

off their wires. Brougham, Jeffrey and Scott had all been pupils together at the Edinburgh High School under Mr. Luke Fraser; rarely has it been given to any one teacher simultaneously to instruct in the rudiments of Latin or anything else three boys later to become so distinguished as the three just named. But there was a fourth, George Ramsay, later the ninth Earl of Dalhousie, a name familiar to all Canadians. Lord Dalhousie was for a time Commander-in-chief of the Forces in Nova Scotia, and later (1819) of those in the whole of North America. In 1818, as every Nova Scotian knows, he founded the College which bears his name and which has since grown from the smallest beginnings to be the most important seat of learning in the Maritime Provinces. Lord Dalhousie was one of Scott's last visitors at Abbotsford.

It is not a far cry from Scott to Sir Henry Raeburn, the man who preserved for all succeeding generations the features of that great Scotsman and those of many of his countrymen. Raeburn was an Edinburgh man, born there in 1756, died there in 1823, and was in his own sphere one of the brightest of that bright band which crossed into the new century. His portraits at the present time fetch very large sums indeed. As the delineator of the white-wigged, red-faced, claret-drinking judges of the end of the eighteenth century, he is matchless. Raeburn painted two full-length portraits of Sir Walter, the first in 1808 for Constable which is now in the possession of the Duke of Buccleuch; and a second, a truly noble portrait, which is luckily still at Abbotsford. Raeburn has preserved for us Scott's dear, rugged face, and Jeffrey's and Professor Playfair's, as well as the faces of many others, both men and women, not known outside the walls of old Dunedin. Raeburn was one of those knighted at Hopetoun House when George IV visited Scot-

land in 1822. It is well known that the success of the King's visit was almost wholly due to the careful preparations made by Scott; in the modern phrase, he "stage-managed" the affair with skill and ability.

Another exponent of art who crossed the century was Alexander Nasmyth (1757-1840) the painter of the only existing, authentic portrait of Robert Burns.

Sir David Wilkie's connection with Edinburgh extended to no more than his student days and ended in 1804, having lasted a little more than four years. The future painter of the "Penny Wedding" and of King George IV actually crossed the century in an Edinburgh garret. The Reverend John Thomson of Duddingstone, one of Scott's warm friends, was a landscape painter of no small merit.

Thomas Campbell, six years younger than Scott and five than Jeffrey, was not only a Scotsman but a Highlander. Campbell, whose family belonged to Argyllshire, was born in Glasgow, but he was a member of the close of the century set in Edinburgh where he published "The pleasures of Hope" in 1799. He wrote the poem in Edinburgh within sight of the Pentland Hills; and there is little doubt it was these hills as seen from the south side of the old Town he alluded to in the lines as familiar as any in English verse:

"'Tis distance lends enchantment to the view,
And robes the mountain in its azure hue."

The antiquaries of Literature know exactly where the poem was written; it was in Alison Square on the second floor of a stair in the north side of the central archway with windows looking partly into the Potter Row and partly into Nicholson Street. It was within sight of where lived Mrs. Maclehose, the Clarinda of the Sylvander correspondence with Burns.

Had Campbell been less indolent, he would have made a still greater name