

Thus dwelt together in love these simple Acadian
farmers,—

Dwelt in the love of God and of man. Alike were they
free from

Fear, that reigns with the tyrant, and envy, the vice of
republics.

Neither locks had they to their doors, nor bars to their
windows;

But their dwellings were open as day and the hearts of
the owners;

There the richest was poor, and the poorest lived in
abundance.

Mr. Parkman gives them full credit for industry and common morality, and above all general submissiveness to the church, but he says that like the Canadians "they were a litigious race, and neighbours often quarrelled about their boundaries." "Nor were they," he writes, "without a bountiful share of jealousy, gossip and backbiting, to relieve the monotony of their lives; and every village had its turbulent spirits, sometimes by fits, though rarely long, contumacious towards the curé, the guide, counsellor and ruler of his flock." "It is very possible," says Mr. Longfellow's biographer, his brother, "that the poet painted in too soft colors the rude robustness which may have characterized the peasants of Grand Pré; as artists are apt to soften the features and clean the faces of the Italian peasant boys they put on their canvas. The picture of Acadian life, however, was but a part of his background. The scenery of Grand Pré he painted from books, having never visited the place, but it is sufficiently accurate for his purpose."

Not only because of the strictly literary purpose of the poet in writing *Evangeline*, but because of the now comparatively remote period when he wrote, we find in