

We'll see no more MacCrimmon's returning,
Nor in peace nor in war is he returning,
Till dawns the great day of woe and burning,
For him, for him, there's no returning.

These verses lose much in the translation. In the original they are remarkable for beauty of diction and for the depth of tender feeling they express, and one can easily understand the enduring impression they would make upon the minds of sorrowing emigrants, especially when sung to one of the sweetest minor melodies in the treasury of Gaelic music.

To this class belongs Evan MacColl's (a charter member of the Royal Society) "Beannachd Dheireannach an Eilthirich Gàidheal"—"The Highland Emigrant's Farewell," one of the best emigrant songs in the language, the concluding lines of which are:

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Uair eile, 's gu bràth,
Beannachd bhlàth leat, mo dhuthaich!
Ged robh gu Lath'-luain
Falach-cuain ort bho m' shùil-sa,
Gu deireadh mo chuairt,
Gearr no buan, bi'dh mi 'g urnuigh,
O! Ard-rìgh nan dòl,
Beannaich duthaich mo ghràidh!

In this poem MacColl describes his father's feelings, overcome by strong emotion as the mountain peaks of his native land recedes from his view, and in turning away after the darkness has closed the scene, the stern-visaged Gael vows eternal devotion to his native land, and invokes a benediction upon its future. This poem, or song, composed to the tune, "Erin go bràth," has been sung in the Old Land and in Canada by at least two generations, separated by the wide Atlantic yet on both sides of the ocean, each remembering the close relationship betwixt them of kith and kin.

When the Scottish Gael found a lodgement in Canada, the songs of his race were not forgotten. That body of song was the common heritage of the Kelt, the world over, but the soul of song did not live on the poetry of the past only; it found its muse in the dense forest, on the rivers and lakes, and at the happy firesides of the settlements. Here in Canada, therefore, Gaelic poems and songs were composed in the style of the older minstrelsy. Some of them can be compared to the popular lyrics of the Highlands. The themes varied with the glories of sea and land, the beauties of nature with her rich colourings and varying moods; the heroism and devotion of the women—of mothers and daughters who bore the hardships of colonization with