

## II.

NOTES ON A PAIR OF PAMPOOTIES, OR SHOES OF RAW HIDE, FROM ARAN MORE, GALWAY BAY. BY Æ. J. G. MACKAY, LL.D., F.S.A. SCOT., SHERIFF OF FIFE AND KINROSS. AND ON CUARAN AND OTHER VARIETIES OF SHOES USED IN THE HIGHLANDS AND ISLANDS OF SCOTLAND. BY ALEXANDER CARMICHAEL, CORR. MEM. S.A. SCOT.

I have the pleasure of presenting to the Society a pair of shoes made of rough untanned hide, which I got last summer at Kilronan, in the island of Aran More, the largest of the three Aran Islands in Galway Bay, where this kind of shoe is still in common use. Though its use now only lingers in remote islands, it was in ancient times the most usual though not the only form of foot-gear worn by the Celtic natives of Ireland and Scotland.

St Columba, unless he went barefoot, probably wore a pair like them, both in his exile at Iona and when he came to visit St Enda of Aran. The name Pampooties, evidently neither Celtic nor Teutonic, is used in Aran only, and I have been unable to trace it to any language. The common Celtic name is *Cuaran*, and the Teutonic or Scottish name is *Rivelins*.

Martin, writing in 1703 of the Western Isles of Scotland,<sup>1</sup> says:—  
 “The shooes anciently wore, was a piece of the Hide of a Deer, Cow, or Horse, with the Hair on, being tied behind and before with a Point of Leather. The Generality now wear shooes having one thin Sole only, and shaped after the right and left Foot; so that what is for one Foot, will not serve the other.” Similar shoes of untanned hide are still or have been recently worn in the Hebrides, as well as in Orkney and Shetland and the Isle of Man. The Society possesses examples from Shetland presented by Mr Gilbert Goudie and Sir Arthur Mitchell (Nos. 7, 8, 9), of which No. 7 is figured at p. 353 of the new illustrated edition of the *Catalogue of the National Museum of Antiquities of Scotland*, to which the Members, as well as all persons interested in Scottish antiquities, are so much indebted. I am able to show a

<sup>1</sup> P. 207.

specimen, similar though more finished in workmanship, made of white calf-skin, which came from Shetland, through the kindness of their owner, Mr Alexander Carmichael; and I owe to his rare knowledge of the habits and customs of the West Highlands, as well as of their language and literature, valuable notes on the different varieties of Celtic shoes, printed at the close of this paper.

The use of such shoes, as is well known, was not originally confined to the outlying Isles, which are in this small matter, as in others more important, natural museums of older habits, customs, and speech. Scotland itself is a portion of an island whose northern and western Highlands were separated from its valleys and plains by mountain barriers, long more difficult to pass than those of the surrounding often narrow seas. Its natives retained longer than their English neighbours, through their poverty and pride, the habits of their forefathers, so that its antiquities have a special character and interest. It was from wearing shoes like these that our countrymen got the name from the English of Red Shanks and of rough-footed Scots, and they did not disdain to use it of themselves. John Elder, who though a clerk calls himself a Red Shank in a letter to Henry VIII. in 1543, containing a proposal for uniting Scotland with England, writes:<sup>1</sup>—"After that we have slayne redd deir we flaye of the skyne bey and bey, and settinge of our bair foote on the insyde thereof, for neide of cunnyge shoemakers by your Graces pardon we play the sutters; compasinge and mesuringe so moche therof, as shall reche up to our ancklers, pryckynge the upper part thereof also with holis, that the water may repas when it entres, and stretchide up with a stronge thwange of the same, meitand above our saide ancklers, so, and pleas your noble Grace, we make our shoois: Therefor, we usinge such maner of shoois, the roghe hairie syde outward, in your Graces dominion of England, we be callit roghe footede Scottis; which maner of schoois (and pleas your Highnes) in Latyne be called *perones*, whereof the poet Virgill makis mencion, sayinge, That the olde auncient Latyns in tyme of warrs uside suche maner of shoois."

Hector Boece, in his description of the poor contents of the Scotch

<sup>1</sup> *Collectanea de Rebus Albanicis*, pp. 29 and 30.

camp at Stanhope Park, on the Wear, which Douglas after his daring raid deserted in 1328, mentions the large quantity of such shoes left. I quote Bellenden's translation:—"Als sone as Inglismen wer advertist that the Scottis wer departit, thay come haistely to the place quhare thair tentis lay, in esperance of sume riche spulye; and fand xv pair of Hieland schone, skatterit throw all boundis quhair the army of Scotland lay, quhilkis wer left behind the cariage, as impediment to thair ganging. The Inglismen belevit sic thingis left to thair derisioun; and returnit hame, but any proffet or honoure falling to thaim be this vayage." The word for shoe used by Boece is "Pero," which Gavin Douglas translates "Rilling" in Virgil's lines in the 7th Book of the *Aeneid*.

"Thare left fute and al thare leg was bare,  
Ane *rouch rilling* of raw hyde and of hare,  
The tothir fute couerit wele and knyt."

But English satirists turned the mock the other way, and it became a common-place to describe the barbarians of the North as wearers of this rough and ready kind of shoe, which might be made so quickly and cast away with so little loss. Thus Robert de Brunne<sup>1</sup> writes of Edward I. :—

"He salle the ken, our Iond to bren, and werre bigynne  
Thou getes no thing, bot thi *rivelyng*, to hang the inne."

Minot, in his poem<sup>2</sup> so unluckily composed before Bannockburn, wrote :—

"Rughfute *riveling*; now kindels thi care  
Bere-bag, with thi boste, thi biging is bare;  
Fals wretche and forsworn, in hides wiltow fare ;"

and Skelton, in his doggerel lines on Flodden, speaks of the "roche-footed Scottis" from whom his countrymen "had taken their bottis."

Rewylynys, Rowlingis, Rillings, Rulyions, or Rullions were the Anglo-Saxon or broad Scotch variants for this untanned shoe of hide. The oldest form appears to have been Rivelingas, which is translated in Archbishop Alfric's *Anglo-Saxon Glossary of the 10th Century* "Obstrigilli," a Low Latin word for a sandal fastened to the foot by straps:

<sup>1</sup> Hearnese ed., p. 282.

<sup>2</sup> *Minot's Poems*, p. 7.

*Wyntoun*<sup>1</sup> mentions it as a sign of great distress that knights of Sir David de Strathbogie, Earl of Athol, when pursued by the Earl of Murray to the Highlands, in 1335, were reduced to wear Rewelmys—

“Of hydis or of hart hemmynys.”

The hemming was the piece of the hart's skin set apart for shoes, as in Sir Tristrem's *Venery*.<sup>2</sup>—

“Tristrem schare the brest  
The tong sat next the pride  
The heminges swithe on est  
He schar and layd bi side.”

Blind Harry uses the form Rewlingis, and Rivilin is still the common name in Shetland. The presence of the *f* or *v* in the early forms of the word render doubtful the etymology from *roll*, as if something rolled round the foot. I am disposed to connect it rather with the old English word *rivel*, to wrinkle, as in Gower:—

“Here chekis ben with teres wet  
And ryvelis as an empty skyn  
Hengande down unto the chyn.”

M. S. Digby, 230.

Dunbar, in the *Flyting*, describes his rival Kennedy as still wearing the Highland garb—

“Ersch Katherane, with thy polk breik, and rilling.”

A shoe made of the same material and in the same way, though not perhaps quite of the same shape, was well known to the Romans of the Empire as worn by rustics, and was deemed a mark of their character, just as the English treated the Scottish *Rivelin*, though the Roman satirist made a better use of it than the English. Its common name was “*Pero*,” as in the passage already cited from Virgil, which preserves a record of the curious custom of wearing it on one foot only.

Juvenal, when denouncing luxury in his 14th Satire by the mouth of the old Marsian warrior, makes him teach his children that “the man who walks on the ice with long shoes of hide, and faces the east wind in skins turned inside out, will do nothing wrong. It is the purple that

<sup>1</sup> *Chronicle*, viii. 29, l. 273 (l. 4421, Laing's ed.).

<sup>2</sup> *Sir Tristrem*, Sc. Text Society's ed., l. 474-8.

leads to crime." The epithet "altus" in this passage appears to indicate a shoe more like a buskin, covering a part of the leg as well as the foot.

" Nil vetitum, fecisse volet, quem non pudet *alto*  
 Per glaciem *perone* tegi : qui submovet Euros  
 Pellibus inversis. Peregrina ignotaque nobis  
 Ad scelus atque nefas, quæcunque est, purpura ducit."

Persius refers to the *Peronatus* Arator, and Sidonius Apollonaris,<sup>1</sup> a bishop and poet of Gaul in the second half of the 5th century, speaks of the "Pero," in a form more like the Rivelin, as reaching only to the ankle: "Pedes perone setoso talos adusque vinciebantur; genua, crura, suraque sine tegmine." This probably may be the explanation of the somewhat obscure description of the glossary to *Isidore of Seville*, who lived in the 6th century, which describes them as "calcei qui tibiaticum (up to the shins) calceabantur." In Gordon's *Itinerarium Septentrionale* a pair of such shoes are figured belonging to the collection of Mr Gilpin, Recorder of Carlisle, which were found near the wall of Hadrian.<sup>2</sup> A ruder pair, in the collection of Sir John Clerk of Penicuik, are said to have been found near the wall of Antonine. Both these were probably worn not by Roman legionaries but by their British subjects. They are quite different from the military shoes (*Caligæ*), of which there is a specimen in the Alnwick Castle Museum,<sup>3</sup> Dr Anderson was so good as point out to me, which were found at Bremenium, and of which Dr Bruce says many specimens have been found which "are always made right and left; the soles are double and are strongly studded with iron nails. The upper leather is caught between the soles, a thong has gathered the upper part of the shoe together and bound it tightly round the foot." The *Caligæ*, or military shoes of the Roman soldier, became a metaphor for military service, as the *Pero* was for rural work. The Romans were too good masters of the art of war to neglect this elementary but essential part of the soldier's kit, and these *Caligæ* would do credit to the best modern maker of shooting or fishing boots. Many a poor French soldier would have been glad of such a pair in the Franco-German War. Some much more elaborate and ornate specimens of Roman shoes, found in the

<sup>1</sup> Lib. 4, Epist. 20.

<sup>2</sup> Plate 40, p. 96.

<sup>3</sup> *Catalogue*, p. 152.

Thames, are figured in Mr Wright's *The Celt, the Saxon, and the Roman*.<sup>1</sup>

The single sole which was a necessary characteristic of the *Cuaran* or *Rivelin* long continued to be the form of sole used after the Highlanders had learnt to make the brogue, and the Lowland craft of cordiners or souters the single-soled shoon of the ballad of "The Souters of Selkirk," who used the "elshin lingle and birse." I am able to show, through the kindness of Mr Carmichael, a pair of roughly-tanned single-soled shoes of country make from the Hebrides. About another pair of much more artistic style made quite recently in Balquhiddy, Mr Yellowlees, formerly Provost of Stirling, has written me an interesting letter.

VICTORIA SQUARE,  
STIRLING, February 7, 1894.

MY DEAR SHERIFF MACKAY,—The making of Highland "Brogues," although universal in the Scottish Highlands a century ago and for centuries previous, is now all but a lost art. Of course I do not refer to the fashionable shoe which goes by that name, and resembles the original brogue only in the cut of the uppers, with double and winged frochans (toecaps), double quarters, and vandyked edges. In Sinclair's *Statistical Account* (now nearly 100 years old) several parishes are mentioned as having so many brogue makers and so many shoe makers. That may serve to mark the time when the simple but ingenious and tasteful art of the former began to be superseded by the more complicated and varied styles of the latter.

In Balquhiddy, Perthshire, a family of M'Diarmids have been first brogue and then shoe makers for generations. The present descendant, Duncan M'Diarmid, still possesses the art of broguemaker, and probably there is not another man who does so within sight of Stirling Castle.

Duncan is getting old and has no son who is likely to take up his business, so I asked him to make a pair of genuine Highland brogues for me, that they might be put into our local museum before the art of making such articles becomes quite extinct in our district.

That is the pair I have borrowed and sent to you now. I asked the curator to wear them in the Museum for a few weeks to take off the bran-new appearance, and I see he has done so. You may remark about them—

1st. The uppers are of deer-skin, tanned and dressed, and the sole of light bullock's hide. They are brogues for house wear; those for outdoor wear would be precisely the same for "make," but of thicker materials.

<sup>1</sup> Pp. 396-7.

2nd. They are sewed with a single lace. The ancient broguemaker did not understand the modern art of sewing with double rosin ends.

3rd. The sewing is entirely done with a *leather lace* both in the sole and upper parts. No hemp, lint, linen, or silk thread was used by Highlanders in making their foot coverings. Indeed there was nothing besides the *leather* they made used for brogues except the *wooden pins*, which the craftsman made for himself (now all made by Yankee machinery and imported from America) and used at the heels; and the buckle, which was often ornate, and of valuable metal.

4th. When I got the shoes from M'Diarmid a month or two ago he said these were "made precisely the same as the shoes Prince Charlie wore." Of course I cannot certify this to be true, but probably it is so.—Yours sincerely,  
R. YELLOWLEES.

It may be hoped that the art of brogue-making will not, as Mr Yellowlees fears, entirely die out. It would certainly be curious if the more ancient *Cuaran* survived the *Brogue*, and the *Cuaran* is still, beyond doubt, made and worn by a considerable number of Irish and Scotch islanders. Sir Arthur Mitchell, in his work *The Past in the Present*, mentions, with reference to the Scottish *Rivelin*, "there is probably no older or ruder form of shoe known. It appears in the tombs of Egypt, and is inferior in design and execution to the Mocassin of the North American Indian. Yet it happens that there are thousands of people in Scotland who wear this shoe at this hour. It is in most common use in Shetland, but it is also frequently seen in the Orkney and Hebridean Islands. At Sand, a village quite near Lerwick, I have met a score of women wearing them, but they are to be seen all over the Shetland Islands. I am certainly within the mark when I say that thousands of pairs could at this moment be purchased in that single county." This was written in 1880, since which it is probable that the use of these shoes in the Scottish Islands has diminished.

The only safe conclusions that can be drawn from the use of the same or a similar kind of foot covering in ancient and modern times over so wide a field are, that necessity and opportunity taught men of different races the same primitive art, that even in so necessary and primitive an art as clothing the feet improvements often advance slowly, but once made it becomes certain they will ultimately prevail. We can still see the *Rivelin* worn by the Shetlanders and the *Cuaran* by the

Aran and St Kilda islanders, but these survivals must before long disappear, as they have disappeared on the mainland. Yet it is curious to notice how in this, as in so many other cases, the past and obsolete custom leaves its mark in the present use, as if in small as well as great things the continuity of history must be preserved by symbols, even when the links of the chain disappear. The holes pierced in the upper part of the *Cuaran* descended to the *brogue*, and the vandyked *fraochan* or toe-cap of the brogue may still be noticed in our 19th century boots and shoes.

DEAR SHERIFF MACKAY,—I do not now remember what I said on shoes in the discussion following your paper before the Society of Antiquaries. I will, however, jot down what occurs to me.

If meagre and unsatisfactory in modern science and art, Gaelic is copious and descriptive in natural objects, and in the arts and sciences known to the old people. The following names for shoes will show that the people who originated them were accurate observers.

I wish I had time to extend the list, and to avail myself more of the privilege which you have accorded me in writing these notes.—Yours very faithfully,

ALEXANDER CARMICHAEL.

7 ST BERNARD ROW,  
EDINBURGH, 22nd June 1894.

*Bachaille, brachaille, sprachaille*.—These forms are used in different localities, and mean shoes, old shoes, shapeless shoes.

An old man in Lismore met some friends with whom he remained. When he came home his wife reproved him for drinking. He was a man of great honesty and simplicity of character, and replied—"An ta gu dearbh air m' fhalluinn fhein, a Mhor, na'n robh agamsa da bhachall bhroige dh-fhag mi nochd fhein thu—cha'n fheirinn aon oiche eile leat." "Indeed, and of a verity, by mine own mantle, Marion, if I had two bachalls of shoes, I would leave thee this very night, I would not remain another night with thee." The two old people were so touchingly attached to one another that they could not live apart even for a few hours.

*Brog*.—Shoe; sock, socket; busk, busket, buskin. Brog is a generic term for socket, or that which resembles a socket, as *brog crainn*, the socket of the mast, the step in which the mast of a boat stands. *Brog na cuthaig*, shoe of the cuckoo, the blue violet. *Brogach, brog-eich*, horseshoe; and *brog an eich*, shoe of the horse, coltsfoot, tussilago. The better-known name is *gallan*, while *brogach, brog an eich* is applied, and more correctly, to the leaf of the white water-lily *Nymphaea alba*. *Brog bioraich*, coltsfoot; *brog searraich*, foalsfoot,



are applied to the leaf of this beautiful lily, which covers the face of some of the lakes in the Western Isles.

*Brogan dannsaidh.*—Dancing shoes, pumps.

*Brogan cluaisean, brogan cluaiseanach.*—Eared shoes, shoes with flaps akin to the “Lorne shoes.” *Brogan cluaisean*, eared shoes, are mentioned in old Gaelic songs, and, among others, in the following verse:—

“Troidh chuimir am broig cluaisean  
'S gach gruagach ort an geall.”

“A shapely foot in an eared shoe  
And every maiden in love with thee.”

*Brogan cluaisean.*—Eared shoes were specially adapted for buckles, though some preferred latches. Duncan Ban Macintyre says—

“Am bucall a' dunadh ar brog  
'Se am barr-iall bu bhoiche leinn.”

“The buckle fastening our shoes  
The latchet were prettier to us.”

In the burlesque of “Biodag air Mac-Thomais,” the satirist says—

“Tha bucallan na bhrogan  
'S gur math gum foghnadh iall da.”

“There are buckles in his shoes  
When well the whang might do him.”

*Brog eill.*—A shoe stitched together with leather cord instead of with hemp cord. The best cord for this purpose was obtained from the seal, as was also the best leather for shoes, horse-harness, ropes, and other purposes.

Hence the seal is spoken of among the Isles as *ron eill, ron eilleach, thong seal, thonged seal*. The term occurs in many songs, among others in a beautiful song composed by a daughter of Macleod of Harris to her husband Macneill of Barra, from whom she was estranged.

“Bu tu namhaid a' Chathain  
Thig air adhar a' seoladh  
Agus namh an Roin eillich  
Thig o sgeirean a mhor-chuain.”

“Thou art the foe of the Bernicle [goose]  
That comes in the air sailing,  
And the foe of the thonged Seal  
That comes from the great ocean skerries.”

*Brogan Gaidhealach.*—Highland shoes, known to the trade as “brogues.” Shooting shoes are in imitation of these.

*Brogan ard.*—High shoes. The toes of these high shoes, turned up as high

as the ankle, sometimes as high as the middle of the leg, and occasionally as high as the knee. They were held up by cords or chains fastened to the waist, and must have been grotesque, not to say inconvenient.

These high shoes were worn at Court, and on state occasions, in the Middle Ages, and resembled those worn now by mandarins and other state-officers in China.

The *brogan ard*, high shoes, are mentioned in the Mackintosh Lament, recovered by me in the Island of Barra. The bereaved maiden wife says—

“ ’S tu dhannsadh gu combnard,  
D'nair sheinneadhhte ceol duit ;  
'S cha luba tu am feoirnean  
Fo shroin do bhrog arda.”

“ It is thou that wouldst dance rhythmically  
When to thee was played the music,  
Nor wouldst thou bend the grass-blade  
Beneath the point of thy high shoes.”

*Brogan dìreach*.—Straight shoes. The straight shoes were on alternate feet on alternate days. They were common in the Lowlands as well as in the Highlands, and down to recent times. Lord Cockburn mentions them in his *Life and Times*, and says that he wore them when he attended the High School of Edinburgh.

*Brogan cama, cama bhrogan*.—Shaped shoes. These were shaped to the feet, and the reverse of the straight shoes.

The preternaturally wise Islay child—*An Leanabh Ileach*—was asked what kind of shoes he would like. He replied—

“ Brogan bileach, baileach, barr,  
A druim leathar nan aighean,  
A tarr leathar nam ba,  
Gearra-bhoinn a muigh  
Farra-bhoinn a staigh  
Bailt chaol, chroma-dhireach,  
Na'n sineadh eadar-riu sin  
Buandas brog mhic airein  
Eireachdas brog mhic rìgh  
D' uair a bhuaileadh ise chlach  
Gum bu mheas dha'n chlach na dhi.”

“ Shoes edgy, complete, surpassing,  
From the back of the hide of the heifer,  
From the rump of the hide of the cow ;  
Short soles without,  
Soft soles within ;

Welt slender, even-curved,  
 Stretched down between these.  
 The lastingness of the shoe of the son of the ploughman,  
 The beauteousness of the shoe of the son of the king.  
 When it should strike against a stone  
 That worse should be to the stone than to it."

*Caiseart*.—Shoes, shoes of any kind. Literally, foot furnishing; from *cas*, foot, and *beart*, furnishing.

*Cuaran*.—Sock, socket, busk, busket, buskin, an envelope, a cover; from *cuar*, a cover.

The *cuaran* covers the sole, toe, heel, and sides, but not always the instep of the foot. It is laced, sometimes fancifully interlaced, over the instep.

The *cuaran* is generally made of raw hide, preferably warm from the animal, the hide being then soft and pliable, and easily adapted to the foot. The hide over the knee was much sought after for *cuarans*, especially that over the hough. The heel of the foot fitted into the hollow of the knee, especially into the hollow of the hough, while the friction to which the knees were subjected in the lying down and the rising up of the animal rendered the skin of the knees peculiarly tough and durable.

The *cuaran*, like the *mogais*, is made of raw hide, the hair side out, the flesh side in. In St Kilda it is made of bird skin, the down and feathers of the bird being next the foot. The *cuaran* of the Highlands is the *pampootie* of Ireland and the *revelin* of Shetland.

The *cuaran* is mentioned in the songs and proverbs of the people, as—

"D'uir bha mi ris a' bhuachailleachd,  
 Cha'n fhaighinn ach na cuaranan;  
 'Se thug na brogan uallach domh  
 Mi 'shuathadh ris a' chàmpa."

"While I was herding,  
 I would only get the *cuarans*;  
 What got me the dainty shoes  
 Was my joining the camp."

"Feumaidh fear nan cuaran  
 Eirigh uair romh fhear nam brog."

"Must the man of the *cuarans*  
 Rise an hour before the man of the shoes."

The accepted interpretation of this doubtful proverb is that, as the wearer of *cuarans* had more lacing to do, he had to begin earlier than the wearer of shoes, who had less lacing to do.

Probably, however, the meaning is more philosophical and far-reaching than

this, implying that the poor man of the *cuarans* had to rise earlier than the rich man of the shoes.

“He that would thrive must rise by five,  
He that has thriven may lie till seven.”

Another proverb would seem to support this interpretation—

“Am brogach beag, an cuaranach mor.”

“The shoey little, the cuarany big.”

Shoes were expensive, and he who indulged in them young was under the necessity when old to be content with *cuarans*.

Down to recent times, many children in the Highlands wore no shoes, or foot-gear of any kind. Even grown-up lads went about without shoes, often without bonnets—*ceann-ruisgte*, *cas-ruisgte*—head-bare, foot-bare. Many old men in my time wore no foot-gear except on Sunday, feast day, or some other gala day.

I have often seen in the Outer Isles old men and women working at their crofts barefooted, bareheaded. Their neighbours thought none the less of them for this, nor did I. I knew that this arose partly from habit and partly from a frugal desire to “owe no man anything,” and that no head-gear or foot-gear could add to the native courtesy of mind or to the native kindness of heart within. On these occasions, on my deprecating any apologies for their appearance, the people would reply—

“Ge nach duine an t-aodach,  
Cha duine duine as aonais.”

“Though the clothing is not the man,  
The man is not a man without it.”

A messenger came to Tongue House from Dunrobin Castle, and being a messenger of consequence, he placed his *cuarans* on the dresser. The cook was indignant, but like a wise woman held her counsel. When the man asked for his *cuarans* to resume his return journey, with characteristic privilege the cook asked him how he liked his breakfast. “I never enjoyed breakfast better,” replied the man. “Then,” said the cook, “you have the satisfaction of knowing that you carry your *cuarans* inside, not outside you this time. And never you again take upon yourself to place your upstart Gower *cuarans* on the dresser of gentle folks.”

Captain Burt, in his *Letters from the North* (Letter 22), thus refers to the *Cuarans*, or “Quarants,” as he terms them :—Short Stockings and *Brogues* or pumps without Heels. By the way, they cut holes in their *brogues*, though new made, to let out the water, when they have so far to go and rivers to pass ; this they do to preserve their feet from galling. . . . Some I have seen

shod with a kind of pumps made out of a raw cowhide, with the hair turned outward, which being ill made, the wearers' feet looked something like those of a rough-footed hen or pigeon. These are called *Quarants*, and are not only offensive to the sight but intolerable to the smell of those who are near them."

*Logais, logaisean*.—Shoes, old shoes, splayed shoes, shoes of any kind, feet, human feet, animal feet; hence the leaf of the White Water-lily is called *logais*, from its resemblance to the round, beautiful hoof of the foal. The name occurs in an old song of Skye called "Mo roghainn 's mo run."

"La dhomh 's mi siubhal nam fuar-bheann  
Thachair a' ghrugach og orm  
Mo roghainn 's mo run  
A chunna mi 'n de.

Bha i fodha gu da chruachainn  
'S i ri buain nan logaisean <sup>1</sup>  
Mo roghainn 's mo run  
A chunna mi 'n de."

"A day when I was travelling the mountains  
I met a young maiden fair to see,  
My choice and my love  
Whom I saw yestreen.

She was immersed to her two hips,  
And she pulling the water-lilies,  
My choice and my love  
Whom I saw yestreen."

Mr John Whyte informs me that an old woman from Islay told him that she was present at the birth of a child, when she and those in charge on the occasion continued for several nights to burn *logaisean*, old shoes, to keep away the fairy folks!

On these occasions the doors, windows, and crevices are closed, nothing being left open but the *farlos*, in the ridge of the roof, for the egress of smoke and the ingress of light. The smell of burning leather filling the house, and escaping through the farlos, keeps the fairy folks from entering and spiriting away either mother or child. Iron pins and spikes are driven into the ground and wall round the mother and child, to safeguard them till the baptism of the one and the purification of the other. When the child and mother have gone under the hands of the *pears eaglais, persona ecclesia*, they are safe, and the pins are removed.

There is no increase on the women of fairyland, hence the desire to spirit away children, and mothers to nurse them. Innumerable stories, in prose and

<sup>1</sup> Sometimes *logairean*.

rhyme, graphic and realistic, are told throughout the Highlands and Islands of newly-born babes and of parturient women carried away to the *bruthainn shith nan sithichean*, underground bowers of the fairies.

*Mogais*, plural *mogaisean* (Anglicised, *moggins*, or *muggins*, *moggasheens*, or *muggasheens*).—Shoes, ankle-shoes, shoes coming up the calf of the leg. It is singular that in name, as in appearance, the *mogaisean* of the Highlanders should be identical with the *moccasins* of the Red Indians. Possibly the writer who introduced the name of the foot-gear of the Indians was a Highlander, accustomed to the name of the similar foot-gear of his countrymen.

*Mogais* holds the same relation to the *cuaran*, that the boot does to the shoe. The word is from *mog*, a husk, a sheath, a cylinder, and occurs in various forms, as *mogal peasair*, peas husk; *mogal ponair*, bean husk; *mogan*, a footless stocking; *mogan brigis*, leg of a trouser.

*Slaopag*.—This term for an old shapeless shoe, which is not to be found in Dictionaries of Modern Gaelic, occurs in the following lullaby, which I got at Bunawe, along with several other archaic words.

“ Dean an cadal gaolach ;  
 Mo chaomhan thu 's mo chamh.  
     Hi ! ri ! ho ! ro ! gur tu mo ghradh ;  
     Hi ! hiura bho ! gur a tu gu brath !  
 Chuirinn crodh air bhuaile dhut,  
 'S an cuallach bhi air each.  
     Hi ! ri ! ho ! ro !  
 Chuirinn spreidh air ghlinnibh dhut  
 'Us greidh air bhinnibh ard.  
     Hi ! ri ! ho ! ro !  
 Chuirinn bogh air ghleus dhut  
 'Us saighead beur na dhail.  
     Hi ! ri ! ho ! ro !  
 Mar sid us cuspair aithriseach  
 'Us claidhe geur da-lainh.  
     Hi ! ri ! ho ! ro !  
 'S chuirinn fir air faiche dhut  
 Air aisir Innis-aill !  
     Hi ! ri ! ho ! ro !  
 Ach fair a nall domh *slaopag*,  
 'S gun caobainn Domhull Ban !  
     Hi ! ri ! ho ! ro ! ”

“ Do thou the sleep so lovely,  
 My beloved and my prattler.  
     Hi ! ri ! ho ! ro ! thou art my darling ;  
     Hi ! hiura bo ! thou art for ever.

I would place cattle upon the mead for thee,  
And their tending upon others.

I would place flocks upon the glens for thee  
And herds upon the mountains high.

I would place a bow in trim for thee  
And a piercing arrow close beside.

Likewise a well responsive target  
And a sharp two-handled sword.

And I would place men on the plain for thee  
In the Pass of Innishail !

But bring to me a *slaoprag*  
Till I punish Donald Bane [fair] ! "