life of Annie Mitchell was ebbing slowly away, our doctor said not one word, and at the sight of his face her husband's heart was troubled.

He was a dull man, Tammas, who could not read the meaning of a sign, and laboured under a perpetual disability of speech; but love was eyes to him that day, and a mouth.

"Is't as bad as yir lookin', doctor? Tell's the truth; wull Annie no come through?" and Tammas looked MacLure straight in the face, who never flinched his duty or said smooth things.

"A' wud gie onything tae say Annie hes a chance, but a' daurna; a' doot yir gaein' tae lose her, Tammas."

MacLure was in the saddle, and as he gave his judgment, he laid his hand on Tammas's shoulder with one of the rare caresses that pass between men.

"It's a sair business, but ye 'ill play the man and no vex Annie; she 'ill dae her best, a'll warrant."

"An' a'll dae mine"; and Tammas gave MacLure's hand a grip that would have crushed the bones of a weakling. Drumtochty felt in such moments the brotherliness of this rough-looking man, and loved him.

Tammas hid his face in Jess's mane, who looked round with sorrow in her beautiful eyes, for she had seen many tragedies, and in this silent sympathy the stricken man drank his cup, drop by drop.
XVI A. THE SAVING OF ANNIE

BESIDE THE BONNIE BRIER BUSH.

Ian Maclaren (1850–1907).

"'ist ez bad ez jir 'luken, 'dokter? telz ə e tryə; wal 'anı no: kam əru:?'.............

"ə wad gi: 'longəŋ tə se: 'anı hez ə tsans, bat e 'dærənə; ə dut jir 'qeən tə los her, 'tames."

........... ..............................

"its e se:r 'biznes, bet jil ple: ə e man ən no: veks 'anı; jil de: her best, al 'warent."

"en a:l de: məin."

........... ..............................

\[1 \]
"A' wesna prepared for this, for a' aye thocht she wud live the langest....She's younger than me by ten years, and never wes ill....We've been mairit twal year laist Martinmas, but it's juist like a year the day....A' was never worthy o' her, the bonniest, snoddest, kindliest lass in the Glen....A' never cud mak oot hoo she ever lookit at me, 'at hesna hed ae word tae say aboot her till it's ower late....She didna cuist up tae me that a' wesna worthy o' her, no her, but aye she said, ' Yir ma ain gude-man, and nane cud be kinder tae me.'...An' a' wes minded tae be kind, but a' see noo mony little trokes a' micht hae dune for her, and noo the time is bye....Naebody kens hoo patient she wes wi' me, an' aye made the best o' me, an' never pit me tae shame afore the fouk....An' we never hed ae cross word, no ane in twal year....We were mair nor man and wife, we were sweethearts a' the time....Oh, ma bonnie lass, what 'ill the bairnies an' me dae withoot ye, Annie?"

The winter night was falling fast, the snow lay deep upon the ground, and the merciless north wind moaned through the close as Tammas wrestled with his sorrow dry-eyed, for tears were denied Drumtochty men. Neither the doctor nor Jess moved hand or foot, but their hearts were with their fellow-creature, and at length the doctor made a sign to Marget Howe, who had come out in search of Tammas, and now stood by his side.

"Dinna mourn tae the brakin' o' yir hert, Tammas," she said, "as if Annie an' you hed never luved. Neither death nor time can pairt them that luve; there's naethin' in a' the world sae strong as luve. If Annie gaes frae the sicht o' yir een she 'ill come the nearer tae yir hert. She wants tae see ye, and tae hear ye say that ye 'ill never forget her nicht nor day till ye meet in the land where there's nae pairtin'. Oh, a' ken what a'm sayin', for it's five year noo sin' George gaed awa, an' he's mair wi' me noo than when he wes in Edinburgh and I wes in Drumtochty.'

"Thank ye kindly, Marget; thae are gude words and true, an' ye hov the richt tae say them; but a' canna dae without seein' Annie comin' tae meet me in the gloamin', an' gaein' in an' oot the hoose, an' hearin' her ca' me by ma name, an' a'll no can tell her that a' luve her when there's nae Annie in the hoose."
"a 'wezna pr'pert fèr yis, fèr o ei 1'ðoxt ji wad li:v õe l'añæst...fiz 'j'áøer õen mi: bi ten i:rz, an 'nivar wez 31,...wiv bin 2'mert twal ir lest 'mertimnæs, bêt õts dzyst laïk a ir õe de:... a wez 'nivar 'warfi o hær, se 1'bonæst, 'smoøæst, 'kæindlæst las õ õæ glæn,...a 'nivar kad mak ut hu: ji 'nivar 'lukæt æt mi:, æt 'hezænæ hed e: ward õe se: æ'bût ær õil õts 'nuæer let...ji 'd''ynæn kyst æp õe mi: õet a 'wezna 'warfi o ær, no: hær, bêt ai ji sed, 'jir me õen gÝd'man, æn õen kad bi 'kæindær õe mi:,...æn a wez 'meindæt õe bi kæind, bêt æ si: nu: 3'møn õl! troks æ mxæt õe dy:n fèr hær, æn nu: õe taïm õz bæi...nebæd õenæ hu: 'peænt ji wez wi mi, æn ai õed õe best o mi, æn 'nivar õt mi õe õem æfør õe õauk...æn wi 'nivar hed e: 4'kros ward, no: æn õin twal ir:...wi wær mèiør nor man æn weif, wi wær 'swithe:ts æ: õe taïm....o, me 1'bøni las, ma:il õe 2'berniæ æn mi: de: w'ñòut ji, 'anæi?

"dumæ manæ te õe 'brakæn o jir hær, 'tames,...,.....æz õf 'anæ õe ju: hed 'nivar 8lavd. 5'neæær deò nor taïm ken 2'pert õen õøt 8lav; õæræ 'neæ:lin æ: õæ wærlæd se: strøn õæ 8lav. õf 'anæ õez õre õe õe õin õi ær in jil kam õe 'nivar te jir hær. ji 6'weænts te si: ji, æn te hiræ ji se: õet jil 'nivar õer'get hær õñxt nor de: õil jì mit õn õe 'lænd mør õæræ ñæ: 2'pertæn. o: ækæn õæt æm æ'sæn, ñer õits fævn i:ir nu: sin dzordg gæd 'wæ:æ; æn hiz mèiør wi mi: õen ænæn hi: wez õn 'neænæ õe æn æn wez õi õramæntæt.""
"Can naethin’ be dune, doctor? Ye savit Flora Cammil, and young Burnbrae, an’ yon shepherd’s wife Dunleith wy, an’ we were a’ sae prood o’ ye, an’ pleased tae think that ye hed keept deith frae anither hame. Can ye no think o’ somethin’ tae help Annie, and gie her back tae her man and bairnies?” and Tammas searched the doctor’s face in the cold, weird light.

"There’s nae poore in heaven or airth like luve,” Marget said to me afterwards; “it mak’s the weak strong and the dumb tae speak. Oor herts were as water afore Taminas’s words, an’ a’ saw the doctor shake in his saddle. A’ never kent till that meenut hoo he hed a share in a’body’s grief, an’ carried the heaviest wecht o’ a’ the Glen. A’ peetied him wi’ Tammas lookin’ at him sae wistfully, as if he hed the keys o’ life an’ deith in his hands. But he wes honest, and wudna hold oot a false houp tae deceive a sore hert or win escape for himsel’!"

"Ye needna plead wi’ me, Tammas, to dae the best a’ can for yir wife. Man, a’ kent her lang afore ye ever lued her; a’ brocht her intae the world, and a’ saw her through the fever when she wes a bit lassikie; a’ closed her mither’s een, and it wes me hed tae tell her she wes an orphan, an’ nae man wes better pleased when she got a gude husband, and a’ helpit her wi’ her fower bairns. A’ve naither wife nor bairns o’ ma own, an’ a’ coont a’ the fouk o’ the Glen ma family. Div ye think a’ wudna save Annie if I cud? If there wes a man in Muirtown ’at cud dae mair for her, a’d have him this verra nicht, but a’ the doctors in Perthshire are helpless for this trible.

"Tammas, ma puri fallow, if it could avail, a’ tell ye a’ wud lay doon this auld worn-oot ruckle o’ a body o’ mine juist tae see ye baith sittin’ at the fireside, an’ the bairns roond ye, couthy an’ canty again; but it’s no tae be, Tammas; it’s no tae be.”

“When a’ lookit at the doctor’s face,” Marget said, “a’ thocht him the winsomest man a’ ever saw. He wes transfigured that nicht, for a’m judging there’s nae transfiguration like luve.”

“It’s God’s wull an’ maun be borne, but it’s a sair wull for me, an’ a’m no ungratefu’ tae you, doctor, for a’ ye’ve dune and what ye said the nicht”; and Tammas went back to sit with Annie for the last time.

Jess picked her way through the deep snow to the main road
“ken 'neθn bi dyn, 'dokter? ji 'se:vit 'flo:re kaml, en jã bann'bre; en jon 'jepæriz weif dan'lîth weí, en wi wer a: se: prud o ji, en plizd te 'θîjg sêt ji hed 'kipet 1'dî ñre ə'mïsër hem. ken ji no: 'θîjg o 'səmən te help 'ani, en qi: hær bâk te hêr man en 2'bernz?" "

"særz ne: 'puar ən hëvn or erî leik 8'lav,.........qt makx te wek stron ən te ñam te spik. ur herts wær ã əz 'waṭer ə'fûr t'amësəz wardz, en ã sa: te 'dokter 1'fa:k ən 52 sedîl. e 'nîver kent tî ñat 'mineât hu: hi hed ã feir ən 'a:hadiz grif, en 2'kerit te 'hëvïst wëxt o a: ñe glën. e 'pïtid him wî 'tames 'luken ãt ãn se: 'wëstfei, ãz ji hi hed ã 3'ki:z ən ñeî 1'dî ən 52 'handz. ët hi wez 'önest, ën 'wëdne 4'had ãt ã fâs: haup te 'dri:vn ëz 'ôr hert or wn 'ỹskep or ñs'ël."

"ji 'niðne plid wî mi:; 'tames, te de: ëe best ëe kan ñor ju weif. man, ëe kent or lañ ə'fôr ji: 'iwer 8'lavd ær; ə 5'broxt ær 'inte ñe 4'wërlənd, en ã sa: ər ãru: ëe 'fîva: ñen əi wëz æ ət 'lasiky; ëe klôzôd ær 'mïsërz in, æn ət wez mi: hed te tel ær ëi wez æn 'orïen, æn ne: man wez ët beter plizd ñen əi got æ ãy 'hazbônd, æn æ 'helpeï ær wî ær fàur 3'bernz. ëv 6'neðer weif nor 2'bernz ə ñe 7'ən, æn æ kunt æi: ëe 'fauk ã ñe glën me 'femli. ëiv ji ñîjg æ 'wëdne se:vn 'añi æ e kad? ëf ãz ær wez æ man ən ï'môrten æt kad de: meir ñor ær, æd hëv ən ñis 'vëre nîxt, ëet æi: ëe 'dokterz ən 'perâs'fâr ær 'helplës ër ñis tribl.

"'tames, ëe pôr 'fule, ëf ët kad ø'vel, æ tel ji æ wad le: ñun ñîs æ:ld 'worm'nt râkl ã ə 'bôdî ə ñein ñjzst ño: ji ëet 'sîtën æt ëz 3'far:seid, æn æ 2'bernz rûnd ji, 'kûdi æn 'kantî æ'gen; ëet ëts no: te bi:; 'tames; ëts no: te bi:;"

"mën æ 'luket æt ëe 'dokterz ñes.........æ 5'octt him ëz 'wënsëmëst ñen æ 'iwer sa:; hi wez 'trans'fïgərt ñat nîxt, ër æm 'dëzadzən ñërz ne: 'trans'fïgər'êsn leïk 8'lav."

"ëts gëdz wâl æn ñen bi born, ëet ëts æ seîr wâl ñor mi:, æn æm no: 'an'gret te ju:; 'dokter, ër æ əj: 'i:v dyn æn wët ji ñed ëe nîxt."

1 e 2 e 3 ëi 4 a: 5 c 6 e: 7 âu 8 ã: 
with a skill that came of long experience, and the doctor held converse with her according to his wont.

"Eh, Jess wumman, yon wes the hardest wark a' hae tae face, and a' wud raither hae ta'en ma chance o' anither row in a Glen Urtach drift than tell Tammas Mitchell his wife wes deein'.

"A' said she cudna be cured, and it wes true, for there's juist ae man in the land for't, and they micht as weel try tae get the mune oot o' heaven. Sae a' said naethin' tae vex Tammas's hert, for it's heavy eneuch wi'oot regrets.

"But it's hard, Jess, that money wull buy life after a', an' if Annie wes a duchess her man wudna lose her; but bein' only a puir cottar's wife, she maun dee afore the week's oot.

"Gin we hed him the morn there's little doot she wud be saved, for he hesna lost mair than five per cent. o' his cases, and they'll be puir toon's cratures, no strappin' women like Annie.

"It's oot o' the question, Jess, sae hurry up, lass, for we've hed a heavy day. But it wud be the grandest thing that was ever dune in the Glen in oor time if it cud be managed by hook or crook.

"We 'ill gang and see Drumsheugh, Jess; he's anither man sin' Geordie Hoo's deith, and he wes aye kinder than fouk kent"; and the doctor passed at a gallop through the village, whose lights shone across the white, frost-bound road.

"Come in by, doctor; a' heard ye on the road. Ye'll hae been at Tammas Mitchell's; hoo's the gudewife? A doot she's sober."

"Annie's deein', Drumsheugh, an' Tammas is like tae brak his hert."

"That's nolichtsome, doctor, no lichtsome ava, for a' dinna ken ony man in Drumtochty sae bund up in his wife as Tammas, an' there's no a bonnier wumman o' her age crosses oor kirk door than Annie, nor a cleverer at her wark. Man, ye 'ill need tae pit yir brains in steep. Is she clean beyond ye?"

"Beyond me and every ither in the land but ane, and it wud cost a hundred guineas tae bring him tae Drumtochty."

"Certes, he's no blate; it's a fell chairge for a short day's work; but hundred or no hundred we 'ill hae him, an' no let Annie gang, and her no half her years."
"e; dges 'wamen, jon wez te 'hardest werk a he: te fes, en a wad 1'resor he te:n me tfans o o'mosor rau in e glen 'artex dfrt sdn tel 'tames 'mitfsl hiz wef wez 'dian."

"o sed ji 'kadno bi kjord, en ft wez tru:, for 'serz dgyt e: man in te 2land fort, en ge mitxt ez wil trax te get te myn ut o hevn. se o sed 'nefin te veks 'tamesq hert, ft its hevi 3enjux wrout rr'rets.

"bat its hard, dges, sed 'manj wal bai leif 'efter a:, en if 'ani wez o 'datjes her man 'wadno 4luiz er; bat 'bienn 5onh e poir 'kotarz wef, ji man di: afoir te wiks ut.

"gin wi hed him te 5morn te'rzh lgtl dut ji wad bi ser:vt, for hi 'hezne lost meer oen farv por sent o hiz kesez, en seil bi poir tunz 'kretarz, no: 'strapen 'wimen leik 'ani.

"its ut o te 'kwsten, dges, se 'hari k, las, far wiv hed a 'hevi de:... bat it wad bi te 'grandest thj sat wez 'iver dyn in de glen in ur teim if it kad bi 'manijdgd be huk or kruk.

"wil gan en si: dramz3'hjux, dges; hiz o'mosor man en 'dzordi huz 6diE, en hi wez eh 'kaindor oen fauk kent.".............

"kam in bar, 'dokter; a 'herd ji on te rok. jil he bin at 'tames 'mitfslz; huz te gyd'weif? e dut fij 'sober."

"'aniz 'dian, dramz3'hjux, en 'tames iz leik te brak iz hert."

"eats no: lixtsem, 'dokter, no: lixtsem 'e:as; for a 'dyne ken 5onj man in dram'toxzi se: band ap iz iz wef jz te'amaz, en serz no: a 5bonor 'wamen o her ed3 5kroez ur kyrk dor oen 'ani, nor a 'kliverer et or wark. man, jil nid te pi: jz jor brenz in stip. iz ji klin brjond ji?"

"brjond mi: en 'ivri 'noer in te 2land bet en, en ft wad 5kost e handing 'giniz te brj him te dram'toxzi."

"sertiz, hiz no: blet; its a fel tferdg far a 5fort deez wark; bet 'hander or no: 'hander wil he: him, en no: 5let 'ani gan, en her no: haif her iz."

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1 e: 2a: 3a 4los 5e 6e 7a 8a, e
'Are ye meanin' it, Drumsheugh?' and MacLure turned white below the tan.

"William MacLure," said Drumsheugh, in one of the few confidences that ever broke the Drumtochty reserve, "a'm a lonely man, wi' naebody o' ma ain blude tae care for me livin', or tae lift me intae ma coffin when a'm deid.

"A' fecht awa at Muirtown market for an extra pund on a beast, or a shillin' on the quarter o' barley, an' what's the gude o't? Burnbrae gaes aff tae get a goon for his wife or a buke for his college laddie, an' Lachlan Campbell 'ill no leave the place noo without a ribbon for Flora.

"Ilka man in the Kildrummie train has some bit fairin' in his pooch for the fouk at hame that he's bocht wi' the siller he won.

"But there's naebody tae be lookin' oot for me, an' comin' doon the road tae meet me, and daffin' wi' me aboot their fairing, or feeling ma pockets. Ou ay, a've seen it a' at ither hooses, though they tried tae hide it frae me for fear a' wud lauch at them. Me lauch, wi' my cauld, empty hame!

"Yir the only man kens, Weelum, that I aince luved the noblest wumman in the Glen or anywhere, an' a' luve her still, but wi' anither luve noo.

"She hed given her hert tae anither, or a've thocht a' micht hae won her, though nae man be worthy o' sic a gift. Ma hert turned tae bitterness, but that passed awa beside the brier bush whar George Hoo lay yon sad simmer-time. Some day a'll tell ye ma story, Weelum, for you an' me are auld freends, and will be till we dee."

MacLure felt beneath the table for Drumsheugh's hand, but neither man looked at the other.

"Weel, a' we can dae noo, Weelum, gin we haena mickle brightness in oor ain hames, is tae keep the licht frae gaein' oot in anither hoose. Write the telegram, man, and Sandy 'ill send it aff frae Kildrummie this verra nicht, and ye 'ill hae yir man the morn."

"Yir the man a' coonted ye, Drumsheugh, but ye 'ill grant me ae favour. Ye 'ill lat me pay the half, bit by bit—a' ken yir wullin' tae dae't a'—but a' haena mony pleasures, an' a' wud like tae hae ma ain share in savin' Annie's life."
“er ji 'minen ðt, dramzhjux?'"...........
"wilm me'klur,..........em øloni man, wî 'nebâri o me en
byd te ke: ðr fer mi li:ven, or te lyft mi 'mta me 'kofen wen em
id.

"afext ø'wa: øt 'morten 'merkat fer en 'ekstre paunid en ø
bist, eller ø 'flen on ø 'kwarter ø 'ba:rî, øn mats ø dyd øt?
barn'bre: gzi af te qa en gun fer iz weif eller ø byk fer iz 'kaleqz
ladi, øn 'axlen 'kamel | no: li:n te ples nu: wî'tut ø 'qiben fer
'loire.

"llke man i ø de kil'dramî tre:n hez sam bit 'feren iø iz putj
fer ø sau:k øt hem ðat hiz 1'boxt wî te 'spler hi wan.

"bet ðerz 'ne:ba:dr te bi 'luken ut fer mi:, øn 'kamen dun Ø
rod te mit mi:, øn 'dansen wî mi: ø'but ðer 'beren, ør 'flen me
'pokets. u: ar, øv sin ðt a: øt 'vør 'huese, ðo øe trart te heid ðt
fre mi: fer fir ø wad 2'lax øt ðem. mi: 2'lax, wî me ka:ld, 'umni
hem !

"jir ø 1'only man kenz, wilm, ðet ø ens 3'laup ðo 'nobleqst 'wanen
ø de 'glen or 1'onimar, øn ø 'lav ør stil, bet wî ø'nfrer 7'lav
nu:

"fi hed gin hør hert te ø'nmør, ør øv 1'boxt ø 'mxt he wan ør,
øo ne: man bi 'warði o søk ø 'gift. me hert tarnt te 'bitermes, bet
øat past ø'wa: b'rseid ø 'brier bas øer dzordz hu: le: jon sad
'smoarteim, sam de: øl tel ji me 'stori, wilm, fer ju øn mi ø
'ald frindz, en wîl bi t'il wi di:"

... ... ... ... ... ...

"wil, ø: ø kæn de: nu:, wilm, gin wi 'hene mi:kl 'brixtnes iø
3'ur en hemz, øø te kip ø 'lyt fre 'geen ut iø ønmør hus. reit
øø 'telagrem, man, øn 'sandi | send øt af fre kil'dramî 'gis 'vere
nxt, æn jil he jer man ø 1'morn."

"jir ø man ø 'kunet ji, dramzhjux, bet jil grant mi e:
'fever. jil lat mi: pei ø ho:if, bit bi bitø æken jir 'walen te deøt
øø: bet ø 'hene 5'monì 6'plizerz, øn ø wad leik te he me æn fer
øø 'se:ven 'amiz leif.

\[^{1}o\, {2}a: \ 3 wyk, war, wør \ 4 \, \ 5 a, o, \ 6 \ z \ 7 ø:]\]
Next morning a figure received Sir George on the Kildrummie platform whom that famous surgeon took for a gillie, but who introduced himself as "MacLure of Drumtochty." It seemed as if the East had come to meet the West when these two stood together, the one in travelling furs, handsome and distinguished, with his strong, cultured face and carriage of authority, a characteristic type of his profession; and the other more marvellously dressed than ever, for Drumsheugh's topcoat had been forced upon him for the occasion, his face and neck one redness with the bitter cold; rough and ungainly, yet not without some signs of power in his eye and voice, the most heroic type of his noble profession. MacLure compassed the precious arrival with observations till he was securely seated in Drumsheugh's dogcart—a vehicle that lent itself to history—with two full-sized plaids added to his equipment—Drumsheugh and Hillocks had both been requisitioned—and MacLure wrapped another plaid round a leather case, which was placed below the seat with such reverence as might be given to the Queen's regalia. Peter attended their departure full of interest, and as soon as they were in the fir-woods MacLure explained that it would be an eventful journey.

"It's a' richt in here, for the wind disna get at the snaw, but the drifts are deep in the Glen, and th'll be some engineerin' afore we get tae oor destination."

Four times they left the road, and took their way over fields; twice they forced a passage through a slap in a dyke; thrice they used gaps in the paling which MacLure had made on his downward journey.

"A' seleckit the road this mornin', an' a' ken the depth tae an inch; we'll get through this steadin' here tae the main road, but oor worst job 'ill be crossin' the Tochty.

"Ye see the bridge hes been shakin' wi' this winter's flood, and we daurna venture on it, sae we hev tae ford, and the snaw's been melting up Urtach way. There's nae doot the water's gey big, an' it's threatenin' tae rise, but we'll win through wi' a warstle.

"It micht be safer tae lift the instruments oot o' reach o' the water; wud ye mind haddin' them on yir knee till we're ower? An' keep firm in yir seat in case we come on a stane in the bed o' the river."
"Its a: rjxt m hir, fdr s e wind 'dzune get et s e snai, bdt s e drifts er dip m s e glen, en s'il bi: sam 'padynir en sfoir wi get te ur destrnfn."

"e srleket s e rod sjs 1'mornen, en e ken s e depe te en snf; wil get thru: sjs 'steden hir te s e men rod, bdt ur warst dzob l bi 1'krosen s e 'ctxtr.

"ji si: s e brg hez bin 'saken wi sjs 'wnterz flad, en wi 'daurne ventor ant, se: wi hew te fsrd, en s e snaz bin 'meltten up 'artax wei. 'erz ne: dut s e 'waterz gei brg, en its 'ritnent te 2raiz, bdt wil wi thru: wi e warsl.

"it mxt bi 'sefr te lfit s e 'instruments ut o rits o s e 'water; wad ji meind haden som en jir ni: tlf wir sur? en kip firm in jir set m kes wi kam en e sten m s e bed o s e 'river."

1 o 2 reiz
By this time they had come to the edge, and it was not a cheering sight. The Tochty had spread out over the meadows, and while they waited they could see it cover another two inches on the trunk of a tree. There are summer floods, when the water is brown and flecked with foam, but this was a winter flood, which is black and sullen, and runs in the centre with a strong, fierce, silent current. Upon the opposite side Hillocks stood to give directions by word and hand, as the ford was on his land, and none knew the Tochty better in all its ways.

They passed through the shallow water without mishap, save when the wheel struck a hidden stone or fell suddenly into a rut; but when they neared the body of the river MacLure halted, to give Jess a minute's breathing.

"It'll tak ye a' yir time, lass, an' a' wud rather be on yir back; but ye never failed me yet, and a wumman's life is hangin' on the crossin'.'"

With the first plunge into the bed of the stream the water rose to the axles, and then it crept up to the shafts, so that the surgeon could feel it lapping in about his feet, while the dogcart began to quiver, and it seemed as if it were to be carried away. Sir George was as brave as most men, but he had never forded a Highland river in flood, and the mass of black water racing past beneath, before, behind him, affected his imagination and shook his nerves. He rose from his seat and ordered MacLure to turn back, declaring that he would be condemned utterly and eternally if he allowed himself to be drowned for any person.

"Sit doon," thundered MacLure; "condemned ye will be suner or later gin ye shirk yir duty, but through the water ye gang the day."

Both men spoke much more strongly and shortly, but this is what they intended to say, and it was MacLure that prevailed.

Jess trailed her feet along the ground with cunning art, and held her shoulder against the stream; MacLure leant forward in his seat, a rein in each hand, and his eyes fixed on Hillocks, who was now standing up to the waist in the water, shouting directions and cheering on horse and driver.

"Haud tae the richt, doctor; there's a hole yonder. Keep oot o't for ony sake. That's it; yir daein' fine. Steady, man, steady.
“ıtₚ tak jir a: jir teim, las, en a wad ʰrɛːr bi en jir bak; bet jir 'mvrør felt ni jet, en e 'wamænz laif ir 'hæn'en en ðe ʰ²krośən.”

“sɨt dun,” ʰɛndəɾd mə'klər; “kən'dɛmt jir wɨl bi 'syner or 'łeṭər gm jir fɨık jir 'djutɨ, bet ðrun; ðə 'wətər jɪr guŋ ðə deː.”

“³ḥad te ðe rɨxt, 'doktər; ʰərəz ðə hol 'jəndər. kɪp ut ot för ²onɨ sek. ʰats ɾt; jir 'dɛən fɛin. 'stɛdr, mɛn, 'stɛdr. jir et ðe

1e: ²ɔ ³a:
Yir at the deepest; sit heavy in yir seats. Up the channel noo, an' ye'll be oot o' the swirl. Weel dune, Jess, weel dune, auld mare! Mak straicht for me, doctor, an' a'll gie ye the road oot. Ma word, ye've dune yir best, baith o' ye, this mornin'," cried Hillocks, splashing up to the dogcart, now in the shallows.

"Sall, it wes titch an' go for a meenut in the middle; a Hielan' ford is a kittle road in the snaw time, but ye're safe noo. "

"Gude luck tae ye up at Westerton, sir; nane but a richt-hearted man wud hae riskit the Tochty in flood. Ye're boond tae succeed aifter sic a grund beginnin'"; for it had spread already that a famous surgeon had come to do his best for Annie, Tammas Mitchell's wife.

Two hours later MacLure came out from Annie's room and laid hold of Tammas, a heap of speechless misery by the kitchen fire, and carried him off to the barn, and spread some corn on the threshing-floor and thrust a flail into his hands.

"Noo we've tae begin, an' we 'ill no be dune for an' oor, and ye've tae lay on withoot stoppin' till a' come for ye; an' a'll shut the door tae haud in the noise, an' keep yir dog' beside ye, for there maunna be a cheep aboot the hoose for Annie's sake."

"A'll dae onything ye want me, but if—if"——

"A'll come for ye, Tammas, gin there be danger; but what are ye feared for wi' the Queen's ain surgeon here?"

Fifty minutes did the flail rise and fall, save twice, when Tammas crept to the door and listened, the dog lifting his head and whining.

It seemed twelve hours instead of one when the door swung back, and MacLure filled the doorway, preceded by a great burst of light, for the sun had arisen on the snow.

His face was as tidings of great joy, and Elspeth told me that there was nothing like it to be seen that afternoon for glory, save the sun itself in the heavens.

"A' never saw the marrow o't, Tammas, an' a'll never see the like again; it's a' ower, man, withoot a hitch frae beginnin' tae end, and she's fa'in' asleep as fine as ye like."

"Dis he think Annie...'ill live?"

"Of course he dis, and be aboot the hoose inside a month; that's the gude o' bein' a clean-bluided, weel-livin'——"
dipast; qit ‘henvi m jir sets. ap ðe tsanj nuı; en jil bi ut o ðe
1swïl. wil dyn, dges, wil dyn, a:id mir! mak strext fér mi,
’dokter, en al gi: jir ðe rod ut. ma ward, jiv dyn jir best, beð o
jı, ðís “mørnen,”............

“sal, ðt wez titf ðn go: fór e ‘mínem m ðe mïdl; ð ‘hilend
førd m ðn kïl rod m ðe ‘snaiteim, bet jir sef nu.

“gyd lak tê jî ap ðt ‘wasterten, 1sp; nen bet ð ‘rîxt’heøt
man wad he ‘ðsket ðe ‘toxti m flyd. jîr bánd tê saks’id ‘stør
søk ð ‘grand br’gønên.”

............

“nu: wiv tê br’gøn, en wil no: bi dyn fër ðn uir, en jiv tê le:
øn w’ðut ‘stopen tîl ð kâm fôr jî; en øl. øt ðe do:r tê 3had m ðe
norz, en kip jîr ‘dog br’sëid jî, fêr øør ‘manne bi ø tfip ø’but ðø
hus fôr ‘aniz sek.”

“øl de: ‘5ønøfi jî 6want mî, bet yf—yf”——

“øl kâm fôr jî, ‘tames, qyn øer bi ‘dendzor; bet møt øø jî
fert fôr wî øe kwîn z en ‘sardzøn hi:r?”

............

ø’gen; yts a: øur, mën, w’Þut ø hîts fôr br’gønên tê end, øn fîz
‘føen ø’slip øø fêin øø øø jî leik.”

“dìz hi ðnlk ‘anî...1 li:v?”

“øv kûrs hì dz, øn bi ø’but øø hus m’sëid ø mënø; øats øø
gyd ø bøën ø ‘klin’bydøt, ‘willi:vøn——}
"Preserve ye, man, what's wrang wi' ye? It's a mercy a' keppit ye, or we wud hev hed anither job for Sir George.

"Ye're a' richt noo; sit doon on the strae. A'll come back in a whilie, an' ye 'ill see Annie juist for a meenut, but ye maunna say a word."

Marget took him in and let him kneel by Annie's bedside.

He said nothing then or afterwards, for speech came only once in his lifetime to Tammas, but Annie whispered, "Ma ain dear man."

When the doctor placed the precious bag beside Sir George in our solitary first next morning, he laid a cheque beside it and was about to leave.

"No, no," said the great man. "Mrs Macfadyen and I were on the gossip last night, and I know the whole story about you and your friend.

"You have some right to call me a coward, but I'll never let you count me a mean, miserly rascal"; and the cheque with Drumsheugh's painful writing fell in fifty pieces on the floor.

As the train began to move, a voice from the first called so that all in the station heard.

"Give's another shake of your hand, MacLure; I'm proud to have met you; you are an honour to our profession. Mind the antiseptic dressings."

It was market-day, but only Jamie Soutar and Hillocks had ventured down.

"Did ye hear yon, Hillocks? Hoo dae ye feel? A'll no deny a'm lifted."

Half-way to the Junction Hillocks had recovered, and began to grasp the situation.

"Tell's what he said. A' wud like to hae it exact for Drumsheugh."

"Thae's the eedentical words, an' they're true; there's no a man in Drumtochty disna ken that, except ane."

"An' wha's that, Jamie?"

"It's Weelum MacLure himsel'. Man, a've often girded that he sud fecht awa for us a', and maybe dee before he kent that he hed githered mair luve than ony man in the glen.

"'A'm prood tae hae met ye,' says Sir George, an' him the greatest doctor in the land. 'Yir an honour tae oor profession.'

"Hillocks, a' wudna hae missed it for twenty notes," said James Soutar, cynic-in-ordinary to the parish of Drumtochty.
“pr’zerv ji, man, mats wraŋ wi ji? ıts e ’mersi e ’kẹpet ji, or wi wad əv hed ə’ntsər dʒəb fər ’sir dʒərdəz.
“jir a: rıxt nu; sət dun ən ə streː. əl kəm bək ɨn ə ’meili, ən jil si: ’am dʒəst fər ə ’minət, bət ji ’mənə se: ə wərd.”

“me em dir man.”

“dʒəd ji hiːr jən, ʰɬəks? huː de: jiː fil? əl noː dɾ’naːr aːm ɿftət.”

“telz ʍət ɪ ssəd. ə wad leik tə he ʃ t ɡ’zək fər dɾəmz’ʃəjʊx.”
“seːz sə ɨ’dəntɪkəl wərdz, ən ər truː; sərəz noː ə ʍən ɨn dɾəm’təxtɬ ’dʒənə kən ɹət, ɪk’seːp ən.”

“ən maː ɹət, ’dzimi?”

“ıts wɪlm me’kləːr hɪm’səl. ʍən, əv əfn yrnt ət hə səd fəxt ə’wəː fər əs aː; ən ’mɨbi də: bɾfər ɨn kənt ət hə həd ’ɡərət meːɾ ləv ən ’oŋi ʍən ɨn ə ɡlɛn.

“’em prud tə he met ji,’ sez ʃ ɡər dʒərdəz, ən hɪm ə ɡre’təst ɬəktər ɨn ə ʃlənd. ‘jir ən ’onər tə ur prəʃən.’

“ʰɬəks, ə ’wədənə he mɪst ʃ t fər ʃtwənt ʍəts,” ɬəd dʒəmz ’sʊtər.

1 ə 2 ə 3 ə: 23—2
XVII A. THE NEW BUITS

MY MAN SANDY.

J. B. SALMOND.

The scene of Mr Salmond's sketches is the town of Arbroath in E. Forfar. The author writes generally in Mid Sc. but he introduces a good many local words and pronunciations.

The Arbroath dialect exhibits at least two features found in N.E. Sc.;

(1) \( f = \mathfrak{m} \) mostly in pronominal words, e.g. \( \mathfrak{m}: = \text{Mid Sc.} \) \( \mathfrak{m}: = \) "who" (interrogative); in our extract "what" and "when" are written with ordinary English spelling.

(2) O.E. \( \ddot{a} + n \) turns up as \( i \); thus O.E. \( \ddot{a} \), \( \ddot{a}n \), \( \ddot{a}n \), \( \ddot{n}n \) become \( \text{steen, een, been, neen} \) phonetically \( \text{stin, in, bin, nin} \);

There's twa things Sandy Bowden's haen sin' ever I got acquaint wi' him—an' that's no' the day nor yesterday—that's fairntickles an' cheepin' buits. I never kent Sandy bein' without a pair o' 'lastic-sided buits that gaed squakin' to the kirk like twa croakin' hens. I've seen the fowk sometimes turn roond-aboot in their seats, when Sandy cam' creakin' up the passage, as gin they thocht it was a brass-band comin' in. But Sandy appears to think there's something reverint an' Sabbath-like in cheepin' buits, an' he sticks to them, risen be't or neen. I can tell ye, it's a blissin' there's no' mony mair like him, or we'd ha' gey streets on Sabbath. The noise the maitter o' twenty shields like Sandy cud mak' wi' their buit soles wud fair deave a hale neeperhude.

Hooever, it wasna Sandy's buits I was to tell you aboot; it was my nain. But afore I say onything aboot them, I maun tell you aboot the fairntickles. As I was sayin', Sandy's teripple fairntickled aboot the neck an' the sides o' the nose, an' oor lest holiday made him a hankle waur than uswal. He's a gey prood mannie too, mind ye, although he winna haund wi't. But I can tell you it's no a bawbee-wirth o' hair oil that sairs Sandy i' the week. But that's nether here nor there.
XVII A. THE NEW BUI TS

MY MAN SANDY.

J. B. SALMOND.

Mid Sc. stane, ane, bane, nane. neen is the only example of this localism in our text.

On the other hand, the Arbroath dialect agrees with Mid Sc. in rendering O.E. ð or Fr. u by y or ø, the ordinary spelling being u + consonant as in gude, or ui as in buits.

It rejects ø as a substitute for a: as in a:id = old. The glottal catch is rare.

A curious unvoicing is heard in the suffixes age, ble, e.g. manish, 'manif = “manage,” teripple, 'teripl = terrible.

Lastly kn becomes tn (see Ph. § 21) as in our text tnet, tnet = “knit,” knock, tnok = clock (timepiece).

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Weel, Sandy had been speakin' aboot his fairntickles to Saunders Robb. Saunders, in my opinion, is juist a haiverin' auld ass. He's a hoddel-dochlin', hungert-lookin' wisgan o' a cratur; an', I'm shure, he has a mind to match his body. There's naethin' he disna ken aboot—an', the fac' is, he kens naething. He's aye i' the wey o' improvin' ither fowk's wark. There's naethin' Saunders disna think he could improve, excep' himsel' mibby. I canna be bathered wi' the chatterin', fykie, kyowowin' little wratch. He's aye throwin' oot suggestions an' hints aboot this and that. He's naething but a suggestion himsel', an' I'm shure I cud of' en throw him oot, wi' richt gude will.

Weel, he'd gien Sandy some cure for his fairntickles, an' Sandy, unbekent to me, had gotten something frae the druggie an' mixed it up wi' a guid three-bawbee's wirth o' cream that I had in the upstairs press. He had rubbit it on his face an' neck afore he gaed till his bed; but he wasna an' oor beddit when he had to rise. An' sik a sicht as he was! His face an' neck were as yellow's mairyguilds, an' yallower; an' though I've taen washin' soda, an' pooder, an' the very scrubbin' brush till, Sandy's gaen aboot yet juist like's he was noo oot o' the valley fivver an' the jaundice thegither.

"Ye'll better speer at Saunders what'll tak' it aff," says I tae him the ither mornin'.

"If I had a grip o' Saunders, I'll tak' mair than the famitickles aff him," says he; an' faigs, mind you, there's nae sayin' but he may do'it; he's a spunky carlie Sandy, when he's raised.

But, as far as that's concerned, I'm no' sorry at it, for it'll keep the cratur awa' frae the place. Sin' Sandy put that soad into the washin'-hoose, him an' twa-three mair's never lain oot o't. Lyin' smokin' an' spittin' an' crackin' aboot life bein' a trauchle, an' so on! I tell you, if it had lested muckle langer, I'd gien them a bucket o' water sweesh aboot their lugs some day; that's juist as fac's ocht.

But I maun tell you aboot my mischanter wi' my noo buits. I'm sure it has fair delighted Sandy. He thinks he's gotten a hair i' my neck noo that'll haud him gaen a while. He was needin', I can tell you. If ilky mairter he's made had been a hair in his neck, I'll swag, there wudna been room for mony fairntickles.
Wil, 'sandī had bin 'spikan e'but hiz 'ferntykzl te 'sanderz rob. 'sanderz, m mar o'piyen, Iz dygz e 'he:vren vild as. hiz e 'hadl'daxlan, 'hāgert lukên 'wizgên o e 'kreter; en, am jefr, hi hez e meind te matiz iz 'bozī. ēezr 'neqīn hi 'dzine ken e'but—en, ēe fak Iz, hi kens 'neqīn. hiz eI I eI weI o 'mpīrpāvān 'seer fauks warq. ēezr 'neqīn 'sanderz 'dzine ṣīyk hi kad mpīrpāv, ʾk'sep ṣm'sel 'mybī. ēe kannes bi 'ba'ērt wī ʿe 'tʃatren, 'feiki, ḳjangwu'ān qīt wraṭsz. hiz eI ʿroeen ut sad'ziśte:zn ʿhīts e'but ṣīs ʿe dat. hiz 'neqīn bāt e sad'ziştēn ṭīm'sel, en am jefr e kad afn ʿro: hūm ut, wī ʾnxst gyd ṣwīl.

wil, hid qin 'sandī sam kjōr fīr ḳ 'ferntykzl, en 'sandī, an-brkēnt te mi; ēed qtn ṣamēŋ fre ṣe 'dragż ʿen mįkst It ēp wī ʿe gyd ʿthī ba:biż wīrō o krim ṣat ē ēed m ʿe 'apster:rz pres. ēi ēed 'rabot It ēn hīz feś ʿn ek e'for hi ʿeqd ʿtīl Iz bed; bāt i 'waznā en ur ʿbedēt ʿem n ēi ēed te ṣrāwz. ēn qk ʿe ʾnxst ʿez i wēz! hīz feś ʿn nēk wēr ʿez ʿjala z ʿmergyldz, ʿen ʿjaloer; en ʿe ʿe: ʿwajen sode, ʿen ʿpuder, ʿen ʿe ʿve: ʿskrabān braf ʿtīt, ʿsandī ʿqeen e'but jēt dygz laiks i wēz nū: ut o ʿe ʿjala ʿłyvér ʿen ʿe ʿdzandiz ṣe:qīzē.

"jīl ʿbetar spīr ʿat ʿsanderz wāt ī tak It af," sez aI ʿtīl hūm ʿe ʿnēr ʾmornen.

"y f ē ēad ʿe ḡrīp o ʿsanderz, al tak meer ṣān ṣe ʿferntykzl af ṣm," sez hī; ʿen fegz, meind ji, ēezr ne: ʿseem bāt i me dōt; hīz ʿe ʿspanjī ʿkārī ʿsandī, ʿen iz rēzd.

bēt, ēz fār ʿez qats kēn:scēnt, ʿem nō: ʿsōn at It, fē ʿtīl kīp ʿe ʿkreter ʿāwā: fre ṣe ples. qin ʿsandī pāt ṣat ʿsofa ʿnte ʿe ʿwajen-ḥus, hūm ēn ʿtwāfri meerz nīver leīn ut ot. ṣawān ʿsmoken ēn ʿspītān ēn ṣkrānē ʿe'but leīf bīan ʿe trāxl, ʿen so on! ʿe tēl ji, ṣf hīt ʿẹstēt māk ʿlāqer, ʿed qin ēm ʿe ʿbākēt o ʿwāter swīf ʿe'but ʿe: ʿar laqz sam de; ʿqats dygz ʿez fāks ʾīʾxt.

bēt ē ʿmēn tēl ji ʿe'but me mī:ʃantēr wī me ʿnu: byts. ēm jefr ʿtī hēz fēr drā'īcit ʿsandī. ʿhe ʿmpāk hīz qtn ē ʿheːr mē ʿmē nū: ʿbēt ʿī ṣhūd ʿm qeen ʿe ʿmaːl. hī wēz nīdzt, ʿe kēn tēl ji. ʾfīlīkī ʿmercīr hīz med had bin ʿe ʿheːr mē hīz nūk, ēl swag, ʿe: ʿwadne bin rum fēr ʾmōnī ʿferntykzl.
Weel, I gaed awa’ to the kirk lest Sabbath—Sandy, of course, cudna get oot wi’ his yallow face an’ neck. He had a bran poultice on’t to see if it wud do ony guid. I canna do wi’ noo buits ava, till I’ve worn them a while. I pet them on mibby to rin an errand or twa, till they set o’ my fit, an’ syne I can manish them to the kirk. But I canna sit wi’ noo buits; they’re that uneasy. I got a noo pair lest Fursday, an’ tried them on on Sabbath mornin’. But na, na! Altho’ my auld anes were gey binkit, an’ worn doon at the heels, I just put them on gey hurried, an’ aff I set to the kirk, leavin’. Sandy to look after the denner.

I was feelin’ akinda queerish when I startit; but I thocht it was juist the hurry, an’ that a breath o’ the caller air wud mak’ me a’ richt. But faigs, mind ye, instead o’ better I grew war. My legs were like to double up aneth me, an’ my knees knokit up again’ anither like’s they’d haen a pley aboot something. I fand a sweit brakin’ oot a’ ower me, an’ I had to stop on the brae an’ grip the railin’s, or, it’s juist as fac’s ocht, I wudda been doon i’ the road on the braid o’ my back. I thocht I was in for a roraborialis, or some o’ thae teripple diseases. Eh, I was fear’d I wud dee on the open street; I was that! Mysie Meldrum noticed me, an’ she can’ rinnin’ to speer what was ado.

“I’ve taen an awfu’ dwam, Mysie,” says I. “I think I’m genna dee. Ye micht juist sit doon on the railin’s aside’s till the fowk be by.”

“I think we’re aboot the henmost, Bawbie,” says she. “We’re gey late; but I’ll bide aside you, lassie.”

We sat for the maitter o’ ten meenits, an’ I got akinda roond, an’ thocht I wud try an’ get hame. Mistress Kenawee had putten on her tatties an’ come oot for a dander a bittie, an’ noticed the twa o’s; so she cam’ up, an’ I got her airm an’ Mysie’s, an’, though it was a gey job, we manished to get hame. An’ gled I was when I saw Sandy’s yallow nose again, I can tell ye, for I was shure sync I wud dee at hame amon’ my nain bed-claes.

“The Lord preserve’s a’!” says Mysie when she saw Sandy. “What i’ the name o’ peace has come ower you? I’ll need to go! I’ve Leeb’s bairns at hame, you see, an’ this is the collery
wil, e geid o'war: te de kirk lest 'sa:beːt—'sandri, ev kurs, k'adne get ut wi hiz 'jale fes on nek. hi hed e bran 'polts ont te si: if it wad do: 'onɪ gyd. a 'kanne do: wi nu: byts o'war:, til ev 'worn ðem ñe'neil. ñe pıt ñem om 'nãiqi te rin en 2:rend or twar, til ñe get ño set o me ñit, en sein e ken 'manif ñem te ñe kirk. be te 'kanne sit wi nu: byts; ñe:r ñat 3:an'izi. ñe got e nu: peir lest 'f博彩i, ñu traut ñem on on 'sa:beːt 'mornen. be te na:, nu: ! el'øøo me a:ld enz ñer gei 'bïqkat, 4:1:orn dun ot ñe hïlz, ñe dzyst pıt ñem on gei 'hârît, en af e set te ñe kirk, li'ven 'sandri te luk 'esfter ñe 'dener.

ë wëz ñi:îen æ'künde kwîrniw ñen e 'startêt; bet ë 1:oxt æ ñez dzyst ñe 'hârît, en ñet e 4:breð o de 'kaler e:r wad mak mi u: ruxt. bet ñeqz, maînd ji, 5:insted o 'betar e gru: wui. ñe leqz ñer leik te dubl âp 4:'neæt mi, en ñe neiz 'nôket âp 'e'gen en æneiið leiks ñed hem e plaî ñ'but 'sâmæt. a 6:fuñd o ñweit braken ut w: aúr mi, en ñe ñed te stop on ñe bre: en grap de 'relênz, or, ñts dzyst æz faks 1:oxt, ñe wad ñe bin ñun ñe rod on ñe bred o me bak. ñ 1:oxt ñez ñe wæz ñför or ñorobor'galiz, or sam o ñe: 'templ 3:drizëz: e:, ñez 7:îrdr ñe wad di: on ñe 'open strit; ñez ñaw ñät! 'meizi 'mëldrám 'notist mi, en ñi kam 'rînên te spi:r mat wæz ñ'ðá:

"ëv ñem en 'ae:fe dáwam, 'meizi," sez au. "ë ðïk ñem 'ðunne di:. ji ñeqt dzyst ñit dun on ñe 'relênz ñ'æzidz ñil ñe flauk bi bak."

"ë ðëk wír ñ'but ñe 'hûnemst, 'ba:bi," sez ji. "wí:r gei ñet; ñet al bëid 'æzid ji, 'laśt."

wi sat für ñe 'meter ñ o ten 'minêts, en ñe got æ'künde rund, en 1:oxt ñe wad traur on ñet hem. 'mi tràs 'kesnewi hed patn on er 'tâifs ñ kam ut fën ñe 6:dandez ñe bih, en 'notist ñe twa: ñiz; so ji kam âp, en ñe got hër 'erm ñen 'meiziç, en, ño ñt wëz ñe ñe 'dob, wi 'manif te get hem. ñen glëd a wæz ñen ña: 'sandiz 'jale noez ñ'ègen, en ken tel ji, ñor ñe wæz 4:șor sein ñe wad di: en ñet hem 'omon mo nem 'bed'kleiz.

"ë ño:rd prîz'ërvz a:!" sez 'meizi ñen ñi sa: 'sandri. "mat ñ in ñe nem o pis hoz kam ñur ji? ñl nid te go! ñ ev libz ñ纪念碑 ñet hem, ji si, en ñi ñe ñe 'kolerj or ñe 'rûnderpest or 'sâmæt"

10 2i: 3e: 4ë 5i 6a: 7t
or the renderpest or something come ower you twa, an' I'm feard o' smittin' the bairns, or I wudda bidden. As shure's I live, I'll need to go!' an' she vanisht oot at the door wi' a face as white's kauk.

"I think I'll rin for the docter, Bawbie," said Mistress Kenawee. She kent aboot Sandy's fairntickles afore, of coorse, an' Sandy's yallow fizog didna pet her aboot.

"Juist hover a blink," says I, "till I see if I come to mysel'."

I sat doon in the easy-chair, an' Sandy was in a terriple wey aboot me. He cudna speak a wird, but juist keepit sayin', "O dinna dee, Bawbie, dinna dee; your denner's ready!" He lookit me up an' doon, an' then booin' doon till he was for a' the world juist like a half-steekit knife he roars oot, "What's ado wi' your feet, Bawbie? Look at them! Your taes are turned oot juist like the hands o' the knock, at twenty meenits past echt. You're shurely no genna tak' a parrylattick stroke."

I lookit doon, an' shure eneuch my taes were turned oot an' curled roond like's they were gaen awa' back ahent my heels. Mistress Kenawee got doon on her knees aside me.

"Preserve's a', Bawbie," says she; "you have your buits on the wrang feet! Nae winder than your knees were knokin' thegither wi' thae auld worn-doon heels turned inside, an' your taes turned oot."

But I'll better no' say nac mair aboot it. I was that angry; and Mistress Kenawee, the bissam, was like to tnet hersel' lauchin'; but, I ashure ye, I never got sik a fleg in my life—an' sik simple dune too, mind ye.
kam sur ju: twa:, en en 1fird o smi:n se 2bernz, or e wad e byd:n, 
æz fœ:rz æ liv, æl nid te go!" en ji 'vanif't ut æt æe dor w¿ æe fes 
eæ æeits ka:k.

"æ th¿k æl røn fer ðe 'dokter, 'ba:bi," sed 'mstræs 'kænewi. ji 
kent æ'but 'sandiz ðerntiklz æ'før, æv kurs, æn 'sandiz 'jæle fjæog 
'dpneæ pt ær æ'but.

"dgyst ho'ver æ bl¿k," sez æi, "tq æ si: ðf æ kam te mæ'sel."

æ sat dun ín ðe 3'i:zi'tfær, æn 'sandí wæz ín æ 'teripl wæi æ'but 
m. hi 'kadne spik æ wyræ, bet dgyst 'kipet 'seen, "oi, 'd¿nne dii, 
'ba:bi, 'd¿nne dii; jër 'dæneæz 'reæ!" hi 'lukæt mi æp æn dun, æn 
øææ 'bœn dun tøl hi wæz fer æ: ðe 4'world dgyst laik æ 'hæf'stikæ 
neif hi ro:rz ut, "mats æ'dø: w¿ jër fit, 'ba:bi? luk æt æem! jër 
tez ær tørnæt ut dgyst laik ðe 4'hanææ ðæ 5'tnoæ, æt 'twænt 'miææts 
past æxt. jir fæ'rli no: 'gínnæ tak æ pæ'rælatik strøk."

æ 'lukæt dun, æn fœ: 6'æ'njux æ teææ wær tørnæt ut æn kærl 
rund laiks æe wær 'geæ æ'æææ bæk æ'æntæ æææææ æææ ææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ æææ
XVIII A. HUGHIE'S INDIGNATION AT THE CONDUCT OF THE ABSCONDING ELDER

J. LOGIE ROBERTSON.

He's aff the kintra at a spang!
He's on the sea—they've tint him!
The warst o' weather wi' him gang!
Gude weather bide ahint him!
O for a rattlin' bauld Scots blast
To follow an' owretak' him—
To screed his sails, an' brak' his mast,
An' grup his ship, an' shak' him.

Yet wha was less possessed wi' guile,
Or prayed wi' readier unction?
He brocht the sweetness o' a smile
To every public function.
There wasna ane had half the grace
Or graciousness o' Peter;
There wasna ane in a' the place
For the millennium meeter.

He's fairly aff, he's stown awa',
A wolf that wore a fleece, man!
He's cheated justice, jinkit law,
An' lauch'd at the policeman.
The mission fund, the parish rate,
He had the haill control o't;
The very pennies i' the plate—
He's skirtit wi' the whole o't!

It's juist a year—it's no' a year,
I'm no' a hair the belder,
Since in the Session Chaumer here
We made him rulin' elder.
XVIII A. HUGHIE'S INDIGNATION AT THE CONDUCT OF THE ABSCONDING ELDER

J. Logie Robertson.

hiz af the 'kintre ot e span!
hiz on te si:—dev tunt 'm!
de warst o 'weetor wi him gan!
gyd 'weetor beid e'hunt 'm!
o: fer e 'ratlen 1ba:ld skots blast
to 'sole en aur'tak 'm—
to skrid iz selz, en brak iz mast,
en grap iz fip, en fak 'm.
jet 1ma: wez les pe'zest wi gail,
or pred wi 'redier 'yan'en?
hi 2broxt de 'switnes o e smeil
to 'vri 'pablik 'yan'en.
der 'wezne 3en had 1haf de gres
or 'gresneses o 'piter;
der 'wezne 3en 'm 1a: de ples
fer de m'renjenem 'miter.
hiz fe:rlq af, hiz staun 1'ewa:
@d wulf dot war e flls, men!
hiz 'tjitet 'dgestis, 'dgykot 1la:,
en 4laxt et de 'pel'ismen.
De m'in fand, de 'perris ret,
hi: had de hel k'ontrol ot;
d e 'ver e 'peniz i de plet—
hiz 'skirtet wi de hol ot!
its d'gyst e i:r—its no: e i:r,
om no: e he:r de 'beldar,
sins iu de sef in 1'tsa:mer hir
wi med 'm 'ru:lon 'elder.

1 q: 2 o 3 jn 4 a:
An’ juist a month as Feursday fell
He gat the gold repeater,
That in a speech I made mysel
We handit owre to Peter.

A bonnie lever, capp’d an’ jew’ld,
Perth never saw the mak’ o’ t,
An’ wi’ his character in goold
Engraven on the back o’ t.
He’s aff! He’s aff wi’ a’ the-spoil,
Baith law and justice jinkit!
O for a wind o’ winds the wale
To chase his ship an’ sink it!

To lift the watter like a fleece
An’ gie him sic a drookin’;
Whaur on his growf he groans for grace
But canna pray for pukin’.
Then wash’d owre seas upon a spar,
Wi’ seaweeds roun’ the head o’ m,
Let neither licht o’ sun nor star
Shine down upon the greed o’ m!

But let a shark fra’ oonderneath,
It’s jaws wi’ hunger tichtenin’,
Soom round him, shawin’ izzet teeth
At every flash o’ lichtnin’!
Till in the end the angry waves
Transport him to a distance
To herd wi’ wolves an’ sterve in caves
An’ fecht for an existence!
en dįyst ē manθ az 'fɔ:rdʒfel
hi gat te gold rįpītər,
ət ọn ē spītʃ ə med mə'zsl
wi 1handət aur te 'pītər.
ē 2'bonli:var, kəpt ēn dʒu:l,d,
perθ 'nivər 3saː te mak ot,
ən wɪ hɪz 'kərəktər m 4gu:l,
۸greːvn ən te bak ot.
hiz af! hiz əf wɪ 5əː te speɪl,
beθ 3ləː ēn, 'dʒastəs 'dʒɪkət!
oː ʃər ē 5wən do 5wəndz əə wəi1
tə tʃes ʊ fip ən sjək ɪt!
 tə lɪft əə 'wətər leik ə flis
ən qɪ: hm ʃık ē 'drəken,
əər ən ʊ ɡrauf hi grənʃ fər gres
bet 'kænə prə: fər 'pjəken.
ần wəst aʊr siːz ə'pɔn ə spæər,
wɪ 'siːwɪdz rʊnd əə hɪd om,
6let 'nɛsər lɪxt ə san nor staːr
ʃeɪn dun ə'pɔn əə grid om!
bet 6let ē fark frə unər'niθ,
ɪts 3dʒəz wɪ 'həpər 'tʃɪtənən,
suə rʊnd ʊm, jfən 'ʃeət tiθ
ət 'ɪvri flɔʃ o ɪlutən!
ɪl ṃə ənəd əə 'məɾən wə:vz
trans'pɔrt ʊm tə ē 'dʒəstəns
tə hərd wɪ wulfəs ən stərv ʊn kə:vz
ən fɛxt fər ən ɡ'zəstəns!

1ə: 2ə 3q: 'an 18th century pronunciation 5l 6ə, ə 7ː
I dinna ken hoo Davie got word ower to the lassies, but whenever we landed I saw at aince that I was expected. Marget left Davie staunin' at the ootside' door and took me richt ben to the kitchen, and there, sittin' on the settle was the biggest, fattest lass I had ever seen, wi' a face like a full harvest moon and a crap o' hair like the mane o' a chestnut pownie. Man, she was a stoot yin. Her claes seemed to be just at the burst and the expectant kind o' wey she was sittin' on the edge o' the settle made her stootness a' the mair pronounced. I couldna help lookin' at her, and stood sayin' nocht, but gey dumbfoondered like. Then I heard the ooter door steek, and when I lookit roon Marget was off, and I was my leave-a-lane wi' the fat fremit lassie.

Efter a wee, when the tickin' o' the clock had got awfu' lood, I remarked that it was a nice nicht for the time o' year, and she said at aince that it was. Mind ye, we had never shaken hauns, or ocht o' that kind, and we micht easily hae dune sae, without pittin' oorsel's to muckle trouble, for mine were in my pooch, and hers were lyin' on her lap as if she never intended usin' them again in this warld. You see, I had never been to see the lassies before. I was a novice at the usual formalities, and wasna just very sure o' what was expected o' me, so I made some ither remark aboot the tattie crap, and sat doon at the ither end o' the settle, and twirled my bonnet roon my finger.

Man, the nearer I was to her, the bigger she was, and the redder her face, and hair, and hauns seemed to be. Dod, my lass, thinks I to mysel', I've seen something like you made in a brickwark. I gied a bit lauch to mysel', as the thocht struck me, and lookit at her oot o' the tail o' my e'e. In a moment
THE WOOER

ROBBIE DOO.

JOSEPH LAING WAUGH.

'o' dinne ken hu: 'de:vi got ward aur te se 'lasq, bet men'iver wi 1landet e 2sa: et 5ens set e wez ik'spekæt. 'margæt left 'de:vi 2'st:o:men et de 'utsæid do:r en tak mi røxt ben te de 'kit:sen, en deir, 'søten on de setl wez de 'higæst, 'fatæst las e hod 1'ver sin, wi a des laik e fal 'herväst myn en e krap o heir laik te men o e 'tfestnat 'pauni. man, fi wez e stut jin. her kle:z simt te bi dzyst at de barst en de ik'spekt:ønt kæn o wei fi wez 'søten on de edg o de setl med er 'stutnes 2a: de meer præ'nunst. e 'kædne help 'lukæn et ær, en styd 'seen 3'nøxt, bet gei dam'funæt laik. ðan e 4'herd ðe 'utær do:r stik, en men ðe 'lukæt run 'margæt wez of, en a wez me li:ve:2en wiz ðe fat 'fremæt 'lasq.

'eftær æ wi:, æen de 'tikæn o de klæk had get 2a:fe lud, æ r'markæt ðøt it wez æ nois nøxt fær de teim o i:ir, æn fi sed at 5ens set ðit wez. mein ji, wi had 'niver 'faken 2ho:mnæ, ær 3'øxt o ðat kæn, æn wi røxt 6i:zli de hy se, wî'thet ðit ur'selz te makl trabl, fær mei æn ær me putf, æn herz ær 'læwæn en ær løap æz ð fi 'niver m'tendet 'jø:zen ðæm ægøn æn ðis 1'wo:rlæd. ji si: æ had 'niver bìn te si: ðæ 'lasq b'rfr:or. æ wez æ 'novæ æt de 'jæzwæl f'rma:litæz, æn 'wezne dzyst 'vre æ 'fær o wæt wez ik'spekæt o mi, so æ med sam 'tøer r'mark æ'bút ðe 'tæti krap, æn sat dun æt ðæ 'tør ænd ðo de setl, æn 'twirlt æ 'bonæt run mæ 'fjæær.

man, æ me ni:raer æ wez te hær, æ 'biger fi wez, æn æ 8'reder hær fæs, æn hær, æn 2ho:mnæ simt te bi: dod, æ me las, æmæks æ te mæssel, æv sin 'samæræ laik ju: med æn æ 'brik:kwærk. æ gi: æ bít laix te mæssel, æz æ 3'øxt stræk mi, æn 'lukæt æt ær ut æ de tel o

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1 a: 2 2 a: 3 e: 4 a: 5:jins 6 e: 7 æ 8 æ
she lookit side-weys at me, and lauched, too, and says she, "There ye go noo. Ye've sterted."

"Sterted," says I, "what to dae?"

"H'm! what to dae—as if ye didna ken. My word, but you toon chielis are great boys," and she gaed a wee bit loll in the settle and giggled and jippled.

Dod, thinks I, she's gien me credit for bein' a bit o' a blade, and, to tell ye the truth, I admit it flattered my vanity, so I thocht it juist as weel to act up to the character, as yin micht say.

"Aye, you're richt," says I, "Thornhill chielis ken a thing or twae, I tell ye."

"Yes," says she, "but if you're a sample o' them, there's ae thing they dinna ken."

"What's that?" I asked, rather ta'en aback.

"Hoo to sit on a settle beside a lass," said she, and she lookit up to a side o' bacon hingin' on the ceilin' and giggled again.

Man, that took the stairch oot o' me, as it were, and I didna very weel ken what to say. I lookit at the lang length o' settle that was between us, and muttered something aboot meetin' her hauf-road. Govanenty! she cam' her hauf glibly, and I sidel'd ower mine, and there we sat cheek-for-jowl; but I keepit my bonnet in my haun.

Man, d'ye ken this, when I was close beside her she seemed sae big, and me sae wee, that I felt like a wee sparra cooryin' aside a corn stook.

Just for something to say, I asked her where she belonged to and she said, "Crawfordjohn." Then I spiert if she had ever been in Thornhill, and she said "Yes," that she had gaen through it aince in a cairt.

"Where were they cairtin' ye to?" I asked withoot lauchin'.

"Oh," says she, "they werena cairtin' me onywhere. I was gaun to Scaurbrig Kirk."

"Oh, then," says I, "ye'll be a Cameronian."

"Not at all," says she, "I'm a dairywoman."

So I let it staun at that, and put my bonnet doon on the flaer.
me it. nun 'moment fi 'luket 'seidweiz at mi, en la:xt, tø:, en sez fi, "sêr ji go: nu: jiv 'stertet."

"stertet," sez a, "mat te de:?"

"µ! mat te de:-ez if ji 'dïdnê ken. mai ward, bet ju: tun tfilz er gret 1boiz," en fi ge:d ø wi: bit lol en te setl en gïlt ê dïplt.

dod, ðïks æi, fîz 'qian mi 'kredit für bîen ø bit o ø bled, æn, te tel ji te tryø, ø o'dîmt it ñlatørt me ñavanõ, so ø 2øxt it dïyst æz wil te ak ap to te 'karakter, az jîn mïxt se:

"an, jîr 'rïxt," sez æi, "thorn'hîl tfilz ken ø ùyy or twër, ø tel ji:"

"jes," sez fi, "bet if jûr ø sampl o ñem, ùërj je: ùyy ò 'dînneken."

"mats õat?" ø ast, 3'reger te:n ø'bak.

"hu: te sët on ø setl br'seíd ø las," sed fi, en fi 'luket ap te ø sëid o ñeken 'hjøn en to 'selen en gïlt õ'gen.

man, çat tuk te sterto ut o mi, æz ùt wër, en ø 'dïdnê 'vere wil ken mat te se:. ø 'luket ø te lañ lenø o setl ñet wëz bëtwin âs, øn 'matørt 'samyf ø'but mitn ø 4'hæ:frôd. goyen'entu! fi: kæn hêr 4'ha:ft 'glîbl, ø a: sëidlt ñur mein, øn ùer wi sat tfik fer djaul; bet a: 'kipt me 'bonet en ùe 4'hâ:n.

man, djî ken ôs, ùen ø wëz kløs br'seíd ør fi: simt se: bjy, øn mi: se: wi, çet ø felt laik ø wi: 'spare 'kur:meñ ñ'seíd ø 2'korn stuk.

dïyst fer 'samyf te se: ø ast ør 4'mar: fi brlønt te øn fi sed, "4'kra:frôdøn." ðan ø spîrît if øi hêd 'nær bin ñ ñorn'hîl, øn fi sed "jes," çet fi hêd qem òru øt 5'ens øn ø 6'kert.

"4'mar wër ø 6'kerten ji ùe?" ø ast wî'tut 'la:xen.

"or," sez fi, "se 'wërne 6'kerten mi 2'onmaer. ø wëz 4'gam te skâr'breg kirk."

"or, ðan," sez æi, "jil bi ø kameø'ønjen."

"not øt 4'ul," sez fi, "am ø 'de:riwamen."

so: ø 7'let it 4'sta:n øt õat, en pît me 'bonet dun on ùe flèr.

1 or 2ø 3 e: 4: 5 juns 6 e 7 a, ø

24—2
"That's the thing," says she, and she hotched hersel' up; "ye're the better o' baith hauns free when ye come to see the lassies."

Man, I kenned then that I was in a tichtish place, and I began to wonder hoo in the name o' guidness I was to get oot o't. I saw at aince that it was policy to keep sweet wi' her, so, to appear mair at hame and taen wi' my quarters, I put my airm on the back o' the settle. Dod, she was quick o' the uptak', for she sune leaned back till her shooder touched my airm, and then she turned her face to mine, and, in the firelicht, man, d'ye ken it was juist like a sunset.

Hoo I did curse Davie Gracie, and hoo I wished he wad come in, or that the ceilin' wad fa', or the hose tak' on fire, or something desperate wad tak' place to save me. Nocht happened tho', and I juist sat quate, but a' the time I felt she was gettin' mair and mair cooriet into me, and my airm, wi' her great wecht on't, was beginnin' to sleep, and to feel terribly jaggy weys and prickly. Mair than that, I had the uncomfortable feelin' that she was makin' things gang, what yin nicht ca', "swift a wee."

At last, efter a lang silence, she spiert at me if I kenned a nice piece o' poetry ca'd "The Pangs o' Love."

"No," says I, "I never heard o't, but the fact is love's no muckle in my line."

"Hoo's that?" she asked quite surprised.

I didna very weel ken what to say. Then a happy thocht struck me. It cam' like an inspiration—a' in a flash, as it were—and I saw my wey oot o't. Efter hurridly thinkin' ower maitters, says I, "Weel, I daursay I needna say that love's no' in my line, for it is. Nocht wad gie me greater pleasure than to hae a nice lassie like you for a sweetheart, and the prospect before me o' a happy mairrit life, but that can never be," and I pou'd my hair doon aboot my een and shook my heid frae side to side. "Of course, you, bein' a stranger in this locality, will no' ken that a' my family's peculiar—not only peculiar but dangerous."

"In what wey?" she asked.

"Oh, weel," says I, "when we turn twenty-yin we've a' to
“Sats de θην,” sez fī, en fī hotʃt ər’sel ər; “jir de ˈbетеr o ˈbeθ 1ˈhаmz fри: wən jí kam tə si: θe ˈlaʃz.”

man, e kent ᵇan ʃet a wez m n ˈtɪxtʃ fles, en e brəɡən tə ˈwəndər hу: m tə nem o ˈɡydəsə ə wez tə ɡet ut ot. e ˈsaː: et ˈens ʃet tə ˈpolisŋ tə kip swit wi her, sə, tə ˈpiːr mər et hem en təm wi m ˈkwərərəz, ə ˈpt tə mə ˈerm ən ə ˈbæk o ə ˈsetl. ὕd, jí wez kwək o ə ˈərpət, fər jí sən lənt bak təl ər ˈʃuːdər təfʃt m ˈərm, ən ʃən jí tərnt her fəs tə mən, ən, ən m ə ˈfœr-ˌlɪxt, ən, ʤɪ kən tə wez dʒɪst ləik ə ˈsənsət.

huː e ʤɪt kərs ˈdeːvi ˈgresə, ən hуː ə ˈwɪʃt hi wed kam m, or ʃət ə ˈəsənəl weəd ˈfaː, or ə ˈhəs tək ən ˈfɔr, or ˈsɑnəpi ˈdespret weəd tək ples tə seːv mə. ˈnəʊt həŋpt təːr, ən e dʒɪst sət kwət, ʃət ˈsaːː ə teɪm ə felt jí wez ɡətən mər ən mər ˈkəːrɪt ʊntə mə, ən mə ˈərm, wi hər gret wɛxt ont, wez brəɡənən tə slip, en te fil ˈtəmbli ˈdʒazər weiz ən ˈpɾɪklı. mər ən ʃət, e həd ə ˈənkəm-fəɾtəbl ˈfɪlən ʃət jí wez ˈməkən θəŋz ˈgæn, mət ˈʃən mɪxt ˈkaː, ˈwɪʃt ə wiː:

ət laʃt, ətʃeɾ e ˈlɑːŋ ˈsiləns, ʃi ˈspɪɾt ət mə əʃə kənt ə nəs əs ˈpətn ˈkɑːd ˈdə ˈpæŋz ə ˈlɑv.”

“nəʊ,” sez ə, “ə ˈnɪvər ˈhɜːd ət, ʃət ə ˈfək ˈmə ˈlɑvz əʊ ː ˈməkli ɪn məːn.”

“huːz ˈdɑt?” jí əst kweɪt ˈsɑrˈprɑːzd.


“ɪn ət ˈwɛi?” jí əst.

“ɔi, ˈwɪl,” sez əi, “ˈmən ə tərn ˈtwɪntɾɪˈʃən ˈwɪv ˈsaːː tə ˈbiː təm

1 ˈgaːn ˈwən ˈwɛi ˈtərn ˈtwɪntɾɪˈʃən ˈwɪv ˈsaːː tə ˈbiː təm
be taen to an asylum for a wee—in fact, I doot I'll hae to gang before I'm that age, for I feel terribly queer at times. For instance, the day noo, I've been daein' the daftest things imaginable, and my heid's been bizzin' like a bum bee's bike."

She lookit at me for a meenit, but I juist put on a kistin' face and my b'lo' jaw was doon.

"It's very hard lines on a young chap like me," I gaed on, "wi' a' the warld before me, but it's in the bluid, and the warst o't is, it's bluid we seek. If it was a hairmless kind o' daftness it wad be naething, but—— Weel, isn't it a peety?"

She made nae answer, but, mair to hersel' than to me, she says, "I think that fire needs a wee bit coal. I'll juist gang oot and get a bit."

For a stoot lass she raise quick, and her step was licht. She gaed oot, but she never cam' back, and I sat at the fire warmin' my tae's till Marget and Davie returned. Man, it was a mercifu' deliverance. When we' were aince ootside, quat o' the ferm toon and tacklin' the Burn brae, I told Davie a' aboot my ploy, and he lauched a' the road hame.
to en e'seilem for e wi:—m tak, d dut a:l he te gan brf'r or e
at edg, fer a fil terribl kwir et taimz. fer 'instens, de de: nu,
aw bin 'deen de 'daftast thqz p'medgmebl, en me hidz bin 'byzen
leik e 'bambi:z baiik."

ji 'luket at mi fer e 'minht, bdt e dzyst pth at e kisten fes en
me blo: 'dga: waz dun.

"Its 'vere hard leinz en e jah tsap leik mi;" e geid on, "wi
1a: te 2world ofor mi, bdt its in te blyd, en te warst ot iz, its
blyd wi sik. if it waz e 3hermles kein o 'daftnès rt wdt bi 'neðiq,
bdt— wil, iznt it e 'piti?"

ji med ne: 'anser, bat, meir te her'sel 'en te mi:, ji szz, "e
thqk sat 4fair nidz e wi: bht kol. el dzyst gan ut en get e bdt."

fer e stut las ji reiz kwik, en her step waz luxt. ji geid ut,
bet ji 'nver kam bak, en e sat ot te 4fair warmen me teiz til
'margat een 'de:vi ri'tarnt. man, it waz e 'mersfe drlvrens.
en wi wèr 5ens ut'said, kwat o te 6ferm tun en 'taklen te barn
bre:, o told 'de:vi 1a: e'but me 6pler, en hi la:xt 1a: te rod hem.

1q: 2a: 3e 4ei 5juns 6or
The dialect of *Wee Macgreegor* is the Scotch of the Glasgow working man. Its most marked phonetic feature is the use of the glottal catch (see Ph. § 44) before the consonants t, p, k, and sometimes n. In rapid speech, these consonants are frequently replaced by the glottal catch whether in medial or final position, the only limit to the use of the substitute being intelligibility.

"When I'm a man," observed Macgregor, leaning against the knees of his father, who was enjoying an evening pipe before the kitchen fire, "when I'm a man, I'm gaun to be a penter."


Lizzie moistened her finger and thumb, twirled the end of a thread, and inserted it into the eye of a needle ere she replied. "Whit kin' o' a penter? Is't pictur's ye're wantin' to pent, Macgreegor?"

"Naw!" said her son with great scorn. "I'm gaun to ha'e a big pot o' pent an' a big brush, an' I'm gaun to staun' on a ladder, an' pent wi' white pent, an' rid pent, an' bew pent, an'——"

"Aw, ye're gaun to be a hoose-penter, Macgreegor," said his father.

"Ay. But I'm gaun to pent shopes tae. An' I'm gaun to ha'e big dauds of potty fur stickin' in holes. I like potty. Here a bit!" And Macgregor produced from his trouser pocket a lump of the greyish, plastic substance.

"Feech!" exclaimed Lizzie in disgust. "Whaur got ye that? Ye'll jist file yer claes wi' the nesty stuff."

"Wullie Thomson whiles gets potty frae his Paw. Wullie's Paw's a jiner."

"I thocht you an' Wullie had cast oot," said John. "Ha'e ye been makin' freens wi' him again?"
In the text, the symbol for the glottal catch, viz. ?, is used only when the consonant is omitted.

Note also in this dialect (1) ð for a: as høːf=“half,” (2) bew, bjuː, “blue,” (3) the unrounding of ø and y to e and i as in dæ, deː, “do,” jist, dʒist, “just,” and of u before a back consonant to a as tuk, tʃək, “took.”

“Mən am e man, ………..Mən am e man, e məɡ:n te bi e ‘pentər.”

“a ‘pentər, ……….dji hir mət mə’grigərz ‘seen, ‘liizi?”

“Mə? km o e pentər? ɹst ‘piktər z jər ‘wantən te pent, mə’grigər?”

“no? !………….e m ɡəɡ:n te he e bɪɡ pot o pent en e bɪɡ brəf, e n e m ɡəɡ:n te stɔm on e ‘ləsər, e n pent wə məi? pent, e n ɾəd pent, e n bjuː: pent, en——”

“ðː; jər ɡəɡ:n te bi e ‘hʊs’pentər, mə’grigər,;”………..

“a. bə? e m ɡəɡ:n te pent ʃəps teː. e n e m ɡəɡ:n te he bɪɡ dəːdz o poʔi far stəʔən mən hələ. ə leiʔ poʔi. hir e bɨt!”………..

“fix! ………..məɹ goʔ ji ʔaʔ? jəd dzəst fəl jər kluːz wə ə ‘nɛstə stɑf.”

“wəlːɪ ‘təmsən wələz ɡəts poʔi frə hɪz poː. ‘wəlːɪz poʔi e ‘dʒəiner.”

“ə əʊx t jʊ en ‘wəlːɪ həd kəst ut ………..hə jɪ bin məʔən frənz wɪ hɪm ə’ɡen?”
“Naw. But I seen him wi' the potty, an' I askit him for a daud.”

“It wis rale nice o' the laddie to gi'e ye a bit,” remarked Lizzie, looking up from her seam.

“He didna gi'e it, Maw. I tuk it frae him.”

“Aw, Macgreegor!” said Lizzie, shaking her head reproachfully.

“Wullie's bigger nor me, Maw.”

“Ay; but he's gey wake i' the legs.”

“I hut him, an' he tummilt; an' I jist tuk hauf his potty,” said Macgregor unconcernedly.

John was about to laugh, when he caught his wife's eye.

“An' hoo wud ye like,” she said addressing her son, “if yer Paw gi'ed ye potty, an' anither laddie cam' an——”

“Paw hasna ony potty.”

John sniggered behind his hand.

“Weel,” said Lizzie, casting her husband a severe look, and turning again to her son, “hoo wud ye like if yer Paw gi'ed ye taiblet, an' anither laddie cam' an' tuk hauf o' 't awa'? ”

“I wud gi'e him yin on the neb twicet!” said Macgregor boldly, going over to the window to see the lamps being lighted.

“But if he hut ye an' knocked ye doon?”

“I wudna let him. Paw hasna gi'ed me taiblet fur a lang while,” said the boy over his shoulder.

“Macgreegor,” said his mother solemnly, “I'm thinkin' ye're gettin' waur every day.”

“Aw, the wean's fine, Lizzie,” interposed John, softly.

“Haud yer tongue, John,” retorted Lizzie quietly. “The wean's no fine! An' instead o' lauchin' at him an' makin' a pet o' him, ye ocht to be gi'ein' him a guid skelpin'.”

“I've never skelpit a wean yet, an'——”

“It's easy seen ye've never skelpit Macgregor, John. Ye jist let him get his ain wey, an' he dis'na ken when he's misbehavin' hissel'. Weans needs to be checkit whiles.”

“Aweel, whit dae ye want me to dae, Lizzie?”

“I want ye to punish Macgreegor for hittin' that puir speldron o' a laddie, Wullie Thomson, an' stealing his potty,” said Lizzie in an undertone.
"no! ba? a sin jm wi de po?i en e asket jm far e qid." 
"it wiz re:li nei o de 'lodi te gi: ji e bit," ...........
"hi dipni gi it, mo?: e tak i? fre him."
"qi: ma'griger!" ...........
"waliz 'byger nee mi:, mo:" 
"ai; ba? iz gei wek i de legz."
"e hat im, en i tamlt; en e dziq tak hoc: fi 'po?i."

"en hu: wad ji lei?..........if jer po: qid ji: 'po?i en e 'niser 'lodi kam en——"
"po: 'hiznu 'onqi 'po?i."

"wil,..........hu: wad ji lei? if jer po: qid ji: 'teblat, en e niser 'lodi kam en tak hoc: o it e'wo?:?"
"e wad gi: him jm on de neb twieist!"............
"ba? if hi hat ji en 'noqet ji dun?"
"e 'wadn en le? im. po: 'heznu gi:n mi 'teblat far e lanj meli".......... 
"ma'griger,..............en 'thken jer 'ge?en wos: irvi de.:"
"qi, de we:nz fein, 'li:zi.".............
"hod jer tan, dzon,.............de we:nz no: fein! en mu:ted o laxen e? im en ma?en e pet o im, ji oxt te bi 'gien mi e giq 'skelpen."

"en 'niver 'skelpet e we:n je?, en——"
"its 'li:zi sin jir 'niver 'skelpet ma'griger, dzon. ji dziq le? im ge? iz e:ni wei, en i 'dzni ken wen his misbrhevun h:sel. we:nz nidz te bi 'tse?et meliz."

"awil, mi? de ji want mi te de; 'li:zi?"
"e want ji te 'panif ma'griger fer 'hi:en dat pe:x 'speldren o e 'lodi, 'waliz 'tomsen, en stiln iz 'po?i.".............
Macgregor came back from the window with the putty plastered over his nose.

"Paw, see ma neb!" he said gaily, unaware of the conversation which had just passed concerning him.

John laughed loudly. "Dod, but ye've a braw neb the nicht, Macgreegor!"

"Tak' it aff this meenit!" cried Lizzie. "John, ye might think shame o' yersel' to sit there lauchin' at his nesty tricks! D'ye no' mind hoo Mrs. Cochrane's man tell't us his neb wis aye bew wi' him pittin' potty on't when he wis a wean?...Tak' it aff, Macgreegor, or I'll sort ye!"

Macgregor, but little abashed, returned to the window, removed the offending plaster, rolled it into a ball, and proceeded to squeeze it through his fingers with undisguised relish.

"John," whispered Lizzie, "dae wha I tell't ye."


"I didna exac'ly say ye wis to—to wheep the laddie," said his wife, "but ye maun gi'e him a lesson he'll no' forget. I'm no' gaun to ha'e him boastin' an' ill-usin' ither weans. D'ye see?"

"But whit am I to dae, Lizzie?"

"I'll tell ye, John. Ye'll gang ower to the dresser an' open the wee drawer, an' ye'll tak' oot the taiblet ye brocht hame fur Macgreegor the morn—— Are ye listenin'?"

"Ay, wumman."

"An' ye'll tell Macgreegor ye bocht the taiblet fur his Setterday treat, thinkin' he deservit it, but ye've fun' oot he disna deserve it, an' ye canna gi'e him ony."

"Aw, Lizzie!"

"An' ye'll tie up the paircel, an' gar him tak' it roon the corner to Wullie Thomson, an' gi'e it to Wullie Thomson, an' gi'e him back his potty furbye."

"Aw, Lizzie!"

"An' it'll be a lesson to Macgreegor no' to strike laddies waker nor hissel'. Ye wud be gey sair pit aboot, John, if a muckle laddie wis strikin' Macgreegor."

"Deed, wud I! But—but Macgreegor's that fond o' taiblet."
"pq, si mè neb!".............
"dod, bâ? jin e bro: neb e njxt, mè'griger !"
"ta? ït af ëgs 'minet !.............dзон, ji mìxt ñjìj jèm o jèl'sèl te sèt ñer 'laxèn ët ïz 'nèstì 'trìks ! djà no: mèindi hu: 'mìstrez 'kènxèn mèn telt ës ëgè neb wèz ëi bju: wî hùm 'pìèen 'podì ënt mèn ët wiz ët wèn?...ta? ït af, mè'griger, ër aël sort ji!"

... ... ... ... ...

"dзон,.............de: mìt ë telt ji."
"è 'kani,.............ìt mìxt 'ôkèn wî: 'dziini,.............
"è 'pìnì wèzìkì se: ji wiz ët—te mìp ët 'ldì,.............bà? ji mèn gi: ùm ët lesn hil no: fàr'gé? èm no: gòòn te hè ùm 'bостèn èn ëktèzèn ëtèr wènèz. djà si:?
"bà? mìp èm ët te de; ëli:zi?"
"èl tel ji, dzon. jîl gàñ ñur ët ëd 'dessèr èn ëmp ët ëwì: 'drìèr, èn jîl ta? ut ët ë'tèbèr? ji broxt hèm fàr mè'griger ët morn—èr ji 'hènèn?"

"ar, 'wàmèn."

"èn jîl tel mè'griger ji boxt ëè 'tebèr? fàr ëz 'sèèrdì tret, 'èmèn hì drèzèvèt ìt, bà? jîv fàn ët hì 'dziùnì drèzèv ìt, èn ji 'kani ìg ùm 'ònp."

"gì; ëli:zi!"

"èn jîl tay àp ëè 'persì, èn gàr ùm tay ñt run ëè 'kørèr ët 'wàlì 'tomsèn, èn ñì ët 'wàlì 'tomsèn, èn ëgì: ùm bà? ëz 'pòèì fàr'bàì."

"gì; ëli:zi!"

"èn ñl bi ët lesn te mè'griger no: ët strèìk 'lôdìz 'wèkèr ënòr bì'sèl. ji wàd bi goi seèr 'pì? ë'bùt, dзон, ìf ë è màl 'lòdì wiz strèìken mè'griger."

"did, wàd ë! bà?—bà? mè'grigerz ët fònd ët ët 'tebèr?."
"Man, man, can ye no' think o' whit's guid fur Macgreegor? That's the wey ye spile him, John. Ye wud gi'e him the cock aff the steeple if he cried fur't!"

"Maybe ye're richt, Lizzie. But it's a hard thing ye're askin'. Wud it no' dae to gi'e him hauf the taiblet to tak' to Wullie Thomson?"

"Na, na," said Lizzie firmly. "Here, Macgreegor," she called to her son. "Yer Paw wants to speak to ye....Noo, John!"

With a huge sigh, John rose, went to the wee drawer in the dresser, and returned with the poke of "taiblet."

"Paw," said Macgreegor absently, "I like taiblet better nor potty."

The father glanced appealingly at the mother, but she was adamant. She had resumed her needle, but was keeping an eye on the twain.

"Macgreegor," said John with a painful effort, "whit wey did ye strike purir Wullie Thomson?"

"I wantit a wee daud o' potty."

"Ay," murmured John, and paused for a moment. "Are ye sorry ye hut him?"

"Naw. I got the potty, Paw."

"But ye sud be sorry, Macgreegor."

"Whit wey, Paw?"

"Wis he greetin'?"

"Ay; wis he!"

John looked across at Lizzie for aid, but she was sewing diligently.

"Weel," he said, haltingly, "yer Maw an' me's no' vera pleased wi' whit ye done to Wullie Thomson. It wisna fair to strike the likes o' him."

Macgregor's visage began to assume an anxious expression.

"Yer Maw," continued John, "yer Maw says ye canna—— "

"John!" murmured Lizzie, warningly.

"Yer Maw and me thinks ye canna get ony taiblet the morn."

Macgregor's under lip shot out quivering.

"An'—ye've got to gi'e the taiblet to Wullie Thomson, an' gi'e him back his potty, furbye, an'—an'—oh, Lizzie, I canna say ony mair!"
"man, man, k'en jr no: դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դեռ դе
It took a few seconds for the dire truth to dawn upon Macgregor, but when it did, a low wail issued from him, and the tears began to flow.

John was about to lift him on to his knee, but Lizzie interposed.

“Pit on yer bunnet, Macgregor,” she said quietly, “an’ tak’ the taiblet an’ potty roon’ to Wullie Thomson. It’s no’ dark yet,” she added, glancing out of the window.

“I’m no’ wantin’ to gi’e the taiblet to Wullie Thomson,” sobbed the luckless youngster.

“Ye’ve jist to dae whit ye’re tell’t,” returned his mother calmly, but not unkindly. “Ye’re no’ to be a tawpy noo,” she went on, endeavouring to dry his eyes. “Ye’re to be a man. Whit wud Wullie Thomson think if he seen ye greetin’? Eh, Macgreegor?”

Lizzie had struck the right note. The sobs ceased, though the breath still came gustily. He mopped the tears with his cap, and replaced it on his head.

“Am I to gi’e him a’ the taiblet an’ the potty furbye?” he inquired plaintively.

“Ay. An ye’re to say ye’re sorry fur hurtin’ him. He’s no’ a fine, strong laddie like yersel’, Macgreegor—mind that! Yer Paw an’ me wudna like if ye wis wake i’ the legs like pur Wullie. Noo, jist gang roon’ an’ gi’e him the taiblet an’ his potty, an’ see if ye canna mak’ freen’s wi’ him again.”

“I’m no’ wantin’ to be freen’s,” said Macgregor, rebelliously.

“I’m no’ wantin’ to gang.”

“Are ye feart fur Wullie Thomson?” asked Lizzie. Another clever stroke!

“I’m no’ feart! I’ll gang!”

“Fine, man!” cried John, who had been listening in gloomy silence. “I kent ye wisna feart.”

Macgregor began to feel himself rather a hero. In dignified silence he took the poke of “taiblet,” which his mother had tied securely with a piece of tape from her work-bag, and departed on his errand.

John looked anxiously to Lizzie.

She sat down to her seam again, but her fingers were less deft than usual. They both eyed the clock frequently.
"pr? on jér 'banet, me'griger,............en ta? ëe 'teble? en 'roco run te 'wali 'tomsen. ëts no: dark jet,".............

"em no: 'wanten te gi? ëe 'teble? te 'wali 'tomsen.".............

"jir dżist te de: mi? jir telt,.............jir no: te bi ë 'tq:pi nu:,.............jir te bi e man. mi? wad 'wali 'tomsen thyk if i sin ji g'ítni? ëi, me'griger?"

"em e te gi im q? ëe 'teble? en ëe 'roco fár'bai?"...


"em no: 'wanten te bi frinz,................em no: 'wanten te gaj."

"er jir fi:rt fár 'wali 'tomsen?".............

"em no: fi:rt! ël gaj!"

"fein, man!".............ë kënt ji 'wizni fi:rt."
"He sudna be mair nor five meenits," remarked John. "I doot we wis ower hard on the wean, wumman."

Lizzie made no response, and ten minutes dragged slowly past.

"Did ye expec' he wud dae't?" asked John presently.

"Och, ay!" she answered with affected carelessness.

"I wisht I had went wi' him," said John.

Lizzie put in half-a-dozen stitches in silence. Then she said—"Ye mich gang roon an' see whit's keepin' Lim, John."

"I'll dae that, Lizzie....Dae ye think I micht buy him a bit taiblet when I'm ootbye?" He asked the question diffidently.

His wife looked up from her seam.

"If ye like, John," she said, gently. "I'm thinkin' the laddie's had his lesson noo. He's unco prood fur to be a wean, is he no'?"

"Ay," said John. "There's no mony like Macgreegor." He nodded to his wife, and went out.

About twenty minutes later father and son re-entered the house together. Both were beaming.

"I cudna get Macgreegor awa' frae Wullie Thomson, Lizzie," said John, smiling.

"Weel, weel," said his wife, looking pleased. "An' did ye gi'e Wullie the taiblet an' the potty, Macgreegor?"

"Ay, Maw."

Whereupon his mother caught and cuddled him. "Gi'e him a bit taiblet, John," she said.

John did so right gladly and generously, and Macgregor crumped away to his heart's content.

"An' whit kep' ye waitin' at Wullie's a' this time?" inquired Lizzie, pleasantly.

"He gi'ed me a big daud o' potty, Maw," said the boy, producing a lump the size of an orange.

"Oh!" exclaimed Lizzie, trying not to look annoyed.

"An' him an' me ett the taiblet," added Macgregor.
"hi 'sadm bi me: nor furv 'minats,.........e dut wi wiz aur
hard on ëe wein, 'wamen."

"d¿d ji ëk'spek hi wad de:t?".............
"ox, ar!".............
"ë w¡ft e h¡d went wi im."

"ji m¡xt gan run an si: m¿s 'kipen im, dgon."
"ël de: ëa?, 'li:zi...de ji ñijk e m¡xt ba:r im ë e hi? 'teble? mën
em ut'bar?"

"if ji leik, dgon,..............em 'emjk'en ë e 'ldiz h© ëz lësn nu:
hiz 'njke prud far te bi ë wein, ëz i no?:"
"ar,..............ñerz no: 'mont leï? me'griger."

"ë 'kadni ñe? me'griger ø'go: fre 'wali 'tomsen, 'li:zi."...
"wil, wil,.............en d¿d ji gi: 'wali ë e 'teble? ë e ë e 'podéi,
me'griger?"
"ar, m¿:"

"gi ìm ë hi? 'teble?, dgon."

"en m¿ kep ji 'we'em ët 'waliz q: ñs teim?".............
"hi gi:d mi ë e big dp:d o 'po?t, m¿;".............
"o:!".............
"en h¿m ën mi: ë? ë e 'teble?,".............
XXI A. CUDDLE DOON

ALEXANDER ANDERSON (Surfaceman) (1845–1909).

The bairnies cuddle doon at nicht
   Wi’ muckle faucht an’ din;
“Oh try and sleep, ye waukriife rogues,
   Your faither’s comin’ in—”
They never heed a word I speak;
   I try to gi’e a froon,
But aye I hap them up an’ cry,
   “O, bairnies, cuddle doon.”

Wee Jamie wi’ the curly heid—
   He aye sleeps next the wa’,
Bangs up an’ cries, “I want a piece”—
   The rascal starts them a’.
I rin an’ fetch them pieces, drinks, 
   They stop awee the soun’,
Then draw the blankets up an’ cry,
   “Noo, weanies, cuddle doon.”

But ere five minutes gang, wee Rab
   Cries out, frae ’neath the claes,
   “Mither, mak’ Tam gi’e ower at ance,
   He’s kittlin’ wi’ his taes.”
The mischief’s in that Tam for tricks, 
   He’d bother half the toon;
But aye I hap them up and cry,
   “O, bairnies, cuddle doon.”

At length they hear their faither’s fit,
   An, as he steeks the door,
They turn their faces to the wa’,
   While Tam pretends to snore.
XXI A. CUDDLE DOON

ALEXANDER ANDERSON (Surfaceman) (1845–1909).

"Here's the kid dun wi maik faːxt en din;
"O: trai en slip, jir ʰwɔkɾɪf roqz,
jer ʰʃɛʃɛɾz 'kamen in—"
še: 'nɪər hid ə ward ə spik;
ə trai te gi ə frun,
et ei ə hap əm ap en krai,
"Oː, ʰbɛɾnɪz, kadl dun."

wi: ʰdgim ʰwi ə kəlɪ ʰhid—
hi ei slips nekst ə ʰwɔː;
banŋ ap en krai, "ə ʰwɑnt ə pis"—
do raskl sterts əm ʰwɔː;
ə rin en ʰsɛ fəm 'pisɛz, drɪŋks,
ə stop ə'wiː ə sun,
θən ʰdraː ə 'blankets ap en krai,
"nuː, 'wɛmpɪz, kadl dun."

bet eIr faɪr 'mintets gaŋ, wi: rab
krai ɾt, fre ʰniː ə kleːz,
"'miːər, mak tam gi aur et ʰens,
hiz 'kutlen wi hiz teːz."
še 'mɪstʃɪfz ɪn ət tam fər triks,
hid 'bʊʃər ʰhɑːf te ɾtun;
et ei ə hap əm ap en krai,
"Oː, ʰbɛɾnɪz, kadl dun."

ət lenθ ə ek hir əər ʰʃɛʃɛɾz fɪt,
ən, əz i stiks ə dəːr,
əe tam əər ʰfɛsɛz te əə ʰwɔː;
əəl tam prɪtɛndz te snoːr.

1 e ² q: ³ e: ⁴ e ⁵ a, ⁶ jɪns
"Ha'e a' the weans been gude?" he asks,
As he pits aff his shoon;
"The bairnies, John, are in their beds,
An' lang since cuddled doon."

An' just afore we bed oorsel's,
We look at our wee lambs,
Tam has his airm roun' wee Rab's neck,
And Rab his airm roun' Tam's.

I lift wee Jamie up the bed,
An' as I straik each croon,
I whisper, till my heart fills up,
"O, bairnies, cuddle doon."

The bairnies cuddle doon at nicht
Wi' mirth that's dear to me;
But sune the big warl's cark an' care
Will quaten doon their glee.
Yet, come what will to ilka ane,
May He who rules aboon
Aye whisper, though their pows be bald,
"O, bairnies, cuddle doon."
"he ¹a: ³e wē:nz bin gyd?" hi asks,
əz hi pīts af ¼ jun;
"²berna:z dzon, ər ¾ wər bedz,
ən lan spns kadtl dun."

ən dʒyst əfo:r wi bed ³ur'sslz,
wi lük øt u:r wi: lamz,
tam həz hiz ²erm run wi: rabz nek,
ən rab hiz ²erm run tامz.
ə lıft wi: ³dʒimi əp ³e bed,
ən øz ø strek itʃ krun,
ə ⁴Masør, tıl mə hərt filz əp,
"o:, ²bernz, kədl dun."

"²bernz kədl dun øt nıxt
wi mırθ əets di:ɾ tə miː;
bət ⁵syn ø ³e hig ⁶warldz kərk øn ker
⁴wal kwetn dun ør gliː.
jet, kám mat ⁴wal tə ³lke ⁷en,
me: hi: hu ru:lz ø'bun
əi ⁴Masør, øø øər pauz bi ¹ba:ld,
"o:, ²bernz, kədl dun."

¹q: ²e ³wIr, war, wər ⁴ I ⁵j ⁶a: ⁷jun
This extract is an example of Galloway and Nithsdale speech which is sharply distinguished from that of East Dumfries. Gaelic lingered up till the beginning of the 18th century in Sth. Ayrshire and Galloway, but at a very early date "Inglis" was no doubt spoken in the boroughs like Kirkcudbright and Dumfries. Galloway Scots is distinctly of the Lothian type. Among middle-aged speakers in the country y and φ are still rounded vowels, though with younger people and in the towns they are tending towards x and e. j occurs very commonly after a back consonant such as k or g followed by a front vowel, e.g. kjen, gjed, ken, gaed, "know," "went." When d is dropped after

Weel-ye-ken! in coarse o' time A gaed wrang i' head like ither folk, an' took a man, an' we set up hoose in The Ferry; for yer faither ken't a lot o' folk there, an' try't tae get a practice in't, for there wus nae doctor there at the time, but an aul' buddy yt had been in the airmy, an' didna care whether he gaed oot or no—for the half o' the natives wus Eerish, an gied him naething but thanks, an' the lave o' them wus gentilities yt keepit him rinnin' efter them nicht an' day, an' gied him naething but an ill name whun he crave't them for siller. Ye see, whun they wudna pey he wudna gang back, an' they had tae invent some kin' o' a story for an excuse for leavin' him, an' gettin' a Newton-Stewart doctor yt didna ken them, in his place. Of coarse my man didna ken ocht aboot this, an' had tae buy his experience like ither doctors.

Sae ye see, he gat plenty 'a do, but unco little tae eat; lots o' promises but little pey, an' whiles a deal o' grumblin.

The warst grumbler o' them a' wus an aul' buddy frae Barfad, they ca't Bella Gibson, yt wus aye badly, an' naething he could gie her wud do her ony gude. She wus an "aul' lass" aboot 95 or 96, an' wus cross an' cantankerous acause she hadna a man
a nasal, there is a distinct lengthening of the nasal as in kein: = kind. \(q\) never takes the place of \(a\): as in so many districts of Mid Sc. unless among incomers from Ayrshire and their children. The glottal catch (see Ph. §44) so common in N. Ayr is also unknown among genuine Galloway speakers. \(a\) is very common as a substitute for \(r\) or \(z\).

Dr. Trotter’s sketches are very racy and real specimens of Scottish Vernacular. Those who know the Galloway of last century can testify that they are also true to the old world life of the ancient province.
tae rage on; an' she had a brither they ca't Alick, yt leev't next door, an' was twa or three year younger nor her, an he wus a webster, an' wrocht plaida an' blankets an' things o' that kin'. A see the dictionary says it should be pronounce't "plad," but thats joost nonsense, for its pronounce't joost like the English "played." But that's naething.

Weel! Bella an Alick belong't tae the Glenkenns, an' they ca't their faither Sauners McGubb, him yt use't tae leeve across the water frae Dalry; but they cheinge't their name tae Gibson whun they turn't genteel. A'll no say but it was an improve-ment, though.

Every twa-three days Alick use't tae come doon tae The Ferry, an gie a furious chap at the door.

"Eh! Doctor!" says he, "ye'll hae tae c'wa up tae Barfad an' see Bella, she's far waur the day; yon med'cine didna do her a bit o' gude; she's joost dune wi' hosstin, an' fair chokit wi' the clocher an' the floam." He use't the same words every time he cam, an' whun he had restit a bit, he resume't—"O! Doctor! she's aboot bye wi'it! could ye no gie's a pair o'aul' black trousers tae wear at the burial?" As we had nae black trousers tae spare in thae days, he gat nane; so he finish't aff wi'—"Heest ye! Doctor! heest ye! she'll be deid or ye wun half-way. She gat aff the Session, ye ken."

Aff gaed the Doctor, four weary miles an' nae mile-stanes, an' as sune as he wun in ye door an' could be seen through the reek, he was salutit wi'—"Eh! Doctor! whut keepit ye? A'm far waur! A'm fit tae be chokit wi' the clocher an' the floam! yon drogg was nae use. A micht as weel 'a' suppit saep-sapples! A'm clocherin' an' hosstin' frae morning tae nicht, an' frae nicht tae morning."

It wus verra heartless tae be tell't every time he gaed yt she wus far waur, an' the Doctor wus fair provokit aboot it, an' thocht folk wud notice the man comin' day efter day to the door, an' think he was makin' a puir han' o' her.

Hooever, a big blue letter cam' frae Edinburgh yae day, an' this wus a Insurance Company wantin' him tae gang tae Palnure tae examine aul' Doctor Agnew tae see if he wus aye leevin? He wus 99, an' there wus an annuity on his life, an' they thocht
te redg on; en ji hed e 'brøer se kint 'aalk, t hitv nekst dor, en waz 'twarei i ir 'janer nor her, en i waz e 'wabster, en wroxt pled on 'blankets en thiz o dat kein. se si: de 'dikfrii sej fr jud bi prø'numst "plad," bet 'ats dgyst 'nonsens, fer its prø'nunst dgyst leik on 'tíjil "pled." bet 'ats 'neðøj.

wil! belie en 'alik bri'laht te de 'glenkynz, en de kint dor 'feðer 'samerz më'gab, hyn fr jost te liiv ë'kros te 'water fre dœtar; bet de 'tsjendzt dor nem te 'gibsen man de tarnt dgys'til. al no: se: bet fr waz en ëmprø:vment, tho:

'tvri 'twarei deiz 'aalk jost te kam dun te te 'f erad, en gji: e 'fjørkes tsap et te dor.

"e! 'dokter!" sez i, "jil he: te kwa: ap te bar'fud en si: belie, fïz frar war te de; jon 'meda'n ñïdna dø: ær æ bit o gjyd; fïz dgyst dyn wj ë'hosten, en fer 'tsjoket wj de 'kloxxer en de 'fom." hi jost de sem wardz 'tvri teim i kam, en man i had 'restat æ bit, hi fë'zumt—"e! 'dokter! fïz æ'but ba witt! kad i no: gjis æ per o oäl blak 'tru:zerz te wir et te 'hø'nal?" æz wi hed net: blak 'tru:zerz te sper m de: deiz, hi gat nen; so i fìnizt af wj—"'histi! 'dokter! 'histi! jil bi did or i wan 'hafwej. hi gat af te 'seføn, i kjen."

af qjed de 'dokter, 'fauor 'wirri meliz et ne: 'meilstenz, en æ syn æ i wan m ji dor en kad bi sin òru: te rik, hi waz se'lütat wï—"e! 'dokter! mat 'kipet i? am far war! am fït te bi 'tsjoket wj de 'kloxxer en de 'fom! jon drog waz ne: jys. æ mïxt æz wil æ 'sapet 'sep'suplz! om 'kloxxen en 'hosten fre 'møren te nzët, en fre nzët te 'mørenen."

it waz 'verø 'hertlas te bi telt 'tvri teim hi qjed fr si waz far war, en æ 'dokter waz fer 'prø'voket æ'but æt, en øøxt fok wad 'nots de man 'kamen de: 'èfter de: te te dor, en òjik i waz 'maken æ ñer han o æt.

hu'veer, e big blju: ëstær kam fre 'èdnbare je: de; en ñis waz æ m'furens 'kampenj 'wanten m n te qan te pal'njœr te ë'zampa la: 'dokter 'a'nhju te si: if i waz eì 'liven? hi waz 'neinti nein, en ðer waz en 'ânjurt on yz lëif, en ðe øøxt i jud ø bin did laq

1'tsjeint 2gjizz "
he should 'a' been deid lang afore; an' they jalousie't yt some-buddy else wus signing his name an' gettin' the siller.

Weel! the Doctor gaed his wa's ower an' saw him; an' he wus oot in the yaird settin' kail, an' they gaed awa-ye-hoose an' had a dram thegither.

"Eh! man!" says Doctor Agnew, "an' ye're i' Ferry, ir ye?—d'ye ken Sanny M'Kie, is he aye leevin' yet; an' hoo's John M'Clurg an' Peter M'Quhae?" An' he speer't an' better speer't, whiles aboot folk yt wus leevin' an' whiles aboot folk yt wus deid mony a year afore, an' at last he said—"An' hae ye been ca't tae Barfad yet tae see Bella Gibson?"

"Aye!" says my man, "yt hae A."

"Is she far waur?" says the Doctor.

"Aye! she's far waur," wus the answer.

"Weel!" says Doctor Agnew, "she haes been 'far waur' tae my knowledge for fifty-seven year, sae ye'll no be dishearten't if she keeps 'far waur' for a dizzen year tae come. A suppose she's as badly as ever wi' the clocher an' the floam."

It wus an awfu' relief; an' he cam hame as pleas't as if he had fun a great; an' the next time aul' Alick cam for him, he speer't if she wusna "far waur"; an' whun he begood aboot the aul' black trousers, he tell't him it wudna be lang or she wus gaun aboot the Ferry, an' beggin' for an aul' black goon tae mak her decent for Alick's burial. It wus months eftore afore Alick cam back for him again.

Yae nicht aboot fowr year eftore this, Alick wus in maskin' some tea for her, an' quo she—" Dinna lea' me the nicht, Alick! A'm far waur nor ever A wus; A'm horridly chokit wi' the clocher an' the floam." "Deevil choke ye!" quo Alick, "ye can choke awa' there; ye'e been far waur this fifty year; maybe ye think A'm as big a fule as the doctor"; an' he gaed aff tae his bed an' left her.

In the morn' she wus fun stark deid.

"Confoond her!" says Alick, "could she no 'a' tell't folk! she wus aye cryin' 'far waur!' but wha ever thocht o' heedin' her?"

In coarse o' time Alick dee't too, an' there wus twenty-three coats fun in the hoose, an' seeventy-nine black trousers, a' etten useless wi' the moths; an' the queer part o't wus—yt whun Bella dee't he had a new black suit made for the burial, an' made nae use o' a' he had beggitt for't.
"Wil! de 'doktar gjed ðx wazz 'auer en sa: him; en i waz ut ð
sejerd 'seten kel, en de gjed o'wajr'hus en hedd d' dram ðegu:er.
"e: ! men!" sez 'doktar 'agnju, "en jor i 'feri, ir (j)?—dji
kjen 'sanu me'ki; ðx i ai 'li:ven jet; en huz dzn me'klarg en
'piter me'kxme: ?" en i spiirt en 'beten spiirt, meilz o'but fok ð
waz 'li:ven en meilz o'but fok ð waz did 'moon e ir ðfor, en et
last i sed—"en he 'i bin kai: te bar'fad jet te si: 'bele 'qbsen?"
"ai!" sez me man, "it he ø."
"iz ði fair wair?" sez de 'dokter.
"ai! fiz fair wair," waz de 'anser.
"wil!" sez 'dokter 'agnju, "ji hoz bin 'fair wair' te ma:
meled fôr 'ffif'sivn ir, se il no: bi dis'hertent if ði kips:'fair
wair' for ð dpzn ir te kam. ø sa'poiz fiz ez 'badly ez 'ver wî ð
'kloxxer en ðe flom."

ñt waz en 'alik rylif; en hi kam hem ðz pliest ðz if i hedi fan
ø got; en de nekst teim alik kam for ðm, hi spiirt if ði
'wazne 'fair wair'; en man i bjugd o'but ðe a: blak 'tru:ez, ði
telt ðm ñt 'wadne bi laq or ði waz gum o'but ðe 'feri, en 'begen
for en a: blak gun te mak ðr 'desent fer 'aliks 'bô:mel. ñt waz
man's 'after ðfor 'alik kam bak for ðm o'gen.

je: ñxt ðo'but 'fauer ir 'e'ter ðs, 'alik waz ðm 'masken sam ti:
for ør, en kwo ñ:—"'dnnø li: mi ðe ñxt, 'alik! ðm fair wair nor
'iwar ð waz; em 'horeldt 'jskøt wî ðe 'kloxxer ðn ðe flom. " 'dirv
'jsk jî!" kwo 'alik, "ji ken 'jsk ð'wa: :eir; ji e bin fair wair
'ês 'ffif' ir; 'mebi ji ðy:ik em ðz big ð fyl ðz ðe 'dokter"; en i
gied af te ðz bed on left ør.

en ðe 'mornen ði waz ðan stark did.
"køn'fun ør!" sez 'alik, "kad ði no: ðe telt fok! ði waz ði
'kruen 'fair wair!" bat ma: 'ver 'ñxt o 'hiden ør?"

en kurs d teim 'alik diit ðt; en ðer waz 'twanty:øri: kots fan
en ðe huz, en 'sivnt'ñin black 'tru:ez, a: en 'jysles wî ðe
møs; en ðe kwir pert ot waz—ñt ðan 'bele diit hi hedd ø nhu:
blak syt med ðer ðe 'bø:mel, en med ne: ðys o a: hi ød 'begat
ført.
These verses are written in the Shetland dialect which is Mid Scots grafted upon an original Scandinavian stock. The Orkney and Shetland Islands came under the Scottish Crown in 1469 in pledge for the dowry of Margaret of Denmark on her marriage with King James III. The Scottish governors with their following of officials, retainers and traders, introduced the language of the Lowlands so that the islanders gradually abandoned their old Scanic tongue. According to the late Dr Jakobsen of Copenhagen University, there are still about 10,000 words of Scandinavian origin in the modern dialect. The pronunciation given in this extract is that of Mr Brown, Schoolmaster of John o' Groats, Caithness, who is a native of Fetlar and has had a phonetic training.

Blaw, blaw, blaw!
Rain, rain, rain!
I wis tinkin he shòrely wis gjaain ta faa,
Bit he's takkin 'im up again.
Da streen he wis up at da wast
An noo he's as hard fae da aest,
If dis wicked wadder be's gjaain ta last
Hit'll finish baith man an baest.

Sleet, sleet, sleet!
An slush up as hiech as da còts,—
Da mollishan widna had oot ta da feet,—
Hit wid sok trou da best sea-bòts.
An as for a clog or a shò!
Hit gengs trou dem da sam as trou socks;
An what can a pòr body dò,
'At haes naethin bit rivleens or smucks.
XXIII A. WINTER

ECHOES FROM KLINGRAHool.

JUNDA (J. S. Angus).

Among the phonetic points of interest in this dialect are:

(1) O.E. ō, Scan. ō, Fr. u become y or ø, e.g. shōrely, pór, cöts, shō.

(2) O.E. ā + n = ĩ as in part of N.E., e.g. stane, lane = stin, lin.

(3) Diphthong ou in “through, thought, brought,” trou, tout, brōut.

(4) θ and ø are very widely rendered by t and d (generally advanced), e.g. da = the, tīnkīn = thinking.

For many years now, fishermen from the N.E. have frequented these islands and many have even settled there. This will account for the occasional appearance of a N.E. pronunciation, e.g. fu, fu = “how,” in our poem.
Whan Baabie cam hame fae da gippeen
I made her a new pair o clogs—
Dey hed aald bain soles for da shoddeen
An peerie bress pies i da lugs.
Ta lat wis see fu dey wir wearin,
I aksed her ta shaw dem dastreen,
Bit, sae get I helt, an dat’s swearin,
Shö brocht me da upper o ean.

Dere’s da twartree craeturs o sheep—
Der no mony o dem left—
I böld a foon o dem up at da Neep
An da rest o dem doon at da Klift;
Wi da ebb dey göed doon i da gjo
Ta nibble da bleds o waar,
Da sea hit cam in an hit laid dem i soe
An carried dem—göd kens whaar.

Bit Johnie o Skjotaing’s Gibbie
He wis at da craigs aerdastreen,
An he says at whan he wis bewast da Knibbie
He tocht ’at he shörely saw ean;
Shö wis lyin i da wash o da shoormal
As composed lek as ever he saw,
Da craws wis aboot her most pooerful,
Bit her een an her tail wis awa.

I widna a minded sae muckle
If I’d only been clair wi da rent,
For if I soud a lived on a wilk or a cockle,
I’d a tried till a cleared it at lent;
Bit wi sikkan a year as he’s böń,
An appearinly still gjaain ta be,
Der jöst as oonleekly a circumstance böń
As da last leevin craetur ta dee.
An dan whaar’s his rent ta come frae?—
Fae da cloud o da lift, or da stane?
So, boy, I mann bid dee göd day,
I left peerie Beenie her lane.
Avan 'ba:bi kam him fe de 'qepin
ai med hør o nju: peir æ klogz—
de hed æld bem solz far de 'fodin'
øn 'pi:ri bres paæz æ de lagz.
te let 1 waz si: fu de wr 'werøn,
ai akst hær te fa: deøm destrin,
bet, se gšt ai hølt, æn dats 'swereøn,
so: brøut mi de 'aper ø in.
derz de 'twartri 'kreærz æ jip—
der no: 'moni ø deøm left—
ai byld æ fun æ deøm æp æt de nip
øn de rest æ deøm dun æt de klet;
iø de æb de gyd dun æ de gjo:
tø nøbl de bledz ø wær,
de si: øt kam øn æn høt led deøm ø so:
øn 'kjarid deøm—gyd kinz ma:r.
bet 'tsøni ø 'skjøtænæ 'gebi
hi wær æt de kregz erdøestrin,
øn hi sëz øt æn hi wær bi'wast de 'knebi
hi tøut øt hi 'fyrlø sa: in;
so wær løen ø de wøs ø de 'fjørmlø
øz ka møæzd lek øø æøvør hi sa:,
de kraz wær æ'but hør møst 'purølæ,
bet hør in øn hør te:l wœø æ'war.
ai 'wødne ø 'maændød se makl
øf aid ønlø bin klør wi de rent,
far øf ai sud ø løvd øn ø wøilk ør ø kolk,
айд ø traíd tøl ø klørd øt øt lønt;
bet wi 'se'køn ø jìr øø hiæ zìn,
øn ø'pìrentli støl gjønr te bi;
dør tøyst æz unlø'kø ø 'sørkæmstøns bin
øz de last 'loøæn 'kreør øt di:
øn dan ma:røz hør rent te kam fre?: —
fe de klud Ö de left, or de stìn?
so, boi, ai møn bød di gyd de;
ai left 'pi:ri 'bini hør lin.

1 us
XXIV A: SOUTHERN SCOTTISH

An extract from the story of Ruth (Ch. i) in the Teviotdale dialect of 50 years ago as given by Sir James A. H. Murray in *The Dialect of the Southern Counties of Scotland* (1873), pp. 242, 244.

The Extract shows the following points of difference between Sth. Sc. and Mid Sc.

An' thay cryed oot lood, an' gràt ageane, an' Orpah kysst hyr guid-muther, but Ruith hang bey'èr. An' schui said, "Sey, (y)eir guid-syster's geane away heäme tui her ayn fuök, an' tui her göds; geae 'way ywu tui, æfter (y)eir guid-syster." An' Ruith said, "O dynna treit on-us tui leeve-(y)e, or tui gàng bàk fræ cumein æfter (y)e, for quhayr-ever (y)ee gàng, aa'l gàng, an' quhayr (y)ee beyde, aa'l beyde; yoor fuök'll bey maa fuök, an' yoor Gòd maa Gòd. Quhayr (y)ee dey, aa'l dey, an' bey laid i the greave theare aseyde-(y)e: the Loard dui-see an mayr tui mey, yf owcht but death cum atwein ywu an' mey!" Quhan schui saa, åt schui was sæt ònna gangein wui'r, schui gæ ower speikein tyll 'er.

Seae the tweæsum geade, tyll thay càm tui Bæthlem. An' quhâin thay wàn tui Bæthlem, quhat but the heäle toon was yn a steir aboot-them; an' quo' thay, "Ys thys Naaomie, thynk-wey?" An' schui says tui-them, "Dynna caa mey Naaomie, caa-meh Maarah, for the Almeychtie hes dealt wui-meh værra bytterlie. Aa geade oot fuw, an' the Loard hes browcht meh heäme tuim: huw wàd-(y)e caa-meh Naaomie, syn the Loard hes wutnest ageane-meh, an' the Almeychtie hes gein-meh sayr truble?"

Seae Naaomie càm heäme, an Ruith the Moabeytess, hyr guid-dowchter, wui'r, hyr åt càm oot ò the cuintrie ò Moab; an' quhâin thay càm tui Bæthlem, yt wàs aboot the fuore-end ò the baarlie hærst.
XXIV A. SOUTHERN SCOTTISH

<table>
<thead>
<tr>
<th>Mid Sc.</th>
<th>Sth. Sc.</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>u: (final)</td>
<td>au</td>
<td>how, you, full</td>
</tr>
<tr>
<td>hu:, ju:, fu:</td>
<td>hau, jau, fau</td>
<td>grave, name, home</td>
</tr>
<tr>
<td>e, e, he</td>
<td>iæ, iæ, hje</td>
<td>die, be, me</td>
</tr>
<tr>
<td>gre:v, nem, hem i:</td>
<td>grivæ, næm, hjem ei</td>
<td>very, set, harvest</td>
</tr>
<tr>
<td>dee, be, me e</td>
<td>dei, bei, mei, æ</td>
<td>fore, folk</td>
</tr>
<tr>
<td>vêre, set, herst o, o</td>
<td>være, sæt, hærst uo</td>
<td>bitterly, barley</td>
</tr>
<tr>
<td>for, fok and fauk</td>
<td>for, fok</td>
<td>coming (noun inf.)</td>
</tr>
<tr>
<td>I (in suffixes)</td>
<td>I</td>
<td>sister, think</td>
</tr>
<tr>
<td>biterli, ba(:)rli, bo:rli</td>
<td>beterli, ba(:)rli</td>
<td>when, where</td>
</tr>
<tr>
<td>kampn, or 'kamern</td>
<td>'kamin</td>
<td>daughter</td>
</tr>
<tr>
<td>sêstæ, ðêŋk</td>
<td>sêster, ðêŋk</td>
<td></td>
</tr>
<tr>
<td>man, mer ox</td>
<td>x'Man, x<em>er ox</em></td>
<td></td>
</tr>
<tr>
<td>døxter</td>
<td>døxter</td>
<td></td>
</tr>
</tbody>
</table>

en ðe* kraid ut lud, en græt òqon, en òrpe kæst er gød'mæser, bat ðø høi he be i er. en ðo se'd, "sei, ir gød'sesterz gæn ò'we' hjem to er e:*n fæk, en to er gødz; gøø vê: jau to, æfter ir gød'sester." en ðø se'd, "o: 'dene trit 'ones te li:v i, ør te qæn bak òre 'kæmin 'æfter i, for x'Me:*r'ever i: gæn, a:l gæn, en x'Me:*r: i: be'iid, a:l be'iid, jur fæk | i | bei ma: fæk, en jur gød ma: gød. x'Me:*r i: dei, a:l dei, en bei le'd ø 'græn åtær o'se'id i: øø lœrd dø sœ en me:*r te mei, ef 1ox'Mbat døe'ø kam øtwi:n jau en mei!" x'Man ðø sa:, øt ðø: waz sæt øn ø 'gænín wøra, ðø gæ æur spikin tel er. 

sœ ø 'twæ$æm gød, tî òø kam te 'bæølem. en x'Man ðe wan te 'bæølem, x'at bat ðe hjel tun waz en ø stir ø'bøt òøm; en kwe øe*, "ez øes nø'ømi, ðêŋk we?" en ðø sez te òøm, "'dene kæ: mei nø'ømi, kæ: me 'ma:re, for øe al'me'øt hæz døelt øø me 'være 'beterli. øi gød ut fæu, øø lœrd hæz brox*M te hjem tøm: hau wæd i kæ: mei nø'ømi, sen øø lœrd hæz 'watnest òqon me, øø øe al'me'øt hæz qøn me se:*r trabl?" 
sœ nø'ømi kam hjem, en ðø øø 'møøbe'tites, her 1gød'døxter, wø:ø, her øt kam ut øø 'køntrei ø møøb; en x'Man øø kam te 'bæølem, øø waz ø'but øø 'furø:ønd øø 'børli hærst.

1 Might be written ouxt, 'douxter
PART IV
BALLADS AND SONGS
I B. SIR PATRICK SPENS¹

Anonymous.

The king sits in Dunfermline town,
Drinking the bluid-red wine;
"O whare will I get a skeely skipper,
To sail this new ship of mine?"

O up and spake an eldern knight,
Sat on the king's right knee,
"Sir Patrick Spens is the best sailor
That ever sailed the sea."

Our king has written a braid letter
And sealed it with his hand,
And sent it to Sir Patrick Spens,
Was walking on the strand.

"To Noroway, to Noroway,
To Noroway o'er the faem;
The king's daughter of Noroway,
'Tis thou maun bring her hame."

The first word that Sir Patrick read,
Sae loud loud laughed he;
The neist word that Sir Patrick read,
The tear blinded his e'e.

"O wha is this has done this deed,
And tauld the king o' me;
To send us out, at this time of the year,
To sail upon the sea?

"Be it wind, be it weet, be it hail, be it sleet,
Our ship must sail the faem;
The king's daughter of Noroway,
'Tis we must fetch her hame."

¹ The versions of I, II, III, X are taken from George Eyre-Todd's *Scottish Ballad Poetry* and *Ancient Scottish Ballads*. 
I B. SIR PATRICK SPENS

Anonymous.

"o a kij 8tS m daim'fermlin tun,
'drynken dE blyd1 rid wein;
"o maSr 2wr1 d et e 'skili 'skiper,
tet sel hiS nju: fiP o meIn?"

o ap en spak et 'elder knjxt,
sat et dE kijnz rjxt kni;
"2skir 3'spatrjk spenS 52 dE best 'selar
vet t'rver 4'seld dE si:"

5war kijn hajz 2wrtn e bred 'leter
en 3sild 3t wI hjz 6hand,
en snt 3t tE 3skr 3'spatrjk spenS,
wez 7wa:kEn en dE 6strand.

"te 'norewe, te 'norewe,
te 'norewe lnr dE fem;
5e kijnz 8'doxtor et 'norewe,
5iz 5u: meN brnj eR hem."

5e 2first 9ward vet 2sir 3'spatrjk red,
se lud lud 6laxt hi;
5e nist 9ward vet 2sir 3'spatrjk red,
5e tlr 'bluEdet 5z i:.

"o 7mai: 5z 5is hajz dyn 5is did,
en 7ta:ld tE kijn o mi:;
tet send 5s ut, et 5is teim o dE iR,
tet sel e'po tE si:?

"bi 8t 9wand, bi 8t wit, bi 8t hel, bi 8t slit,
5Ir fip mast sel dE fem;
5e kijnz 8'doxtor et 'norewe,
5iz wi: mast fes eR hem."
They hoysed their sails on Monenday morn
Wi' a' the speed they may;
They ha'e landed in Noroway,
Upon a Wodensday.

They hadna been a week, a week,
In Noroway, but twae,
When that the lords o' Noroway
Began aloud to say,

"Ye Scottishmen spend a' our king's gowd,
And a' our queenis fee."

"Ye lie, ye lie, ye liars loud!
Fu' loud I hear ye lie;

"For I brought as much white money
As gane my men and me,
And I brought a half-fou of gude red gowd
Out o'er the sea wi' me.

"Make ready, make ready, my merry men a',
Our gude ship sails the morn."

"Now, ever alake, my master dear,
I fear a deadly storm.

"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."

They hadna sailed a league, a league,
A league but barely three,
When the lift grew dark, and the wind blew loud,
And gurly grew the sea.

The anchors brak, and the top-masts lap,
It was sic a deadly storm;
And the waves cam' o'er the broken ship,
Till a' her sides were torn.

"O where will I get a gude sailor,
To take my helm in hand,
Till I get up to the tall top-mast,
To see if I can spy land?"
Se 'handt faer selz en 'manendig morn
wir 2a: te spid se me;
se: he 3landet in 'norwe,
opon o 'wodzide.
se 'hadne bin in 4wik, en 4wik,
in 'norwe, bat two;
men bat se lordz o 'norwe
brgan elud te se;
"ji 'skoti' men spend 3a: 5wir kins gaud,
en a: 5wir kwiniz fi."
"ji li; ji li; ji 'lierz lud!
fu lud o hirr ji li;
"far o 6broxt az matj moet 'manj
oz gen ma men en mi;
en o 6broxt o 2'hain fun o gyd 7rid gaud
ut aur de si: wir mi.
mak 'redi, mak 'redi, me 'meric men 2a:;
6wir gyd fiselz o 6morn."
"nu, 'wir elak, me 'mestar dir,
e sir 8'didli 6storm.
"o 2sa: o nju: myn, let jo'strin,
wir o 2a:ld myn in her 8erm;
en if wi gant te si; 'mestar,
e sir wil kam te 8herm."
se 'hadne 9seld o lig, o lig,
e lig bet 'beiri tri;
men se lift gru: dark, en se wan blu: lud,
en 'garli gru: de si:
se 'ankerz brak, en se 'tapmasts lap,
it waz sik o 3'didli 6storm;
en se weirz kam aur de 'broken fis,
til 2a: her seidz wair 6torn.
"o 2ma:r 10wir o get o gyd 'selor,
ta tak me helm in 8hand,
til o get a o se 2tail 'tapmast,
ta si: if a ken spar 3land?"
"O here am I, a sailor gude,
To take the helm in hand,
Till you go up to the tall top-mast,
But I fear you'll ne'er spy land."

He hadna gane a step, a step,
A step but barely ane,
When a bout flew out of our goodly ship,
And the salt sea it cam' in.

"Gae, fetch a web o' the silken claith;
Another o' the twine,
And wap them into our ship's side,
And let na the sea come in."

They fetched a web o' the silken claith,
Another o' the twine,
And they wapp'd them round that gude ship's side,
But still the sea cam' in.

O laith, laith were our gude Scots lords
To weet their cork-heeled shoon!
But lang or a' the play was played,
They wat their hats aboon.

And mony was the feather bed
That flatter'd on the faem;
And mony was the gude lord's son
That nevermair cam' hame.

The ladies wrang their fingers white,
The maidens tore their hair,
A' for the sake of their true loves,
For them they'll see nae mair.

O lang, lang may the ladies sit,
Wi' their fans into their hand,
Before they see Sir Patrick Spens
Come sailing to the strand!

And lang, lang may the maidens sit,
With their gowd kaims in their hair,
A' waiting for their ain dear loves!
For them they'll see nae mair.
"o hire wem a1, e'selar gyd,
 tê tak të helm in hand,
 til ju go ap te 2tal tapmast,
 bet e far jul nei spar land."
 hi 'hêdna gên a step, a step,
 a step bet 'berli 3en,
 men e haut flu: ut av ur 'gydli fip,
 en te 2sait si: it kam un.
 "ge; fes e 4wab o te 'spíken kleð,
 ën'ter o te twëin,
 en wap te'm 'nte ur fips sêid,
 en 5let ne te si: kam un."
 te fest e 4wab o te 'spíken kleð,
 ën'ter o te twëin,
 en te wapt te'm rund bat gyd fips sêid,
 bet stîl te si: kam un.
 o leô, leô wer ur gyd skots lordz
tê wit ër 'kork'hild fyn!
 bet lañ or 2a: ë te ple: wæz pleid,
 ë te wat ër hats ë'byn.
 en 7'monî wæz ë te 'fëðer bed,
 ët 'flatert on ë te fem;
 en 7'monî wæz ë te gyd lordz 8sin
 ët 'nveir'meri kam hem.
 ë te 'lediz uran ër 'fînerz weit,
 ë te mednz to:r ër he:r:
 2a: ër te sek o ër tru: lâvz,
 ër ëm te:l si: ne: me:r.
 o lañ, lañ me: ë te 'lediz sêt,
 wi ër fañz 'nte ër 1hand,
 brfor ë te si 8spr 9'patryk spens
 kam 'selan te ë te 1strand!
 en lañ, lañ me: ë te mednz sêt,
 wi ër quad kemz in ër he:r,
 2a: 10'weten ër ër en dir lâvz!
 ër ëm te:l si: ne: me:r.

1 a: 2 q: 3 jm 4 o 5 ë, a 6 t 7 ë, o, ë 8 ë 9 ë 10 ë
O forty miles off Aberdeen
'Tis fifty fathoms deep,
And there lies gude Sir Patrick Spens,
Wi' the Scots lords at his feet.
o 'forti meilz af eber'din
'tz 'ffit' \textsuperscript{1}fud\textsuperscript{2}emz dip,
'en de'r laiz gyd \textsuperscript{2}spr \textsuperscript{3}patrik spens,
w'i se skots lordz et iz fit.

\textsuperscript{1}fud\textsuperscript{2}emz \textsuperscript{2}A \textsuperscript{3}e
II B. THE TWA CORBIES

ANONYMOUS.

As I was walking all alane,
I heard twa corbies making a mane;
The tane unto the tother say,
"Where sail we gang and dine the day?"

"In behint yon auld fail dyke
I wat there lies a new-slain knight;
And naebody kens that he lies there
But his hawk, his hound, and his lady fair.

"His hound is to the hunting gane,
His hawk to fetch the wild-fowl hame;
His lady's ta'en another mate,
Sae we may mak' our dinner sweet.

"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.

"Mony a ane for him mak's mane,
But nane sail ken where he is gane.
O'er his white banes, when they are bare,
The wind sail blaw for evermair."
II B. THE TWA CORBIES

Anonymous.

az a wez 1wa:kou 1a: o'len,
ə hard 2twə: 2korbiz 'maken e men;
ə ten 'ante de 'tu:ter se;
"1ma:ir sal wi ga:n en de:n de:?

"in br'hunt jon 1a:id fel deik
ə wat ər laiz e 'nju:'sle:n kurxt;
ən 'ne:badr kenz ət hi: laiz əer
bet hiz 1ha:k, hiz han, en hiz 'ledir fe:ir.

"hiz han iz te əe 'hanten gen,
hiz 1ha:k te fes əe 'weild'fu:l hem ;
hiz 'ledir te:n ə'nidər met,
se wi: me mak 3ur 'denər swit.

"ji:i ət on hiz meit 1'ha:s'ben,
en a:id peik ut hiz 1'boni blu in.
wə je: lok o hiz gaudn he:x
wil əik 3ur nest men ət grauz be:x.

"ə'moni ə ən fər həm maks men,
bət nen sal ken wər hi: əz gen.
əur hiz meit benz, mən əər beir,
əə wa:n sal 1bla: fər əva'r'meir."

1 ə: 2 o 3 wər, wiə 4 a, ə, o 5 jən
III B. THE DOWIE DENS O' YARROW

Anonymous.

Late at e'en, drinking the wine,
And ere they paid the lawing,
They set a combat them between
To fight it in the dawning.

"O stay at hame, my noble lord!
O stay at hame, my marrow!
My cruel brother will you betray
On the dowie houms o' Yarrow."

"O fare ye weel, my lady gay!
O fare ye weel, my Sarah!
For I maun gae, though I ne'er return,
Frac the dowie banks o' Yarrow."

She kissed his cheek, she kaimed his hair,
As oft she had done before, O;
She belted him wi' his noble brand,
And he's away to Yarrow.

As he gaed up the Tennies bank,
I wat he gaed wi' sorrow,
Till down in a den he spied nine armed men,
On the dowie houms o' Yarrow.

"O come ye here to part your land,
The bonnie forest thorough?
Or come ye here to wield your brand,
On the dowie houms o' Yarrow?"

"I come not here to part my land,
And neither to beg nor borrow;
I come to wield my noble brand
On the bonnie banks o' Yarrow.

"If I see all, ye're nine to ane,
And that's an unequal marrow;
Yet will I fight while lasts my brand,
On the bonnie banks o' Yarrow."
III B. THE DOWIE DENS O' YARROW

Anonymous.

let at in, 'drükén ñe wëin,
èn eir ñe 1pëid ñe 2laen,
ðe set ñ 'kombët ñëm britwin
të fëxt ð ñ ñe 2'daen.

"o 3ste: at hem, ñe nobl lord!
o 3ste: at hem, ñe 'maro!
me kru: brëer wi ju br'tre:
on ñe 'daùr haumz o 'jaro."

"o fë:r ji wil, ñe 'ledi ge:!
o fë:r ji wil, ñe 'sà:re!
fer ñ man ge:, ðo ñ ne:r rr'tarn,
fre ñe 'daùr bañks o 'jaro."

ji kîst hiz tsïk, ñi 4kemh hiz heir,
èz oft ñi hëd dyn br'sorr, o;
ji 'beltät hüm wi hiz nobl 5brand,
on hìz 2'wa: ñe 'jaro,

az hi gëd ñp ñe 'te:niz bañk,
ë wot hi gëd wi 'soro,
tïl dun ñ ñ den hi 4'spad nein 46ermd men,
on ñe 'daùr haumz o 'jaro.

"o kam ji hîr ñe 6pert jër 5land,
ño 7'boni 'forëst 'tho?
or kam ji hîr ñe wild jër 5brand,
on ñe 'daùr haumz o 'jaro?"

"ë kam not hîr ñe pert me 5land,
en 'ne:iSar ñe beg nor 'boro;
ë kam ñe wild me nobl 5brand
on ño 7'boni bañks o 'jaro.

"i'si si 2áz, ji:r nein ñe 8en,
en ñats ñen A'nikwel 'maro;
jet 9wi: ñ fëxt ñeùl lasts me 5brand,
on ño 7'boni bañks o 'jaro."

1 ñ: 2 ñ: 3 ñi 4 t 5 ñ: 5 ñ 7 ñ: 8 ñm 9 ñ

g.
Four has he hurt, and five has slain,
   On the bloody braes o' Yarrow,
Till that stubborn knight came him behind,
   And ran his body thorough.

"Gae hame, gae hame, gude-brother John,
   And tell your sister Sarah,
To come and lift her leafu' lord,
   He's sleeping sound on Yarrow."

"Yestreen I dreamed a dolefu' dream,
   I fear there will be sorrow—
I dreamed I pu'd the heather green
   Wi' my true love on Yarrow.

"O gentle wind that bloweth south
   From where my love repaireth,
Convey a kiss from his dear mouth
   And tell me how he fareth.

"But in the glen strive armed men,
   They've wrought me dule and sorrow;
They've slain—the comeliest knight they've slain,
   He bleeding lies on Yarrow."

As she sped down yon high, high hill,
   She gaed wi' dule and sorrow;
And in the den spied ten slain men
   On the dowie banks o' Yarrow.

She kissed his cheek, she kaimed his hair,
   She searched his wounds all thorough;
She kissed them till her lips grew red,
   On the dowie houms o' Yarrow.

"Now haud your tongue, my daughter dear,
   For a' this breeds but sorrow;
I'll wed ye to a better lord
   Than him ye lost on Yarrow."

"O haud your tongue, my father dear,
   Ye mind me but of sorrow;
A fairer rose did never bloom
   Than now lies cropped on Yarrow."
fauz hæz i hart, en fîrv hæz slean,
on ðe 'blydr bre:z o 'jaro,
til sat 'stæbræn kunxt kam him br'hin,
en ran iz ¹bodr 'θoro.

"ge: hem, ge: hem, gyd'brædr dзон,  
en tel ðer 'sístor 'sairæ,  
të kam ð lift ðr 'li:fe lord,  
hiz 'slipøn sund on 'jaræ."

"jœ'strin æ ²²drimd æ 'доле ³drim,  
é fir ðær ⁴wil bi 'soro—  
æ ²²drimd æ ²pu:d ðæ 'heðar grín  
wimm tru: lan on 'jaro."

"o dzentl ⁴win ðêt ⁵bloø nuθ  
from meir mæv lan r'rpaneøo,  
³ken'we: æ kis from hiz diir muθ  
en tel mi hi hi 'fe:reøo."

"bat ᵇn ðæ glæn stræv ²³ermad mën,  
ðev ¹wroxt mi dyl on 'soro;  
ðev slean—ðæ 'kamlæst kunxt ðev slean,  
hi: 'bliden laiz on 'jaro."

ez jî sped dun jen hix, hix hîl,  
jî ged wy dyl on 'soro;  
ën ðn ðen ²³spard tæn slean mën  
on ðæ 'daur baŋks o 'jaro."

ji kást îx îfik, jî ²kemd îz he:r,  
jî ³sertf îz wundz ⁵a: θoro;  
ji kást ðem tîl ør îps gru: ³rid,  
on ðæ 'daur haumz o 'jaro."

"nu ⁷⁶ha:dr jër tæŋ, mæ ⁷³duxtør di:r,  
fer ⁵a: ðîs brîdz bêt 'soro;  
æl war jî tî ø'betær lord  
ðen him jî lost on 'jaro."

"o ⁷⁶ha:dr jër tæŋ, mæ 'fëøær di:r,  
jî mæin mî bat o 'soro;  
ø 'fe:ær ro:z dîd 'nîvør blym  
ðen nu: laiz kropt on 'jaro."

²⁷—2
IV B. FAIR HELEN OF KIRKCONNEL

ANONYMOUS.

I wish I were where Helen lies!
Night and day on me she cries.
O that I were where Helen lies,
On fair Kirkconnel Lea!

Curst be the heart that thought the thought,
And curst the hand that fired the shot,
When in my arms burd Helen dropt,
And died to succour me!

O think na ye my heart was sair,
When my love dropt down and spak nae mair!
There did she swoon wi' meikle care,
On fair Kirkconnel Lea.

As I went down the water-side,
None but my foe to be my guide,
None but my foe to be my guide,
On fair Kirkconnel Lea;

I lighted down my sword to draw,
I hatchet him in pieces sma',
I hatchet him in pieces sma',
For her sake that died for me.

O Helen fair, beyond compare!
I'll make a garland of thy hair,
Shall bind my heart for evermair,
Until the day I die.

O that I were where Helen lies!
Night and day on me she cries;
Out of my bed she bids me rise,
Says, "Haste and come to me!"

O Helen fair! O Helen chaste!
If I were with thee, I were blest,
Where thou lies low, and takes thy rest,
On fair Kirkconnel Lea.
IV B. FAIR HELEN OF KIRKCONNEL

Anonymous.

She was a wer 1MAIr ‘elan laiz!
Next on de: on mi: jì kraiz.
O: òet a wer 1MAIr ‘elan laiz,
on feir kyr’konl li!
Kàrst bi òe hert òet 2tha xt òe 2tha xt,
on kàrst òe 3hand òet 4fàrd òe fot,
Man mì me 5ermz bard ‘elan dràpt,
on 6dìt tò ‘sàkar mì!
O: òeqk ne jì me hert waz sûr,
Mèn me lòv dràpt dèn on spàk ne mèr!
òìr did jì swùn wì mìkl kòr,
on feir kyr’konl li.
Ez a went dèn òe ‘water’sèd,
nèn bèt mòr fò: òe bì mò gáid,
nèn bèt mòr fò: òe bì mò gáid,
on feir kyr’konl li;
òìxtèt dèn mò suird tò 1dra:,
ò ‘hakét hım mì ‘pìseù 1smà:,
ò ‘hakét hım mì ‘pìseù 1smà,
for hòr sék òèt 6dìt fòr mì.
O ‘èlen fòr, brònd kòmpèr!
èl màk ò ‘garlënd ò sàr hòr,
sèl bënd mò hert fòr ‘ùrèmèr,
àn’òl tò dè: a dì:
O: òèt è wèr 1MAIr ‘èlen laiz!
Next ò n dè: on mi: jì kàrz;
Ut o mò béd jì bòdèz mì ràrz,
seè, “hèst ò kàm tò mì!”
O ‘èlen fòr! O ‘èlen tòfèst!
If a wèr wà òì, a wèr blèst,
Mèr ò’u laiz lo; on tòks òàr rest,
on feir kyr’konl li.

1ò: 2ò 3à: 4fèirt 5e 6dùd
I wish my grave were growing green,
A winding-sheet drawn ower my een,
And I in Helen's arms lying,
    On fair Kirkconnel Lea.

I wish I were where Helen lies!
Night and day on me she cries;
And I am weary of the skies,
    For her sake that died for me.
e was me gre:v wër 'grauwen grin, 
ë 'weindën'fit 1dra:n aur me in, 
ën ai m 'elënz 2erz ëlann, 
on fe:r kr'kënl li:.

e was e wër 1wa:r 'elën laiz!
nëxt ë de: en mi: ši kraiz; 
en ai em 'wi:ri o ùë skraiz, 
for hear sek ðët 3di:ft for mi:.

1 q: 2ë 3di:d
V B. MY JO, JANET

ANONYMOUS.

"Sweet sir, for your courtesy,
When ye come by the Bass, then,
For the love ye bear to me
Buy me a keekin' glass, then."

"Keek into the draw-well,
Janet, Janet;
There ye'll see your bonnie sel',
My jo, Janet."

"Keekin' in the draw-well clear,
What if I fa' in then?
Syne a my kin will say and swear
I drowned mysel' for sin, then."

"Haud the better by the brae,
Janet, Janet;
Haud the better by the brae,
My jo, Janet."

"Gude sir, for your courtesy,
Comin' through Aberdeen, then,
For the love ye bear to me,
Buy me a pair o' shoon, then."

"Clout the auld, the new are dear,
Janet, Janet;
Ae pair may gane ye half a year,
My jo, Janet."

"But what if, dancin' on the green,
And skippin' like a maukin,
They should see my clouted shoon,
O' me they will be talkin'."

"Dance aye laigh, and late at e'en,
Janet, Janet;
Syne a' their faut's will no be seen,
My jo, Janet."
Anonymous.

"swit 'sp, for jër 'kurtēsi,
man ji kam bar ëo bas, ëan,
for ëe lav ji bër te mi
bar mi 'ë kikēn glas, ëan."
"kik 'nte ëe 'drà:wel,
'dzanēt, 'dzanēt;
ơer jil si: jër 'hôni sel,
ma dzo; 'dzanēt."

"'kikēn m ëe 'drà:wel kli:r,
mat ūf ë 'fə: m ëan?
sein 'a: më kyn ëwl se: ën swi:r
ô 'drunt mo'sel fôr ën, ëan."
"hads ëe 'bëtər bar ëe bre;
'dzanēt, 'dzanēt;
'had ëe 'bëtər bar ëe bre;
ma dzo; 'dzanēt."

"gyd 'sp, for jër 'kurtēsi,
kâmēn Ôru eber'din, ëan,
for ëe lav ji bër te mi,
bar mi 'e pe:r o sën, ëan."
"kut ëa:ld, ëe nju: er dîr,
'dzanēt, 'dzanēt;
je: pe:r me ëgen ji 'a:lf ë i:r,
ma dzo; 'dzanēt."

"bët mat if, 'dansan on ëe grin,
en, skpēn leik ë 'ma:kən,
ôe: səd si: më 'klu:tət jîn,
o mi: ëe wël bi 'ta:kən."
"dans æi lex, æn let æt ën,
'dzanēt, 'dzanēt;
sein 'a: ëer 'fə:ts ëwl bi no: sìn,
ma dzo; 'dzanēt."

1 'a 2 ô: 3 c 4 d 5 'a:
VI B. ANNIE LAURIE

LADY JOHN SCOTT (1810–1900).

Maxwellton braes are bonnie,
Where early fa's the dew,
And it's there that Annie Laurie
Gied me her promise true,
Gied me her promise true,
Which ne'er forgot will be;
And for bonnie Annie Laurie
I'd lay me doon and dee.

Her brow is like the snow-drift,
Her neck is like the swan,
Her face it is the fairest
That e'er the sun shone on—
That e'er the sun shone on,
And dark blue is her e'e;
And for bonnie Annie Laurie
I'd lay me doon and dee.

Like dew on the gowan lying,
Is the fa' o' her fairy feet:
And like winds in simmer sighing,
Her voice is low and sweet—
Her voice is low and sweet,
And she's a' the world to me,
And for bonnie Annie Laurie
I'd lay me doon and dee.
VI B. ANNIE LAURIE

LADY JOHN SCOTT (1810–1900).

'makswelten bre:z ər ʰbɔnɪ, ər 'ʃət ʰfə:z ə dju:, ən ɪts ˈʃeːr ˈʃet ʰәni ʰlɑːrɪ gɪ:d mi: hər 'promɪs tru:, gɪ:d mi: hər 'promɪs tru:, ətʃ neɪr fər'gət wɪl biː; ən fər ʰbɔnɪ ʰәni ʰlɑːrɪ ad leː mi dun ən diː.

hər bruː ɪz ləik əə ʰˈsnaːdrɪft, hər nək ɪz ləik əə swan, hər fəs ɪt ɪə ˈfə:rest ʃət ɛə əə sən ʃən ən— ʃət ɛə əə sən ʃən ən, ən dərk bluː ɪz hər ɪː; ən fər ʰbɔnɪ ʰәni ʰlɑːrɪ ad leː mi dun ən diː.

ləik djuː ən əə ˈɡəʊnən ˈlɑːnən, ɪz əə ʰˈʃət: ə hər ˈʃeːrtɪ fɪtː ən ləik ʰwɪndz m ˈʃɪmər ˈsərən, hər vəɪs ɪz ləː ən swɪt— hər vəɪs ɪz ləː ən swɪt, ən ʃɪz əə əə ˈwɜːrd tə miː, ən fər ʰbɔnɪ ʰәni ʰlɑːrɪ ad leː mi dun ən diː.

1 ə ʰɡː 3 ə 4 əː
IVII B. MAGGIE LAUDER

FRANCIS SEMPILL? (died 1682).

Wha wadna be in love
   Wi’ bonnie Maggie Lauder?
A piper met her gaun to Fife,
   And spier’d what was’t they ca’d her;
Right scornfully she answered him,
   “Begone, you hallan shaker,
Jog on your gate, ye bladder scats,
   My name is Maggie Lauder.”

“Maggie,” quo’ he, “and by my bags
   I’m fidgin’ fain to see thee;
Sit down by me, my bonnie bird,
   In troth I winna steer thee:
For I’m a piper to my trade,
   My name is Rob the Ranter;
The lasses loup as they were daft,
   When I blaw up my chanter.”

“Piper,” quo’ Meg, “hae ye your bags,
   Or is your drone in order?
If ye be Rob, I’ve heard of you,
   Live ye upon the border?
The lasses a’, baith far and near,
   Hae heard o’ Rob the Ranter;
I’ll shake my foot wi’ right good-will,
   Gif ye’ll blaw up your chanter.”

Then to his bags he flew wi’ speed,
   About the drone he twisted;
Meg up and walloped o’er the green,
   For brawly could she frisk it.
VII B. MAGGIE LAUDER

FRANCIS SEMPILL? (died 1682).

1 mag: 'wedne bi in lav
wi 2'boni 'magi 1la:der?
e peiper met er 1gau te feif,
en spirit mat west de 1kad er;
rixt 'skornfeli ji 'ansert him,
"hr'gan, ji 'halen 'fakar,
dzeg an jer get, ji 3'bleder sket,
me nem 3z 'magni 1la:der."

"magi," kwo hi: "en bar me bagz
em 'fdezen fe:n te si: òi;
qt dun bar mi, me 2'boni bryd,
in trød ø 'wima stiri: òi:
fer am ø 'peiper te me tred,
me nem oz rob de 'tander;
øe lasaz laup øz de wer daft,
men ø: 1bla: ap me tʃanter."

"peiper," kwo meq, "he: ji jør bagz,
oz oz jør dron øn 'order?
i:ji: bi rob, øv 5hard ø ju;
li:vi ø'pon øa 'border?
øe lasaz 1a:, be 6far øn ni:r,
he 5hard ø rob øa 'tander;
oj fa:m øføt w ørixt gdy'wli,
gi:jil 1bla: ap jør tʃanter."

øan te høz bagz hi flu: wi spid,
ø'but øe dron i 'twystæt;
meq ap øn 'walept aur ø grin,
fer 1'bra:li kad ji fɾsk øt.

1 ø: 2 ö 3'bleder 4 ø 5 ø
"Weel done," quo' he: "play up," quo' she:
  "Weel bobb'd," quo' Rob the Ranter;
"It's worth my while to play, indeed,
  When I hae sic a dancer."

"Weel hae you play'd your part," quo' Meg,
  "Your cheeks are like the crimson;
There's nane in Scotland plays sae weil,
  Sin' we lost Habby Simson.
I've lived in Fife, baith maid and wife,
  These ten years and a quarter:
Gin ye should come to Anster fair,
  Spier ye for Maggie Lauder."
"wil dyn," kwo hi:: "ple: ap," kwo ji::
"wil bobd," kwo rob te 'rantar;
"fts waRe me mil te ple:, gi'did,
men a he: sk a 'danser."

"wil he: ji ple:d jér 1pert," kwo meg,
"jér tšiks er leik de 'krimse;
šerz nen in 'skotlend ple:z se wil,
sn wi løst 'habi 'rimsen.
øv 2li:vd in faif, beø med øn weif,
ści:z ten i:rz øn ø 'kwarter:
gin ji: 3jød kam te 'enstor ferr,
spir ji før 'magni 4lødør."

1ø  2t  3sad  4q:
O Bessy Bell an’ Mary Gray,
They are twa bonny lasses,
They bigg’d a bow’r on yon burn-brae,
An’ theek’d it o’er wi’ rashes.

Fair Bessy Bell I loo’d yestreen,
An’ thought I ne’er cou’d alter;
But Mary Gray’s twa pawky een,
They gar my fancy falter.

Now Bessy’s hair’s like a lint tap,
She smiles like a May morning,
When Phoebus starts frae Thetis’ lap,
The hills wi’ rays adorning:
White is her neck, saft is her hand,
Her waist an’ feet’s fu’ genty,
Wi’ ilka grace she can command,
Her lips, O wow! they’re dainty.

An’ Mary’s locks are like the craw,
Her een like diamonds glances;
She’s ay sae clean redd up, an’ braw,
She kills whene’er she dances:
Blythe as a kid, wi’ wit at will,
She blooming, tight, an’ tall is;
An’ guides her airs sae gracefu’ still,
O Jove! she’s like thy Pallas.

Dear Bessy Bell an’ Mary Gray,
Ye unco sair oppress us,
Our fancies jee between ye twa,
Ye are sic bonny lasses:
Waes me, for baith I canna get,
To ane by law we’re stented;
Then I’ll draw cuts, an’ tak my fate,
An’ be wi’ ane contented.
VIII B. BESSY BELL AND MARY GRAY

ALLAN RAMSAY (1686–1758).

o 'besi bel ən 'meiri gre;
ðe ər 1twa: 2'honî 'laseż,
ðe 3hıq ə buir ən jon barm'bre;
ən əikt ıt əur wî 'rajez.
sër 'besi bel ə lud jə'stren,
ən 2ñoxt ə ne: ər kad 'alter;
he:t 'meiri gre:z 1twa: 1pa:kı in,
ðe gau rıe ə 'fang ə 'faltər.
nu 'besiç hɛr:r ləik ə lmt tap,
ji smaıl ləik ə mai 2'mornen,
ən 'febeə starts fre 'θetıs lap,
ðe ələz wî reiz 2ə'dorıen:
mat pə ðe nək, saft pə æ 4hand,
he:r west ən fits fu 'dəntı,
wî 'ɪlkə gre:s ʃi ən 4kə'mand,
he:r lıps, o wau! ər 'dentı.
ən 'meiri loks ər ləik ə 1kra;
he:r in ləik 'deiməndz 'glansez;
fiz əi se klin red əp, ən 1hra:
ji kılz ən ər: ji ə'dansez:
bliə əz ə kıl, wî wít ət wîl,
ji 'blumen, tıxt, ən 1ta:l 1z;
ən əlidz ər e:r:z se 'gresfə stı,
o dʒo:n! ʃîz ləik ʃar 'palez.
di:r 'besi bel ən 'meiri gre;
ji 'ənke seər ə'pres əs,
5ur 'fangıdz əz: bi'twin ji twe;
ji əɾ sık 2'bonî 'laseż:
we:z mi, fər beθ ə 'kanne get,
tə 6ən bi 1lə:w wir 'stentət;
ʒən al 1dral: kats, ən tak ə wət,
ən bi wî 6ən kəntentət.
IX B. TULLOCHGORUM

JOHN SKINNER (1721–1807).

Come gie's a sang, Montgomery cry'd,  
And lay your disputes all aside,  
What signifies't for folks to chide  
For what was done before them:  
Let Whig and Tory all agree,  
Whig and Tory, Whig and Tory,  
Whig and Tory all agree,  
To drop their Whig-mig-morum;  
Let Whig and Tory all agree  
To spend the night wi' mirth and glee,  
And cheerful sing alang wi' me  
The Reel o' Tullochgorum.

O' Tullochgorum's my delight,  
It gars us a' in ane unite,  
And ony sumph that keeps a spite,  
In conscience I abhor him:  
For blythe and cheerie we'll be a',  
Blythe and cheerie, blythe and cheerie,  
Blythe and cheerie we'll be a',  
And make a happy quorum,  
For blythe and cheerie we'll be a'  
As lang as we hae breath to draw,  
And dance till we be like to fa'  
The Reel o' Tullochgorum.

What needs there be sae great a raise  
Wi' dringing dull Italian lays,  
I wadna gie our ain Strathspeys  
For half a hunder score o' them:

1 "Amusements of Leisure Hours, by the late Reverend John Skinner, Edinburgh, 1809."
IX B. TULLOCHGORUM

JOHN SKINNER (1721–1807).

{kam}^1 gi:z e saŋ, man'gamt# *kraud, en le: jer 'dpšpjuts a: e'seid, mat 'smifist fër ²fauks te *tʃeid fër mat wəz dyn b'fôr ñəm;
³let mig en 'toŋi a: e'gi:,
⁴mig en 'toŋi, mig en 'toŋi,
⁵mig en 'toŋi a: e'gi:,
te drap ñer 'mig-mig-mo:rem;
³let mig en 'toŋi a: e'gi:
te spen ñe nxt wj miθ en gi:],
en 'tʃi:ri:s pq oləŋ wj mi:
ðø ril o talex'go:rem.
o talex'go:remz mar dr'leit,
⁴ga:rz as a: ñ en ju'neit,
en ²'onì samì bêt kips ñe spëit,
im ²'konfëns a əb'ho:r ñem:
fer bleið en 'tʃi:riwil bi a:;
bleið en 'tʃi:ri, bleið en 'tʃi:ri,
bleið en 'tʃi:ri wil bi a:;
en mak ø 'hapì ˈkworem,
fer bleið en 'tʃi:ri wił bi a:
oz laŋ əz wi he ⁴bret te dra:,
en dans təl wi bi leik te fə:
ðø ril o talex'go:rem. *
mat nidz ñer bi se: gret ø freiz
wi 'dɾeŋen dal ˈitaljən leiz,
e 'wedne gir ⁶ur e:n strəθ'spez:
fer hə:ʃ ø 'haneɾ skor o ñəm:

¹gis ²o ³a, ⁴e ⁵wr, wer, war

*Both words might be pronounced with diphthong AI in N.E. Sc., making a perfect rhyme.
They're dowf and dowie at the best,
Dowf and dowie, dowf and dowie,
Dowf and dowie at the best,
Wi' a' their variorum;

They're dowf and dowie at the best,
Their allegros and a' the rest,
They canna' please a Scottish taste
Compar'd wi' Tullochgorum.

Let warldly worms their minds oppress
Wi' fears o' want and double cess,
And sullen sots themsells distress
Wi' keeping up decorum:
Shall we sae sour and sulky sit,
Sour and sulky, sour and sulky,
Sour and sulky shall we sit
Like old philosophorum!
Shall we sae sour and sulky sit,
Wi' neither sense, nor mirth, nor wit,
Nor ever try to shake a fit
To th' Reel o' Tullochgorum?

May choicest blessings ay attend
Each honest, open hearted friend,
And calm and quiet be his end,
And a' that's good watch o'er him;
May peace and plenty be his lot,
Peace and plenty, peace and plenty,
Peace and plenty be his lot,
And dainties a great store o' them;
May peace and plenty be his lot,
Unstain'd by any vicious spot,
And may he never want a groat,
That's fond o' Tullochgorum!

But for the sullen frumpish fool,
That loves to be oppression's tool,
May envy gnaw his rotten soul,
And discontent devour him;
SERD'AN' D'AU:

1. let 2'worldly warmz ser meindz 3'pres
   wi firz o 5'want en dubl ses,
   en 'salen sots 4'em'selz dr'stres
   wi 'kipen ap de'kom';
   fol wi: se sur en 'salki sqt,
   sur en 'salki, sur en 'salki,
   sur en 'salki fol wi: sqt
   leik a:ld 'filoso'forem!

2. fol wi: se sur en 'salki sqt,
   wi 5'ne'der sens, nor mirt, nor wt,
   nor 'iver traz te salk o fzt
   te de ril o tale'gorem?

3. me 'tselast 'blsenz ei a'tend
   its 'onast, 'opm 'hertet frend,
   en kaim en 'kwe:et bi hz end,
   en a: ets gyd watf or em;

4. me 4'pis en 'plent bi hz lot,
   4'pis en 'plent, pis en 'plent,
   4'pis en 'plent bi hz lot,
   en 'dentz e gret stor o em;

5. me 4'pis en 'plent bi hz lot,
   an'stend ba: enz 'vif'es spot,
   en me hi 'niver 5'want e grot,
   ets fond o tale'gorem.

Bet f6r ze saln 'frampif fyl,
Bet lavz te bi 3'pres'fnz tyl,
Me 'envai gnai: hz ratn sol,
En 'disko'n'tent drvoi em;

1 a, e 2 a; 3 e: 4 e 5, 4
May dool and sorrow be his chance,
Dool and sorrow, dool and sorrow,
Dool and sorrow be his chance,
And nane say, wae's me for him!
May dool and sorrow be his chance,
Wi' a' the ills that come frae France,
Wha'er he be that winna dance
The Ōel o' Tullochgorum.
me ¹dul en 'sore bi: hjz tsans,
⁴dul en 'sore, ¹dul en 'sore,
¹dul en 'sore bi: hjz tsans,
en nen se:, we:z mi far em!
me ¹dul en 'sore bi: hjz tsans,
wi a: ³e ñlz ³et kam fre frans,
ma:er hi bi: ñet ²wmna dans
³e ril o ta³e³go:rem,

¹y, ²r, ³
X B, THE LAIRD O' COCKPEN

LADY NAIRNE (1766-1845).

The Laird o' Cockpen, he's proud and he's great,
His mind is ta'en up wi' things o' the state;
He wanted a wife his braw house to keep,
But favour wi' wooin' was fashions to seek.

Doun by the dyke-side a lady did dwell,
At his table heid he thocht she'd look well;
McCleish's ae dochter o' Claverseha' Lea,
A penniless lass wi' a lang pedigree.

His wig was weel-pouthered, as gude as when new,
His waistcoat was white, his coat it was blue;
He put on a ring, a sword, and cocked hat,
And wha could refuse the Laird wi' a' that?

He took the grey mare and rade cannily,
And rapped at the yett o' Claverseha' Lea.
"Gae tell Mistress Jean to come speedily ben:
She's wanted to speak wi' the Laird o' Cockpen."

Mistress Jean, she was makin' the elderflower wine:
"And what brings the Laird here at sic a like time?"
She put off her apron and on her silk goun,
Her mutch wi' red ribbons, and gaed awa' doun.

And when she cam' ben, he bowit fu' low;
And what was his errand, he soon let her know.
Amazed was the Laird when the lady said, Na,
And wi' a laigh curtsie she turned awa'.

Dumfounded was he, but nae sigh did he gie;
He mounted his mare and rade cannily,
And aften he thocht as he gaed through the glen,
"She was daft to refuse the Laird o' Cockpen!"
X B. THE LAIRD O' COCKPEN

LADY NAIRNE (1766–1845).

‘The Laird o' Cockpen, hiz prud on hiz Gret,
Hiz maim d' teim ap wi th'juz o de stet;
Hi 'wantet a weif hiz bra: hus te kip,
Bet 'feiver wi 'wunen wez 'fuses te sik.

Dun bar de daik'seid o 'ledr d'p'd dwel,
Et hiz tebl 2'hid hi 8'ovt fid luk wel;
M'kliiez je: 3'doxter o 'kle:verzhla li;
O 'penfles las wi o laj ped'gri.'

Hiz wig wez wil'pudart, az gyd az men nju;
Hiz 'westket wez maet, hiz kot it wez blju;
Hi p't on o rizi, e su:rd, en kakt hat,
En 4'wa: kad rfgj:z de leid wi 4'a: bat?

Hi tuk de gre: mir on red 'kanil,
En rapt et de jest o 'kle:verzhla li:
"Ge: tel 'mstr'es d'gin te kam 'spidiz ben:
Diz 'wantet te spik wi de leid o kok'pen."

'Mstr'es d'gin, fi wez 'mak'en de 'elderflur wein:
"En mat brizj de leid hiir et stik e laik teim?"
Fi p't af er 'epren en on er silk gun,
H'er mat: wi 8'ovt 'ribenz, en ge:d 4'ow: dun.

En man fi kam ben, hi 'buet fu lo;
En mat wez hiz 6'i:rend, hi 7'syn 8'let h'er no:
O'mezd wez de leid men de 'ledi sed, na;
En wi e lex 'karzej fi 'tarnet 4'ow:.

Dam'fundart wez hi, bet ne: six d'p'd hi gi;
Hi 'muntet hiz mir en red 'kanil,
En 'afn hi 3'oxt az hi ge:d brui te glen,
"Fi wez daft te rfgj:z, de leid o kok'pen!"
XI B. THE LAND O' THE LEAL

LADY NAIRNE.

I'm wearin' awa', John,
Like snaw-wreaths in thaw, John,
I'm wearin' awa'
    To the land o' the leal.
There's nae sorrow there, John;
There's neither cauld nor care, John;
The day is aye fair
    In the land o' the leal.
Our bonnie bairn's there, John;
She was baith gude and fair, John;
And oh! we grudged her sair
    To the land o' the leal.
But sorrow's sel' wears past, John,
And joy's a-coming fast, John,
The joy that's aye to last
    In the land o' the leal.
Sae dear that joy was bought, John,
Sae free the battle fought, John,
That sinfu' man e'er brought
    To the land o' the leal.
Oh! dry your glistening e'e, John,
My soul langs to be free, John,
And angels beckon me
    To the land o' the leal.
Oh! haud ye leal and true, John,
Your day it's wearin' through, John,
And I'll welcome you
    To the land o' the leal.
Now fare-ye-weel, my ain John,
This world's cares are vain, John,
We'll meet, and we'll be fain
    In the land o' the leal.
XI B. THE LAND O’ THE LEAL

LADY NAIRNE.

"am 1 wi:ren 2 e’wa:, 3 dzon, laik 2 snairi: 2 thar, 3 dzon, "am 1 wi:ren 2 e’wa:
  te se 4 land o se lil. 
‘erz ne: ‘sore thar, 3 dzon;
  ‘erz 1 nevor 5 kaild nor ke:r, 3 dzon;
  te de: iz ei feir
  in se 4 land o se lil.

5 ‘ur 3 boni 6 bernz thar, 3 dzon;
  ji wez be: gyd en feir, 3 dzon;
  en o:! wi gradgd ər thar
  te se 4 land o se lil.
  ‘et ‘sorez sel 1 wi:rz past, 3 dzon,
  en 7 dzon en kamen fast, 3 dzon,
  te 7 dzon ßets ei te last
  in se 4 land o se lil.

se dir: ßat 7 dzar wez 3 boxt, 3 dzon,
  se fri: te batl 3 foxt, 3 dzon,
  ßet ‘suna man er 3 broxt
  te se 4 land o se lil.

en ‘endgplz ‘beke:n mi:
  te se 4 land o se lil.

en ‘had ji lil en tru:, 3 dzon,
  jor de: its 1 wi:ren thru:, 3 dzon,
  en a:l ‘welkam ju:
  te se 4 land o se lil.

nu: ‘fer’jwil, me en 3 dzon,
  ßis 4 warldz ke:rz er ven: 3 dzon,
  wil mit, en wil bi fe:n
  in se 4 land o se lil.

1 e: 2 g: 3 o 4 a: 5 wr, we: r, war 6 s 7 or
I've heard the lilting at our yowe-milking,
Lasses a-lilting, before the dawn of day;
But now they are moaning, on ilka green loaning;
The Flowers of the Forest are a' wede away.

At buchts, in the morning, nae blithe lads are scorning,
The lasses are lanely and dowie and wae;
Nae daffin, nae gabbin', but sighing and sabbing,
Ilk ane lifts her leglin, and hies her away.

In hairst, at the shearing, nae youths now are jeering,
The bandsters are lyart, and runkled, and gray;
At fair or at preaching, nae wooing, nae fleeching—
The Flowers of the Forest are a' wede away.

At e'en, in the gloaming, nae swankies are roaming,
'Bout stacks wi' the lasses at bogle to play;
But ilk ane sits drearie, lamenting her dearie—
The Flowers of the Forest are a' wede away.

Dool and wae for the order sent our lads to the Border!
The English, for ane, by guile wan the day;
The Flowers of the Forest, that fought aye the foremost,
The prime of our land, lie cauld in the clay.

We'll hear nae mair lilting at our yowe-milking,
Women and bairns are heartless and wae;
Sighing and moaning on ilka green loaning—
The Flowers of the Forest are a' wede away.
XII B. THE FLOWERS OF THE FOREST

JEAN ELLIOT (1727-1805).

av ¹hard ðe 'ltən et ur jau'm̩kən, ¹læzəz ə'ltən, br'fər ðe ðəm o ðe; ²bet nu: ðe ær 'mo:nən, on ³'ləkə grı̂n 'ləmən; ⁴ðə flurz o ðə 'fı̂rɛst ær ⁵a: wid ðəwə. ⁶et baxtəs, m ðe ⁷'mɔrnən, ne blət lədz ær ⁸'skərnən, ⁹ðə 'læzəz ær 'lənli en 'dəiər en we; ne: 'dəfən, ne: 'gəbən, bet 'səxən en 'səbən, ¹₀ïlk ⁶en lıfts ær 'læglmən, en hazz həə ðəwə:. ¹¹ðən ¹²herst, et ðə 'fı̂rən, ne: ¹³'jus ðən 'er 'dʒɪərən, ¹⁴ðə ⁵'bandstəɭər ær 'ləərt, ³ rəŋktəl, en gre; ⁵et fər ær æt 'prɪtʃən, ne: 'wuən, ne: 'flɪtʃən— ⁶ðə flurz o ðə 'fı̂rɛst ær ⁸a: wid ðəwə:. ⁷et ðən, m ðe 'gləmən, ne: 'swəŋkɪz ær 'rəmən, ⁸but stəks wi ðə 'læzəz æt bəgl tə ple; ⁹bet ïlk ⁶en sɨts 'drɪri, lə'məntən hər 'dɪərə— ⁹ðə flurz o ðə 'fı̂rɛst ær ⁸a: wid ðəwə:. ¹⁰dul en we: fər ðə ørdər sənt ⁷'ur lədz tə ðə 'bɔrdər! ¹¹ðə 'ɡɪli, fər ⁸'ens, bi ɡeəl wən ðə ðe; ¹²ðə flurz o ðə 'fı̂rɛst, ²bet ³fɔxt æi ðə 'fɔrməst, ²ðə pɾəim o ur ⁵lænd, lər ²kə:ld m ðə kə:. ¹³wil hɪər ne: mɛr 'ltən et ur jau'm̩kən, 'wɨmən æn ¹'bernz ær 'hərtləs æn we; 'səxən æn 'mo:nən en 'ləkə grı̂n 'ləmən— ⁴ðə flurz o ðə 'fı̂rɛst ær ⁸a: wid ðəwə:. ¹⁴

¹ e ² ə: ³ ɔ ⁴ y ⁵ a: ⁶jʊn ⁷wər, wər, wɨr ⁸jʊns
When the sheep are in the fauld, when the kye’s come hame,
And a’ the weary world to rest are gane,
The waes o’ my heart fa’ in showers frae my ee,
Unkent by my guidman, wha sleeps sound by me.

Young Jamie lo’ed me weel, and sought me for his bride,
But saving ae crown-piece he had naething beside;
To make the crown a pound my Jamie gaed to sea,
And the crown and the pound—they were baith for me.

He hadna been gane a twelvemonth and a day,
When my father broke his arm and the cow was stown away;
My mither she fell sick—my Jamie was at sea,
And auld Robin Gray came a-courting me.

My father couldna wark—my mother couldna spin—
I toiled day and night, but their bread I couldna win;
Auld Rob maintained them baith, and wi tears in his ee,
Said: “Jeanie, O for their sakes, will ye no marry me?”

My heart it said na, and I looked for Jamie back,
But hard blew the winds, and his ship was a wrack,
His ship was a wrack—why dinna Jamie dee,
Or why am I spared to cry wae is me?

My father urged me sair—my mither didna speak,
But she looked in my face till my heart was like to break;
They gied him my hand—my heart was in the sea—
And so Robin Gray he was guidman to me.

I hadna been his wife a week but only four,
When, mournfu’ as I sat on the stane at my door,
I saw my Jamie’s ghaist, for I couldna think it he,
Till he said: “I’m come hame, love, to marry thee!”
XIII B. AULD ROBIN GRAY

LADY ANNE BARNARD (1750–1825).

"..."
Oh, sair sair did we greet, and mickle say of a',
I gied him ae kiss, and bade him gang awa'—
I wish that I were dead, but I'm nae like to dee,
For, though my heart is broken, I'm but young, wae is me!

I gang like a ghaist, and I carena much to spin,
I daurna think o' Jamie, for that wad be a sin,
But I'll do my best a gude wife to be,
For, oh! Robin Gray, he is kind to me.
o; se:r se:r did wi grit, æn mïk[ l se: æv 1a:,
æ gid hïm e: kïs, æn bad hïm gaŋ ¹æ'wa:—
æ ²waf ðët æ wÆr did, bet æm ne: leik te di;
for, thø më hërt ïz 'broken, æm bet jø, we: ïz mi: !
æ gaŋ leik ð gest, æn æ 'ke:næ mæfj te spïn,
æ ¹dæ:næ ðïjk o 'ðzimi, ñer ßat ³wet bi æ spï,
bet æ:ñ ðø: më ñeßt æ gyd wëif te bì;
for, o: ! 'robøn gre:, hi ïz këñd te mi:.

1 ø:  2 ë  ³ ë, ø
XIV B. LOGIE O' BUCHAN

GEORGE HALKET? (died 1756).

O Logie o' Buchan, O Logie the laird,
They hae ta'en awa' Jamie, that delved i' the yard,
Wha play'd on the pipe, and the viol sae sma',
They hae ta'en awa' Jamie, the flower o' them a'.

He said, "Thinkna lang, lassie, tho' I gang awa'",
He said, "Thinkna lang, lassie, tho' I gang awa'",
The simmer is comin', cauld winter's awa',
And I'll come and see thee in spite o' them a'.

Tho' Sandy has ousen, has gear, and has kye,
A house, and a hadden, and siller forbye,
Yet I'd tak my ain lad, wi' his staff in his hand,
Before I'd hae him wi' his houses and land.

My daddy looks sulky, my minnie looks sour,
They frown upon Jamie because he is poor;
*Tho' I lo'e them as weel as a daughter should do,
They're nae half sae dear to me, Jamie, as you.

I sit on my creepie, I spin at my wheel,
And think on the laddie that lo'es me sae weel;
He had but ae saxpence, he brak it in twa,
And gied me the half o't when he gaed awa'.

Then haste ye back, Jamie, and bidenaw'a,
Then haste ye back, Jamie, and bidenaw'a,
The simmer is comin', cauld winter's awa',
And ye'll come and see me in spite o' them a'.

* Another version runs:
But daddy and minny altho' that they be,
There's nane of them a' like my Jamie to me.
XIV B. LOGIE O’ BUCHAN

GEORGE HALKET? (died 1756).

o: 'loqi o 'baxen, o: 'loqi te lerd,
de he tem 'e'wa: 'dzimi, bet delt i te jerd,
ma pled on te peip, en te 'varal se: sma:,
de he: tem 'e'wa: 'dzimi, de flur o tem a:.

hi sed, "'gyskn e lang, lasg, so a gap 'e'wa:’";
hi sed, "'gyskn e lang, lasg, so a gap 'e'wa:’";
de 'smen pr 'kamen, karl 1'wmtexz 'e'wa:,
en al kam en’ si: di in speit o tem a:.

the sandi hez 'lausen, hez qir, en hez kar,
e hus, en o haden, en 'spier fer’bar,
jet ad tak me en lad, wi hiz staf m hiz 2hand,
br'sor ed he him wi hiz 'husex en 2'land.

me 'dadi luks 'salq, me 'minq luks sur,
de frun opon 'dzimi br'ka:z hi iz pur;
*tho o lu: tem ez wil ez o 3doxter 4'sud 5'du:,
ser ne: half se dir te mi, 'dzimi, ez 5ju:.

a sit on me 'kri:pi, a spn et me mil,
en 'gysk en te 'ladi vet luz mi se: wil;
hi had bet e: 'sakspeu, hi brak zt in twa:,
en gid mi te half ot wen hi ged 'e'wa:.

san hist ji bak, 'dzimi, en 'beidne 'e'wa:,
san hist ji bak, 'dzimi, en 'beidne 'e'wa:,
de 'smen pr 'kamen, karl 1'wmtexz 'e'wa:,
en jil kam en si: mi in speit o tem a:.

1A, I 2a: 3o 4sad 5i, Northern rhyme
* Another version runs:
    bet 'dadi en 'minq el'ro set te bi;
    serz nen o tem a: leik me 'dzimi te mi:

29—2
XV B. AULD LANG SYNE

BURNS.

Chorus.

For auld lang syne, my dear,
For auld lang syne,
We'll tak a cup o' kindness yet
For auld lang syne!

Should auld acquaintance be forgot,
And never brought to mind?
Should auld acquaintance be forgot,
And auld lang syne?

And surely ye'll be your pint-stowp,
And surely I'll be mine,
And we'll tak a cup o' kindness yet
For auld lang syne!

We twa hae run about the braes,
And pou'd the gowans fine,
But we've wander'd monie a weary fit
Sin' auld lang syne!

We twa hae paidl'd in the burn
Frae morning sun till dine,
But seas between us braid hae roar'd
Sin' auld lang syne!

And there's a hand, my trusty fiere,
And gie's a hand o' thine,
And we'll tak a right guid-willie waught
For auld lang syne!
XV B. AULD LANG SYNE

BURNS.

Chorus.

fër ¹a:ld lan's, më dir,
fër ¹a:ld lan's,
wil tak o' këindnes jet
fër ¹a:ld lan's!

₂jud ¹a:ld o'kwantëns bi fër'got,
en 'mver ³broxt te mein?
₂jud ¹a:ld o'kwantëns bi fër'got,
en ¹a:ld lan's?

en 'sёрj jil bi jur' peint'staup,
en 'sёрj a:l bi mein,
en wil tak o' këindnes jet
fër ¹a:ld lan's!

wi ¹twa: he ran o'but te bërz,
en ⁴pud te gauenz fein,
bût wiv ⁴'wanderd ⁵'mour o wi:ri fit
sin ¹a:ld lan's!

wi ¹twa: he pedrit më bërm
fre ⁴'mornën ⁸'mn til dein,
bût siz bë'twin as bred he ⁴'ro:r'd
sin ¹a:ld lan's!

en ñerz ë ⁶'hand, me 'trastë fur,
en ñi:z ë ⁶'hand o ëin,
en wil tak o rëxt gyd²'wif¹wa:xt
fër ¹a:ld lan's!

¹q: ²sad ³c ⁴t ⁵Λ, a, c ⁶a: ⁷gis ⁸Λ
XVI B. A MAN'S A MAN FOR A’ THAT

BURNS.

Is there, for honest poverty,
   That hings his head, an’ a’ that?
The coward slave, we pass him by—
   We dare be poor for a’ that!
For a’ that, an’ a’ that,
   Our toil’s obscure, and a’ that,
The rank is but the guinea’s stamp,
   The man’s the gowd for a’ that.

What though on hamely fare we dine,
   Wear hoddin grey, an’ a’ that?
Gie fools their silks, and knaves their wine—
   A man’s a man for a’ that!
For a’ that, and a’ that,
   Their tinsel show, an’ a’ that;
The honest man, tho’ e’er sae poor,
   Is king o’ men for a’ that!

Ye see yon birkie, ca’d “a lord,”
   Wha struts, and stares, an’ a’ that;
Tho’ hundreds worship at his word,
   He’s but a cuif for a’ that:
For a’ that, and a’ that,
   His ribband, star, and a’ that,
The man of independent mind,
   He looks and laughs at a’ that!

A prince can mak a belted knight,
   A marquis, duke, an’ a’ that;
But an honest man’s aboon his might—
   Guid faith he mauna fa’ that!
XVI B. A MAN'S A MAN FOR A' THAT

Burns.

iz dær, fær 'onæst 'poærty,
êt hîrz iz 1'hed, en 2a: sät?
se 'kuærd sle:v, wi pas hyn bair—
wi 2da:r bi pær fér 2a: sät!
ær 2a: sät, en 2a: sät,
3ur tœlæ æb skjœr, en 2a: sät,
se raŋk iz bæt së 'gíniz stamp,
së manz së gœud fér 2a: sät.

wat ðo en 'hemli fær wi dœin,
wi'r hœdn gre:, en 2a: sät?
gi: fylz ðær sîlks, en neivz ðær wein—
e manz ðæ man fær 2a: sät!
ær 2a: sät, en 2a: sät,
ðær 'tœnsæl fœ:, en 2a: sät;
së 'onæst man, ðo eir se pœ:r,
iz kiŋ o men fær 2a: sät!

jr si: jœn 'bœrlœ, 2ka:d "æ lord,"
2ma: stræts, en stœrz, en 2a: sät;
ðœ 'hændœrz 'wærjœp æt hîz wœrd,
hîz bœt æ kyf fœr 2a: sät:
ær 2a: sät, en 2a: sät,
hîz 'rœben, sta:r, en 2a: sät,
së man o ændœ'pendœnt mœindo,
hi luks en 4lœks æt 2a: sät!

æ prœns kœn mak æ 'bæltœt nœxt,
æ 'markœrœs, djœk, en 2a: sät;
bæt æn 'onæst manz æ'byn hîz nœxt—
gyd fœ ði 'manœæ 2fa: sät!

1i 2q: 3wîr, wœr, war 4a:
For a' that, and a' that,
    Their dignities, an' a' that,
The pith o' sense, an' pride o' worth,
    Are higher rank than a' that.

Then let us pray that come it may,
    (As come it will for a' that)
That Sense and Worth, o'er a' the earth,
    May bear the gree, an' a' that!
For a' that, and a' that,
    It's comin' yet, for a' that,
That man to man, the world o'er,
    Shall brithers be for a' that!
far 1a: sat, en 1a: sat,
ser 'digniz, en 1a: sat,
sa pitho sens, en preid o 2wir, 
ser hauerr rak 3en 1a: sat.

sai 3let as pre: set kam it me,
(az kam it 2wir for 1a: sat)
set sens en wir, aur 1a: se jir,
ser beir se gri; en 1a: sat!
for 1a: sat, en 1a: sat,
its 'kamen jet, for 1a: sat,
set man te man, se 4warld aur,
ser 'brisarz bi for 1a: sat!

1g: 2a 3a, e 4a:
Duncan Gray cam here to woo,
   (Ha, ha, the wooing o’t!)
On blithe Yule night when we were fou,
   (Ha, ha, the wooing o’t!)
Maggie coost her head fu’ high,
Looked asklent and unco skeigh,
Gart poor Duncan stand abeigh—
   Ha, ha, the wooing o’t!
Duncan fleech’d and Duncan pray’d,
   (Ha, ha, the wooing o’t!)
Meg was deaf as Ailsa Craig,
   (Ha, ha, the wooing o’t!)
Duncan sigh’d baith out and in,
Grat his een baith bleer’t an’ blin’;
Spak’ o’ lowpin o’er a linn—
   Ha, ha, the wooing o’t!
Time and chance are but a tide,
   (Ha, ha, the wooing o’t!)
Slighted love is sair to bide,
   (Ha, ha, the wooing o’t!)
“Shall I, like a fool,” quoth he,
“For a haughty hizzie die?
She may gae—to France for me!”—
   Ha, ha, the wooing o’t!
How it comes, let doctors tell,
   (Ha, ha, the wooing o’t!)
Meg grew sick, as he grew hale,
   (Ha, ha, the wooing o’t!)
Something in her bosom wrings,
For relief a sigh she brings;
And O, her een they spak sic things!—
   Ha, ha, the wooing o’t!
Duncan was a lad o’ grace,
   (Ha, ha, the wooing o’t!)
Maggie’s was a piteous case,
   (Ha, ha, the wooing o’t!)
Duncan could na be her death,
Swelling pity smoor’d his wrath;
Now they’re crouse and canty baith—
   Ha, ha, the wooing o’t!
XVII B. DUNCAN GRAY

Burns.

'dancken gre: kam hi:r te wu;
on bleis jyl nuxt mên wi war fu;
'maig kyst hër 3hed fu hix,
lukt ø:sklent øn 'ânke skix,
²qu:r þi: 'danken ³stand ø'bix—
ha:, ha:, ðe w'uen ot!

'dancken flitst ð 'danken preid,
meq wæz dif øz 'else kreg,
'danken 'sïxt beð ut ð m,
grat ð in beð blirt ð blín,
spak o 'laupen aor ø lm—
ha:, ha:, ðe w'uen ot!

tëim øn tʃu:n ør bát ø teid,
'slixtæt lav ðz seir te bæid,
"sal ør, laik ø fyl," kno hi:,
"for ø ⁵ha:ti ø'hzi di?"
fi: me ge:—ør frans før mi!:—
ha:, ha:, ðe w'uen ot!

hu: ðt kamz, ⁶lest 'dokterz tel,
meq gru: sik, øz hi: gru: hel,
'samðø m hør buzm wyræ,
for r'r'lif ø ⁴sìx fi brýz;
øn øt, hør in ðe spak ðk ðýz!—
ha:, ha:, ðe w'uen ot!

'danken wæz ø ³lad ø gres,
'maigz wæz ø 'pitjes kes,
'danken 'kadne bi: hør deø,
'swelæn 'piti smør:rd hýz *reø;
nu: ðeir krus øn 'katì beø—
ha:, ha:, ðe w'uen ot!

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¹i ²e ³a: ⁴sar, more common now. ⁵ø: ⁶a, ø
* Older wreθ, cf. Cursor Mundi, c. 1300:
"O chastite has lichur leth,
On charite ai werrais wreth."
XVIII B. JOHN ANDERSON, MY JO

BURNS.

John Anderson, my jo, John,
When we were first acquent;
Your locks were like the raven,
Your bonie brow was brent;
But now your brow is beld, John,
Your locks are like the snaw;
But blessings on your frosty pow,
John Anderson, my jo!

John Anderson, my jo, John,
We clamb the hill thegither;
And monie a cantie day, John,
We've had wi' ane anither:
Now we maun totter down, John,
And hand in hand we'll go;
And sleep thegither at the foot,
John Anderson, my jo!
XVIII B. JOHN ANDERSON, MY JO

BURNS.

1dgon 'andersen, me dzö:, 1dgon, men wi wër ²first o'kwent;
jer loks wër leik òe 're:vn,
jer ³bonï bru: wëz bren:;
bët nu: jer bru: g²seld, 1dgon,
jer loks ër leik òe sno:;
bët 'blësenz ën jer ³frosti pau,
1dgon 'andersen, me dzö:!

1dgon 'andersen, me dzö:, 1dgon, wi klam òe hil òe'qìëer;
en ⁴monï ë 'kantì de:; 1dgon,
wi:v had wi ⁵en ë'nìëer:
ån: wi mën 'tòter dun, 1dgon,
en ⁶hand m ⁶hand wil go:;
en slip òe'qìëer ët òe fìt,
1dgon 'andersen, me dzö:!

1 ² ⁳bëlt ⁴a, ⁵jìn ⁶a:
XIX B. THERE WAS A LAD WAS BORN IN KYLE

BURNS.

Chorus.
Robin was a rovin boy,
A rantin, rovin, rantin rovin,
Robin was a rovin boy,
Rantin, rovin Robin.

There was a lad was born in Kyle,
But whatna day o' whatna style,
I doubt it's hardly worth the while
To be sae nice wi' Robin.

Our monarch's hindmost year but ane
Was five-and-twenty days begun,
'Twas then a blast o' Janwar' win'
Blew hansel in on Robin.

The gossip keekit in his loof,
Quo' scho:—wha lives will see the proof,
This waly boy will be nae coof:
I think we'll ca' him Robin.

He'll hae misfortunes great and sma',
But aye a heart aboon them a';
He'll be a credit till us a',
We'll a' be proud o' Robin!

But sure as three times three mak' nine,
I see by ilka score and line,
This chap will dearly like our kin',
So leeze me on thee, Robin.
XIX B. THERE WAS A LAD WAS BORN IN KYLE

BURNS.

Chorus.

røbyn wæs e rœvæn 1hœi,
æ 'rænten, rœvæn, 'rænten 'rœvæn,
røbyn wæs e rœvæn 1hœi,
'rænten, rœvæn 'røbœn.

cær wæs æ 2lad wæs 3born ðn kœil,
bæ 'mætæn de: o 'mætæn steil,
æ dut ðts 'hærdi ñærð ðæ meil
te bi se: neis wi 'røbœn.

4ur 'mænræks 'hældmeast i:r get jn
wæs 'fæven'twænti de:z brœgæn,
twæz ðæn æ blast o 'ðænær 5wñ
blœ: 'hænsæl ðn æn 'røbœn.

cæ 'gosæp 'kiæt ðn huz lyf,
kwo jœ:—6mœ: li:vz 5wœl si: ðæ pryf,
ðæs 6'wæ:l: 1bœr 6wœl bi ne: kyf:
æ ðæjk wi:l 6kœ: hœm 'røbœn.

hil he: 'mæ'stærnæz gret ð 6smœ:;
'bæ ei æ hært æ'bœyn ðæm'6æ: ;
hil bi æ 'krædæ tɪl ðs ðæ;
wi:l ðæ: bi prud o 'røbœn !

bet jœ:r æz ðri teimæ ðri: mak nein,
æ si: ba:r ð'lke skœ:r æn lein,
ðæs 5'tœp wi:l 'dɪ:rɪl leik 4ur keĩn,
se: li:z mi æn ði, 'røbœn.

1œi 2æ: 3ø 4wïr, war, weœr 5æ 6œ:
XX B. WILLIE BREWED A PECK O' MAUT

BURNS.

Chorus.

We are na fou, we're no that fou,
But just a drappie in our e'e!
The cock may craw, the day may daw,
And aye we'll taste the barley bree.

O, Willie brewed a peck o' maut,
And Rob and Allan cam to pree;
Three blyther hearts, that lee-lang night,
Ye wad na found in Christendie.

Here are we met, three merry boys,
Three merry boys I trow are we;
And monie a night we've merry been,
And monie mae we hope to be!

It is the moon, I ken her horn,
That's blinkin' in the lift sae hie!
She shines sae bright to wyle us hame,
But, by my sooth, she'll wait a wee!

Wha first shall rise to gang awa',
A cuckold, coward loon is he!
Wha first beside his chair shall fa',
He is the king amang us three!
XXB. WILLIE BREWED A PECK O' MAUT

BURNS.

Chorus.

"wi a:r ne fu:, wir no: ëat fu:, bet dgyst ë 'drapi ūn ur i:!
ðe kok me¹ krax, ðe ñe: me ¹da:, end ði wi:l test ðe 'bark bri:.

o:, ²'wïl bru:d ë pek o ¹ma:t, ën rob ën 'alen kam ë pri:;
ðri: 'bleïer herês, ëat 'li:lanq nixt,
jï ³'wëndë fand ën 'krisëndi:.

hir ër wi met, ðri: 'merï ⁴'boiz,
ðri: 'merï ⁴'boiz ë traun ër wi:;
ën ⁵'monï ë nixt wi:v 'merï bin,
ën ⁵'monï me: wi haup ë bi:!

it ëz ðe myn, ën ken her ⁶horn,
òes blynkën ën ðe lift se: hi:!
ji 'jainz se: brëxt ë weil ës hem,
bët, bari me syð, fil ⁷'wët ë wi:!

¹ma: ²'first ël raiz ë gæn ¹'wau:, ë 'kakwlë, 'kuerd lun ëz hi:!
¹ma: ³'first bë'seïd hjë ⁷'seï ël ¹fu:,
hi: ëz ðe kiñ ë'mañ ës ðri:!

¹ g: ² L ³ L, ⁴ ci ⁵ L, ë, ë ⁶ ë ⁷ ë
XXI B. OF A' THE AIRTS THE WIND CAN BLAW

BURNS.

I.
Of a' the airts the wind can blaw
    I dearly like the west,
For there the bonie lassie lives,
    The lassie I loe best.
There's wild woods grow, and rivers row,
    And monie a hill between,
But day and night my fancy's flight
    Is ever wi' my Jean.

II.
I see her in the dewy flowers—
    I see her sweet and fair.
I hear her in the tuneful' birds—
    I hear her charm the air.
There's not a bonie flower that springs
    By fountain, shaw, or green,
There's not a bonie bird that sings,
    But minds me o' my Jean.
XXI B. OF A' THE AIRTS THE WIND CAN BLAW

BURNS.

I.

O 1a: the 2erts the 3win ken 1bla:
    a 'dirik leik the west,
for the 4'boni 1lasq li:vz,
    the 1lasq a lu: best.
She:rz weil:d 3wjdq grau, en 'twenz grau,
    en 5'moni a hif br'twin,
bet de: en njxt me 'fansiz flxt
    iz 'ten we: me d:zin.

II.

e si: her m in the 'djui fl:v:rz—
    e si: her swit en fe:ir.
e hir her m in the 'tjynfe brydz—
    e hir her tfarm the er:
She:rz net e 4'boni flv:z bet spryz
    br 'taunten, 1fu:, or grin,
She:rz net e 4'boni bryd bet szjz,
bet meindz mi o me d:zin.

1 0  2 e  3 _A  4 c  5 o, A, a
XXII B. WAE'S ME FOR PRINCE CHARLIE

WILLIAM GLEN (1789–1826).

A wee bird cam' to our ha' door,
He warbled sweet and clearly,
An' aye the owre-come o' his sang
Was, "Wae's me for Prince Charlie!"
Oh! when I heard the bonnie, bonnie bird,
The tears cam' drappin' rarely,
I took my bonnet aff my head,
For weel I lo'ed Prince Charlie!

Quoth I, "My bird, my bonnie, bonnie bird,
Is that a sang ye borrow;
Or is't some words ye've learnt by heart,
Or a lilt o' dool an' sorrow?"
"Oh! no, no, no," the wee bird sang,
"I've flown sin' mornin' early;
But sic a day o' wind an' rain—
Oh! wae's me for Prince Charlie!

"On hills that are by right his ain,
He roves a lanely stranger,
On ilka hand he's press'd by want,
On ilka side is danger.
Yestreen I met him in a glen,
My heart maist burstit fairly,
For sadly changed indeed was he—
Oh! wae's me for Prince Charlie!

"Dark night cam on, the tempest roar'd,
Oot owre the hills an' valleys,
An' whar was't that your Prince lay down,
Whase hame should been a palace?
XXII B. WAE'S ME FOR PRINCE CHARLIE

WILLIAM GLEN (1789-1826).

_\(o\_\) wi: 1bjrd kam tē u:r 2ha: do:r,  
\(hi\) warblt swit ēn 'kli:rl\(\_\)\,  
\(ēn\_\) ēi dē 'aurkām o 'hīz sājh  
\(wəz, \) "weːz mi ēr prīns 'tʃeːrl\(\_\)!"  
\(oː!\) mān ē 3ʰard dē 4'boni, 4'boni bjrd,  
\(dē\) tiːrz kam 'drapən 'rərl\(\_\),  
a tuk mē 'bōnət af mé 5ʰid,  
\(fōr\) wiː lūːd prīns 'tʃeːrl\(\_\)!  

\(kwəθ\) ar, "mē 1bjrd, mē 4'boni, 4'boni bjrd,  
\(tɔː\) sāt ē sānj jī 'boro\;  
\(ər\) ʃ\(ə\)t sam wardz jīv lənt sī hər̩t,  
\(ər\) ē hīt o 6'dul ēn 'soro\?"  
"oː! nət, nət, nət," dē wiː 1bjrd sāj,  
"āv flaan sīn 4'mərnən 'eːrl\(\_\)\;  
bət sək ē dē: 1wənd ēn rèn—  
oː! weːz mi ēr prīns 'tʃeːrl\(\_\)!  

"on hīl\(\_\) sət aːr bī r̩xt hīz ēn,  
hi rəvəz ē 'lənəl 7'strəndʒər,  
on 'ālkə hənd hīz prəst bī wənt,  
on 'ālkə səld əz 7'dendʒər.  
je'strin ē met hım m ē glen,  
mē hər̩t məst 'bərstət 'fərəl\(\_\),  
for 'sədlə 7'təndʒət mə'did wəz hīː—  
oː! weːz mi ēr prīns 'tʃeːrl\(\_\)!  

"dark r̩xt kam an, dē 'təmpəst rəːrt,  
ut aːr dē hīl\(\_\) ēn 5'veləh\,  
ān 2'mər wəst sət jər prīns lēː dun,  
meːz hem ēd bin ē 5'pəl̩s?"
He row'd him in a Highland plaid,  
    Which cover'd him but sparest,  
An' slept beneath a bush o' broom—  
    Oh! wae's me for Prince Charlie!

But now the bird saw some red coats,  
    An' he shook his wings wi' anger,  
"Oh! this is no a land for me;  
    I'll tarry here nae langer!"

A while he hover'd on the wing  
    Ere he departed fairly,  
But weel I mind the fareweel strain  
    Was, "Wae's me for Prince Charlie!"
hi raud him in 'hildred pled,
\[\textit{wits 'kawert him bet 'spe:rl\textsubscript{1}}\]
\[\textit{en slept }^1\textit{bri:th o bas o brym—}
o: we:z mi f\textit{or pruns 't\textsubscript{6}e:rl\textsubscript{1}!}"
XXIII B. WHEN THE KYE COMES HAME

James Hogg (1770–1835).

Chorus.

When the kye comes hame,
When the kye comes hame,
'Tween the gloamin and the mirk
When the kye comes hame.

Come all ye jolly shepherds
That whistle through the glen,
I'll tell ye of a secret
That courtiers dinna ken;
What is the greatest bliss
That the tongue o' man can name?
'Tis to woo a bonnie lassie
When the kye comes hame.

'Tis not beneath the coronet,
Nor canopy of state;
'Tis not on couch of velvet,
Nor arbour of the great—
'Tis beneath the spreadin' birk,
In the glen without the name,
Wi' a bonnie, bonnie lassie,
When the kye comes hame.

There the blackbird bigs his nest
For the mate he loe's to see,
And on the topmost bough,
Oh, a happy bird is he!
Then he pours his meltin' ditty,
And love is a' the theme,
And he'll woo his bonnie lassie
When the kye comes hame.
XXIII B. WHEN THE KYE COMES HAME

JAMES HOGG (1770–1835).

Chorus.

when the kye comes hame,
when the kye comes hame,
twin to 'glowen en de myrk
when the kye comes hame.

kam 'A: jì 'dolì 'sepherd
vòt 'mahl òru: de glen,
òl tell jì o e 'sikrit
vòt 'kurtj èrz 'dinne ken;
mat ìz ò de 'greetast bìs
vòt ò de tay o man ken nem?
tòz te wù: e 'bonì 'lasì
when the kye comes hame.

tòz òt 'br'nìò ò de 'karanet,
nor 'kanopi o stèt;
tòz òt en kutì o 'velvet,
nor 'arber øv ò de greet—
tòz 'br'nìò ò de 'spredèn bìrk,
ìn ò de glen wy'ònt ò de nem,
wi e 'bonì, 'bonì 'lasì,
when the kye comes hame.

dèir ò de 'blakberd bigs hìz nest
for ò de met hi lu:z òe sì;
and òn ò de 'tampèst bòu,
o: e 'hapì byrd ìz hi:!
dàn hi purìz hìz 'mèltèn 'dìtà,
en laù ìz 'A: òe òèm,
en hil wù: hìz 'bonì 'lasì,
when the kye comes hame.

1 g: 2 l 3 c 4 e
When the blewart bears a pearl,
   And the daisy turns a pea,
And the bonnie lucken-gowan
   Has fauldit up her e'e,
Then the laverock frae the blue lift
   Drops down, and thinks nae shame
To woo his bonnie lassie
   When the kye comes hame.

See yonder pawkie shepherd,
   That lingers on the hill,
His yowes are in the fauld,
   And his lambs are lyin' still,
Yet he downa gang to bed,
   For his heart is in a flame
To meet his bonnie lassie
   When the kye comes hame.

When the little wee bit heart
   Rises high in the breast,
And the little wee bit starn
   Rises red in the east,
Oh, there's a joy sae dear
   That the heart can hardly frame
Wi' a bonnie, bonnie lassie
   When the kye comes hame.

Then since all nature joins
   In this love without alloy,
Oh, wha wad prove a traitor
   To nature's dearest joy?
Or wha wad choose a crown
   Wi' its perils and its fame,
An' miss his bonnie lassie
   When the kye comes hame?
men de 'bluert be:rz a perl,
en de 'de:zi tarnz a pi;
en de 'boni 'lak'en'galuen
hez 3fa:ldet ap her i;
dan de 'lavrak fre de blu: lipt
draps dun, en thyks ne: fem
ta wu: hiz 'boni 'lasi
men de kai kamz hem.

si: 'jondor 2'pa:ki 'sepherd,
  det irizen on de hyl,
hiz jauz er in de 3fa:ld,
en hiz lamz er 'lawn stpy,
jet hi 'dawne gan te bed,
  fer hiz hert iz in a flem
ta mit hiz 'boni 'lasi
men de kai kamz hem.

men de li'l wi: bit hert
  3raizez ha: in de brist,
en de li'l wi: bit starn
  3raizez 'red in de ist,
o; orz a 5dgor se: dir
  det de hert ken 'hardli frem
wi a 1'boni, 1'boni 'lasi
men de kai kamz hem.

den ans 2a: 'neter dgelinz
  in gis lav w'gut 5'eloi,
o; 2ma: 6wed prav a 'tretar
ta 'netez 'dir:rest 5dgor?
or 2ma: 6wed t:jaz e krunt
wi its 'perelz en its fem,
en mis hiz 1'boni 'lasi
men de kai kamz hem?

1 2 3 4 5 6 A, I
My love she's but a lassie yet,
A lightsome lovely lassie yet;
It scarce wad do
To sit an' woo
Down by the stream sae glassy yet.
But there's a braw time comin' yet,
When we may gang a-roamin' yet,
An' hint wi' glee
O' joys to be,
When fa's the modest gloamin' yet.

She's neither proud nor saucy yet,
She's neither plump nor gaucy yet;
But just a jinkin',
Bonnie blinkin',
Hilty-skilty lassie yet.
But O her artless smile's mair sweet
Than hinny or than marmalete;
An' right or wrang,
Ere it be lang,
I'll bring her to a parley yet.

I'm jealous o' what blesses her,
The very breeze that kisses her.
The flowery beds
On which she treads,
Though was for ane that misses her.
Then O to meet my lassie yet,
Up in yon glen sae grassy yet;
For all I see
Are nought to me
Save her that's but a lassie yet!
XXIV. B. MY LOVE SHE'S BUT A LASSIE YET

JAMES HOGG (1770–1835).

me lav fiz bat e 'lasq jet,
e 'hxtsem 'lavli 'lasq jet;
it skers 1wed du:
  te sît en wu:
  dun bar th strim se 'glasi jet,
bet sêrz e 2bra: teim 'kamen jet.
men wi me qan õ'romen jet,
  en hant wi gli:
  o 3dgoiz te bi;
men 2fuz te 'moedest 'glomen jet.
fiz õ'ne õer prud nor 2sasq jet,
fiz õ'ne õer plamp nor 2ga:sq jet;
bet dgyst e 'dgiqken,
  6'bont 'blgiqken,
  'hâ'lq'sktli 'lasq jet.
bet o: her 'ertlôs smeîlz meîr swit
  õen 'hmi or õen 'marmelit;
  en wrîxt or wraq,
  er õt bi laq,
  al bruj her te õ 'parli jet.
em 'dgelôs o mat 'bliqez her,
  õe 'verê briz dêt 'ksez her.
  õe 'flu:ri bedz
  on wîf fi tredz,
  õo we: fêr 6en dêt 'misêz her.
  õen o: te mit me 'lasq jet,
  âp m jen glen se 'grasq jet;
  fêr 2a: e si:
  õer 6noxt te mi:
  se:v her õets bat e 'lasq jet!

1 A, 2 g: 3 or 4 e: 5 jin 6 o
XXV B. THERE'S NAE LUCK ABOUT THE HOUSE

Anonymous.

Chorus.

There's nae luck about the house,
    There's nae luck ava';
There's little pleasure in the house
    When our gudeman's awa'.

And are ye sure the news is true?
    And are ye sure he's weel?
Is this a time to think o' wark?
    Ye jauds, fling by your wheel.
Is this a time to think o' wark,
    When Colin's at the door?
Rax me my cloak! I'll to the quay
    And see him come ashore.

Rise up and mak a clean fireside,
    Put on the muckle pot;
Gie little Kate her cotton gown,
    And Jock his Sunday coat;
And mak their shoon as black as slaes,
    Their hose as white as snaw;
It's a' to please my ain gudeman,
    For he's been lang awa'.

There's twa fat hens upon the bauk,
    Been fed this month and mair;
Mak haste and thraw their necks about,
    That Colin weel may fare;
\(^1\)And mak the table neat and clean,
    Let ev'ry thing look braw;
For wha can tell how Colin fared
    When he was far awa'?}

\(^{1}\) These four lines were add. d by William J. Mickle (1734–1788).
XXV B. THERE'S NAE LUCK ABOUT THE HOUSE

Anonymous.

Chorus.

ʃərz ne: l̃k əˈbut də hʊs,
ʃərz ne: l̃k əˈvaː;
ʃərz l̃tl ʃˈplɪzər mə də hʊs
mən ur ɬə gydˈmænz əˈwaː:

ənd ər ji fəə ɬə njuːz ɬə truː?
ən ər ji fəə hɪz wɪl?

ɪz ɒs ə təɪm tə ðəŋk O wɔrk?
 ji ɗzaːdz, bɪŋ bær jər wɪl.

ɪz ɒs ə təɪm tə ðəŋk O wɔrk,
 mən ˈkolənz ət ɬə dɔːr?

rɑks mə mə kloʊk! əl tə ɬə ki:
ən siː hʌm kæm əˈʃɔːr.

rɑz ɐp ən mək ə klin ʃˈfænˈseid,
pɪt ən ɬə mɑkl pɔt;
ɡiː l̃tl kæt hər kətɪn gʊn,
ən dʒək hɪz ˈsændi kæt;
ən mək ər ʃən əz blɑk əz slez,
ʃər hoz əz məɪt əz ˈsnaː;
ʃtə ˈtə plɪːz mə ɤm gydˈmæn,
for hɪz bɪn lɑŋ əˈwaːː.

ʃərz ˈtwɑːː fət hɛnz əˈpʌn də ˈbæk,
bin fəd əs mɑnθ ən mər;
mək hɛst ən ˈbraːː ʃər nɛks əˈbut,
ʊt ˈkɑln wɪl ɤm: fər;
ən mək ɬə təbl nɪt ɬə klin,
ˈlest ˈɪvri ðɨɬ lʊk ˈbraːː;
ʃər ˈmæː kən tɛl hʊː ˈkɑln fɛərd
mən hi wɛz ˈfɑːr əˈwaː:

⁴ə: ˈplezər; aʊs wɪt ʒ ə ɛ ə
O gie me down my bigonet,
   My bishop satin gown,
For I maun tell the bailie's wife
   That Colin's come to town.
My Sunday's shoon they maun gae on,
   My hose o' pearlin blue;
'Tis a' to please my ain gudeman,
   For he's baith leal and true.

Sae true his words, sae smooth his speech,
   His breath's like caller air!
His very foot has music in't
   As he comes up the stair.
And will I see his face again?
   And will I hear him speak?
I'm downright dizzy wi' the thought—
   In troth, I'm like to greet.

1The cauld blasts o' the winter wind,
   That thrilled through my heart,
They're a' blawn by; I hae him safe,
   Till death we'll never part.
But what puts parting in my head?
   It may be far awa';
The present moment is our ain,
   The neist we never saw.

2If Colin's weel, and weel content,
   I hae nae mair to crave;
And gin I live to keep him sae,
   I'm blest aboon the lave;
And will I see his face again,
   And will I hear him speak?
I'm downright dizzy wi' the thought—
   In troth, I'm like to greet.

This stanza was added by Dr Beattie (1735-1803).
2 The first four lines were added by William J. Mickle.
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ο: γι: μι δυν με 'βιγονετ, 
με 'βιθεφ 'σετν γυν, 
γερ αρ μαν τελ δε 'βελιζ ζεϊν 
κετ 'κολνζ καμ τε τυν, 
με 'σανγα γυν δε: μαν γε: αν, 
με ηοτζ ο 'περιν βλυ:;
τη: α: τε πλιζ με εμ γυδ'μαν, 
σε: τη: βεθ λιλ εμ τρυ:.

σε: τρυ: ήτζ ωρδζ, σε: σμυθ ήτζ σπιτζ; 
ήτζ 'βριο: λεικ 'καλερ ε:ρ!
ήτζ 'βερε φιτ ήεζ 'μοζάκ μν 
εμ ηι καμζ απ δε στειν.
εμ 4'ου ε σι: ήτζ φες εγεν?
εμ 4'ου ε ηιρ ήμ σπικ?
εμ 'δυμρετ 'πζι φι τε 6θοκτ—
μη τροθ, εμ λεικ τε γριτ.

σε 2'κα:λ:δ θλας ο σε 6'ωντερ 4'ουν,
σετ 'θριτ θρυ: με 'ηερ, 
σε:ν 2α: 2βλα:ν βαρ; ε ηε: ήμ σεφ,
τι: δεθ ηιλ 'νινερ 7'περτ.

βετ ματ φις 7'περτεν μ εμ 7'ηιδ?
ητ με: βι 2'φα:ρ 2'ε'ου; 
σε 'πρεζεντ 'μομεντ μ 8'υρ ε:ν, 
σε νιστ νι 'νινερ 2'sα:.

η' 'κολνζ ηιλ, εμ νιλ θαν'τεντ,
ε ηε: νε: ηε:ρ τε κρε:ν;
εμ γην α λι:ν τε κιπ ήμ σε:, 
εμ βλιστ ο'βυν τε λι:ν;
εμ 4'ου ε σι: ήτζ φες εγεν,
εμ 4'ου ε ηιρ ήμ σπικ?
εμ 'δυμρετ 'πζι φι τε 5θοκτ—
μη τροθ, εμ λεικ τε γριτ.

1'βελι, 'βελζ 2'ο: 3σ, ε 4λ 5ο 6λ, λ 7ε 8'ου, ωερ, ωαρ
XXVI B. GLOOMY WINTER’S NOW AWA’

ROBERT TANNAHILL (1774–1810).

Gloomy winter’s now awa’,
Saft the westlan’ breezes blaw,
’Mang the birks o’ Staneley shaw
The mavis sings fu’ cheerie, O;
Sweet the crawflower’s early bell
Decks Gleniffer’s dewy dell,
Blooming like thy bonnie sel’,
My young, my artless dearie, O.
Come, my lassie, let us stray
O’er Glenkilloch’s sunny brae,
Blythely spend the gowden day
’Midst joys that never weary, O.

Tow’ring o’er the Newton wuds,
Lav’rocks fan the snaw-white cluds,
Siller sanghs, wi’ downy buds,
Adorn the banks sae briery, O;
Round the silvan fairy nooks
Feathery breckans fringe the rocks,
’Neath the brae the burnie jouks,
And ilka thing is cheerie, O;
Trees may bud, and birds may sing,
Flow’rs may bloom, and verdure spring.
Joy to me they canna bring,
Unless wi’ thee, my dearie, O.
XXVI B. GLOOMY WINTER'S NOW AWA'

ROBERT TANNAHILL (1774–1810).

'glum'i 'wintærz nu: ²w'wa:, saft ðæ 'wastlôn 'bri:zæz ²blæ:, maŋ ðæ býrks o 'stenli²fa:
ðæ 'me:nis say fu ³fí:ri, o:; swit ðæ ²kra:flu:rz 'érli bel
deks glen'færz 'djur del,
'blumen leik ðæi³boni sel,
maŋ jæŋ, maŋ 'ertløs 'diri, o:; kam, maŋ 'las, ⁴lest as stre:
aur glen'kæræs 'sanli bre;
'bli:tli spend ðæ 'gædøn de:
mïst ⁵dzæiz ðæt 'nivar 'wiri, o:.

tu:ra:n aur ðæ 'njutøn wadz,
lavræks fan ðæ ²'sna:mei:t klæd,
'søær ²sa:xs, wi 'dænøi badz,
a'dorn ðæ bænks se 'bri:øi, o:;
rund ðæ 'sjöven 'færi nuks
'tfæøi 'brekønz fru:dz ðæ roks,
næ ðæ bre: ðæ 'bærni dzuks,
a'n 'fære ðæi²fí:ri, o:;
trí:z me bæd, æn býrdz me sý, flu:rz me blym, æn 'verdjer spri:
⁵dzøi tø mi: ðæ 'kænøe brý, an'les wi ði:, æn 'diri, o:.

¹l, ²q; ³c ⁴a, ə ⁵ø
XXVII B. CASTLES IN THE AIR

JAMES BALLANTINE (1808–1877).

The bonnie, bonnie bairn, wha sits poking in the ase,
Glowerin' in the fire wi' his wee roun' face;
Lauchin' at the fuffin' lowe, what sees he there?
Ha! the young dreamer's biggin' castles in the air.

His wee chubby face, and his touzie curly pow,
Are lauchin' and noddin' to the dancin' lowe;
He'll brown his rosy cheeks, and singe his sunny hair,
Glowerin' at theimps wi' their castles in the air.

He sees muckle castles towerin' to the moon!
He sees little sodgers pu'ing them a' doun!
Worlds whamlin' up and doun, bleezin' wi' a flare,
See how he loups! as they glimmer in the air.

For a' sae sage he looks, what can the laddie ken?
He's thinkin' upon naething, like mony mighty men;
A wee thing maks us think, a sma' thing maks us stare,
There are mair folk than him biggin' castles in the air.

Sic a night in winter may weel mak him cauld;
His chin upon his buffy hand will soon mak him auld;
His brow is brent sae braid, O pray that Daddy Care
Would let the wean alane wi' his castles in the air!

He'll glower at the fire; and he'll keek at the light!
But mony sparklin' stars are swallowed up by night;
Aulder een than his are glamoured by a glare,
Hearts are broken, heads are turned, wi' castles in the air.
XXVII B. CASTLES IN THE AIR

JAMES BALLANTINE (1808–1877).

'he 1'honp 1'honi 2ber, ma si's poken in te es, 'glauron in te 3fur wi his wi: run fe;
4laxen et te 'fafen lau, mat siiz hi der?
ha:! te jay 'dimerz bygen kastliz in te eir.

his wi: 'tjafri fes, en his 'tu:zi 'karli pau,
5er 4laxen en 'noden te te 'dansan lau;
hil brun his 'rozr tjiks, en sin his 'sanc heiz,
'glauron et te mps wi der kastliz in te eir.

hi siiz makl kastliz 'tu:ren te he man!
hi siiz lilt 'sodzerz 'puen dem 5a: dun!
6warldz 'wamlen ap en dun, blizzen wi e fleiz,
si hu hi laups! az te 'glimer in te eir.

fer 5a: se: sedz hi luks, mat kan te 'ladi ken?
his 'omi'en e'pon 'neiz, leik 8moni 'mxtiz men;
er wi: omy makz as omyz, e 5sme: omy makz as steiz,
zer er meir fauk den him 'bygen kastliz in te eir.

sik a nixt in 6'wintor me wil mak him 5kai:ld;
his tsun e'pon his 'beiz 4hand wi syn mak him 5ai:ld;
his bru: i brent se bred, o pre: set 'dadi keiz
6wed 7lat te wein 8len wi his kastliz in te eir!

hil glaur et te 3fur; en hil kik et te lizt!
bet 8moni 'sparklen stariz ker 'swaelt ap bi nixt;
5ai:lder in den his et 8'glamerd baiz e gleiz,
herts er 'broken, 10hidz er tarnt, wi kastliz in te eir.

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GLOSSARY OF SCOTS WORDS IN EXTRACTS

abieth, abieigh, aloof
aboone, abone, above
abreed, abroad
adoos, troubles, difficulties
ae, one
aerdastreen, the evening before the last
affin’t, off from
agley, wrong, awry
ahint, behind
ailtins, perhaps
Ailsa Craig, an islet rock (at the mouth of the Firth of Clyde off the Ayrshire coast)
ain, own
aince, once
airn, iron
airt, direction
aith, an oath
aits, oats
akinda, a sort of alaw, below
amaist, almost
anes, ones
ase, ashes
ashet, a flat dish
askent, askance, obliquely
assuer, assure
aught, possession
auld, old
auld lang syne, times of long ago
awers o’, on the point of
awnous, alms, charity
baggie, the belly
bags, bagpipes
bailie, bailie, burgh magistrate, cattleman
bail, bend of leather
bairnswoman, nurse
bairntime, progeny
baps, morning rolls
bassened quey, a young cow whose forehead has a white streak
bawk, to roost
baud, bold
bawbee, halfpenny
bawd, a harlot
bear, barley
bedeed, speedily
begood, began
begunk, trick
beld, belder, bale, balder
beldam, a bag
belyve, soon
ben, inside, inner room or parlour
bend (the bicker), quaff
bathrel, beadle
beuk, baked
bew, blue
bevast, west of
bey, by
bicker, sb. a bowl, v. to hurry
bienit, comfortably
big, to build
bigonet, linen cap or coif
bike, nest of wild bees or wasps
billie, fellow, comrade
binkit, spoiled in the shape
birk, birch
birkie, a smart, conceited fellow
birsle, to toast
assisim, term of reproach for a woman
bladderskate, a foolish talker
blate, backward, shy
blaud, spoil
bleer’z, bleered
bleese, blaze
blellum, babbler
blethering, boasting
blewurt, speedwell (Veronica chamaedrys)
b’lo, under
blude, bluid, blood
bobbit (bands), ornamented with tassels
boddle, bodle, a small copper coin
bogle, spirit, ghost, hobgoblin; to play at bogies = hide and seek
b’ol’d, folded
boo, to bend
boot, in phr. to the boot = over and above the bargain
boss, empty
bouk, carcass, body
bourtree, elderberry wood (Sambucus nigra)
bout, bolt
bow(e), a ball or measure of corn = 6 bushels
bowet, lantern
brae, slope, hillsode
bragged, challenged
braid, breadth
braim’t, pulled rashly
brake, broke
brattle, uproar, scamper, spurt
braw, fine
breastit, sprang forward
bree, brew; barlay bree is ale or whisky
breaks, breeches
breet, brute
brent, smooth, un wrinkled
brent new, brand new
briskit, breast
brissed, pressed
brooses, wedding races from the church
to the bride’s home
broucht, brought
buchs, sheep-pens
buffy, chubby
buirdy, stout and strong
buits, boots
bumbaized, dumfounded
buer, bore
busk, prepare
bute, bude, must (emphatic)
byke, see bike
byous, exceedingly
byre, cowshed

callant, lad
caller, fresh
Cameronian, a member of one of the
strictest of the Presbyterian sects
canna, cannot
cannie, quiet, cautious
cannyly, softly, carefully
cantic, cheerful, comfortable
Cantrayp, cantrip, device, charm, trick
carle, an old man
cartin, an old woman
cast cot, quarrel
cat, called
cauld, cold
cauler, fesh
caum, a mould
cog, a hollow wooden vessel for holding
milk, &c.
collery, cholera
connach, spoil, ruin
cood, cud
coof, fool, weakling
cookie, a bun
coorie, power, snuggle close to
cooist, threw off
corbie, raven, crow
cnts, ankles
coop, overturn
cour, stoop
couthie, comfortable
Crack(s), gossip, chat
craggit, long-necked
crawk, howl-croak
crosp, a crop
crawflower, wild hyacinth (Scilla
nutans)
creepie, a low stool
creesnie, greasy
cried, proclaimed in church
croon, boon companion
croot, hum to oneself
croyn avaw, shrivelled up
crummock, a crooked stick, name for a
cow with crooked horns
cuff, a blockhead, simpleton
cust, cast
cuits, ankles
cutf, drive home the wedding
cumein, coming
cumstairy, obstinate
curn, a handful
cutty, short; the cutty-stool was the
low stool on which church offenders
were admonished

c’ wa’, come away
daffin’, jesting, teasing
daft, foolish
daiter, stroll
daimen, occasional
dander, stroll leisurely
darg, day’s work
daud, lump
daunder, same as dander
daun, dawn (vb.)
dawning, dawn (eb.)
deaf, deted, death
deas, decee, a wooden settle
dee, to die
GLOSSARY OF SCOTS WORDS IN EXTRACTS

deid throw, point of death, critical moment
deive, deafen, plague
dey, die
diced (window), figured like dice
dike, a wall
dine, dinner
ing on, to snow or rain hard
dinket oot, dressed up
dinna, do not
dirt, rattle
divors, debtors
divot, a turf
docken, the dock weed (Rumex obtusifolius)
doit, a small copper coin
domnie, village schoolmaster
donsie, perverse, vicious
dons, ill-humour
dossie, a (butter or sugar)
douce, sedate
doup, bottom
dour, stubborn
dowf, duil
dowie, doleful, weakly
driegh, dreary
dringing, singing dolefully
droop-rump'f, short-rumped
drouthy, thirsty (especially for liquor)
druggie, druggist
dab, a muddy pool
duddies, shabby clothes
dale, woe
dane, done
dwam, a feeling of faintness
dike, see dike
echt, eight
een, eye(s)
Eerish, Irish
eese, use (s.)
eeswally, usually
ethily, easily
eldern, elderly
eldritch, eldrich, awesome
eneuch, eneugh, enough
enoo, enow, just now
ett, etten, ate, eaten
ettle, (vb.) try, purpose, (s.) aim, impetus
even, to cross
eydent, diligent

fa', to claim, attempt, pretend to
fa', fall
fac's ocht, true as anything

faem, foam
fail, turf
fain, joyous, eager
fairin', present bought at a fair, deserts
fairnickles, freckles
fash, trouble
fashion, pretence
fashious, vexatious
faucht, struggle
fauld, fold
faunt, fault
feck, a number or quantity, the muckle
feck = the majority
feckless, feeble
feckly, chiefly
feel, fool
feerious, furious
feint a flee, feint a hair = devil a bit; see feint
fek, quantity; see feck
fell, (adj.) sharp to the taste, (adv.) very
feryyear, last year
fetch', stopped suddenly
fidge, move restlessly
faucht', fauldin' fein, restlessly eager
fient, the feint a tail = the devil a tail;
feint haed = devil a bit; see feint
fiere, comrade
file, to dirty
file, fitie, while (s.)
fin, feel
floe, a measure = ½ boll
fisslin', rustling
fittie-lan', the near horse of the hind-
most pair in the plough
fuiver, fever
fluer, floor
flettered, floated
fleaw, exaggerate
flee, fly
fleech, coax
flog, fright
flichterin', fluttering
flicht, capered
floam, phlegm
foatin', overturning
foggage, second crop of grass
foon, a few
forbye, besides
fou, full, drunk
fow, a heap of corn in the sheaves
fower oors, afternoon meal
fraise, fuss
freen, friend
fremit (adj.), stranger
fu', full
fule, fool
fun, found
fumpin', flinging
GLOSSARY OF SCOTS WORDS IN EXTRACTS

fuok, folk
furbye, besides
Friday, Thursday
furth, away from home
futt'rat, weasel
fyke, fret
fykie, fidgety
fyou, few

gab, the mouth; set up their gabs = chatter disrespectfully
gaberlunzie, licensed beggar
gait, road
gane, suffice
gung-there-out, fond of wandering
gar, compel
gash, wise-looking
gate, road
gaucy, buxom
gaun, going
gaton, going
gawsy, jaunty, portly-
geade, went
gear, property
gere, compelled
grey, (adj.) wild, (adv.) very, rather
gryeties, pretty well
ghast, ghost
gied, gave
gilbraving, depredation, plundering
gin, if
gippeen, fish-gutting
girn, complain fretfully
gjo, a creek
gist, a moment
gloom, pass from twilight to dark;
gloaming = twilight
gluff, a mouthful
Gorbals (The), a district in Glasgow
gowan, the daisy
gowden, gold(en)
gowk, fool
grainy (a), a little
grath, equipment
grane, groan
grat, wept
gree, prize, first place
greet, greet, cry, weep
grien, desire eagerly
groof, belly
grave, shudder with fear or cold
gryte, great
gude-dochter, daughter-in-law
guide, to treat
guid-willie, hearty
gullie, a big knife
gurty, threatening to be stormy

hau', hall
hadden, holding
hae, haen, have, had (past pt.)
hausts, temples, cheeks, side-locks
haffins, half, partly
hait, whole
hain, save up, preserve
hairtet, harvest
hoaverin', talkative
hale, whole; halesome = wholesome
half-fou, ½ part of a peck
half-skin, half-grown lad
half-steeikit, half-closed
hallan, partition
hallan-shaker, rascal of shabby appearance
haly, holy
hankie, much
hansel, the first gift for luck
hantle, much
hap, to cover
harn, coarse woollen cloth, made from
the refuse or hards of flax or hemp
harns, brains
hau'd, hold; hau'd wi't = acknowledge it
hau'd-road, half-way
hau'd, protection
house-bane, throat-bone
ha'wer, cut in halves
hawkie, a cow
heale, the whole
heame, home
heest, to lift
heest, hast (vb.)
helt, health
hermost, last
hidlings, secret
hie, hiech, high
hitty-skilty, careless, helter-skelter
hinny, honey, a term of endearment
hizzie, wench
hoastin', croaking
hoddel-dochlin, clumsy and silly
hoddin grey, coarse woollen cloth, grey
homespun
hoo, how
hosstin, coughing
hotch'd, jerked (his arm in playing);
sidled
hottre, make a bubbling noise in boiling
houkins, diggings
houlets, owls
houms, holms
hower, delay (vb.)
GLOSSARY OF SCOTS WORDS IN EXTRACTS

howe-backit, hollow-backed
howp, hope
hoyle, amble, hobble along
hardies, buttocks
hyne, far
icker, ear of corn
ikka, ilky, every
ill-fared, ill-favoured
ingan, onions
ingle, fireside
izet, zig-zag
jalome't, suspected
jauk, trifle
jeestie, matter for jest
jellie, sonsy
jiiier, joiner
jink, elude
jinker (noble), a noble goer
jippled, rippled
joo, sweetheart
justified, executed
kains, -combs
kauk, chalk
kobuck, cheese
keek, look, peep
ken, know
kep, to catch
kiauch, cark
kilt up, tie up
kinkin, kinds
kintra, country
kirsened, christened
kistin', confining
kitchie (vb.), give a relish to food
kittle (vb.), tickle; (adj.), ticklish
knaggie, knobby
knowes, knolls
kye, cows
kyeukin, cooking
Kyle, the central district of Ayrshire
kyowowin', fastidious
kyteful, bellyful
laigh, low
laird, landowner, squire
laith, loath
laithful', awkward, sheepish
lan' , flat in a house
lane, alone, as in my lane
lap, sprang
lave, the rest
laverock, lark
lawing, reckoning
lay, lea
lea' e, leave
leafu', lawful
leal, true, loyal
lean down, sit down, recline
lee-lang, livelong
lee't, lived
leese me on, blessings be on
leglin, a pall
levee, live
leuch, laughed
lift, the sky
lilt, sing softly
limmer, rascal (a familiar term applied to both sexes)
link, trip along
liin, waterfall
lint, flax
lopan, trust
loam(in/ing), lane, milking-park
lo'e, love
lood, loud
loof, palm of hand
lootin, past pt. of loot
Lords o' Session, Judges in the Court of Session, the supreme civil court of Scotland
looup, leap
low(e), flame
looup, leap
loose, leave off work
lucken, looking
lucken-gowan, the globe flower
lucky-daddy, grandfather
lug, ear, chimney-corner
luik, look
lum, chimney
lyart, hoary, grey-haired
mae, more (of number)
mailena, rent
mair, more, formerly of quantity only, now also of number
maixter, mess
mairgygould, marigolds
mane, moan
marron, mate, match
maukin, hare
maun, must
maut, malt
meere, mare
megsty, an exclamation
mettle, much, big
melder, quantity of oats ground at a time
mellishan, the devil (cf. malison)
min', remember
minnie, mother
mark, darkness
mischanter, accident
mth(a), might (have)
mittans, fingerless gloves
GLOSSARY OF SCOTS WORDS IN EXTRACTS

mools, mould, the grave
mowse, used negatively; nae mowse =
no joke, dangerous
mu', the mouth
muckle, big, much
muntit, mounted
mutch, woman's cap

naar, naur, near
nain, own
nappy, ale
neb, the nose
neist, next
neuk, nook, corner
 IDCkums, young rascals
nit, the nose
nocht, nothing
nowte, cattle
nuuk, corner

oe, grandchild
onlee't, without telling a lie
ony, any
ook, week
ool, owl
oot-bye, outside, besides
ootset, beginning
or, before
or ens na, a phrase implying incredulity or lack of respect
ousen, oxen
outby (of), without
owcht, aught
ower, over
owre-come, refrain
oxy, the armpit

paidlin, short-stepped
parritch, porridge
pattle, a stick
paukie, pawky, shrewd, arch
peerie, small
pawtie, small quantity
pies, eyelets
pint, point
pinn, real
pittifull, kind
plack, a Scots copper coin, ½ of a penny
pleugh, plough
ploy, a quarrel
pliskie, a trick
ploy, a trick, frolic
pock (the), small-pox
pock-neuk, corner of a sack
pock-puddin', glutton, used especially of Englishmen
pooch, pocket
pooch-like, puny, shabby
pottage, porridge
pow'd, pulled
pow, the head or poll
powrie, pony
pree, to taste
preen, a pin
press, cupboard
prin, a pin
proty, fine
puckies, numbers
puir, poor

quat, quit
quate, quiet; quaten = quieten
quean, young woman
queering, making fun of
quey, young cow
quhan, when
quhanyr, where

rair, to roar
ranter, a roving blade
rantle-tree, the beam across the chimney by which the crook is suspended
rave, tore
rax, stretch, hand out
ream, cream
reamed, mantled
reaming, frothy
vedd up, tidy
reek, smoke, steam
reevie, noise
reest, dry in the smoke
reest, balk, stop in one's course
reest, roost
reivin', thieving
ridd, red
riggin, ridge of roof
rigwoodie, lean and scraggy
ritheroot, gad-about
ripp, a handful of oorn from the sheaf
risen, reason
violeens, sandals of undressed skin
rodden-tree, mountain-ash
rotten, a rat
roup, sell by auction
row, roll
rug, pull violently
runkled, wrinkled

sae, so
sae-supplies, soap-suds
sair, serve
sark, shirt
sauf, save
saugh, willow
seads, scalds
scald, to scold
scart, scratch, put on hurriedly
scho, shue, she
scratch, shriek
GLOSSARY OF SCOTS WORDS IN EXTRACTS

screed, tear to pieces
seer, sure
seggs, sedges
Session, (for Kirk Session) = the lowest Presbyterian Church Court, which in former days dispensed public charity and superintended the morals of the community
several, others
shock a fit, to dance
shaltie, pony
shaw, a grove
sheen, shoes
shietin', shooting
shewed, sewed
shoo, scare away
shool, shovel
shoon, shoes
shoomal, shore-mark, margin
shore, threaten
shorely, surely
shiiit, suit of clothes
sib, related
sic, siccan, such
siccar, sure
siller, money
silly, weak
sin, since
sin'ry like, separately
skaith, harm
skelty, skilful
skelagh, skittish
skelum, a worthless fellow
skelp, whip, slap, move briskly on
skitit, run off, bolted
skriagh, call, whinny
skytit, shot out, slipped quickly
slae, aloe
slap, opening in hedge or fence
slee, sly
sleight, cunning, dexterous
slipet, slipped
sma', small
smoor'd, smothered
smacks, woollen shoes
snappert, stumbled
sneeshin, snuff
snell, sharp
snod, neat
swoove, jog along
smite, anything mean or paltry
sodger, soldier
soe, pieces of limpet chewed and then thrown into the sea as an attraction for fish; hence fragments
sonie, plump, good-natured
soon, swim
soup, sweep
sort, put to rights, punish
sough, (sh.) moaning sound, (vb.) whistle over a tune in a low tone; see sough
soupled, made flexible
souter, shoemaker
souff, hum over
spang, spring
spean, wean
speer, spier, ask
speldron, lanky, badly-shaped person
spout, downpour
spreagh, cattle raid
sprittle, full of rush roots
spunkie, spirited
squalin', squeaking
squalachin, squaling, noisy clamour
stacker, stagger
staggie, young stag or horse
stank, ditch
stappin', stepping
stark, strong
starn, star
stauin, standing
steak, close
steep, in pit yir brains in steep, i.e. exercise all your wits
steer, steir, trouble
steerin, bustling about
steve, compact
stend, spring suddenly, past pt. stent
stent, restricted
stent-masters, assessors
steyest, stiffest
stimpart, ¼ peck
stirrah, young fellow
stook, a shock of corn
stour, dust in motion
stown, stolen
stoup, liquor vessel
strae, straw
strath, stroke
Strathspeys, Highland dances and their music
strums, in tak the strums, i.e. take the pet
sugh, ese sough
sumph, surly person
sune, soon
sung, singed
swang, guarantee (vb.)
swank, agile
swankies, swains, strapping young fellows
swat, sweated
swats, newly brewed ale
swuir, lazy
swother, hesitate
syn, then
ta'en o', taken effect on
tawie, tame, tractable
taup, stupid, clumsy person, a giddy, idle girl
teen, a tune
tent, attention
tentie, attentively
tead, toad, term applied to a child
teach, lapwing
deek, to thatch
theft-boot, the taking of some payment from a thief to secure him from legal prosecution
thir, those
thof, though
thrave, 24 sheaves of grain set up in two stocks of 12 sheaves each
thraw, twist
through-stanes, flat gravestones
tight, ready for action, in good order or health
tine, lose; past pt. tint
tippenny, cheap ale
net, to knit
tnock, clock
tocher, dowry
toom, empty
tow, rope
toyte, toddler
trauchle, drudge, weary burden
travise, a partition between two stalls in a stable
trig, nest
trokes, jobs
trou, believe
twartree, two or three
tweeams, a couple or pair
tweetled, tootled
tyek, took
tyke, a rough, unkempt dog
tyleyors, tailors
unca, unco (adj., adv.), extraordinary, very
unchansy, unlucky, not safe to meddle with
unco's, strange things
up-throu', up the country
vauntie, proud
vouts, vaults
wa', wall
waar, seaweed
wabster, weaver
wadset, a mortgage
waesick, alas!
waif, disreputable
wale, choose
waltie, fine, jolly, ample
walloch, Highland fling
wallopped, moved forcibly, danced with swinging force
wame, the belly
wan, direction
wan over, escaped
wap, bind or splice with a cord
wapping, lusty, stout
warsle, struggle
wat, wet
wat, know
wather, water
wathers, wethers
wattle, rod or wand
waulble, wobble
waught, draught
waukrife, wakeful
waur, worse
waur't, worsted (vb.)
wawlie, see waie
wean, child
wedie, vanished, faded
weel-a-wat, assuredly
weel-tochered, well-dowered
whistle, breathe hard
wheen, a few, several
wheep, whip
wheepled, whistled
widdy, the gallows
winte, stagger, toss about
wis, us
wisgan, contemptible-looking person
wuddy, see widdy
wy, wye, way
wyle, choose
wyme, the belly
wyte, blame
yould, active
gett, gate
gird, earth
gouky, itchy
gowe, ewe
Yule, Xmas