

WILLIAM HENRY DRUMMOND

In truth, the work had no fonder admiration than with the *habitants* themselves. They found in it not only a scrupulous representation of their racial life, customs, and character, but the attitude of a sympathetic and admiring friend. A man of the tenderest sentiment, of the finest tact, devoid of any cankering notion of superiority, he never wrote a line but in affection, and the humour, wit, and pathos of his verses carried the irresistible conviction of a great and generous soul. Of ridicule he was temperamentally incapable; on the human weaknesses of his characters he held his judgment in suspense; he gave to Anglo-Saxon Canadians a new respect for their French compatriots. Till then, French-Canadian minstrelsy, for the outside world, was represented so far as the *habitant* and the *voyageur* were concerned, by academic English renderings of the old *chansons*; it was Drummond's place to make the living *habitant* and *voyageur* articulate in the patois which distinguished them, and yet the naïveté and the natural magic of the old régime, of "À La Claire Fontaine" and "En Roulant ma Boulé" are reproduced, transfigured strangely, in the language of the modern *Canayen* of lumberers and peasants of to-day as Drummond gave them voice in "Johnnie Courteau" or "The Curé of Calumette."

Drummond's increasing reputation as a man