

bred idealism and poetic fancy, and their mental pabulum was the song of the minstrel and story of the *seanachie*. The scarcity, or entire absence of books had the effect of quickening and strengthening the memory, and the ordinary peasant could generally repeat a marvellous quantity of verse. Thus, folk songs passed from generation to generation, becoming sacred in the process, through tender associations dear to the heart of the emotional Gael. The epochs of song correspond to the great national movements which affected the condition or stirred the emotions of the people as a whole. Thus, the Jacobite risings of 1715 and 1745 A.D., were followed by revivals of Gaelic song, the latter date, inaugurating what has been termed the Augustan age of Highland poetry, with its great names—Macdonald, MacIntyre, Buchanan, Mackay and Ross. Following the Jacobite defeat at Culloden came a period of unrest and change in the Highlands from which relief was sought in the new homes of America. Wave upon wave of emigration succeeded, until the landowners and government became alarmed and enacted measures prohibiting the people to leave their native country. These measures, however, were relaxed and the mountaineers, by tens of thousands sought homes in Canada and in the United States. This was at a time when Gaelic poetry was at its best, and when the vanishing echoes of the Jacobite muse were re-awakened by the social upheaval caused by the depopulating of the glens.

The clansmen carried with them not only the treasured songs of the past, but the warm verses wrung from the local bards by the sad scenes incident to the departure of whole country-sides of the native people, leaving nothing but desolation behind them; and the songs, too, which many of those departing composed as "Farewells" to their native land. These songs abound. Many of them are of poetic merit, and are sung in Canada even at the present day. Two of the most popular tunes played on shore as the emigrant ships weighed anchor were "MacCrimmon's Lament" and "Lochaber No More." The first is one of the most pathetic in Highland minstrelsy and its effect to-day is as great on a Gaelic-speaking Highlander as in the emigration days. MacCrimmon, was one of a famous family of pipers, which for generations were retained by the chief of the Clan MacLeod, at Dunvegan Castle, Isle of Skye. They are supposed to have been originally from Cremona, Italy. The family held land from MacLeod, the son succeeding the father in possession and in the office of piper. The name of their farm was Borerraig, and here a piper's college was conducted to which the noblemen and gentlemen of the north of Scotland sent their young pipers to be instructed in bagpipe music, the ordinary term of apprenticeship being seven years. In 1745, MacLeod, of Dunvegan, espoused the side of the house of Hanover, in the Stuart rising. Mac-