The Celtic Annual

1918 1919

From the original painting by Sir Peter Lely.

By kind permission of the Rt. Hon. The Earl of Strathmore.

EDITED BY MALCOLM C. MACLEOD.

PRICE ONE SHILLING.
# Contents

<table>
<thead>
<tr>
<th>Foreword</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Hon. R. Erskine of Marr Biographical Sketch</td>
<td>5</td>
</tr>
<tr>
<td>Crónan Codáil</td>
<td>7</td>
</tr>
<tr>
<td>Eolas-aimir nan Gaidheal</td>
<td>8</td>
</tr>
<tr>
<td>The Late Lieut. the Hon. Godfrey Macdonald—Biographical Sketch</td>
<td>12</td>
</tr>
<tr>
<td>Rannam Maic Ghoidirid Dhòimhnullach nan Eilean, and An English Translation</td>
<td>14</td>
</tr>
<tr>
<td>Dundee Artists</td>
<td>15</td>
</tr>
<tr>
<td>Cùchail nam Gilean—Gaelic Lament and Music</td>
<td>18</td>
</tr>
<tr>
<td>A' mhaoin a bhleith a' nimheann</td>
<td>19</td>
</tr>
<tr>
<td>Carn nam Craincaumnaich</td>
<td>20</td>
</tr>
<tr>
<td>Am Badan Fraoch</td>
<td>21</td>
</tr>
<tr>
<td>The Late Lance-Corporal John B. Stewart Biographical Sketch</td>
<td>22</td>
</tr>
<tr>
<td>John Graham of Claverhouse, 1st Viscount Dundee</td>
<td>23</td>
</tr>
<tr>
<td>Nuna: Sgeul air na h-itarthear a dh’hiadhail</td>
<td>25</td>
</tr>
<tr>
<td>Turas-Gnún—Gaelic Song and Music</td>
<td>25</td>
</tr>
<tr>
<td>Ceist Mhòr Leòd-caroin</td>
<td>25</td>
</tr>
</tbody>
</table>

**In Memoriam:**

- Miss Jessie Maclellan | 27 |
- Mr John Grant | 29 |
- Captain Kenneth Maclver, M.A. | 30 |

<table>
<thead>
<tr>
<th>Cùchail: A Lament, with Music and An English Translation</th>
<th>31</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scotland in War, Song and Music</td>
<td>32</td>
</tr>
<tr>
<td>Some New Gaelic Terms for Educational Use: Facail a ra Ghaidhlig a chuim feum goil-bolein</td>
<td>33</td>
</tr>
<tr>
<td>Tabulation of the New Gaelic Terms for the representation of objects and for conceptions arising therefrom</td>
<td>37</td>
</tr>
<tr>
<td>Na Gilean Ghleasa—Gaelic Song and Music</td>
<td>47</td>
</tr>
<tr>
<td>Oran le Saighdear—Gaelic Song and Music</td>
<td>48</td>
</tr>
</tbody>
</table>

# Illustrations and Portraits

<table>
<thead>
<tr>
<th>John Graham of Claverhouse, 1st Viscount Dundee</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dundee Artists—Photo Group</td>
<td>16</td>
</tr>
<tr>
<td>The Late Lance-Corporal John B. Stewart</td>
<td>21</td>
</tr>
<tr>
<td>John Graham of Claverhouse, 1st Viscount Dundee</td>
<td>22</td>
</tr>
<tr>
<td>D. I. Mac Cuis</td>
<td>26</td>
</tr>
<tr>
<td>The Late Miss Jessie Maclellan</td>
<td>28</td>
</tr>
<tr>
<td>The Late Mr John Grant</td>
<td>29</td>
</tr>
<tr>
<td>The Late Captain Kenneth Maclver, M.A.</td>
<td>30</td>
</tr>
</tbody>
</table>
FERGUSON,
TAYSIDE HOUSE,
76 MURRAYGATE.

TAYSIDE HOUSE is an establishment where every requisite for Gentlemen’s Wear is offered to the public, of the first quality, and at moderate cost.

A visit of inspection will repay intending purchasers, who will be impressed with the extent and variety of the Goods shewn in the various Departments.

The Departments comprise Ready-to-Wear Tailoring of every description—Suits, Trousers, Breeches, Raincoats, Winter Overcoats, &c. The Order Department shews the very latest Styles in Suitings, Trouserings, and Overcoatings of the best quality of material. Style and fit second to none.

For Ladies’ Wear we have a Special Order Department, and turn out Coats and Costumes, Tailor-made, of the best class materials, first-class cut and faultless workmanship. Ladies’ Ready-to-Wear Goods are also shewn.

Gent.’s Underwear, Hosiery, Hats, Ties, Collars, &c.

A FERGUSON,
Tayside House, 76 Murraygate.
COFFEE deserves attention as it is a food beverage of first rank.

COFFEE is more than a stimulant. It carries its own essential salts, and therefore fortifies the system in hot or cold weather.

JAMES OGILVIE
(Successor to J. Fyfe),
61 Commercial Street,
DUNDEE.

THE LEGAL INSURANCE COMPANY, Ltd.

Head Office:
231-2 Strand, London, W.C.

HENRY M. LOW,
General Manager.

CAPITAL.
Authorised, £1,000,000
Subscribed, £500,000
Paid up, £100,000

TRUSTEES.
The Hon. Mr Justice Channell.
The Hon. Mr Justice Baggave Deane.
The Hon. Alfred E. Gathorne-Hardy.
Chairman—J. Field Beale, Solicitor.

FIRE—ACCIDENT PROFITS.
DUNDEE AND NORTH OF SCOTLAND BRANCH—
31 REFORM STREET, DUNDEE

R. M. NOBLE, Resident Secretary. D. J. ROBERTSON, Manager for East of Scotland.
TELEPHONE—2237 DUNDEE. TELEGRAMS “LEGALISCO, DUNDEE.”
A List of GAELIC BOOKS Published and Sold by
ALEX. MACLAREN & SONS,
360-362 ARGYLE STREET GLASGOW.

Postage.—The figures in brackets, thus (6d.), show the postage required to send that book anywhere. If no figure is shown, the postage is paid up to the Colonies and United States is double that for the British Isles. Thus (6d.) means 6d. for home and 1s. for the Colonies and U.S.A., and so on. Gaelic books are exempt from Customs' duties in all our Colonies and the United States of America.

MacDonald's Complete Gaelic-English Dictionary, 3 Vols. ..... 45/-
Maclean and Dewar's Complete Gaelic Dictionary ..... 12/6
Macbain's Etymological Gaelic Dictionary, new edition ..... 12/6
Macfarlane's Students' Gaelic-English Dictionary ..... 4/6
Maclean's Handy Gaelic English Dictionary, enlarged edition ..... 2/6
Gaelic-English Vocabulary, containing 2000 words ..... 3d.
The Literature of the Scottish Gael, Rev. D. Maclean ..... 3/6
Galloway in Light, An Introduction to Gaelic for Beginners ..... 1/6
Reid's Elementary Course of Gaelic, revised by Macleod ..... 1/-
Reid's Course of Gaelic Grammar, complete ..... 1/6
Stewart's Elements of Gaelic Grammar, 4th edition ..... 1/6
Munro's Gaelic Primer with Vocabulary, new edition ..... 1/6
How to Learn Gaelic, with Vocabulary, Macbain & Whyte ..... 1/3
New Elementary Subject, Macfarlane on an Sgileanach. ..... 3d.
Elementary Lessons in Gaelic, vocabulary and key. Maclean ..... 1/-
Higher Grade Gaelic Readings, with grammar, Macbain ..... 1/6
Gaelic Lessons Book, An Ceud Leabhar, paper cover ..... 2d.
An Dara Leabhar, cloth cover ..... 4d.
An Ceathrú Leabhar, cloth cover ..... 8d.
Averroës and a Few Chapters of Aristotle, Prof. Elder ..... 12/6
Rong Gaidhilg, Prof. Watson's Prose Selections, 1000-1900 ..... 2/6
Gaelic Reading Book, edited by Prof. MacKinnon ..... 3/6
The Gaelic Reader, edited by Malcolm Macleod ..... 1/3
An Treachrach, Macfarlane's First Gaelic Primer ..... 4d.
An Comh-Treachrach, Macfarlane's Second Primer ..... 6d.
Coimheas na Colman, Stories by John Macfadgan ..... 6d.
Dhoins Thagtha, Poems collected by Malcolm Macfarlane ..... 4d.
Cinneadh Ghaidhilg, Phrases for Gaelic Meetings ..... 3d.
Conversations in Gaelic and English, with pronunciation ..... 1/6
Guide to Gaelic Conversation and Pronunciation, Maclean ..... 1/6
Tourists' Handbook of Gaelic and English Phrases, MacKellar ..... 6d.
Uilliam Uilliam, Ivan Knox, Rob Ruadh, three biographies ..... 6d.
Uirsgeul Ód'Airdsheil, Cethir Ó Cuaghdubh Laghach ..... 6d.
Sgaochadh na Trachaidh, Stories by John MacCormaic ..... 6d.
Sgaochadh na h-Airdslí, Stories by John MacCormaic ..... 6d.
Oidhreachta 'an Fhreagh, sgaochadh le Iain Mac Cormaic ..... 6d.
Dun Alainn, Sgeul le Iain Mac Cormaic ..... 3/6
An t-Sgothar mor, Sgeul le Aonghas MacDhaynshaidh ..... 2/6
Altnaigh, Grant's Selected Prose Writings ..... 3d.
Gu'n d'huith I spise don Armunn, le Iain Mac Cormaic ..... 1/-
An Port Mor a bh'a aire Chall, Neil Munro's Lost Pibroch, Gaelic-Written, edited by Prof. Whyte, Macbean ..... 6d.
Cul-Teac an t-Sgualadh. New booklet just issued ..... 4d.
An Sabhrach, Four Delightful Gaelic Essays ..... 13d.
Cath-Clann air Filidh Eadair an Firinn, E. Macleod ..... 10/-
Eaglais na h-Alba, le Iain Mac Donnchadh ..... 10/-
Grand n-a Ghloine, le Tormaid Mac Leod, new edition ..... 6d.
Leagadh a Sheil thrug Beinn Leacock, le Tormaid Mac Leod, new edition ..... 6d.
An Gachlaidh, numbers 55, 56, 57, 58, stitched, 130 pages ..... 1-4d.
An Gachlaidh, 1875-76, vol. containing 18-20 parts of this magazine ..... 10/-
Quaich Vellas, etc., at Glasgow and world-wide. ..... 3d.
Transactions of the Glasgow Gaelic Society, Volume 1 ..... 3/6
Volume 2 contents described in our full Catalogue. ..... 2/6
Macraigh's Gaelic Proverbs, 1819, scarce, old calf ..... 21/-

JUNE, 1919

HOUSEHOLD, STEAM, and SMALL COAL
Supplied at Moderate Prices.

Established 1861.

iii.
Notes on the Study of Gaelic, Prof. Watson, Edin. Univ. ... 6d. (3d.)
Celtic Dialects, Gaelic, Brythonic, Fictish, Macdonald ... 1/6 (2d.)
Gaelic Names of Plants, Scottish and Irish, Forbes ... 15/- (6d.)
Colonsay Gaelic Names, Plants, Birds, Beasts, etc. ... 3 (5d.)
Typographical Scots-Gaelic, Bibliography of Gaelic ... 15/- (5d.)
Outlines of Gaelic Etymology, Maclean and Macfarlane ... 1/- (3d.)
Etymology of Gaelic National and Personal Names, MacBain ... 1/6 (3d.)
Gaelic Etymology, by Charles Mackay, 1877 ... 3/6 (6d.)
Descriptive Catalogue of Gaelic Manuscripts, Mackinnon ... 10/6 (6d.)*
Regimen Sanitatis, Gaelic Medical Manuscript, 16th Century ... 7/6 (3d.)
Naigheanchad Firinnesaid, ed. bho Andrew Lang, Vol. 1 ... 3/6 (6d.)
Vol. 2 (both translated by Henry Whyte, "Fionn") ... 3/6 (6d.)
Reliquia Celtica Machain's Texts, Papers, Studies, 2 Vols. ... 25/- (9d.)
Vol. 2 only, containing valuable texts and trans. ... 7 6/- (6d.)*

Celtic Dragon Myth, with Gestes of Fraoch and the Dragon ... 6/- (6d.)
Gille a' Bhluaisdir is Sgeulachdan elle, with translations ... 2 6/- (5d.)
Fionn an an Tigheadh a' Bhluaisdir, with translation ... 3/- (1d.)
Na Duine Siide is Iuirglasain elle, with translations ... 1/- (6d.)

The Gaelic version only paper covers ... 6d. (3d.)
Sgeulachdan Arabieanach, three parts, complete, paper ... 3/- (2d.)

An t-Oranach, 500 Gaelic Songs, A. Sim Nicol, 257 pages ... 10 6/- (6d.)*
Gaelic Songs of Duncan MacIntyre, with English translation ... 6/- (6d.)
Bhardadh Ghalldhige, Prof. Watson's Selections, 1553-1900 ... 3-6 (6d.)

Bhardadh Laoidheann, Collection of Lewis Poetry, J. Macleod ... 6/- (6d.)
Celtic Garland, Original Gaelic Songs, Translations of Gaelic and English Songs, and Prose Readings, by "Fionn" ... 5/- (6d.)
An t-Eilleanach, Original Gaelic Songs, Poems and Readings, by John Macfadyen, edited by Malcolm Macfarlane ... 5/- (6d.)
Sgeulachdan na Cailt, Original Gaelic Readings by John Macfadyen ... 3/- (2d.)
Macleod Collection of Gaelic Poetry ... 5/- (6d.)
MaCCaichan (Domhnall) Dain agus Orain ... 6d. (2d.)
... An Faur-Cull Dain, Orain, Oradhain is Sgeulachdan ... 4/- (6d.)
Dugald Buidhean, Spiritual Songs, with intro. and notes ... 5/- (6d.)
... Life and Conversion, in Gaelic, with Gaelic Hymns ... 2/- (4d.)
... Reminiscences of, with Hymns in Gaelic and English ... 2/- (4d.)
Filidh nam Beann, Mountain Songs, Collection Gaelic Songs ... 6d. (3d.)
Harps of Caledonia, Collection of Gaelic Songs ... 2/- (6d.)
MacColl, Clarach nam Beann, Dain agus Orain ... 2/- (6d.)
Livingstone, Dain agus Orain, with sketch of life ... 2/- (6d.)
Utat Collection of Gaelic Poetry, John MacCormac, etc. ... 2/- (6d.)
Mackellar (Mrs. Mary), Poems and Songs, Gaelic and English ... 2/6 (5d.)
Rob Donn Mackay, Poems and Songs in Gaelic (English Notes) ... 6/- (6d.)
Soar-O'sair nam Bard Gaidheil, The Beauties, old copy ... 16/- (6d.)
Luinneanach Lusinach, I.-Col. John MacGregor ... 5/- (6d.)
John Maclean and Dr. Macgregor's "Dain Spioradail" ... 1/6 (3d.)
Nicolson, Dain Spioradail a' Chaladh Sbeansaich ... 3/- (6d.)
MacCullum's (D.J. Gaelic Poetry, "Sop as Gach Seid" ... 3/- (1d.)
Laidheann agus Dain Spiorasaid, le Murdo MacEod ... 2/- (3d.)
Sark's "Laidheann air son Tiomanaich" ... 2/- (3d.)
Chi sinn thall thu, le John B. Stiobhaidh nach maireann ... 2/- (3d.)
Dain agus Orain, John MacLeod of Culkein, new edition ... 2/- (3d.)
Dain agus Doichhardh-Flodhil am ann a' Chogaidh, Macdonald ... 2/- (6d.)
Story and Song from Lochness-side, Gaelic Songs, etc. ... 2/- (6d.)
Gaelic Mission Hymn Book, new edition, now ready, MacColl ... 1/- (2d.)
... Special Terms for Quantities, per dozen copies ... 9/- (6d.)
... Kelly-MacCallum's Hymns and Spiritual Songs in Gaelic ... 1/- (2d.)
Campbell of Ledzait, Gaelic Poems and Songs, 1884 ... 5/- (6d.)
Dain, Orain is Sgeulachdan, Donald Macdonald, Barvas ... 3/6 (6d.)
Dain Gaidheochd, le Poire Stiobhaidh ... 5/- (5d.)
Creainn mo Mhathair agus Puiridh mo Sheanbharr, Mothers' Lullabies ... 4d. (1d.)
Dean of Liemore's Book, Ancient Gaelic Poetry, Scarce ... 16/- (6d.)
Ossian, Duns Oisin, Micheal Flan, edited by Maclovhill ... 3/- (6d.)
Macpherson's Ossian, English, edited by George Fyde Tydd ... 2/- (6d.)
In Defence of Macpherson's Ossian, Dr. R. N. Macdonald ... 3/- (6d.)
Ulterior Hero Ballads, collected by Hector Maclean ... 3/- (6d.)
Smith's Gaelic Antiquities, rare, old call, 1780 ... 20/- (6d.)
Leabhar na Feinne, Heroic Ballads, Campbell of Islay ... 20/- (9d.)
Ossian and the Clyde, Fingal in Ireland, etc. H. Waddell ... 12/- (6d.)
Lochabrig and the Sons of Uiach, by Dr. Smith ... 7/- (6d.)*
Sean Dana, Two Ossianic Poems with translation and notes ... 1/- (6d.)
Dundie and Clan Uiire, edited by Curnichal, with trans. ... 3/- (6d.)
Alex. MacLaren & Sons, Gaelic Booksellers, 360-362 Argyle Street, Glasgow.

Modern Gaelic Bards, Songs, Melodies Lives, Portraits ... ... 6/- (6d.)
Modern Gaelic Bards, 2nd Series, Songs, Melodies, etc. ... ... 2/6 (5d.)
Celtic Lyre, Collection of Gaelic Songs with Melodies ... ... 3/6 (4d.)
Ceoan Gaidheil, little tartan silk volume with melodies ... ... 1/ (1d.)
A' Choisir Chluaidh, The St. Columba Collection, Staff ... ... 2/6 (4d.)
St. Columba Collection of Gaelic Part Songs, Sefla ... ... 2/- (4d.)
Parts 1, 2, 3, 4, 5, 6, Sefla or Staff, each separately ... ... 6d. (1d.)
Choisir a Mhuirgheas, Gaelic Part Songs, Sefla Music ... ... 2/- (4d.)
Mod Collection Gaelic Part Songs Staff Music ... ... 1/- (3d.)
Macbean's Songs and Hymns of the Gael, with Melodies ... ... 3/- (6d.)
Hymns bound in Cloth (both have English ... ... 5/- (6d.)
Macfarlane's "Binneas nam Bard," with melodies ... ... 2/6 (4d.)
An Uiseag, Collection of Gaelic Songs and Melodies ... ... 3d. (1d.)
An Londubh, Collection of Gaelic Songs with Melodies ... ... 3d. (1d.)
Part 2, containing 26 Songs with Melodies ... ... 3d. (1d.)
An Smorarach, Collection of Gaelic Songs with Melodies ... ... 3d. (1d.)
Am Brud-dorch, Collection of Gaelic Songs with Melodies ... ... 3d. (1d.)
National Anthem (Gaelic), as adopted by A/Comunn, per doz. ... 1/- (2d.)
Suas leis a' Ghaidhlig, Rallying Song, part music. Per doz. ... 1/- (2d.)
An Coisireach, 12 Gaelic Part Songs, soida music, each ... ... 1/- (1d.)
in Staff Music (detailed in Catalogue), each ... ... 3d. (1d.)
Song, Far an robh m'in Raor, with pianoforte accom. ... ... 1/6 (1d.)
An Gleann an robh m'n ag, with pianoforte accom. ... ... 1/6 (1d.)
Lead Debreannach nam Beann, with pianoforte accom. ... ... 1/6 (1d.)
Bu Chuoam leam bhi Mireadh, with pianoforte accom. ... ... 1/6 (1d.)
Gaidhealtachd na Chridhe, with pianoforte accom. ... ... 1/6 (1d.)
Posadh Piutartain Bhain, Humorous Song with Music ... ... 1/6 (1d.)
Songs of the Highlands, Gaelic and Eng. words and accom ... ... 15/- (9d.)
These Fifty Songs sold separately (see list), each ... ... 1/- (1d.)
Songs of the Hebrides, vol. 1, 45 Gaelic Songs with accom. ... ... 25/- (9d.)
vol. 2, 51 Gaelic Songs with pianoforte accom. ... ... 25/- (9d.)
An Albannach, Album of Twelve Selected Songs, with accom. ... ... 5/- (6d.)
An Coisireach, Album of Nine Traditional Songs, vol. 1 ... ... 5/- (6d.)
Seven Selected Songs for the piano or Celtic harp ... ... 2/6 (4d.)
Inverness Collection of Gaelic Songs, Trans. and accom. each ... 1/6 (1d.)
Lays of the Hebrides, Gaelic and English Songs with accom. ... ... 2/- (4d.)
Gaelic Minstrelsy of the Highlands, acc. and translations ... ... 4/- (6d.)
Gems of Highland Song, Gaelic Words and Melodies ... ... 2/- (3d.)
Orain Ghaidhlig, Album 12 Gaelic Songs with accompaniment ... ... 1/3 (3d.)
Orain nam Beann, Album of 26 New Gaelic Songs with accom. ... ... 3/- (6d.)
Book of Highland Verse, Translations into English ... ... 4/- (6d.)
The Gaelic Bards, translated into English Verse, Pattison ... ... 3/- (6d.)
Marrs Royal Collection of Highland Airs, Reels, etc. ... ... 3/- (6d.)
Inverness Collection of Fibrochs, Laments, Strathspeys ... ... 2/- (6d.)
Psalms and Paraphrases, Gaelic and English on one page ... ... 1 3/- (3d.)
Gaelic only Ross's large type, cloth 1/6, gilt edges ... ... 1 9/- (4d.)
—Ross's, Edition in leather ... ... 3/- (4d.)
—Smith's version, large type, cloth 1/6, leather ... ... 3/- (4d.)
—Gaelic and English versions bound in one volume, cloth ... ... 3/- (4d.)
—With music, four chorals in, sol-fa, cloth ... ... 3/- (4d.)
—With music, four chorals in, staff, cloth ... ... 3/- (4d.)
Testament, small 8vo size, cloth limp, 1/ cloth boards ... ... 3/- (6d.)
—cloth gilt edges 1/9, leather 2/6, leather yapp ... ... 3/- (5d.)
—Medium pocket size, cloth 1/3, gilt edges 1/6 ... ... 1/- (4d.)
—in leather 3/, yapp, leather covered edges ... ... 3/- (6d.)
—Large Type, cloth 1/6; gilt edges, ... ... 2/- (6d.)
Bibles, Pocket size, cloth, red edges 2/3; cloth, gilt edges ... ... 2/- (5d.)
—leather gilt edges, 2/-; leather covered edges ... ... 5/- (5d.)
—Pew, 8 by 9 cloth 4/3; gilt edges 5 6/ leather ... ... 8 6/- (9d.)
Large Type, 11/ins. by 9ins. by 2ins. newly edited ... ... 25/- (11d.)
Unruighain airson Theaghlaidh, etc., Dr. Smith ... ... 2/- (6d.)
Comasan na h-urugh, "Possibilities of Prayer " (Gaelic) ... ... 1/- (2d.)
Lochran an Anma, leabhar-urugh Caithlicheach, cloth ... ... 9/- (2d.)
—Nico 1st edition ... ... 2/- (6d.)
The Spiritual Combat, An Cath Spioradail (Gaelic) ... ... 2/- (6d.)
Doctrine and Manner of the Church of Rome, Gaelic ... ... 2/- (6d.)
Confession of Faith in Gaelic, 2nd ed. in English ... ... 2/- (6d.)
Clerk (Dr.), The Old, Old Story, in Gaelic and English ... ... 2/- (6d.)
Eachdruid air Aonghas Mac Guish, Catechist, No. Uis ... ... 2/- (3d.)
Earle's Sacramental Exercises in Gaelic ... ... 2/- (3d.)
Dodridge's "Sermon on the Death of the Young" (Gaelic) per doz. ... ... 9/- (2d.)
Treugsaig nam Cosamhlaichdon, Martin's Sermons on the Parables ... ... 3/- (6d.)
Guthrie, The Christian's Great Interest (in Gaelic) ... ... 2/- (5d.)

HOUSEHOLD, STEAM, and SMALL COAL

Supplied at Moderate Prices.

Established 1861.
WATT & SONS

Photographers

30 REFORM STREET, DUNDEE

Our premises at 30 Reform Street have been entirely reconstructed, and for comfort, convenience, and efficiency are now unsurpassed in the country.

'Phone No. 1883.

SMITH, HOOD, & CO., Ltd.

'Phone No. 1771, Dundee. Telegraphic Address—"Hooded."

COAL

MERCHANTS

AND

COLLIERY

AGENTS

BRANCHES

AND AGENTS

. . . IN . . .

EVERY TOWN

AGENTS

NORTH OF THE TAY

All Descriptions of

HOUSEHOLD, STEAM, and SMALL COAL

Supplied at Moderate Prices.

Established 1861.
TRY THE

GLASGOW GAEIC BOOKSELLERS

FOR any Books dealing with Scottish History, Clans, Music, Folklore, or any other Highland subject. If a book is at all procurable, we either have it or can get it for you. Much regret we have no catalogue just now, but hope to reprint when conditions are more favourable. Your kind inquiries are invited.

A SHORT LIST.

Gaelic Self-Taught, in easy stages, with pronunciation, ........ 1/6 2d
Fionn ann an Tigh a Bhilair Bhuidhe, Gaelic English on opposite pages, 3/1 1d
Handbook for Speakers at Gaelic Meetings, for vest pocket, 3d 1d
Bardachd Leodhais, Lewis Bards, with portraits and lives, .......... 6/- 6d
Malcolm Nicolson's Spiritual Poems, 1/- 2d
An Rosarnach, vols. 1 and 2, each, 10/- 6d
An Solarniche, short essays, 1/- 3d
Posadh Moraig, short Gaelic play, 6d 2d
Rosg-Gaidhlig, Prof. Watson's Selected Gaelic Prose, 2/6 5d
The Last Pibroch, Neil Munro, in Gaelic, 3d 2d
Gaelic Highland Mission Hymn Book, 1/- 2d
An Tromaich, The Leader, ............... 3d 1d
An Comh-Thromoraich, Co Leader, 6d 2d
Companach na Clionshe simple stories), 60 2d
Seanchaidh na Traghad (easy stories), 6d 2d
Seanchaidh na h-Airigh (easy stories), 6d 2d
New Elementary Course of Gaelic, .... 1/- 3d
How to Learn Gaelic, with vocabulary, 1/3 2d
Oraim nam Beann, with accompts, 2/6 4d
A Choisir Chiul, either staff or sol-fa, 2/- 2d
Dun Aluin, Iain MacCormaic's novel, 3/- 6d
An t-Ogha Mor, by Angus Robertson, 3/- 6d
Modern Gaelic Bards, second series, Pt. 1, 2/- 3d
MacLachlaine's Poems, with English translation (ed. by Prof. Calder), 6/- 5d
Magefhan's Gaelic-English Dictionary, 3/- 6d
Aig Tigh na Beinne, K. W. Grant, 3/- 6d
Caraid nan Gaidheal, Nor. MacLeod, 7/- 6d
Folk Tales and Fairy Lore, ............... 6/- 5d
Gaelic Minstrelsy of the Highlands, 4/- 4d
Celtic Lyre, Music, Gaelic and Eng., 3/- 3d
Gaelic Songs, little volume in tartan, 1/- 1d
MacEachen's Gaelic-English Dictionary, 2/- 4d
MacLeod and Dewart's Gaelic English and English-Gaelic Dictionary, 12/- 6d

All Post Orders must include sufficient for Postage.

Alex. Maclaren & Sons
Gaelic and Scottish Booksellers,
360 & 362 Argyle St., Glasgow.

We are open to purchase Old and New Gaelic Books.

The Fifty-First Division aye
In war has stood the test,
The Fountain Pen inscribed MacLeod
Has likewise proved the best.

The finest production of skilled British workmen, and
25 per cent. cheaper
than all others.

The MacLeod No. 1
Fountain Pen
Popular Standard Pattern, 8/- 6d

The MacLeod No. 2
Screw Cap Safety Fountain Pen
May be carried in any position, as it is impossible for the ink to leak. 9/- 6d

The MacLeod No. 3
Self-Filling Fountain Pen

2 SCREW CAP SAFETY.

It is filled in a second; no separate filler required. The simplest and most satisfactory Self-Filling Pen in the market. 10/- 6d.

Always ready for you.
Always efficient.

You can depend upon
"THE MACLEOD" PEN.

Try it.
Buy it.

Malcolm C. MacLeod,
Bookseller and Stationer,
183 Blackness Road, DUNDEE
THE CELTIC ANNUAL

Year Book of
Dundee Highland Society

(Branch of An Comunn Gaidhealach)

The Balaena, the last of the Dundee Whaling Fleet.

EDITED BY MALCOLM C. MACLEOD

DUNDEE:
MALCOLM C. MACLEOD, 183 BLACKNESS ROAD

GLASGOW:
ALEX. MACLAREN & SON, 360-362 ARGYLE STREET

1918
THE GAELIC MOVEMENT.

The Great War is still raging, with the result that many matters not vital to the immediate success of the Allied cause, besides which nothing else matters for the moment, is left out of account. It is a debatable matter whether it was either necessary or politic to allow many things to drift into the moribund state in which they at present are because of the war. The keeping of the home-fires burning is applicable in varying degrees to other things than what is conveyed by these words in their literal sense. The Gaelic Movement is a national movement, and the spirit of nationality, the recognition of the national rights of little nations, and the pervading sense of justice that must be inseparable from these, and that gives them inspiration, should have enabled those in authority in the movement to have kept the Gaelic torch burning; should, indeed, have made those considerations a fuel to its fire. Why this has not been done will be for history to acclaim. What should have been done, and why it should have been done, was forcibly illustrated by Mr Lloyd George in his glowing address to the Welsh National Eisteddfod in 1916. A movement that is not inspired from within can never have inspiration forced upon it from without, no matter how numerous and enthusiastic its outlander supporters may be. The blood may be strong, and the hearts may be Highland in our exiled Gaels, and their support of the movement may be both praiseworthy and valuable; but unless the call for that support can be shown to be a call from the Highlands, and not merely a call to the Highlands, it will be a call in vain. That the heart of the Highlands is true to the movement there can be no question; but there is also no question that the pulse from that heart is in a very lethargic state to-day, solely for want of nourishment, and a radical treatment is required. Fortunately, however, there are circumstances at present that give some reason for hopefulness. In the first place there has been formed a Pan-Celtic Union, with the main object of facilitating “joint action and co-ordination of effort on the part of the supporters of the Celtic languages and literatures.” Every endeavour is to be made to secure a common plan and unity of action in the immediate future, so that in the coming measures of reconstruction the languages, literature, and history of the Celtic races will receive additional recognition in the educational systems of three kingdoms. The first conference under the auspices of the Union was held in 1917 at Birkenhead, and the second in 1918 at Neath. At each there were present about 200 delegates from Scotland, Ireland, Wales, the Isle of Man, and Brittany. Much enthusiasm was displayed, useful interchanges of opinion took place, and a very attractive and promising programme was drafted and elaborated. It has been decided to hold the next gathering in Edinburgh in 1919, and the Lord Provost and Magistrates of the city have decided to “extend the hospitality of the Corporation to the members.” The second circumstance is the gratifying fact that Parliament, as represented by the Grand Committee which has been dealing with the Scottish Education Bill, has admitted the claim of Gaelic to be a subject as well as a medium of instruction in the schools situated in the Gaelic-speaking areas of Scotland. It is possible that before these lines are printed, the Bill, with this long-sought and far-reaching provision, may pass through both Houses and become law. It marks a long and important step towards the linguistic emancipation of the Gael. Then, again, there are friends and supporters of the Gaelic movement in high places, in positions that give them the opportunities and the power to serve the movement and enable it to attain its objects. Three Highland constituents are represented in
Parliament by men who are, in the words of one of themselves (Mr Munro), “Highland by birth, by upbringing, and by sentiment.” They are not only members of Parliament, they are influential members of the Government as well. We have the Right Hon. Alex. Munro, K.C., as M.P. for the Northern Burghs, and Secretary of State for Scotland, in which latter capacity he is head of the Scottish Education Department, or at anyrate with direct influence in it; we have Mr T. B. Morrison, K.C., M.P., for Inverness-shire, as Solicitor-General for Scotland; and we have Mr Ian MacPherson, M.P., for Ross-shire, as Under-Secretary for War. Both Mr Munro and Mr MacPherson are members of An Comunn Gaidhealach, and consequently committed to its objects, and, as our Gaelic proverb puts it, Is fhear curaidh’s a chuirit na cruin ’s an sporan. In addition to this we have a perfervid Celt from Wales as Prime Minister, in the highest place of all. Could the call of our language come from the Highlands instead of merely on behalf of the Highlands, it would be irresistible under such favourable conditions. Even under existing conditions there are reasons why we should be hopeful, and we are. Let, then, the fiery cross spread forth throughout the North, and let our slogans be heard from every point of vantage throughout the Highlands. A thousand cries from the Gaelic area would be more effective as a driving force than ten thousand trumpet calls from the cities of the South.

'S e 'm buileachadh ni 'n crunnaeachadh,
'S e 'n crunnaeachadh ni sguaban,
'S e sguaban ni na mulanan,
'S na mulanan na cruachan.

4th September 1918.

THE CELTIC ANNUAL, 1919.

ARRANGEMENTS—afterwards departed from—had been made for bringing out a 1917 number of the Annual, which was planned on somewhat similar lines to the 1916 issue. Much of the matter in the following pages was set in type with that end in view. The article on Gaelic Technical Terms was to form a section by itself occupying the space taken up by the Gaelic Supplement in the previous year’s issue. The circumstance of the times, however, prevented the carrying out of that project, and we have now to offer our readers a greatly-reduced and somewhat lop-sided magazine; but, nevertheless, containing much that is of great interest to Gaels.

In this connection we would draw special attention to the article on our pages already referred to, dealing with “Gaelic Terms for Educational use.” Although it is somewhat late in the day to suggest, as was done at the Annual Meeting of An Comunn Gaidhealach, the undertaking by that Association of constructive work to meet the new conditions of Compulsory Gaelic in Schools—work which but for the war might have been well advanced by another body of men—it is cause of satisfaction to find that some one has not been negligent in trying to meet the most pressing needs of the case. The writer of the article in question, while convinced of the usefulness of his list of terms as a basis for future developments, is not immovably bound to them, but invites and would welcome suggestions of amendment. In truth, we can conceive of the work being made fuller, being greatly expedited and rendered authoritative by the co-operation of less than half-a-dozen individuals whom we can name, with our contributor, who has made manifest by the article which we publish his competence to take the leading part in an operation, without which it is impossible to conserve the Gaelic language, and which if judiciously carried through could be made to have far-reaching effects on the future of our people.

This contribution then must be welcomed by all who desire to see a beginning made of providing for the disparity between the state of the Gaelic language and the state of knowledge in these times.
THE HON. R. ERSKINE OF MARR.
THE HON. R. ERSKINE OF MARR.

EW persons labour more sedulously and unremittingly in the interests of Gaelic letters and Scottish nationalism than the Hon. R. Erskine of Marr. For the furtherance of these objects he gives liberally of his time and talents, and frequently risks much hard cash; and, with characteristic modesty, he never lays himself out to win popular commendation or applause. He detests the big drum, and consistently shuns the limelight. He is scarcely ever seen on public platforms, nor is his voice ever heard in the councils of wory politicians. Yet, in matters relating to Gaelic literature and Scottish politics, he is a power to be reckoned with, and he exercises an influence that extends to the uttermost limits of Gaeldom. Possessed of a discerning and logical mind, he is fertile in practical and original ideas, and wields a graceful, vigorous and convincing pen.

The names of the different journals that he founded for the advocacy of Gaelic sentiments and ideals form quite a long list. The first that occurs to me is Am Bòrd, published in the eighties of last century. Its objects were entirely literary, and it was charmingly written in good Gaelic. It was discontinued when Mr Erskine launched his well-known Guth na Blàthadhna, a bilingual quarterly dedicated to the freedom of Scotland and the discussion of all cognate questions. Its first number was published in November 1903, and it has since gained for itself a secure position among our leading periodicals. It has come to be regarded as an almost indispensable factor in the present-day life of Celtic Scotland. On the principle that a little leaven may leaven the whole lump, it appeals mainly to the intelligent and thinking section of the people, and among these it is widely read and highly appreciated. An educated Gael who does not read Guth na Blàthadhna has to admit that he is seriously out of touch with the dynamics of Celtic thought and Celtic politics. The Guth is edited with marked ability, and it has been aptly said that "it is doing yeoman service in forming public opinion." Its contributors are well-informed and reliable, each in his own particular sphere, and, in both Gaelic and English, maintain a high literary standard.

In February 1908 Mr Erskine started a Gaelic weekly newspaper called Alba. It was well edited, well written, newsy, informative, and, in every respect, extremely fresh, readable, and up-to-date. It possessed all the elements that conduces to success; and, the Gaelic revival, as represented by An Comunn Gàidhealach, being at the moment in full spring tide, it was confidently predicted that Alba would have a long, pleasant, and useful career. The case was one in which our prophetic ardour received a sharp rebuke. The event proved that most of those who, in showy tartans, loved to attend Gaelic Mòds and join lustily in the empty shout of "Suas leis a' Ghàidhlig," were not prepared to lay out a penny a week on the only Gaelic paper ever published in our country. For a
little over a year Alba continued to exist in a distinctly chilly atmosphere, and then it succumbed to the unkindly conditions. Its demise was keenly regretted by a large circle of admiring readers.

Under Mr Erskine’s guidance An Sgeulaiche (The Story Teller) made its debut to the Gaelic public in 1909. It was a purveyor of light literature and appeared monthly. In matter, get-up, and size it compared favourably with any of its London contemporaries. More slyrly, attractive or wholesome stories than those that it provided seldom appeared in any periodical; and it unquestionably deserved, if it could not command, patronage and success. For about three years it was published month by month with unfailing regularity, and then it was obliged to follow Alba into the halls of Valhalla.

The Scottish Review, which was founded in 1882, but suspended publication in 1900, was revived by Mr Erskine in 1914, and, despite the difficulties created by the war, it has contrived to emerge successfully from adolescence. It strikes out new and original “values” in politics, commerce, literature and art; and, making a strong appeal to various classes, it has an extensive clientele, and is read literally from palace to cottage. It approaches all questions primarily from the Scottish point of view, and is entirely independent of English political groupings. It has no rival, nothing like it existing in or out of Scotland. Although written in the language of the Sassenach it gives its whole-hearted support to the Celtic Renaissance, believing that to be the direction in which resides the nation’s best chance of regeneration and reconstruction. Every number extends to one hundred and fifty pages, and, like all Mr Erskine’s publications, it is beautifully and richly produced as regards paper and binding.

Mr Erskine has just offered to readers of Gaelic a handsome and valuable volume entitled An Rosarnach. It embodies well-selected specimens of the best prose and poetry of which contemporary Gaelic literary craftsmanship is believed to be capable; consists of more than two hundred pages of text—Gaelic throughout—and is charmingly illustrated. It is intended to appear annually.

Mr Erskine was one of the founders of Ard Chomhairle na Gaidhlig (The Scottish Gaelic Academy), which came into existence in 1912. The objects of this organisation are to retrieve and preserve the purity of the old language, and settle debateable points with regard to its grammar and idiom. Its membership is confined to twenty-one, and, before the outbreak of war, it held half-yearly sessions. It has accomplished much useful and important work, and has certainly justified its formation. It was on the point of printing an instalment of its findings when the European war broke out and upset its arrangements. The same cause has produced a similar effect in the case of Comunn Litreachaich na h-Albann (The Society of Scottish Letters), another organisation that owes its existence to Mr Erskine. The aim of this body is to print and issue modern Gaelic works of outstanding merit which might not get publication through the ordinary channels; to print under competent editorship selections from Gaelic MSS. preserved in the great libraries of the country, and to encourage Gaelic letters in other approved ways. The society is under distinguished patronage, and the council comprises seven of the most active and accomplished workers connected with the Gaelic movement.

Mr Erskine is the scion of an ancient stock which has been highly distinguished at all periods of Scottish history. The surname was, undoubtedly, derived from the lands and barony of Erskine in Renfrewshire, the early possessions of the noble family that afterwards became Earls of Marr. Henry de Erskine, whose ancestors are said to have been of Irish origin, was proprietor of this barony in the reign of Alexander II., and was the first of the name to have assumed a feudal designation. His great-grandson, Sir John de Erskine, had a son, Sir William, and three daughters. Of the daughters the eldest, Mary, was married to Sir Thomas Bruce, brother of King Robert I., and the second, Alice, became the wife of Walter, High Steward of Scotland, whose descendants were the Royal Stuarts. Sir William was a faithful adherent of Robert the Bruce, and, for his signal dash and valour, was knighted under the royal banner on the field. His son, Sir Robert, was an illustrious figure in his time, and among other high
offices of State that he held were those of Great Chamberlain of Scotland, Ambassador, first to France and afterwards to England, Justiciary north of the Forth, and Constable and Keeper of the Castles of Edinburgh, Dumbarton, and Stirling. His son, Sir Thomas Erskine, was accredited as Ambassador to England, and, by his marriage with Janet Keith, great-granddaughter of the eleventh Earl of Marr, laid the foundation of the succession on the part of his descendants to the earldom of Marr. John, the seventh Earl of Marr (of the Erskine line) was educated with James VI. by the celebrated George Buchanan. He was a Privy Councillor, a Knight of the Garter, Secretary for Foreign Affairs, and High Treasurer of Scotland. His wife was Marie Stuart, daughter of Esme, Duke of Lennox. The eldest son of the marriage, John Erskine, became Earl of Buchan, and, when he died unmarried, the succession to the title fell to David Erskine, Lord Cardross, a notable politician in the days of William III. and Queen Anne. Henry David, his son, became tenth Earl of Buchan, and his third son was the famous Lord Chancellor, Thomas Erskine, who, in 1804, was raised to the peerage under the title of Baron Erskine.

The Hon. R. Erskine of Marr, who, by family arrangement, holds the honours bestowed by James VIII., is the second son of the fifth Baron Erskine. He is a direct descendant of the great Lord Chancellor, and his elder brother, Montagu, is the sixth and present Baron Erskine. He is married to Maria de Guadalupe Heaven y Ramirez de Arellano, only daughter of the Marquesa de Braceras and the late Mr Heaven of the Forest of the Birse, both of very illustrious Spanish families. He is forty-nine years of age; and, according to a general concensus of Celtic opinion, no man ever did more than he has done to encourage Gaelic letters and foster Scottish nationalism. Truly he deserves well of Gaeldom and of Scotland.

ANGUS HENDERSON

CRÒNAN CODAIL.

Caidil-sa 'ghaoilain, caidil mo h-urnachan,
Caidil-sa 'ghaoilain, caidil gu sénmh;
Thu 'n t-anmoch ag aomadh ri taobh nam mullaichean,
'S caididh 'n fhaoileag 's an gala gu 'n leabailidh fein;
Caidil-sa, caidil-sa, caidil mo chuileadh thu;
Caidil-sa cadalan cuidreach, rídh;
Thu 'n oidhche tigh'n dhùth le cuimhghuth fulaigsaidh;
'S a' sgoileadh a culaidh mu thulaich is shléish.

Dùin-sa do shùilean, mo rùn 's mo channachan.
Dùin-sa do shùilean, mo chumhasan caomh:
'S snàmhaidh gu d' chluasaig bruadairean tairiseach;
Suaimhneas gu 'n laighheadh air leannabh mo ghaol;
Dùin-sa do shùilean dubh, dùin iad, a chagarain,
Dùin-sa do shùilean dubh 'n ukaidh de 'n t-saogh'il;
Chàinn a' blacan-shith le mìn-guthadh sanasach
Ag inneadh 's ag airhris a b-ceilidh do 'n ghaolth.

Eiridh tu treubhach, gleusa 's a' mhadasain kam.
Eiridh tu gleusa, treubhach 'na d' threoir;
Theàd sinn le cheile gu h-eibhinnneach, aogannach,
A shinbhail nam bealach 's a theanail nam bó;
Eiridh tu, eiridh tu treubhanta, foghainneach,
Eiridh tu comasach, fallan, is mòr;
Is theid sinn le chèil' an deòidh a' chruidh balloin
Gu bun nam creag staillich m' thathaich an cèo.

GLEANACH.
S cuimhne lean gu 'm biodh an saibhial falamh deireadh a'Mhàirt. Dh'fhalladh nach aig gach taigh, leis an sprìdch' g'ann saodachadh gu àirdhe 'n-hoinaidh. Rachadh an bhuachailleadh gu ri an dorn a' chròs. "S ann an sin a bhiothd a' ghair, a' falbh leis a' chrohid. Chuninnadadh "Hò—bò—
Dh' fhoddh, bò dhonn, bò crum riabhach.
Bhidh 'n 'Dubhag gu h'ard is 'Bànn' gu h-ìosail.
Nis biodh an feòrasing ftuar, 's an t-aonmho a' dìthadh biodh faidil air a' chloinne gu faighinn a chealaigh, agus chuninnadh a beul gach ann:
"A ghrian, a ghrian, dean d'an a' choiseachd, Ma rin thu raon e dean an nochd e, liathadh buscaile bochd, tha 'na shuidh
a bhun eòin.
A dhèal 'na chròit, 's a long 'na uchd, 's e gaidh air a t-Seallb
Chaitbeach mìdh a chur sios Do na chnoc. Do na chnoc!
Ged nach eil mòr brìghd, no còlas 'san duan so, buimidh ce d'headachais aìsir nan Gaidheal, oir is 'e 'n fhuaidh a bhà thoir air paisteach a bhà 's a' chealaigh, agus tha mise an dìol gu 'm bu choir a gileadhadh air sgiala, mar aon de na sean rudan a tha dol gu bras as an t-sealladh.

Bhidh na sean daoin gabhail beachd air earraidh, an biodh faidil cothrom air a' ghrein, no air a' ghealaich cìth an d'fhaogail e; oir ma's e droch chearaich, no cuibhle bh' ann, 's ann o'n aird an d'fhaogail e thigeadh an stòirm. Gù tric 's ann mar dh' fhogail an earraich a bhà e ci a' tachadhachadh co-dhitbhe'h 's e oide no e math a bha ri thiginn a': chèileidh. Bhiodh dorn faight air a' ghrein no air a' ghealaich, 'na chomharradh dona; ma's ann air toiseach a bhà e, 's e sin bu mhòsa. Bhiodh ceanna-earnaidh 'na dorch is chomh arradh, mar thuirt Alasdair Dòmhnullach ann 'n 'Sgiobaireachd 'Chloinn Raoghain'—
"Fada cuaimh'dh is a' àirdre 'n iar oir';
Chithead gach dath a bhiodh am breacan Air an iarmait.
Bha 'Bhogha-frois 's an oideichea
"Na aoibhinnne do na chiboir.
'Bhogha-frois' sa mhaidinn
Chà'n fhada gus an sin e.
"Breac-a-nhulchin air a adhar
Latha math am màireach.

Blu 'Ceann-sna" 'na chomharradh math
no dona a réir is mar dh'fhogail eachd e. 'S e ceann-snàin cearcall de neòil a' ruigèsinn bh dhàra taobh fhìna, h-ìosail gus an taobh eile. "Leis mar dh'fhogail an ceann-snàin, gaeth is usge bheir e dhùinn. "Dh'fhogail an ceann-snàin 'san Ear Thig an iarmachd thar an lear. "Gaeth a turth, fuchdach is gailloinn, Gaeth an iar, tasaig is baime, Gaeth a deas, teas is toradh, Gaeth an ear, meas air chranadh. a'
"Cha robh nemharradh riamh gun ghrin, Cha robh gumharradh riamh gun sneachd, Cha robh Nollaidh gun thàrr gum theòl, No bean òg do deòin gun mhaic.
Mios ròimh gach raith 's coslas.
"Tri latha sgathaidh na bà riabhach Leithain isad a Ghabhinn.
"An bhrannaich Geamhradh, 's an seang Earrach.
"Bi gu subhach geamhradh Mochi-thrathach as T-Samhradh. Bi gu curraiceach bròcaich.
Brochanch 'sa Gheimhradh.
"Tha ann a dh' t Flooradh.
Dean foighidhm 'sa Gheimhradh; Bhidh tu cabhagach as t-Earrach, Bhidh gainn' arain as T-Samhradh.
"S i'n Nollag duibh a nu'n chailidh meadh.
"Lath Fhileil Bride thig an rìbhinn as an tòm.
"Suipre leoil as na m' Feileil Bride; Cadal leoil as na m' Feileil Pàdrui.
"Tha 'n oìche 'se latha coainn Lath Fhileil Pàdrui.
"Lath Fhileil Pàdrui, bhreir na cait an comadh dhaichaidh.
"Bhidh breac air gach linne Lath Fhileil Pàdrui.
"Grua-gù 's ar's chuthag Latha bhuide Bealtuinn.
"Bealtuinn, a' chothaich ann as T-Samhradh; Thèid a' chuthag na taign Geamhradh."

Bha mòran geàidheid aig shuag air son Di-hainto' oir cha chinneadhna na daoin beaga fein cho math air an la sin; oir thuirt an saighdear eig. Uimhir-ich na eòchann-
"Bhàmhaich' nan subhail 's 'n gearrmeadh 's i nochd Di-hainto; 's cha chiumh uaidh is.

Bha na Gaidheil riabh 'nan shuag geàideil, cudnhor, agus geàir-choaich, a gabhail 's a' fhogail obair naduir. Ann na lionean a dh' fhàbh, cha robh fhuagail na litreach 'nam meagadh; g'heaidh bha iad cho lèir de fogail naduir 's a tha 'n tughd de 'n bhialaidh, agus tha i mi smuinneasadh gu'n toireadh cuid de na sean daoin 'bha 'n sud, dàbhasan, ann cuid de na thìthichean, do na Feallataiche is fhìcheart. Atha leis na lathain, a' chìseachadh, mèirid
nair is monadh, strath is beinn, fuchaidh no teas, geamhradh na samhradh, earrach is foghar, nach robh a'ch ann an riamh, sean-
theòlach, is canntainneach. Dhèanadh iad leighdeach, toradh, freumhan, is dìileagan nam cròbhab. Dhèanadh iad dathan le fios, fraoch, blàthainn, freumhan, is liath-sgoth na creag 'nan chac. Cha robh tu faoilma'n chaodhaich, is diileagach aig tràighe, leis nach robh iad a' dearnadh dath, is leigheas. Bha 'ghrian 's a' ghalach air am faire air a' air toirt fainear mar dh' iair eòidean mar do lagheadh 'an iad duigh, 's am màireach.
Bha beachd arraidh air a ghabhail air Dìor-
dainn robh thuigmu an t-solais, co-dhitbhe'h bòdheideal math no dona. "Anhul 's mar a bhos Dìor-dainn, 's iogmhuaidh mar 'b cìd cheathrach. Bha m'a 'nuis-ai'n 'na laighdeair air a dhurman, theòlaidh air iolaidh ris, is cha bu chaolm leo idir: "Sois boirinn air a dhurmin, bidh cuimhdh
air le sìon is gualinn." Ach's e 'n 'solus Sathairne foghair a bhì air na mìthir 'na chòis-eagal tar gach solas. "Solus Sathairne foghair. Bidh e 'na righ am feallas air seachd solais, no gabhailidh e 'n entaich seachd naiream. Bha aig ni cheile air a tiogheadh cìd air 'nuidheachadh am bhiach a leòdheas nan dòchas, no do cheid a bha dhùthain, an duinn a'ìosa 'ann air a dhàrraidh, o aìsan do n'ol 's aol am rìth 'n solus mar thadhoich an toiseach. Ma bhà lhamhan neice 'na phòideanach ean
Na 'n biodh neach a' guidhan rad, bha sin 'n chomarradh na fhithich. Saolaidh cùid nach eile fuin, no math sa bhitb, 'sna giosragaibh aoch. Mach no fuin, no is a' chomarradh a thionndadh. Beurla a' chlasaich, a' guidhan rad. Tha muid chuir òigeachd air an t-eòrnachadh. Lìdh' a' chluinnt air thosachadh, air an t-eòrnachadh. Tha 'n aidheachd fhadhail is a' fheum. Bha 'n biodh neach a' guidhan rad, bha sin an t-eòrnachadh. Foilteachann. Tha fuamhaidh air an chomarradh air am fear, no a chluinnt is a' tiopachadh. Tha 'n aidheachd fhadhail is a' fheum. Bha 'n biodh neach a' guidhan rad, bha sin an t-eòrnachadh. Foilteachann. Tha fuamhaidh air an chomarradh air am fear, no a chluinnt is a' tiopachadh. Tha 'n biodh neach a' guidhan rad, bha sin an t-eòrnachadh. Foilteachann. Tha fuamhaidh air an chomarradh air am fear, no a chluinnt is a' tiopachadh. Tha 'n biodh neach a' guidhan rad, bha sin an t-eòrnachadh. Foilteachann. Tha fuamhaidh air an chomarradh air am fear, no a chluinnt is a' tiopachadh. Tha 'n biodh neach a' guidhan rad, bha sin an t-eòrnachadh. Foilteachann. Tha fuamhaidh air an chomarradh air am fear, no a chluinnt is a' tiopachadh. Tha 'n biodh neach a' guidhan rad, bha sin an t-eòrnachadh. Foilteachann. Tha fuamhaidh air an chomarradh air am fear, no a chluinnt is a' tiopachadh. Tha 'n biodh neach a' guidhan rad, bha sin an t-eòrnachadh. Foilteachann. Tha fuamhaidh air an chomarradh air am fear, no a chluinnt is a' tiopachadh. Tha 'n biodh neach a' guidhan rad, bha sin an t-eòrnachadh. Foilteachann. Tha fuamhaidh air an chomarradh air am fear, no a chluinnt is a' tiopachadh. Tha 'n biodh neach a' guidhan rad, bha sin an t-eòrnachadh. Foilteachann. Tha fuamhaidh air an chomarradh air am fear, no a chluinnt is a' tiopachadh.
Dh'uaisteal air eich gu moch, Dh'ainm air augs eug, Dh'cildaidh creudach gu roch, Dhi-oasain daoach gu roch lochd, Dh'hiadair tre na dhiaidh, Is cha dual duit faibh an nochd.
'S iad sin droch ghiudheachan, A ni 'n Sathairn deurach.
'Mi bha n-laoiteach an t-Sathairn.
'Is e Dh'ulaing theach na seachadhun.

Bha rud am measg na sean nhummitri roimh 'r robh eagail mór ac' is fior theicheadh, b' sin, "rosad" (mischance). An am faibh a dh' iasgach, bha eund de 'n t-sluagh a rachadh fa a bharr air a' mhor a' faideadh, iad a leithid sud de neach a' tighinn nan uain coinnith. Tha e ceart chomh luaidh a dheanamh air so an an seanachais-a'irim air Gaidheal, a' bha iad a' creidinn gu 'n robh cumhachd aig an droch fhadadhann so thairis air an a'irim, agus gu 'm b ' urrainn iad gaoth mhòr, no bheag, a dheanamh mar thòrigfearsan f'de. Is cuimhneum lean neach dha-fhà shuobh-chraibhach so, agus an eais aig ghiubh ealain e, theachd e:

"Sem dearg air iasg, fuil air dubhan, Chi bu rosad dearadh, is fuil gu fear ort."

Agrus Gràig-isgs: "'Gu 'n robh tuillidh anns an t-seilbhe chumainn gu aion lìn no mg śgìtheann dhùbh." Cha bu mhath le fear dhiubh so an t-iast a glac e 'chumadh na iomandaic a' charaidh air. Agus is ann uile fao a tha thairg ann air an seanachaidh: "S ann an ean claideinn dh'a iasg isgairg síghal.

Thig am Fhaileach a steach air Dhìnamar a Dh'leacanna, "Thig iad a thig iad, 's Aoine thèid iad.

No "Aoine thèid iad, 's Mairt a thèid iad.

Dh' iarradh na seann daoine gu 'n tigeadh am Fàileach a steach le "cann nathach le is earradh peacag" air. Dòigh ann Gall, gu tigeadh am Mairt a steach mar leòghaidh, gu 'n rachadh e a mhor mar nan.

Am cur ean t-sìl:

"An ead Mhàirt do 'n Mhàirt leig seachadh. An dara màs's fhêuadar.

An treas Mairt. Gheibh nach rachaidh clach-chinn-a-mheoir an aghaidh na gaoith tuath, Cuir air siol 'san talanab.

Aig an an am bheil sinne beò, cha 'n eil an a'imir a' co-sheasamh ris na rèidhean aig na seann daoine idir. Bha iad co math air bàrdachd is nach robh ni air an leòganach neach siad, gach robh ac' ann an rann. Bha na baird chrosta anabara trom air a' Gheamhradh. Ann a bh'a 'ga clàincheadh 's 'ga smailadh cha roth iad a 'tuiginn idir feum a' Gheamhradh ann a bh'a marbhadh meunn-bhiadhan nach leir do 'n t-sìl, 's a tha toirt 'n-fhàidh-Manyssachd a steach do 'n t-sgaoil. Cha robh snumath aig na baird gu ann de mheanbh-bhiadhas a thach gach galar is tsùlthadh, na fìon, 's is cùlthadh 's a' marnachd, a' tòisasachdadh. Cha robh gleannshe a'neudachd cho cumhachdadh 's a thad iad 'nar lath-ne ged 'tha ni creidinn gu 'n robh end de 'n tsluagh cho ghe is a thad iad an duigh, Dh' tìonadh leis a bh'a roth iad sios a' Gheamhradh 's ag iarraidh clùin ean aon miosan eile.

Thòirt Rob Dòin:

"An t-Sàlachain bhagachadh, fhàidheach, Dhùbhbrach, eadar-dhùbh gu roch bhaithreach, tìonadh, an-a'raor, thòiseachadh, Shruitchadh, stèallanach, fhùinnmeanche, Thuthbhach, an-s homophobic, uasgach, Guan du macneach ach là.

Bhàid gach deuch is gach meascach 'Gleadh aognas a' bháid.

Thòirt Eoghan MacLachluinn:—

"Mios reub-bhiorach circundha
Chreicheas gach dhiul;
Mios bùaireach buaidheach
'S tòiriche theò 'na giaosgus;
Mios nuarrranta bhuagharra
'S tìuth-ghadacht spàit;
Blùos gu h-carradh-ghlaiseach, fearach
Laistirich nach cùin.
Mios burra-ghlaiseach, fàlmarra,
Garbh-fhasraich, fuar,
Tha ghlùshcìthinn, dileanta,
Glòire-roteach, crùidh;
Ged robh luigeann gan ròsladh
Ri dealbh, biom a' tuin
Bhòd na raitean 'gan cràldhath
Giu bàs leis an fhialchaidh.

Thòirt Mac Mhìthghrst Alasdair:

"Am mi s nuarrranta, garbh-fhasraich, dorch.
Shòchnachadh, choglarar, stòirm-bhionach.
Bhos.
Dhìleachd, dhalla-chorach, chatach fhíluich-chrusaidh.
Bhiorach, bhunadharr, 's tìuth-ghadacht a' mbhùrr.
Dh'ìseachbhaich, liath-rothach, ghìbal-sìth.
Chuirn sgoilbhearn faighinn 'n ruith
Fhìluichadh, fhìnlùinmeanche, ghùin'eachd air.
Chuirreachd annal 's gach càilcellach air chriuth.
Am mi ean catachdan, eadasach, lom,
A bhios tòm air an t-seann-bhòran dhubh;
Chuairinn, chòglaich, leòghaim is dhàna,
Rìghrìseachd, stòineachadh, chom-bhòichadh, thòigh,
Bròghach, mhìotagachd, pohteachadh, bhàin;
Imeach, arannach, chàir, ghradh na ghruth;
Le Chàitheamh, na sitheann, na sitheann, eal.
'S na ma bhos tòm nach deas tair air gu sòuth.

Tha mise an dìuil gu seannachs-a'imir so eù réireadh, a'ch tha so am padrinn de na rim na baird de chàinheadh air a' Gheamhradh. Agus gheibhinn ean òrr ann air "Sàr-bòilair nam bòrd Gàidhealach.

Tha mi phairceach cho slaodach fada is gu 'n feum mi co-dhùnadh le beagan shean-fhàilidh air aon bhagachadh a chuir sàs mar bhà iad aig an t-seann slughag agus ri mo chaid chumhime.

Sean-f'nsacail air an Aimsir (1):

(1) A bhliadhna 's gann mini, deun fuine thanna.
(2) An turadh, de 'n t-annoch, am muir-lan, san Domhnaich.
(3) Nuair thag an la fhìuch taghadh mi taigh, Ach an aig a thag an là a thorach tròm bunachaidh, bsì feumach air a' chàir, bi a gheibhinn ris ris nam tith dìuill, do chin of chòilch; Fheumach air a' chàir, ach bha a feumach ris ris, ach bha a thogann.
Nuair gabhair thuras:

1. Duine deachtach a thugadh dom. 
2. Gabh an latha math 'na toisceach.
3. Gaol a thuat meachummainneach a chuir a dtugadh an tiomna.
4. Gaol mhoir a b'olbheag.
5. Gaol roimh aisteach, gaol trioinn tholl, Is go leitir, fom bhonn an t-siúil.
6. Na tri gothain is fuair air bith.
7. Ge b' oil leis a mharaiche dhian, Thig a' ghaith an iar a deich 'n uige mhoir.
8. Ge b' oil leis a' mharaiche dhian, 'Seal a chaitheach a mhairche.
9. Is fial gach sion 'a ghaith 'n na laigh.
10. Is gann an t-Earrach an cunntar na faochagan.
11. Ma tha ghaith air chaill iarr 'o deas i.
12. Mar chloich a' raith le gleann, feasgar fann Foghair.

Nuair a thig na Samhradh, togaidh sin taigh.
Nuair thig an Samhradh 's fearr a bhi muigh 'n a bh staigh.

Ni mhoich-eirigh 'n latha fada.

Ni duine bhit air sgráth 'n h-aon idchle.

Thig sin a dho shrioin fathast, 's theid an catadh ina.

Thig! thig! latha math gu deannamuid níil.

Tha 'n cat 'san luth, thig frasan fuar.

Bhí geoidh gachair bhodhas ar t-Fhoghair.

Reothadh an loidian lain, cha d'ain dha bhuain.

Cur ri reothadh, is treabhadh ri uisg, gnìomh an amadain.

Am fear nach deach Donnagain da dhein 'n, e Caisg a dh' aindream.

"Scéal" ars an righ, "fuirich" ars a' ghaith.

Is ole a' ghaith nach séid scéal fir ciginn.

Cha tug aiteach a gaoith a tuath.

No snaechd bhuain gaoith a deas.

An rud a thug a' leiis a' ghaith, faollaidh leis an uisg.

Gitlain do bhreacan 's an la mhath.

Mol thalasmh bainne Geamhradh.

Am fear nach cuir 'san lath a fuar, Cha bhuain 'san lath theth.

Nuair dh' fhialbhas na Fuathan th' ann am bruachach gach eas.

Cha n'e n an la math nach tug ach a duine dona nach fuirich ris.

Foghair an aigh, iad is fran.

Foghair fada 's beagan buana.

Biodh e fuar no biodh e bhithe, Bh' eile is cuir a sin 'sa Mháirt.

Annoch gu loch, noch gu abhainn, Is meadhon-lathais gu alit.

Nuair is Clad-aonach an t-Samhain

Istarrach fir an Domhain.

Istarrach mhoir do mharaigh baon, An uair is Ísarn a' Bhealltainn.

Bha Dior-daoín 'nu la seasbhach gu toiseachaidh ri deibh a d'aochrach, 'nu doil air thuras:

Dior-daoín Chaluim Chille choaimh.

Air an treas laith dha ghaidh na hEoraich, bha 'n nathair-nimhe tigh' a' mhaire a' bhàite faithn a' mhàirtianna.

Lath' Fheill Bridgeigh thig an Imhir as an torn

Cha bhluin mise do 'n an Imhir, Is cha bhluin an Imhir rium.

Latha Feill na Bridgeigh thig an Imhir as a dhùn.

Cha bhluin mise do nigh'n Imhir 's cha dearn nigh'n Imhir mo leach.

Lath' Fheill Bridgeigh briseachann, Thig an ceann de'n chaiteach; Thig nigh'n Imhir as an tom, Le fonn feadalaich.

Thig an nathair ac an tòm, Latha don Fheill Bridgeigh, Ged robh tri treoileach de'n t-sneachd Air na leacan lár.

Bha 'n sluagh a' creidimh ann mar am maighdean mar bha còin, is ainmhilithean, beisean, is beathaichean gach seòrsa. An am bhàil a dh' iasgach, na'n coinmich-cadh gearr, no maighdean fear, thileadh e dhaichd uile.

"Ach 's e bhloch buileach dona 'n coinmichdheil te' sa lath ruaidh fear. Thileadh e dhaichd, is rachaidh e ticheoil ann tagtha deiscaid, tri uairean as deidh chèile ag radh.:--

"Grunn ruaidh boirinniach, Fiasg lath fhreannach, 'S maigir a thachdheach rud rium fein. Ach deiseal theid ge 'b oil leath."'

Moch madaim Luain, chualas—Chualas meaghad uain, Agus mìgead uairraig seinmh, 'S mi 'n sluide thom croim, Agus eolad iath-gorm, Gun an haidh a'n bhreithim.

Feasgar finn Mhàirit Chunnacair ais leic miin Seilcheog shìolom bhan, Agus chàcharan fùin.

Air bàrr a' ghàrraird tholl Searrach sean làrach, Spàgail 's a chluinn; Dh'ahirnach mi air mo chridh 's mo chàlbaich.

Nach rachadh a' bhiadhna leam.

Chuala mi chuthag gun bhìadh anu'n bh avoir, Chuala mi smaid an bàrr a' chroinn, Chuala mi cumal an tig, shìas ann a' chòull.

Chuala mi tuarachan cumhachd ag h-oidheach, Chunnach mi 'n tu-tuan 's a chluinn, Chunnach mi 'n t-seilcheog air an lic luim, Chunnach mi 'n searrach le' thulchaimh rium, Chunnach mi 'n chàcharan air garradh na tuillead, An eunrug 's mi na'm sluide crinn, Is thuibh aiteir mi an sin le m'm bhiala Cha teid a' bhliadhna so leam.

Thuir' ait an Gearrann rias an Fhlaicheadh: "C'ait' ait d'aon an ghabhaim bocht!

Fh' e a thug mi chun an tsneachd, Chuir mi n-mòsaold air an stoc,"' "Och' mi lèirichadh,"' ars an Côteann 'S truchan a eirg a thig ort; 'Na'dh'fhàird mise bogadh chìlas deth, Chuir mi an suas e ris a' chòiote."' An sneachd nach tug an Samhain.

Thig e gun amharas an Fheil Bridgeide.

(Tha 'n scàin-fhàsail so a' seasainn co chinnichean 's a bha i riamh.)
THE LATE LIEUT. THE HON. GODFREY MACDONALD.
The Late Lieut. the Hon. GODFREY MACDONALD,

SCOTS GUARDS.

The death of the subject of the touching Gaelic elegy which we publish, by Mr John Macleod of Tormore, which occurred in the trenches near Ypres in October 1915, was a great loss to the Isle of Skye, and was sincerely lamented throughout the Western Highlands and Islands. Godfrey Evan Hugh Macdonald was elder surviving son of Ronald, 6th Lord Macdonald, 21st in succession from Hugh Macdonald of Sleat, son of Alexander, Earl of Ross, and 9th Lord of the Isles, who succeeded to the greater part of his father's estates. Godfrey was born in 1879, and after being educated at Eton and Sandhurst he received his commission in the Scots Guards in 1902. He served in the South African War, in which his younger brother, Archie, a Lieutenant in the 9th Lancers, gallantly met his death at the head of his troops while storming a kopje near Eedenburg, Orange River Colony, on April 17th, 1901. In 1906 he was appointed to the Reserve of Officers, and rejoined his old regiment in October 1915, after it had suffered serious losses both in officers and men. For a long time after he had been reported missing it was hoped that he was a prisoner; but a sergeant had seen him fighting against impossible odds in a trench, and the War Office finally notified his death. Having acted for some years as factor to the vast Macdonald Estates in the Isle of Skye he was well known by the people, and much beloved. He had a keen sense of duty, and no detail was too small for his attention. He had great sympathy with the people of Skye, among whom his family had lived for so many generations, took an interest in all their concerns, spoke their language, and always mingled business with words of kindness. Though somewhat quiet and reserved in manner, he was a good sportsman and ardent Highlander. His mother, to whom Mr John Macleod's Gaelic poem is addressed, was Louisa, daughter of Colonel Ross of Cromartie, a lady who has devoted her life to the interests of Skye and of the Highlands. Lieut. Godfrey Macdonald married in 1908, Helen, the daughter of Mrs Meyrick Bankes, with whom he led a life of ideal happiness at Portree and at Ostaig. By her he had two sons, Alexander and James, better known as Alastair and Hamish. His factorship will be remembered by renewed efforts to work the marble near Broadford, to investigate the shale and iron north of Portree, and to promote forestry, especially in the neighbourhood of Armadale, where every kind of tree flourishes with extraordinary exuberance. He led a quiet, useful, unobstrusive life, and his premature death in the midst of so much present responsibility and future promise is one of those personal tragedies of which this war is full. His only surviving brother, Captain the Hon. Ronald Macdonald holds a Commission in the 5th Camerons, has been made a Chevalier of the Legion of Honour, and is employed on Staff work in France. The 1st Lord Macdonald raised the regiment of Macdonald's Highlanders in 1778, for service in America. His son, the 2nd Lord, raised another battalion in 1799, under the name of "The Regiment of the Isles." Marshall Macdonald, Duke of Tarentum, one of Napoleon's most famous generals, son of Neil MacEachan Macdonald, Prince Charlie's faithful attendant throughout his wanderings, and finally to France, was descended from John, "the good," Lord of the Isles, through the Clanronald branch; Ronald, 3rd Chief of Clanronald, having a younger son, Hector, ancestor of the MacEachans, one of whom settled in Uist, and was great-grandfather of Neil John, "the good," Lord of the Isles, was grandfather of Alexander, 9th Lord of the Isles, the ancestor of the Lords Macdonald.
A free translation, which gives only a very imperfect idea of the original:—

Blessing on thee, Lady of Seatt.

Noble dame, who has surpassed each one:
The blessings of the poor and destitute shall follow thee.
For thou wouldst provide for their needs.

Blessing on thee, Lady of fair name,
And countenance full of pity and kindness.
There's beauty without guile in thine eyes.
Like the rays of the sun on a dewy morn.

Like the rays of the sun setting west,
Or a cloud in its beauty floating o'er,
The sight of thy face that is comely
Gives relief to the sorrows of many.

The forlorn shall follow thee with blessing.
And their prayers, like the fragrance of oil,
Shall go before thee with praise and with love.

To the palace of the High King above.

'Tis not with silver or gold
Thou hast me so greatly honoured,
But with the likeness of His Honour that's gone,
High Chief of our banded clan.

The Chief of the nobles of Seatt,
Warriors hardy and true;
From the foe they never went back—
Many are their fields of fame.

'Twas in the Battle of Ypres in France,
Death claimed thee, peerless youth;
Sad, oh, sad and sorrowful tale,
That thy body was never found.

Sorrowful indeed to relate
That we'll see thee no more in the land;
That thou no more shalt return to thy home,
Thy household is lone without thee!

From thy home the joy has fled;
No happy guests sit round the table;
The skirt of the pipes is not heard,
Nor echo sends back the refrain.

There is sorrow in the Isle of the Mist,
Its rugged peaks shed tears from the clouds;
The birds in the branches lament thee:
They sing to us sweetly no more.

Deep sorrow casts shade on the Ben;
No songs wake the grove as of yore;
The babbling brooks are lamenting,
Lamenting the brave that is gone,

No wonder thy mother repine,
And the wife you so fondly admired;
Thou has left her a widow lamenting
The loss of her dearest on earth.

Thou hast left us all in the West,
Like shepherdless sheep in the dales;
Like barque wave-driven to dangerous shore,
Without helm, without anchor, or sail.
DUNDEE ARTISTS.

So much has been written concerning old Dundee and its former artists that the citizens are in danger of forgetting that we have artists amongst us who have upheld splendidly the honours of the city at home and abroad. Certainly, George Willison, William Simson, and Henry Harwood—the outstanding Dundee artists of the 18th and 19th centuries—were remarkable men who brought honour to the town; the last named was a veritable man of genius, a fine and distinguished portraitist, a master of fine colour, and gifted with a brilliant touch.

Possibly, the first note of the modern spirit in Art in Dundee was struck when John S. Fraser gave us his free and ably handled water colours. Fresh and sparkling in colour he was attaining a high place in Scottish Art when death came. But it was James Douglas, R.S.W., 1858-1907, who carried the Art of water colour to a very high level. He was fond of painting apple orchards in blossom, and with that theme he created many beautiful pictures. Later in life he spent some happy years in the Bavarian towns of Nuremberg and Rothenburg, finding inspiration in the mediæval buildings and picturesque streets of these old German towns. By the premature decease of the artist, William Yule, Dundee lost a most gifted painter, cut off at the age of 31. The son of Captain Yule, Harbour Master, Dundee, he had opportunities of studying in Edinburgh, London, Paris, and Madrid, and produced in his short career many fine portraits. Yule’s latest picture, “The Last Sleep of Savonarola,” in which he broke new ground, promised to be his very best.

A fellow student with Yule in Paris was Frank Laing, A.R.E., the etcher and water colour artist. Born in Tayport, he worked largely in Belgium, France, and Spain, bringing home well filled portfolios of drawings of architectural monuments in these countries. His water colours of street scenes in continental cities were a delight for their sense of movement and gaiety of colour. He was a man of great personal charm, his white hair, his sombrero hat, and long Spanish cloak gave him a picturesque appearance in Dundee streets. Laing takes a high rank amongst Scottish etchers, his touch on the copper being delicate, firm, and unerring.

Contemporaneous with Laing, but dying in the beginning of this century, were Charles S. Mills, artist-poet and amateur of great talent, and his young friend George Dutch Davidson. This last was a boy of great gifts, who died in his 21st year. Endowed with genius for design and colour, he studied Celtic Art with John Duncan, and made himself Master of Design as applied to decoration. He travelled in Italy (Florence, Venice, and Ravenna), and returning to Dundee produced a score of wonderful drawings in colour and pen and ink. The Permanent Gallery is enriched with a representative collection of his work, generously gifted to the Dundee citizens by his mother. The Art Society published a handsome monograph in 1901 on his Art, his Life, and Letters.

The black and white work of Max Cowper was highly esteemed. He worked for many years in his native city, ultimately settling in London, where he contributed many notable drawings to The Illustrated London News and Black and White. He died in London in 1911.

We will now review, in a word or two, a few of the important Dundee artists who are still with us and maintaining the honourable tradition of the city in the Fine Arts.

John Duncan, A.R.S.A., who has advocated all his life the beauty and significance of Celtic myth and legend, is well known to all lovers of Art. His pictures are decorations, distinguished by fine design and colour, and rich in Celtic symbolism. A noble example of his work, “The Riders of the Sidhe,” is in the Permanent Gallery.

In landscape painting W. B. Lamond, R.B.A., has won for himself a high place in Scottish Art. His pictures are strong and rich in colour, and admirable in craftsmanship. Mr Lamond is represented both by portrait and landscape in
the Dundee Galleries. Stewart Carmichael, the painter of mystic and decorative subjects, is well and characteristically seen in two pictures in the Dundee Galleries—"The Mysteries" and "The Countess of Buchan." His architectural studies in Scotland, France, and Belgium, principally interiors of churches, are very highly appreciated. Across the water in Tayport lives Alec Grieve, who chooses for the subject matter of his pictures the quiet evening, with setting sun. The mysterious fascination of night has attracted him, his "Nocturnes" being well-known and admired in modern exhibitions. Mr Grieve is also a portraitist, his "Man with a 'Cello" has won great praise.

Comrade of these artists, although considerably younger, David Foggie was trained in Antwerp. Indeed many Dundee artists have spent profitable time in the old Flemish city by the Scheldt, and be it noted the Belgian Government grant to foreign students studying at the National Fine Art Academies the same privileges—free tuition—as the native students. Among those who have studied there are Frank Laing, Stewart Carmichael, John Duncan, Alick Ritchie, George Davidson, and David Foggie. This last artist lived in Antwerp for three years, and became imbued with the sincerity and strenuousness in Art that were the notable characteristics of the teaching and work there. Mr Foggie is a fine draughtsman in point and crayon.

Artists in black and white have been numerous in Dundee. Alick Ritchie, who has won recognition for his illustrations in pictorial magazines and in large poster work; some of the best known London posters are from his designs. Edward S. Hodgeson is another Dundee black and white artist, now resident in the South. When in Dundee he did many etchings of a large size—"Mains Castle," "Mars Training Ship," "Dundee from the River," which were very popular. He has done, during war time, many spirited black and white drawings of naval battle events for the illustrated magazines. Although the three brothers' Adamson (like Mr Ritchie) have made homes for themselves in London we regard them still as Dundonians. Sidney and Stanley are very well known as black and white artists, whilst Howard has recently achieved fame as a painter, one of his works being purchased by the Liverpool Corporation Galleries.

Another artist of the same name, D. Comba Adamson, has produced many vigorous portraits of Dundee citizens during the last twenty years. Mr Comba Adamson was trained in Paris, and resided there for many years, being a frequent
exhibitor in the Salon. His portraits of "A Lady in Black with Red Parasol" and "Mr Russell, the Chemist" were strong and solidly painted works.

Others who have made a name in Dundee Art are Charles G. L. Phillips, landscape and portrait painter. Mr Phillips is also an etcher, some of his best work has been done in that medium; also C. L. Mitchell, whose portrait of Sheriff Campbell Smith holds a first place in Dundee's gallery of famous citizens. As a painter of Highland landscapes also, Mr Mitchell has been successful. Recently, in New York, he had a most favourable reception for his Scottish pictures. One of the best known artists in the city was James G. H. Spindler, whose pictures of Highland scenes were always welcomed. David Small, D. Leuchars Anderson, and Tom Ross are other artists who have done notable work in Dundee.

It would be an incomplete note on modern Dundee artists if the names of the women painters and their work remained unnoticed. Mrs Anna Douglas, wife of James Douglas, R.S.W., a fine miniature painter, and a member of the London Society. Miss Margaret Suttie, who might be termed a member of the "Glasgow School," for she was fellow student and friend of E. A. Walton, Alex. Roche, Arch. Kay, and others of that school, when the "Glasgow Boys" were making their name. She is a flower painter and also a sculptor. There is also Miss Ethel Mochhead, who had a studio in Dundee for 15 years, and during that time contributed some fine portraits to the Scottish Exhibitions. She was a pupil of Whistler for painting, and of Mucha for drawing, and was herself a most refined and distinguished artist.

Amongst the younger men, J. Maclauchlan Milne is rapidly gaining a reputation in landscape, and for his studies of the sea. Son of the late Joe Milne, he has already produced beautiful work, and what is better, gives promise of greater things. He, along with many of our young artists, J. Calder Smith, landscapist, Joe Lee, poet and black and white artist, are serving with the colours in the great European war.

The city has produced few sculptors. Like most Scottish towns, unfortunately, it gives little or no encouragement to workers in that art. James Bremner, a true artist, died recently in Canada, although his best work was done in Dundee. In the carving of Gothic ornament—gargoyles, and other fantastic figures—he inherited the true mediaeval spirit. His work on St Luke's, Broughty Ferry; St John's U.F. Church, Dundee; and on the Sir John Leng Memorial Chapel in Fifeshire, gives a fine idea of his art. Alexander Neilson and Charles Adamson are other names who worked in stone. This last, now in Canada, produced in his short career in Dundee busts of Sir John Leng, Provost Holder, and his father, Alexander Adamson. George Macdougald is possibly the most talented sculptor connected with Dundee. His accomplished bronze portraits of Dr Andrew Carnegie and Sir W. O. Dalgleish in the Ward Road Reading Room, and his Dr Greig in the Albert Gallery bespeak a born sculptor.

If Dundee cannot claim such widely-known names in Scottish Art as the City of Aberdeen may boast (Jameson, Dyce, Philip, and Reid), yet it has a most honourable record in the Art of painting. With living artists it can more than hold its own with our northern rival, and this, in spite of a peculiarly cautious appreciation amongst its wealthy citizens—for Dundee has often proved a too critical and dispassionate alma mater to its childern in Art and Literature. But as a Dundee artist once said—"To find a connoisseur with esthetic taste, brains, and a long purse is harder than to find a man of genius." Yet the future seems bright, and at the cessation of war, and, when the activities of the Art Society are increased and invigorated, and the wide-spreading influence of the Dundee College of Art is strong and vital as in normal times, and the building and equipment of the splendid Duncan of Jordanstone School of Applied Arts is completed, one can foresee a steady growth in love and appreciation for Art and Beauty in our beloved Dundee.
CUMHA NAN GILLEAN.

Rinneadh na facail 's am fonn le Calum Mac Phàrlain air iarrtas an t-Seanchoaidh eagaidhich Xiall Mac-an-rothaich a tha 'gan means lán iomchuidh agus freagarmh do'n chuspair ion-rogmaichte a th' ann.

GLEUN G (s.l.d m : m | m : r.m.s | m.r : | : d.r.m | s : s | s : l.s.m)

'S mòr na mhulad 's mi cumhadh nan gillean Chaidh thar linne gun tionaichd roimh 'n

Ged a b'ëibhinn iad féin nuair a dh'имich, Shil an drùchdh bho mòs shùilean gu lár.

Tilean, 'ilean, 'ilean, Thug sibh na h-ionnsaighdean dùrachtach dan,

Tilean, 'ilean, 'ilean, 's maireadh bhur clù - sa úrar gu brath.

So mar a chumnaic Ruairidh Beag a' mhin air a bleith aig a' mhùileann:

Chaidh air hainnich le ard an 's cion faoibh. 'ilean, 'ilean, 'ilean.

Cha b' e sud iobairt bha diomhair na faoin; 'ilean, 'ilean, 'ilean.

Anam do'n eug seach geur-smadh cho'n t-saoghl.

Cadal seinn dhaibh fo'n feur ghormh thor mara;

Ge gur fad iad o'n dhaichdhean fein, 'ilean, 'ilean, 'ilean.

Chuir leannan air a thuras bhi geur; 'ilean, 'ilean, 'ilean.

Dearbh cha'n longhardh ar tòrsa bhì geur; 'ilean, 'ilean, 'ilean.

Chreach an t-eug bhàinn reultan ar speur.

Bu mhàith'leinn gu'n innsaich neach aig am beile a fhios, ciod is ciall do "maid-stileicin" agus "maid-stalcain."—Fuar Deannachadh.

18
CARN NAN CRUIMEANNACH.

By J. G. MACKAY, PORTREE.

The district of Glenelg was held for many centuries by the MacRae or MacEach, the estate of Harris and Skye. It was granted by King David on condition of MacRae having at all times a galley with sixteen men ready to ferry the King to Skye. To this day MacRae and MacCruimmens are fairly numerous among the principal family of the population. There is no more interesting district in the Highlands, both from its beauty and from the history and tradition connected with it. Here is the scene of the Fingalian tragedy. The burning of the halls of Formal." Glen Udall, where the famous hunt took place, is right opposite on the coast of Skye. Kyle-Reath, where Mac Reath was drowned, is the narrow sound between it and Skye, so narrow (about a third of a mile), that the warriors, all but Mac Reath, vaulted over on their spears.

Do bhurligh an dochais bh’ aig na Loid. A luth nan cos-Ch’s cha bhriath chlagon—Leum gach fear air bhar a sileagh—S. Chaluibh Mac Reath nan cos-Ch’s a saigh. Because of the faith which the warriors had in their power of foot—not wrong their judgment—Every man leapt on the point of his spear; And Mac Reath was lost in the Kyle.

In Glen-beg there are ruined towers which are locally called "Cuisted nam Fiannaichean," and are very fine specimens of what are usually called "Pictish towers." It is very probable that they are remains of the Fingalian establishments, and would fit in exactly as to locality with the story of the tragedy. A fire there would be seen from Glenalt Udall, and the distance from Kyle Reath to the buildings is not two miles.

The sequel to this tale is not less interesting than the tale itself. On the level piece of ground below the ruins of the Bernera Bayracks, there is a large, green mound which has been known for ages as "Tormain-mur-mora," or the ridge of the giants, the local tradition is that this is the grave of Mac Reath, who was drowned in the Kyle, and also of his brother, Akin, who was drowned in the neighbouring Kyle, called after his name.

The following account is from the Statistical Account of Scotland, written by the Rev. Dr Beth in 1821.

Superstition had for a long time attached sacredness to this spot, and predicted all manner of wrath on the intruder who would lay unshallowed hands upon it. About seventy years ago, however, a number of gentlemen belonging to the district resolved to brave the danger and put the tradition to the test.

They selected a cloudless day in August, and set to work to clear the mounds. They had not gone very far when they came upon two sarcophagi, formed of large flags, containing the remains of human skeletons of the most extraordinary size. An eye witness stated that when the under jawbone of one of the skeletons was placed round the lower part of the face of a very large and stout man present, it could so be held without touching him, being at the extreme parts nearly twelve inches apart. They were in the act of placing the jawbones when suddenly the sky, which up till now had been very bright, got suddenly overcast, and immediately tremendous thunder dato upon them. They replaced everything as quickly as they could, threw in the earth, and made for home as it the ghost of Mac Reath and Fingalian warriors were at their knees.

Now to my tale. Carn nan Cruimeannach, which I have named my story, is the scene of a battle which took place between the people of Trump to the north of Sutherland and the Glenelg men led by Padrig Cuagach, the famous piper of Duvegan, who, as part of his emoluments from MacLeod, had a farm in Glenelg, no doubt a good portion of the population of the tribe called by name. The MacCruimmens, it is said, through the treachery of one of their party who happened to be on sentry, were taken unawares, and many of them killed, and among their number Padrig Cuagach. Donnllinn Mor. now came from Skye to see after affairs in Glenelg after his brother’s death, and before returning home he took the opportunity of making a raid into Kinetail to make reprisals for his brother’s death. He set fire to some houses, causing the loss of some lives and destroy the good deal of property. He now thought it was not safe to return home after what had happened, so he betook himself to the MacKay country, knowing that the Chief of the MacKays was a great patron of pipers, and that he would be safe to get a sanctuary there. He had a song and went in among his brother’s country, but those were the days when the traveller got a kindly welcome and a bite of what was going wherever he went. The second night after entering the Reay country he came to a house where there was a wedding going on; he entered the barn among the dancers and sat down quietly in a corner by himself. The piper noticed the stranger keeping time with his walking stick as he was playing, and going up to him, asked if he would care to play. The stranger took the pipes and fairly electrified the gathering; bye and bye, from some particular turn in some of the tunes, the piper recognised that he must be one of the MacCruimmens. The stranger then struck up a tune, to which he afterwards composed the following words:

'S thada mar so, 's thada mar so
'S thada mar so 'tha mi
'S thada mar so, gun bhiaidh gun deoch,
Air bhrac Mhic Aoidh tha mi,
'S thada mar so, 's thada mar so
'S thada mar so, 'tha mi
'S thada so, gun bhiaidh gun deoch.
An tigh mo charaid Mhic Aoidh tha mi.

Needless to say, when the strange piper was recognised he had no reason to complain of the Catach hospitality. The following night the piper was a rather particular guest. He got comfortable accommodation in a house by the way, and after supper had gone to bed. After the occupants of the house had all retired a loud knocking came to the door. This was young MacRae of Kinetail, with a party of men, on MacCruimmens’ trail. They asked shelter for the night, and though all the sleeping accommodation in
the house was already occupied, the travellers were admitted. A quantity of dry
brackens or heather was spread on the floor of the room in which MacCruimmen slept,
decorations were spread over the brackens, and the strangers were made comfortable
enough. MacCruimmen, who lay in a box
ded in the apartment, peeped between the
curtains, and soon recognised by their tar
tan and their conversation was the late
visitors were. He lay still till break of
day, and finding that they were sound
asleep, he quietly dressed inside the
curtains; then stealing out
gently, at the same time gathering
the arms of the Kintail men, which
were laid on a table, he passed out. In
front of the house was a deep burn, which
was fordable some distance below the
house; crossing the ford he came up the
other side of the burn, and stood opposite
the house. He now gave a shrill cry, and
soon wakened the inmates. The Kintail
men woke, and, missing their arms, rushed
out to see MacCruimmen on the opposite
side of the burn, and their arms were in
front of him. MacKenzie, recognising at
once that he had been in MacCruimmen's
power, if he had chosen to take advantage
of his chance, he invited MacCruimmen to
come over, and he would guarantee his
safety. MacCruimmen answered, "Swear
your men, and I will take your own word." MacKenzie did so, and said that he would
shoot any man that would interfere with
him. After breakfast they proceeded to
Tongue to see MacKay.

It so happened that MacKay was married to
a sister of MacKenzie's, so that he had
great influence in obtaining a pardon for
MacCruimmen.

They arrived at Tongue just as a party
were about to set out for Thurso to appre-
hend a noted coiner, a native of Banff, of
the name of MacCruimmen. The
inhabitants were not likely to be
willing to give up the prisoner, and
MacCruimmen was not willing to
remain. MacCruimmen received the party,
and promised to do his best for Mac-
Cruimmen after he executed his commission.

MacCruimmen offered to take part in the
expedition, but it does not appear that Mac-
Kenzie did. His name is not included in the
remission to Sir Donald MacKay and others,
while that of MacCruimmen is. The
following is from the book of MacKay, and
it is interesting to note how well history
fits its tradition:—"In May 1612, Mac-
Kay and Gordon, younger of Embo, with
a considerable following, proceeded to
Thurso, where they apprehended Smith
after a stubborn fight with the townspeople,
in which John Sinclair of Stirrake, nephew of
the Earl of Caithness, was killed, and others
wounded. So fiercely were they assailed
that the MacKays slew Smith in the out-
skirts of the town lest he should be rescued
by the Sinclairs."

The story has it that, when Smith was
apprehended, he was left in charge of the
pipers Donald MacCruimmen and John Mac-
Ruairi MacKay, and when they saw their
party being so fiercely attacked by the
townspeople, they slew the coiner before
he would escape, and rushed to assist their
friends; and when John MacRuari was
killed by Sir Donald where he left Smith,
he answered, "Chuck Charlie," ("he will not
stir!"), and he was right.

After this event, Sir Donald accompanied
MacKenzie and MacCruimmen to Kintail,
where Seaforth was in residence at the
time. When they arrived, the castle was so full
that MacCruimmen was put to sleep on a
sofa above the stable, on the mainland,
the castle being on a small island a short dis-
tance from the shore. Unfortunately, a
rather suspicious occurrence happened. The
stables took fire through the night, and
what made the circumstances the more
suspicious was the fact that there were no
horses there at the time. The Kintail men,
however, declared that there was no
treachery, that it was a pure accident, and
must have been occasioned by some care-
lessness on the part of MacCruimmen him-
self. All was well, that ends well—"the
pardon was signed next morning and Mac-
Cruimmen lived at peace with his neigh-
bours.
ANNE-CORPORAL JOHN BAILLIE STEWART was one of the many Ross-shire lads who made the supreme sacrifice in the great war. He was twenty-three years of age, and the fourth son of Mr and Mrs Stewart, Rhue, Ullapool. At the period of the war, when the cry for munitions was greater than for men, he entered a factory at Shettleston, and was there employed for some months, when, realising that there was a still more urgent call, he voluntarily enlisted in the Seaforths. Having undergone the usual training at Ripon, and a special course for scouting and sniping, he was sent to France, and had his first experience in the trenches on 23rd January 1917. He was killed by a shell on Sunday morning, 18th March, while working with the miners. Lance Corporal Stewart was the author of a number of interesting Gaelic essays and short stories, and several of these have been issued in booklet form under the title of "Chi Sinn Thall Thu." The "Northern Chronicle" refers to this publication as follows:—"This little booklet has a pathetic interest, being some callings from the collection of John Baillie Stewart, a young soldier belonging to Ullapool, who fell in action in France last March. These little essays were contributed by him to the Gaelic column of the "People's Journal" under the editorship of Mr Malcolm C. MacLeod. There are four of these papers altogether, slight it may be in bulk, but all breathing a fine spirit and couched in good Gaelic. "Chi Sinn Thall Thu" ('We Shall See You Over') gives a short account of the transport of a large draft of Seaforth Highlanders to France, and contains a plea for men from the same district being banded together instead of on the mechanical alphabetical order. Another paper gives an interesting account of the loss of the fishing trawler King Athelstan. A third, 'Black Murdo and the Tinker,' relates a practical joke of a fearsome and effective kind on a thievish member of the tinker fraternity. The fourth is made up of brief reflections on the tragedy of war—the justice of the cause—all suggested by the death of a young Highland soldier who fell at Neuve Chapelle. The Under-Secretary for War gives a finely phrased foreword, and all who would increase their knowledge of a true type of Highland soldier should become possessed of this attractive little publication." The "Highland News" says:—"A gallant soldier hailing from Ullapool, who laid down his life. He was a sweet writer of his beloved Gaelic, and we feel grateful to the editor for placing this 'dressed' stone in the memorial cairn of one of our Highland heroes. The tales are couched in graphic, idiomatic Gaelic, and we feel confident that children in Highland schools would relish their study during the Gaelic hour, while their parents would be no less appreciative of them. The booklet is nicely got up, the Gaelic is free from printers' errors, and the whole effort is most creditable to editor and printers alike. A good photo of the author of the tales appears on the cover." Appreciative notices also appeared in the "Oban Times," "An Do-Greine," &c. "Chi Sinn Thall Thu," le I. B. Stiobhhard. Dundee: Malcolm C. MacLeod, Bookseller and Publisher, 183 Blackness Road. Price 2d.
JOHN GRAHAM of CLAVERHOUSE, 1st Viscount Dundee. — Born 1649; studied at St Andrews; served under William of Orange, and saved William's life at the Battle of Steen, 1674. Captain under Montrose, repulsed conventicles in Dumfries and Amandale, 1673, defeated at Drumellog, held Glasgow, and victorious at Bothwell Brig, 1679; Colonel of new regiment raised in 1682, acquired estate of Dudhope, 1683, Privy Councillor of Scotland, suppressed conventicles in Ayr and Clydesdale, 1684, Brigadier-General of Horse, 1685, Major-General, 1686, Provost of Dundee, 1688, created Viscount Dundee, 1688, left Edinburgh for Dudhope, 1689, refused to return, and was outlawed, made Commander-in-Chief in Scotland by James II, left Dudhope to raise the clans in Lochaber fought at Killiecrankie, defeated Mackay, but fell mortally wounded, 17th July, 1689, buried in the Athol Vault at Blair parish church, known in the Highlands as Iain Dhu nan Cath., Black John of the Battles.
"Nona" a' theireadh sean is òg ri Bean-an-Tuim faid nam hunadh a' bha i nam òcas, aon beag a' h-ùilte latha de 'n t-seachadh. "S' e ogh dih fhèin a thug an t-a'tum ud dhì an toiseach, An uair a theireadh e 'namn" ri a mhaithair theireadh e "Nona" ri a sheanna-mhathair, agus lean an t-a'tum rithe am measg nuach gu a'ile; ag-s ais "Nona" mar so am beul gach nach mar a'inn air Bean-an-Tuim, a bha 'na sean-mhathair do mhòran a taobh coinbnes agus haladh. Ge b e' e co a thigeadh an rathaid-fear no te-de nàdhar luchd-siobhail no luchd-turns 'sam bith, bhiodh rudeig aig "Nona" bhiereadh aotromos crùide a bheng no mhòr air choireigin, do gach aon. Is ionadach auir a chuir e longtasa mor orm ciamar a b' urrainn di bhàid is aiche b a bhi a' nise do na h-ùilte bha a faoitalta haladh aig a làimh. Ach cha d' thainig eis no gannme riamh an gaoith do "Nona," agus gheithheadh i 'n comhmuidh mar chathaidh - 's mar a bh' fhoghnaidh gu a thaobh-sa'dh.'n.achluaireachd a de na h-ùile bha 'na do thug an t-seachadh air a' cheann: Ach de na h-ùile rachadh an rathaid a' nise 's e na buachaille cheim ri 'n bu chobhnaile "Nona." Bha 'a na seanna-mhathair-'s na nathair-do dhuanus dhùbh gun an teagamh bu loidig rath e bhaon a' bhaith Bhi Bhiodh gheithheadh d' am buineadh "Nona" bha 'na chleachdadh aig a' mhuinntir an crocd a shaoheadadh do 'n chollie a deich 's a'mhuic. Fo 'n rian bh' fhachail-leach a th'< aca bha 'n b'aire air a roim 'na dha thaoibh-an taobh shuas 's an taobh shios. Bhiodh buachaille bho gach taobh a dhèidh a' cruidh. Bha dà latha 's an t-seachadh air cuid de na teaglailtean, agus aon latha air a' chuimhde eile. Mar bu trice 's e 'n giorridh a' bhiodh ris a' bhuchailleachd, agus a' amanann rachadh cheim a c'cumais an eog eile. An rathaid a' thigeadh leath bhaich na buachailleachd nu 'n cuairt Ach, an robh dòlaidh mhòr an sud? An bh' fhèil a nis againn ro bheag de 'n bhuchailleachd is tuilteach 's a' choir do 'n sgoil? Cioid an catheannse air 'n aithnsachd a mheic in bh'àrùimarn bho feadh chollie 's feadh bhàir lì aonraich samhruidh, no fhoighidh? Cha robh sud gun ionadsachd an ceangal ris agus ionadsachd boidheach. Gun teagamh bha 'n crodh dragail air nàtreun, agus bhiodh, aich beag an comhmuidh, a' t oraz air na buachaillean. Ach bha 'toileachaidh- 's a cha bu bheag e-'sa buchailleachd. Cha b' ann 'anuirg a bhòidheachd chì eadh iche, 's a bhòidheachd chì eadh eadh. Chìrid ris an spreidhe, agus bu neichdeoch, stuaire an gaoil a bheireadh buaidh air na buachaillean air uirean. Bu triu am an 'teol nam bàrd o shean am buachaille 's a' bh'eachadh" agus 's ionadach eogl tainnach a chleachdadh nu 'n deighinn, latha dha 'n robh 's sgealfh. Thàs ghiunn a nise 'nam cheumnaich comh-rachd mís eadar buachaille agus caillinn òg, a leugh mi ann an sean leòchar órain air each 'eil an diugh aich teacra fhaoi-taim. Thà 'n buachaille 'g ràidh:" latha dhòmh'n an sonar. Feadh bhuidean bodheach, Thachair caillinn òg orn. Bu sònraich' tèam fhèin; Thòibharr mi rithe gu siobhailt: " Mo chàilinn na ghabh muithleach. 'N leigeas mi mu chridhe' rut; "S mi fhiain air do chridhe;" Ach laibh air i gu garr rium, "S i 'tiodnnadh ann an fòrg rium: "Tog a nic'se de' càra-giòir; "S ro shearbh leam do seoil." An sin thubhairt a' bhauchail: "Mo nighean na bì gruamach, "S na tionaideam ann an fùth rium, Is taitir a' dean air buachail!" Bhòios a' cuartachd an spreidh, Òidh do chrodi air buairle, "S u'n fathadh thuilleadh, Aon ma 'bheir thu do lethdhamh, "S an uighridh bhí mi fhèin. Shèall i 'n sin le tir orn, "S i 'dannadh mothadh gairte." Aghus fhreagairt: " Cha yhullan beoch mar tha thu, A thàras mi fhèin, "S a linghad oman suarcir, Le carras uisge, "Le 'm b' sit' a bh' i mi'ghualainn, "S 's a bh' fhachail-leach. Ach ar's a'm buachaille gu tapaidh:- "Ach mar's té cho ard tarraing, A bheir cho deas dotham tamaid, An cheidhe thu ag ghradh dhuit, "S nach slàmaich aon laigh, Lionaidh e do fhuth dhuit. Ge mir do 'mhais' is t' uaisle, Bho nach ghillian suarach, A chuartaicheas spreidh, A' b'ata le a phoasaid, Tha iomadh té cho bódheach, Leis an faighinn stòras, Is mòran de spreidh. Is e th' i'm buachaille 'g innesach 's a chodhnuaidh: "Th' i a'ir a sàil rium, ag ràidh:- "Do chrudhie thu lán ardain; "Ach 'n a tha thu dàcheil, "Gu 'm bi sinn fathadh reidh." Agus 's ionadach buachaille a thubhairt mar a 'leasan:- "A' buachailleachd air aonichean, Air aonachean, air aonachean; "A' buachailleachd air aonichean, A thug mi 'go elaideachd go'ach dhuit, Th'a bheir go deas do brath dhubh, Nach dìobhradh dhuit, nach dìobhradh dhuit. Thug mise goil nach dìobhradh dhuit, Is gheall thu a bhi dìcles dhomh. Ach chum thu, ghaol, do chùlthaobh rium, Do chùlthaobh rium, do chùlthaobh rium, Ach chum thu, ghaol, do chùlthaobh rium, Nach saoiid thu leam thu bhi dìch dìcles rium. "S na hò i mo thainghe mi, Mo thorughe mì, mo thorughe mì; "S na hò i mo thorughe mì, Bho'n chuirt thu, ghaol, cho suarach mi. "S na hò i mar dh'fhag thu mi Mar dh' fhag thu mi, mar dh' fhag thu mi; "S na hò i mar dh'fhag thu mi Bho'n diulth thu, ghaol, do chàirdhears dhomh, 23
Bha dachaidh Nòna dìreach air rathad nam buachaillean, agus an tuitean an fheasgar, ach beag a h-uile latit bho 'n a theòisdeachd a bhuchailleachd mu thuiseachan a t-saighdear on gur aghaidh, bhiodh neach no dibhis de na buachaille anuas a bhaile bha 'n sud, a taghal oirre. Cha ruiagar a leas a radh gu 'n biodh id iochtar. Cha choideadh Nòna a cheum a' radh, bho an teileil a' airson; agus bhiodh mir arain aice do na buachaille cho cuimhin a' thigeadh idd mu 'n cuairt. Uairean bhiodh im, no ghrudaidh, no cáis a'ir bha 'n Miùgh; agus tairean leibh blioth bheinnm de a' phoit bhior a bhiodh air an teine lois, no as a' phoit teagha, na 'n tuiteadh i bhi 'na suidhe air leacog bhig 'sa ghrisnasach. Agus cha bu mhìr eumant na Nòna, a' chì mhìgh, tarbhasa dh bhun choire, anns an robh brigh agus biadh. 'S iomadh beanachd buachaille fhionn Nòna 'na laithe, agus b' fhéidir i bhi uile iad.

An deigh do na buachaillean tigh Nòna fichaidh thigeadh iad then 's an crodh a'ir an fháinnreach bhuidhe chun a' bhaile, agus ciod an scàlaidh a bu taitteach na bhi 'gan coimhead a tighinn a dh lònnais ean uile tighinn, a'ir air uisg fhein? Mar a thithair an bard:

"Ge beòdheach Baile Dhùn-éidhin, Le organa eile gan gcleasaidh; 'S mor gu'n b' fhearr lean a bhi 'g deiseach Geumnaich na spòrdich a tighinn gu baile."

Chà 'n eil fhios nach bu chòir innseadh gur an am in bho no buachaille a bha 'n duth aig Nòna. 'S e mac a bh'ann do bhuchailleachd bha 'n duth. 'S e Mac a bh'ann. 'S e Mac a bh'ann. 'S e Mac a bh'ann. 'S e Mac a bh'ann. 'S e Mac a bh'ann.

Gur trie a' falbh na Sòine mi A chuibealach air a' rìumreachd; 'S e sud a dh' fhàigh cho choilch mi Air stòpán na té ruaidhe.

Tha buaidh air an uisge-ideath' Tha buaidh air nach cóir a chileth; Tha buaidh air an uisge-bheath' 'S co'nath teth is fhur e.

Gur math an am an Earrach e, 'S ean na rathadh a dh' olas e; Luadh fearainn shaor is drobhairean, 'S e 'n t-uchaidh dh' fhianas bhuithe.

'S math 's aiste dhomh co dh' olas e; Ludh fearainn shaor is drobhairean e, 'S e 'n t-uchaidh dh' fhianas bhuithe.

'S an seoladh cha d' thug fhuth dha.

Uise beath' chealaith, Le succeas geal 'la chumpan ann, 'S ean leis an t-oideachd bha 'n uile ris, 'S e dol 'na lasair naime. Gur math an coisich oidiiche e 'A dol air thoir nam maighdeannan; 'S ann air a bhiodh an sgoin. Gu cobhaime thart 'a grugaichean.

Chual mi an ceann slàghag ag measadh gu'n robh rann eile aig a' Buachailleadh nu th' an-uithreatha, agus tha fhad 's a bha cumhna air 's ann mar so a bha dol:

"An uair dh' uisgeadh gu nuach, Mu 'n acharaigh air fead a' rìdh, Mu bh'a déanadh le 'r sinneadh bruch, Mu bh'iubhachan le beirn is brach; Mu choinean an dara uair, 'Dol mu'n cuairt na cuirte cam, Tha fhuing thuì a' rochdaich na snìthid, Agus tuathaidh air do cheann. Caomnanach an uisge chais, Braganachigh mi' bràthraidh greis; Gu'n ghearadh e a chacht chrithid, Ma'nam-buadh nach bu choir a cleidhet; Bithidh e teth air an la fhuar, Agus fuair eir an la theth." 'S ann air "An Tom" a bha dachaidh Nòna. 'S a' Tom dulladh do 'n uimhir de bhuidhean Gheàr a' bha Tom an thoirt a stigh de chriochn am a' bhaille bhig mu'm bheil mi a' sgribbhadh a mise agus 'e ball ro bhìodheadh a bha 'ann "An Tom." Bhò coilean is cuin gu feir mu'n cuirit da, agus bha ailtean geal- struthaithe, linnreach ri torrasan thainseach, 's e 's thuibh sios ri taobh an t-stuibhal a bha ri ceann an tigh. Nuair a chuirheadh an samhradh air an "car" 's an cuin a' leagur am mach a' bhliadhna, cha bha 'fha'dha gu'n amaird air "An Tom," a' robh an cleachd bhàinne an crodha-bhòid a bha dhi beinn. Mu 'n dachaidh Nòna 's a munntir chun "An Tum" bha coilear a 'fheadreach greis ann an tigh, agus bhiodh e féin is gilleon oga na coileacharsach a' turrain abadhach a' cheile an comhmidh.

Bha an coilear 'na ghille ro thaipheadh, sgòbailte, storna, gasbhals, agus e de theaghlach chluinnseachd, agus a bhiodh air an robh air ghein tach a'ran laith a bha 'n sud, agus bhiodh rannagan a' doll am miosg na h-uigridh gu gnur. Agus thithair Gilliesbuig Bàn mu'n chioabraid:

"Chi mi 'n coilear 's a dha chì. "Subbal dìthidh le 'cthréidean."

"Suil dha 'n d'thug mi thar a' chreagain, Chunna mi ann coiltach faimhair, "D'sìol-fhoghnan mi dèith ann o a' bhàghag: C'ait' an robh e 'cothrom.

Agus fhreagair an faimhair:

"Tha mi chomhmidhaidh air An Tom. Mar bha Noah air an luig; 'S bho 'n achar a thu cheist cho trom, 'S mise Goll Mac Mhòrna." Chi mi 'n ciobair, &c.

"S anns a' cho-dhiùindh thubhaint a fear eile:" "Chà'n eil ciolaig anns an ait. Nach d thug uile dhiut an gràdh— "S aitthe dhomh te ne dha Tha tairigse 'n làrm dhiut coileadh, Chi mi 'n ciobair, &c.

Nach ann an sud a bha 'bheatha neochtachdach. Fheàrha 's a dhìon, ach mar a dhìthibh an saoghal bho shean:

"Na blàran a tha prìseil, "Na fàsàichean tha lionmhior, O's ait' a leg mi dhiomh iad: Gu brath mo mhile beanachd ioc."
TURUS-CUAIN.

LE IAIN MAC GILLE-MHOIRE, GOBHAINN NA B'FhARRADH.

AM FONN LE IAIN MAC CALUM.

GLEUS D. { l : s , m | r : r . d : r , m | r : r . m : s , s | l : s . m : d , l } 

Ged’s dail cha dearnad a bhar mo sheanchas Mu’n turus ainneach ‘san aimhir

{ s : s , s : l , l | d ’ : d , l | s : s , m | d : d ’ : s : l , d ’ }

chuir, ’Sa chialadh dheachbhaich d’an ainm “Breath­-­Albann,” Le gaoith gun m : s , m : r , d ’ | 1 : l : d , r | m : s , m : r | 1 : d , l : s , m | r : r . d : r , m | s : s , s : l , s }

anagnath dh’fhag tu’bh an cuan; Gu’n dhiubh an soirbheas o’n aird an l : d ’ : l : s , m | r : r . d : r , m | s : s , s : l , s }

Earr-dheas, A gheas air faith i mar earb air leathais; S’naoir dh’thaig i d : d ’ : l : s , s | r : r . d : r , m | d : l : s , m : s | 1 : l | catachbas ‘s na tuinn bha barrghead, bha spion ‘gan teannachadh-suircaim na n duil.

Nuair lion na siúil aic’, gach non dìubh ’s brú aird.
’S a croinn mar iubhainn a lìub ’san nuair, Bha coileach dìubh-ghorm a’ ruith o’n stiùir aic’
’Na champleag líbhaich ri durdan cruaidh; ’S e ceum ’s bha stòbhallach a’ leum gu sùnndach Tromh’n mhùir bha sìoladh gu dìth bhun’n cuairt;
’Gum b’ fhirr chruit chìul a bhi ’g eòsdeachd a bhòinn;
A tornam sùrdail ’bhu bhrìuchdail fuaim.
Ge bu theiseach geamhradh le gaoith ‘bha ceannadh, A’ seicheadh teann, cha b’ann mòr i ghiulais Tromh’n fhaigir mar bheanann, ’na luig ’s na ghleamant.
A’ cur’inn steall dìubh ’nan deann m’S chlèir;
Le fìdh ann na fàntaich cha d’iarrr i ’n t-abhasadh.
’S ghnath ri sealltainn taobh thall a’ chuain;
Bì fhirr’-s tìre bh’ bha ’g amharc ri cùirs nach d’chàill e;
Gu’n gheàrr i nall air gu ceann na raig.

’S i’s deis’ fo h-aodach gu cur nan gothaon,
’S a com ag aodhach ‘tigh’n sun soar mu’n cuairt:
O’ sàil bhiodh saobh-shruth mar chaidh gaoirich,
Mar a bhuileach chaorach, cho crùinn mar chrùch.

’S i n’n roid chinn deth ’na leum le sinteig,
’S a sìud ’na still, thar na croinn ’dol sios;
Gum b’fheac’ inntiùm do neach ’bhi mait.
Mur deanteachd tinne e le gluim a’ chuin.

Gu’m b’a b’eadh leim, fior fhuan a cròmain,
Na ruith ’cur bhorm ’nan tòrr o gruaidh;
’S a mhùir is còs cèr nu beul a’ copaidh;
An làn ’s gach sed aich, ’s gach ròp ri fuaim;
Na tuinn a’ bòchdaí, le gaoir a’ dòrtaidh;
Gù dìth m’bhàrdadh le rochadh cruaidh;
An sgiob ’ga seoladh le lìbhadh eòlach,
’S a deannadh sòlas ro mhòr r’laith’s.

A’ ghaoth ged shèideladh, ’s a siúil a’ reubadh.
O’ chloich na’n gleidh’ i air ceum a h-uile,
Na tuinn ged bheacadh cha’n eireadh beud dhi;
Is soil’s o’n speur a’ toirt lèirinn shail;
Tha anse cleibh aic cho taiceul, treumhbor, Cho teann ri cheile ’s nach geal i sùgh;
Rì uchd gach deuchainn thà i cho gleudla;
’S nach fàrladh lèireadh do chèire ’fùrda.

Ged dhi’eireadh cona-ghaoth’ch le teine
sionachain, ’S a’n mhùr ’na glùnmaraidh ri bulg gu dìth;
Cha rachadh tuiginte ri tuinn ’ga tuinnachadh.
Ag at le buirbe ’s le bur-racadh dìur;
Cho fad’’s a b’-meachaidh dhi aodach iomachair, Ged bhuiodh na stiùire mar choir-luirg na stiùir.
Cha b’huadh iomagain da taobh nach ba in ioc;
I caladh cóimeach na’n fullingeadh siúil.
Tha i 'cho-onta 's cho dhiuth 'na saoirseachd
Na 'cin s na taobhain din-ghlaoidhte teatan
bhunait.
Cho saor o a-oid 's nach iar i taoman,
'S char uschara coain-gheal troim braon bha
bhun.
Taobh stigh cho Saoineil, cho glan 's cho
riomhaich,
'S gu'm facadadh Rìgh leis 'a car tim cuir suas.
A bhliadh a dhioiladh is luigh sint 'innt.
Air leobaich mhin-ghillim ag sibh le suin.

Gùm b'aiteas dhuinn ar ceud sealladh sìol dhi,
I teadh g'ar n-ionnna dh' a cùrs gu tuath;
Air dhi bhi gùill nan teachdair tuimh hor.
Thuirt sgéal as ur dhian air chì a' Uain;
'S gu'm b' e ar dùrachd gu'n cunnt' is sìolbhaich
Air feadh na dùthch a gach taobh mu'n cuairt;
Feadh cheilid is chuirtean fo neul an duisai,
A chum le úr-ghàrr an dàsadh suas.

CEIT MHÓR LOCH-CAROIN.

B'haibhsta dòmhsa a bhi cur naidheachdán
gorid Gàidhlig suas gu's páiphear ris an
abbrar "Cùairtear an t-Shluaigh," agus
bhiodh ar fear-dùtheach Calum S. MacLeòid.
A' tòirt cùil bhosth, dhìbh anns a' páiphear
sin, a chum 's gu'm b'ionn a'ad air an
leughadh anns gach eamh.
Ach 's e tha 'nam run a ràdh an dràsd',
Gu'm bu chòir
—cha 'n ann a nhabh dhìomhsa—ach do

lochd-leughadh na Gàidhlig gu lèir, a
bhi 'na mhòr chomnan, a theòbh a dhian-
sìrothach charraim, eodhoir' ann a bhi
ag cosgas moine do na naidheachdán, maile
ri'da no tri eile dhìnbh, a chlo-bhùidhaidh
ann an Leabhran beag, grùm, sgiobalta, sìg
pris dà sàilinn, 's cha b'e huch e, fo'n
ainm, "Ceil mhòr Loch-caroín."

Chuir i air tir na far 'n trí reabh m'innnt
im, An caoldh déonach Phért-Rìgh nam bleadh,
Fair 'n dhaonn mun bata na sonnde láidir,
A' ruth gu dail troimh Chaol-Acainn suas;
'N Càol-Reith bha sàs òirr 'cur sruth gu
dàcheil,
Ri h-ànd bann gàrdadh gu h-àrd mar bhoichidh;
'N gu'dh ean a gheidh, na bàrrùid a' bhaideach
'S a coinn 'ga fhasadh le spairn 'bha cruaidh.

Nuair cháir i 'n caol sin, 's a thainn i
facadh;
Mar fhiochd an aonach 's e 'n eonmaig
chruaidh;
Bha 'cum cho aotrom ri eurb mar rìvantean;
'S na coin fo 'n chuth'ch 'gan cur dhan 'nan
lvarh's.
Gu Mac-Chim-tire ri sóin bha sìontan,
'S cha d' rìnn i pilòinn rìomh mhill na
stiuach;
Nuair thainn i 'ghaotth leath, taobh thall na
Macòile,
B' i fein an t-sraong feadh mhin-nisg
Chluidaidh.

Tha sgeal 'a bhoireannach bhochd so,
bhò thus gu eis, a' nochdadh dhàinna gu
saolfeir, cho umhachach, eagalaich 's tha staid
peacaigh agus truaighd, eodho do neach
sam bith, ach gu h-àrdadh, do 'n neach sin,
a thair fhàgail dhà féin gu bhi dol air
adhart agus a' tìghinn beò anns a' pheacaadh
mar a thosgreach.

Tha sgeal, agus sgeal ionpachaidh Ceit
Mhòir uile gu lèir longantach, agus a' nochd-
adh dhuinn, an òidh seàr Dìe comeach
air a dhearnamh, nuair a thuiscigh e anns
an annat.
Ach b' e Maghnìr Lachlunn, Ministear
mòr, dàchaidh, urramach, Loch-
caroin am meadhon a ghabh an Tighearna
g' bh'g ionpachaidh Ceit, agus 'ga toim-
adh bho chrìochdha gu solus, agus bho
chumhaidh Slàtain gu Dia.

Tha obairbhachan an dindaime urramach so,
agus obairbhchean móran eile da sheòrsa,
a' leigeil ris dhinnio dh'utuirt 's a bha iad
sùd air crìche, agus inntinn an Tighearna,
agus cha 'n urrainn duine a tha beò anns
an bhinn, gu bhi an t-cadar-dhiadhaindh mòr
a tha eadar teachdaircean an latha ud agus
teachdaircean an latha 'n dhùng, faisaim gu
ro sòilleir.
Tha e fer gu'm bheil simp neucail air teachdaircean
an latha 'n dhùng, ach tha teadhachaidh nà nàthtain a dhù-
ghaidh re-mhùrinnreach againn.

A' nis tha ran orn a ràadh, a dhùile ilceach
a leughas Gàidhlig, agus nach d' fhuaire
fatdast gream air an leòbrain bheag so,
's gu'm bu chòir dhà g'an dail sgriobhdbh, gu Calum S.
MacLeòid, 183 Blackness Road,
Dundee, agus gu'm faighd 'e 'n leòbrar, or is
math is bheò 'e fhìoirtann agus a leughadh.
Naoi 's dhiom bith, a mi sin, theòd mi thin an
urra nach bhi a dhì aithreachas air,
thà a theòbh a shrotachrach.

Chuir mise sgeul air Doctoir Domhnullach
na Toiseachd, gu Calum bho chruinn gheoidh,
agus cha' sgeul chead air a sgriobhaidh air
Domnachadh Mathamach, dòigh, agus
nearach 's mòr leis an àillaidh sin faoilteann
ann an leòbraran, cha 'n eil e arra ch sgriobh-
adh gu Calum MacLeòid, agus sin a leigeil
rìe dh, agus gheibhidh sin a dòigh eòin a' ra
na midheachdan sin a chur an elò.

D. I. Mac Cuis.
In Memoriam.

THE SCOTTISH PRIMA DONNA.

The name of Jessie Maclachlan will long be remembered by Highland patriots. She was no mere patron of Gaelic song. A native of Oban, with a long western pedigree, she lisped in the ancient language, and imbibed with her mother’s milk the true spirit of Gaelic sentiment and romance. Her art expressed her real feelings. She sang as one who thought in Gaelic; the sentiments of the old songs were her sentiments. A woman of much refinement of feeling, she was indeed a fitting medium for the sympathetic expression of the moods and imaginings of the old bards. Whether in winsome love song, or pensive song of exile, or in rapturous ballads of patriotism and valour, she sang as only a Gael can the lyrics of her native land. Even those who did not understand the old language listened to her with delight, feeling that spell which captivated the poet Wordsworth when he wrote of the Highland girl who sang as she reaped ripe grain—

Will no one tell me what she sings?  
Perhaps the plaintive numbers flow  
For old, unhappy, far-off things,  
And battles long ago:  

Or is it some more humble lay,  
Familiar matter of to-day?  
Some natural sorrow, loss, or pain,  
That has been, and may be again?

Truly it can be said of our Jessie as of that predecessor of hers who inspired the great poet—

No nightingale did ever chant  
More welcome notes to weary hands  
Of travellers in some shady haunt  
Among Arabian sands:

A voice so thrilling ne’er was heard  
In spring-time from the cackoo bird,  
Breaking the silence of the seas  
Among the furthest Hebrides.

As a mere girl she attracted concert audiences in Argyllshire, in which she achieved fame long before she became known in large centres of population. Her training was not elaborate. She really required no training to convey the spirit of Gaelic song to her audiences. She was a born vocalist, with a voice of that rich and soft quality peculiar to the Western Highlands and Islands, a voice of fine timbre and great reach. Such a training, however, as was necessary to do herself full justice she did receive, but she was also mainly self-taught. She was a woman with ideas and strong force of character, a real personality, full of kindly impulses, generous hearted, and large minded, and her personality infused her art. She loved the Highlands and Highlanders, and greatly was she loved.

Our Jessie was still a young woman when her abilities first attracted the attention of the organisers of Highland gatherings in large cities. Her success was as rapid as it proved to be permanent. In time no Highland gathering seemed complete without Jessie Maclachlan. One pause to think of the enthusiasm she stirred in the hearts of young and old, the sentiments she awakened, the flush she brought to old faces, the tears she brought to old eyes among those to whom the past was sacred, and in whose heart echoed the sound of streams in empty glens and the plashing of blue waters round western isles. Many did she make to feel in the words of Neil Munro—

A hunter’s fare is all I would be craving,  
A shepherd’s plaidering, and a beggar’s pay,  
If I might earn them where the heather, waving,  
Cave fragrance to the day.

The stars might see me, homeless one and weary,  
Without a roof to tend me from the dew,  
And still content, I’d find a bedding cheery Where’er the heather grew!

Many, indeed, did she set in their dreams sailing

Over the sea to Skye.

Before Jessie Maclachlan’s day the appearance of a Gaelic song on the programme of a city concert was a rarity indeed. As a rule the exponents of Gaelic song who did appear were amateurish to a degree, too amateurish to do justice either to themselves or the art they undertook to interpret. The result was that the appearance of such individuals was often the occasion for jest and hilarity, not always good natured.

To Miss Maclachlan must be given the credit of working a revolution in this connection. As if with the wave of a magician’s wand she swept out of existence all prejudice created against Gaelic song and music. She secured for Highland musical art the recognition now so freely accorded, and even recognised as proof of real appreciation of musical genius.

The first appearance on a London platform was made by Miss Maclachlan in 1889, when she sang at a concert held under the auspices of the London Gaelic Society. On this occasion she owed her introduction to the late Lord Archibald Campbell, one of the most patriotic Highland gentlemen who ever flanunted the tartan. Through his
lordship's good offices Miss Maclachlan received a command to sing before Queen Victoria at Balmoral Castle. Royal patronage directed the attention of the whole country to the genius of a new artist and a neglected art.

Miss Maclachlan's popularity increased speedily. As she made progress in her art so did she make progress in public esteem. To her we owe to a marked degree the popularisation of Gaelic song. She was the sower in the field which others are now reaping, and finding exceeding great reward. The number of those who have followed her high example is happily impressive. Each clachan and glen has now its exponent of Gaelic song, and new stars are rising yearly to shine where she once shone alone as a real star of morning—the morning of a new day for Gaelic song.

Miss Maclachlan's fame was not confined to the British Isles. It spread throughout the Empire and the English speaking world. In Canada, the United States, Australia, and New Zealand she found hosts of admirers when she crossed the seas to charm the ears and hearts of exiled Gaels, and the sons and daughters of the sons and daughters of exiled Gaels. Her overseas tours had to be repeated time and again.

Her last public appearance in Great Britain was made in the Kinnaird Hall, Dundee, the occasion being the annual concert held at the close of the 1913 Mod, after which she made a very extended tour of Canada and the United States of America, singing in New York before an immense audience on 13th March 1914 for the last time.

Full of honour and beloved by every patriotic Highlander as an artiste and a daughter of the Gaelic race, Miss Maclachlan died in Glasgow on 13th May 1916. Her place as Queen of Gaelic Song has not yet been filled.
A NOTED SCOTTISH BOOKSELLER.

BIG gap was made in the bookselling world when John Grant, of Edinburgh, closed the volume of life. He was more than a bookseller, he was a bibliophilist, and proud of his profession, which he loved whole-heartedly. Unlike not a few booksellers in Edinburgh of a contemporaneous and earlier date, he did not specialise in what might be termed sectional literature. His business vision swept the whole of the literary horizon. He bought to sell as quickly as possible; but few men were more alert in spotting a rarity, and affixing its true price in the catalogue. Rarelv was he caught napping, even by the cutest and keenest of bibliographical hunters, and in the way of purchasing it might be said of him that he sniffed a good thing from afar. For instance, a few years before his death he learned that a number of sets of a valuable Scottish work, long out of print, were lying dust covered in an attic. He traced the owner, and made a deal, which turned out a huge financial success. As a "remainder" hunter he had no equal in the bookselling trade. Indeed, he remarked on one occasion, "My successes are made

out of publishers' failures." The "remains" which Mr Grant purchased were in many cases unsold copies of a work which had achieved financial success. On another occasion he wagered that he would sell any book of value that "presented a respectable appearance." This was true, for his experience was so wide, and his knowledge of the trade so comprehensive that he could "place" the book where it was sure to be acceptable. His early training was invaluable. When he was a lad Edinburgh was still enjoying the afterglow of the great light thrown upon it by Sir Walter Scott and his brilliant contemporaries. In the city were several booksellers whose fame was world-wide. One of these was Mr Moodie Millar, who dealt largely in old books. Mr Grant became apprenticed to him when a mere lad, and a few years afterwards journeyed for his employer all over the kingdom, as far north as Inverness and as far south as London. The experience thus gained was of the greatest value to him when he started on his own account in a shop at 34 George IV. Bridge,
In Memoriam—continued.

Edinburgh, a thoroughfare with which he was associated to the end, and which he converted into a kind of Pater-noster Row. His business grew by leaps and bounds, and at the time of his death he owned two large shops, one on either side of the street. He was also largely interested in Oliver & Boyd, to the management of which firm he gave daily attention. Several years ago he purchased the stock of Gaelic books of Messrs Maclachlan & Stewart, and not only maintained but largely developed the connection with Gaelic literature they so long held. Mr Grant published a large number of Gaelic books, several of which are standard works, and many very popular in the Highlands and among Gaelic-speaking people generally. His business connections were world-wide, as may be judged from the fact that about twenty years ago it was calculated that he sold a quarter of a million volumes a year. Mr Gladstone was a frequent visitor to his shop when he was in Edinburgh on the occasion of his Midlothian campaigns, and Lord Rosebery was more than a customer—he was a close personal friend. Some of the rarest volumes now in the remarkable collection at Dalmeny were obtained through the agency of Mr Grant. An ardent Liberal, Mr Grant was for many years a prominent official of the Central Division Liberal Association, but severed his connection in 1900, mainly owing to the declinature of his fellow-members to support Lord Rosebery for the leadership of the Liberal party. Although he declined civic honours more than once, he was always ready to lend a helping hand to municipal candidates, who, he thought, deserved support. The splendid work which he accomplished in connection with the Carnegie Free Library, Edinburgh, was handsomely acknowledged by Professor Masson when speaking for the Committee at the opening ceremony. It is gratifying to know that the high standard which Mr Grant set, and the best traditions of the Edinburgh bookselling trade are being ably maintained by his sons, Mr Robert Grant and Mr John Grant, jun.

THE LATE CAPTAIN KENNETH MACIVER, M.A.

We much regret to record the death of Captain Kenneth MacIver. He fell in France on 27th March, 1918, after having served in the army for over three years. A native of Ross-shire, he was science master in Dunfermline High School, and the adopted Liberal candidate for West Perthshire. He was a platform speaker of outstanding ability, an ardent advocate of Scottish autonomy, and one of the founders, as well as the popular President, of the Young Scots Society. He was a capable and energetic leader in the Gaelic movement, the Convener of the Education Committee of An Comunn Gaidhealach, and a familiar figure at all Celtic gatherings. A brief sketch of his career appeared in "The Celtic Annual" of 1913.
CAMHA.

Air Alasdair Mac-an-rothaich a bha a chòireannadh an Drùm-beag, Càtaibh, a chaccadh 'son Fhraighe air dha bhí air a' gònadh 'sa chath. Bha e 'na oifichcear ams an réisimid d'an goire ar: "The Scottish Rifles."

Le Domhnul Mac Leòid.

Air fonn: "Latha Breitheanais."

GLEIR'S C.

\[ \begin{align*}
&\text{\{ } l \l m, l : 1 \ldots \ldots l: d, d': 1 \ldots d', d' : s, 1 \ldots s, 1 \ldots d', t, t, t, t, t, t, \ldots \}
&\text{ \}} \]

N'achd fhruin fo sgòba 'ch a bh' ur Càil e'ir; Tha gair's guimh, 's na h-uillt ri tuireadh;

\[ \begin{align*}
&\text{\{ } l : 1 \ldots 1 \ldots l: s, 1 \ldots d', d' : t, 1 \ldots 1 : s, 1 \ldots d', t, t, \ldots \}
&\text{ \}} \]

Tha toirn na tráidh liubhach ard, s'no leir mar tha, 's nach tille thu ruinn.

Tha nuair is beinn fo thinn 's fo mhulad;
Tha eòin an t-sìobh gun gheall gun lùinneag
O'nhaining a' chèile mar tha guineach, geur
A' cur an cèill nach till thu ruinn.

Tha ionadh luaidh ri luaidh ma d'fhearsa;
Thu fearail, stiùama, snaire, snada;
Bu mhìlaidh ciùin do shealladh sìd;
'S ann oirme dhùrheadh nach till thu ruinn.

Bu lionnhor sàr dhuit fàilt' is furan;
Bhuideach is àsgh 'néad 'nìte fùirich;
Do theachd 's do threith bha maiseach riabh;
'S o'n ear 'n iar cha till thu ruinn.

Bu shumadh an air à thug thu bheò do ghaisge;
Bu dèas do larn air ceann a' cheartais;
Tha d' chadal sèimh 'san eilthir cheinn;
Mo bh'fhon 's mo leir nach till thu ruinn!

An deòidh na h-oidich' thug solbas' na marainn
An deòidh na dàd làidir dàghaidh earrach;
Ge dorch a' speur thu dearsadh gearr;
Ach di' hailbhidh an treum 's cha till e ruinn.

"ALEC MUNRO": A LAMENT.

(Translation by the Author.)

The storm-cloud frowns above the mountain,
There's wail of woe from rill and fountain,
From sea to sky resonates the cry:
"The hero's gone, is gone for ever."

And now are hushed the moorland voices,
No lark or thrush at dawn rejoices;
On Quinaig's crest the red deer rest,
For thou art gone, art gone for ever.

In mansion proud and lowly shelling,
With langh and jest dull care dispensing,
Once welcome thou of sunny brow:
But now thou'rt gone, art gone for ever.

When roared the hart in misty corrie,
No laggard thou in doubt to tarry;
Nor flood nor fell thy mood could quell;
But thou art gone, art gone for ever.

Though young in years, of manly mettle,
Swift flashed thy blade in freedom's battle;
Serene thy sleep—thou dreamless sleep,
For thou art gone, art gone for ever.

Dead winter brings the time of sowing,
The midnight mirk, the morn a-glowing,
The clouds unfold to sunbeam's gold:
But thou art gone, and gone for ever.
SCOTLAND IN WAR.

Words and Melody by C. M. P.

Scotland! Thou fairer art to me Than any land I know;

Glad summer's bloom, Cold winter's gloom, O'er thee
Their varied splendours throw;

Our sires did leap To arms to keep Thee free; Could we less ardent show?

Scotland! I love thy daughters
Fair—
Their hearts with goodness glow;
With comely grace
And kindly face
They care
For those in want or woe;
On fields of gore,
'Mid cannon's roar
And flare,
They tended friend and foe.

Scotland! I love thy warrior
Brood—
To death alone they bow;
No heroes hold
In days of old
As good
To stem a vaunting foe;
'Gainst shot and shell
And fumes of hell
They stood
And laid th' oppressor low.

Scotland! We mourn thy sons
Who died
In air, on land, on sea;
Their lives they gave
Their km to save,
And tried
To keep the nations free;
Their bright renown,
Let's send it down.
With pride,
The ages yet to be.

Scotland! Stand forth and claim
Thy due;
Unloose the laggard's chain;
Brook no delay,
But bring the day
In view
When, as a State again,
Thou may'st, with zeal,
Thy people's weal
Pursue,
Till just conditions reign.

NOTE.—This song is being prepared for early publication in sheet form, price one penny,
from Malcolm C. MacLeod, 183 Blackness Road, Dundee.
SOME NEW GAELIC TERMS for EDUCATIONAL USE.

FACAIL URA GHAIDHLEIG A CHUM FEUM SOGHL-OILEIN.

LE COLMAN O DUGHAILL.

CADHG O DONNCHADHA, the new Professor in Irish Language and Literature at University College, Cork, writing of the Gaelic language of Ireland has used the following words: "The state of the language necessitates a change of method in its propagation. Lack of educational facilities for those whose mother-tongue is Irish has been a steady drawback, not alone for the production of literature, but to the spread of the language among the thinking portion of our people. The language must, so to say, be brought out of the catacombs and put to practical use in the life of the country. Otherwise it cannot grow and thrive."

Hardly anyone speaks or writes about the Gaelic language of Scotland in the above strain. Yet every word of the quotation could with equal force and truth, be spoken about Scots Gaelic.

The man who wrote those words is well equipped for putting his own dictum into practical use. He is a broad-minded, affable type of Irishman in the prime of life; has the advantage of being a native Gaelic speaker; has written much Gaelic prose and poetry with apparent facility; has translated with acceptance from Welsh, French, and German; has written in Welsh with acceptance from Welshmen, knows Old and Scottish Gaelic well; has had an extensive practice in editing books and articles; and has, at least, a working knowledge of music. There is nobody so well equipped in charge of Gaelic in Scotland.

Although the words above quoted were written when their author was a candidate for the professorship, there is no reason to think that he will change his attitude towards his mother-tongue now that his position is secure. Any such notion is opposed to his past record, which was that of steady progress in old and modern Gaelic and in scholarly equipment generally. He loves his mother-tongue. But the question keeps coming up: Will he, unlike many of his kind on this side, and many others on his own side, of the water, so use his opportunities and powers that, while making the past serve the needs of the future, the shortcomings, for which the past is no remedy, shall be made good by fitting the Gaelic language for "practical use in the life of the country?" It is morally certain he will make the endeavour.

But what of us? Shall we assume the possibility of a return to health for our mother-tongue? Or shall we lapse into despondency and let Gaelic and its cognate affairs drift? These are questions which all Scots Gaelic men should make up their minds about without loss of time. The critical stage has arrived.

Those of us who are faithful and true, and who are able in some measure to serve the Gaelic cause, and, by so serving, to help in preserving the individuality of a small but interesting and, at bottom, a freedom-loving nation, will at once say "Yes" to the first question and "No" to the second. We shall not stop at that; but turn instinctively for our pleasure to the work of restoring our ancient mother-tongue to a healthy state. If we succeed, we shall have commendation from the world at large. If we don't, we shall have the satisfaction of having made the effort.

Who are they who would give us other counsel? For one thing, they are not the friends of our race as a race. Without knowing their own race origin such is their conceit in their fancied race origin that they would save us from ourselves to shape us after their own pattern. The sensible and observant among us know our racial interests better than accept their false ideals, and they recognise their duty in keeping a firm grasp of their natural—and, therefore, national—rights. And to do that it is absolutely essential that our language "be brought out of the catacombs and put to practical use in the life of the country."

Go raibh maith agad, a Thadgh, a thug na brathran sin dhuin.

Has a similar undertaking been carried to a successful issue heretofore? Oh, yes! And under conditions as seemingly hopeless as ours. A number of cases could be cited in support. But the following well fits our own. The case of the Finns is presented thus by Mrs Alec Tweedie, who has written about the renaissance of the language of the Finns of Finland:

"The champions of the Finnish language were dubbed Fennomans, while those who advocated the position of the Swedish (as the official language) were known as Syecomans. The Syecomans gave a warning against a too hasty introduction of the Finnish language into official use before its undoubted lack of an official terminology had been properly filled. The Fennomans, again, admitting the soundness of this objection, set to work at the development of Finnish, and their untiring efforts have borne excellent fruits, so that at the present time it is not only well equipped with legal phraseology, but is capable of serving the demands of cultured literature and science."
It is to be noted that it was "untiring efforts" which effected the transformation. Not many of our people are given to "untiring efforts."

We are not told how the Fenno-Scandinavians went about their work. Information thereof might have proved useful to us. But, probably, it did not occur to Mrs Alec Tweedie that there was a similar case much nearer home for which such information might have proved helpful. It does not occur to many. It does not occur to some who are in the thick of the Gaelic movement.

What shall we do? Where shall we begin? There needs be no hesitation in giving the answers. Our language, having failed to keep abreast of the times with terms for new things and new concepts, is left to us to make good the deficiency by coining new and adequate terms, and it is imperative for success that we should have as many as are necessary to the education of the young—1, in the school, 2, in the home, 3, in the field. The school first, because every conscious process of growth—and this is one—requires some person or class to sow the seed and cultivate the plant, and the school teacher is, in this instance, the natural agent for such a purpose as we have in view—although, sad to say, he or she is not, as a rule, too well grounded in the Gaelic language for its preservation and propagation.

Terms will not grow of themselves like wild plants or crystals. They must be made. Technical terms in all languages are, for the most part, purely artificial. All advanced culture is upheld by artificial terms.

Whether new words be made by one person, or by a few, or by many, matters little. Nor does it matter seriously what the basis of a new word is, once it has received general acceptance. General acceptance by the folk, or by the classes for whom new words are specially intended, is what matters most.

For the sake of ready and easy acceptance it has been the general practice to base new words on those of known languages—native or foreign. Even the newest of artificial languages follows this plan. Some persons favour native words as the basis of the new ones. Others have advocated borrowing from abroad, giving a native appearance to the word. A certain amount of work of both kinds has already been done and accepted. Much more has been attempted and rejected.

Those who would draw in any great measure from an alien tongue for new Gaelic terms cannot have given the subject much or extensive consideration. Gaelic has its own peculiar habits and preferences, so to say, and alien languages have theirs. To many of these Gaelic habits foreign languages can hardly be broken in upon; there are numerous foreign practices which Gaelic must needs reject. Gaelic is not a mere flexible or malleable language, but any of the leading European tongues, and the movable parts of speech run into one another with a fluidity which is not to be met with in those other tongues, and consequently, when the movable Gaelic parts of speech appear separately in writing, it is found that changes have been made on them in the phrase which, in other languages, have occurred only inside of the words. And, as great numbers of foreign words could not be readily conformed to those mutations, while others would appear uncouth if so conformed, it would, to say the least, be a hazardous experiment to adopt the expedient of drawing on foreign tongues for the main body of our new terms. Doubtless many foreign words can be Gaelicised. But to do that on a big scale would banish all dignity and character from the language, and we might as well banish the language.

In building up a new terminology for Gaelic needs, all things considered, there is no judicious alternative to using native words and affixes in making combinations descriptive or suggestive of the new things or concepts to be named.

The task is a big one—much bigger than is generally supposed. But not a hopeless one. Much depends on the start. But even the start is an exacting job, and it will take care and caution to make it a successful one.

Within recent years a number of new terms have slipped quietly into use in the writings of a few persons, who have treated of subjects to which Gaelic has been rather sparingly applied in the past, and those new terms bid fair to remain in use. That fact has been somewhat stimulating, and has led to this larger and more systematic effort to make progress in the language, and it is hoped that the effort will be crowned with success.

Do what we may, it will require determination to push even excellent terms into acceptance and use. Hasle and slipshoddness are to be avoided, and those who would take part in the operations must be prepared to do hard brain work, and no one is of use who has not given forethought to the subject.

It remains to be seen whether or not there is sufficient grit and steady application among the few capable professing supporters of the Gaelic cause to undertake all that is required to make a good start, and whether or not the old disheartening lackadaisical outlook on Gaelic things is to continue among the many who could, if they would, give substantial backing and encouragement to the workers.

Opposition will arise, if it does arise, out of the narrow provincial spirit which has all along clogged the wheels of Gaelic progress, or out of pedantic scholarship, which is almost as aggravatingly obstructive as provincialism. We have still to contend with the lazy ones—hardest contention of all, for their
name is legion, and their deadweight is a burden for giants—and the giants are not at hand. But, hoh! the lazy ones were always with us, will, in some measure, always be with us; but, let us hope, in lessenings numbers in the future that is imminent.

"Nothing beats a trial" is a trite saying. So also "Is trian obair bóiseachd-

"Beginning is one third part of work. And it is hardly necessary to counsel any one but a fool to begin at the bottom and build upwards. Yet the contrary method was the one heretofore practised in the propagation of Gaelic.

In face of that fact, is it cause of wonder that success has not attended previous efforts on behalf of the language?

The teaching of Gaelic in schools was for a long time ppled by professing promoters of the Gaelic cause, yet hardly any effort was made—hardly a thought was given—to equipping schools with Gaelic or boxes in which teaching could be from or with. Then, again, all the teaching in the world will not keep the Gaelic language alive in health if it is to be taught as a foreign tongue, through the medium of a foreign tongue, to those to whom it is native. That process is absurd, topsy-turvy, unnatural, unworthy of support from sane men. That process still holds the field nevertheless, and it does so notwithstanding that there are Professors and Lecturers in Gaelic in our Universities! And the principal Societies for the promotion of Gaelic in schools and elsewhere has petitioned the educational authority to extend that absurd practice, which is certain to kill Gaelic quicker than any other agency. Surely, surely, our principal efforts should be given to the provision of a Gaelic terminology, through which teachers would be able to convey their instruction to the Gaelic young under their charge, in the language of the Gael; and surely, surely, it is the teaching of the teachers in that terminology, after it is established, which should have our next attention. Money grants will not make terms, and without terms of the kind here projected away.

Some one must give a lead let the outcome be what it may: satisfactory or otherwise. The case is desperate, and requires immediate attention, and this the writer of the monograph here being presented proceeds to bestow upon it.

An effort must be made, even at the expense of the sense at times, to make the new words sweet and snob, for our people's linguistic instincts incline towards euphony. There must be an avoidance of harsh groups of consonants at the joinings of words or affixes in the compound formations; an avoidance of harsh sounds in the first syllable of words, also for words which it would be right to put in the masculine gender; because the fewer, the simpler and the more consistent the inflections the better for all purposes. Things are conceived mainly by the eye sense, and abstract conceptions are very largely and intimately based on the relations of things to one another as they reach the mind through the eye. That fact is plainly reflected in language; for the terms pertaining to simple abstract ideas of relative size and position are freely used in the rural categories of ideas. For instance: "Is ladh thu bhe òn thirinn—You are far from the truth; Tha thu mòr-thulmangach—You are much suffering; Lean òn air labhaint ris—She continued to speak to him; Gabh romhad (ri fear-leughaidh)— Go on (to a reader); Thig air t' agaidh—Come forward; Tha e 'na dhúth charaid da—He is a close friend to him; Is duin-ueasal e—He is a gentleman; Rugadh e 'n immhe iosail—He was born in humble circumstances.

This significant natural fact makes it clear that the observation and representation of objects or the root of human progress in every practical direction, and others—and it is consequently and necessarily made use of in educating the young. But the art is not sufficiently cultivated in the schools; and this is specially true about schools in the Highlands of Scotland. It is a great pity that such is the case, for the instincts of the Gaelic folk are distinctly towards the mechanical and the artistic, and it needs only encouragement by proper teaching, proper appliances, and proper examples to bring out their latent capabilities in something like full measure. We believe that the art of observation and representation of objects is one of the few terms for other educational requirements.

No serious attempt will be made to put the new terms into definite categories, the aim at present being to show what can be done in a field which is almost a new one to Gaelic, and to draw from those whose opinions are worthy of attention suggestions for the improvement of the terms which shall have been submitted. Some old terms are now and again thrown in to render categories more familiar, and to express terms.

Up to the present time few persons have taken a practical interest in the subject, but those few, or, at least, those of them who have a ready command of
the language, might be induced to exemplify, by and by, the terms in actual practice for illustration and discussion—always with an eye to educational books, as the outcome of their work.

Is longantach an obair is uairrinn dithis a dheannabh—Wonderful is the work which two can do. A few good men are of more avail than a host of fumbler; and this is work—as with place names—to which fumbler are prone to put their hands. Cumamaid am mhighe iadsan air sath sgoinn is t'adhach.

Considerations of space will cause numbers of words which are derivatives of those about to be submitted to remain unstated, but most of those derivatives will suggest themselves, without help or guidance, to the intelligent reader who is interested in the subject.

Some of the existing words to be used in the sequel may have their meanings strained in fulfilling their new functions, and others may have their meanings narrowed down or expanded in some measure; but these incidents can hardly be avoided. No language is in a state so perfect that thoroughly good new terms can be made from its existing ones. The English language, for example, is very lax in the meaning of its words, which ofttimes require help from their contexts. The Latin and Greek words of that tongue are particularly hay, inasmuch as they do not carry their meanings on their faces to the person who has, or has not, learned them from the languages of their origin. In many cases they have gone far astray from their original meanings. English is, on that account, well adapted for humbug and claptap. It is easier to draw words from loose categories than from strictly limited ones, and words so drawn give scope to the imagination, and are favoured by talkers; but it would be better if mankind would give preference to words which exactly, or nearly, fit the facts. The more limitations into which we force our words the better the mental organisation—the nearer to exactitude those words will be. The function of philosophy ought to be the better organisation of language. It really is that, but it is hardly recognised as such, and, consequently, its progress has been tortuous, as a rule. That science which, as the dictionary has it, "investigates the causes of all phenomena," is, if the truth be told, merely a process of fitting terms for the manifestations of things into conveniently arranged mental pigeonholes in the craniums of poor humanity—who might, for all we know, be as hapless within the mouth.

Ach bha e 'san dàin, mo chearch—"Twas so fated, alas! And the same compelling condition operating on the writer leaves him engaged in expanding the Gaelic word receptacle for the reception and retention of new material of native origin fashioned or compounded on a scheme which, for brevity and general convenience, is to be read and understood through the English one, which has already undergone similar expansion, and which is here assumed to be known to the reader, and sufficiently well understood for the special purpose in view.

Literal translation from English or other language terms is, in a multitude of cases, out of the question, for various reasons, but mainly because of the deadly fact that words are ofttimes too time-worn and effete to be of any avail. It is, therefore, necessary on occasions to reason out the way towards the best term, especially when dealing with abstract conceptions.

For illustration, let us take the term *science*. This word has a variety of definitions, requiring a context to help us with our choice of the right one. But the term with which we are specially concerned are:—"Truth ascertained by observation, experiment and induction," and "systematic arrangement of the facts known." There is a flaw in the first definition, for we often fall out with one another in regard to what is truth. Things are often ascertained which do not possess one grain of truth. But if the things ascertained, whether true or false, are believed by all those concerned in their further application, and systematically arranged mentally, that is science for those. The arrangement is the science, not the things. Different persons may know the same things in different ways. That is, they may have them differently arranged mentally to suit their varying relations one to the other. There is no science in nature, apart from language, which is of man. The very basis of science is nothing; Position is nothing; Size is nothing; Space is nothing—outside of our mental scheme. Take away these ideas, and language goes with them. Nature never does conform to science. We assume that it does. Science is a scheme of ideas which we possess for our common use: Its parts and whole which are the better the symbols. The purpose of science is mental and actual economy. It enables members of a community possessing the same word scheme to participate in the knowledge derived from long and widespread experiences, and to act on them together for their common good, which they could not do so well without quick and ready and easily recognisable signs of communication. Science exists for the better direction of practical work. Practical good depends on the consistent and orderly working of the scheme of relations to which our ideas have been conformed. "Science" comprehends the ideas themselves and the arrangement; and that arrangement—"for knowledge" covers not only what we know, but how we know it. Science is a knowledge-guide, the Gaelic of which is Fio-siul.

But it is necessary to speak of the arrangement separately from the ideas. This we do under the name "theory." Much can be achieved within the scheme
—even perfect results—when we use only ideas which can only result in ideas. But if we use the things which the ideas represent, in exactly the same order and relationship in which we exercised the ideas, the actual results do not at any time exactly tally with the ideal results. The result in that case is the practical one, not the ideal one. Theory is the proper arrangement of mental actions—Smuain-riamh. Practice is the corresponding arrangement carried out with things instead of ideas, and with bodily action instead of mental—Gnìomh-bhuil—actual application. We often hear it said—" That is all very well in theory, but how does it work in practice?—" Tha sin math gu leor 'san smuain-riamh; ach chiamar a fheargras e 'sa gnìomh-bhuil?" Or it might be said—"To test our theory we carried it into actual practice"—"A chum a fhéachainn thug sinn ar smuain-riamh gu gnìomh-bhùil.

There we have examples of words evolved by a reasoning process which pays no regard to what other languages reveal of evolution in their words, which were often conceived loosely and very long ago.

Let us take a further instance. Things are, for the purposes of mental economy, regarded as of two kinds—those which are real and those which are not. A stone is a real thing. Its weight is not. "Stone" is called a concrete word or idea. "Weight" is called an abstract word or idea. Again, we are using the mental scheme. It is a relative term. Or, there are two kinds of people: those whose weight is 150 pounds and those whose weight is 160 pounds. 3. Yet "line" is commonly used in theory and practice as the name for the thing in its abstract and concrete sense, because it is convenient so to do. But the concrete term is "stroke." So, in Gaelic, as in English, we can use "line" and "strioch." The first is for the theoretical use, but, if we are agreed so to use it, and keep in mind how we are using it, no harm will ensue from the practical application of it. Our context will limit its meaning.

Analysis of this kind may often be found useful in bringing out workable compounds for the new terminology, especially when it is abstract words that are wanted; the concrete ones come with less trouble, but not without study, if we are to make them suitable to the conception and convenient for the speaking organs.

We may now proceed to the tabulation of the NEW TERMS for the representation of objects and for conceptions arising therefrom.

AINMEAN URA

a chum feum rud-dhealbhadhaidreachd agus nan smuaintean a bhlos 'na leanmuinn.

<table>
<thead>
<tr>
<th>Representation of objects for the eye.</th>
<th>Rud-dhealbhadhaidreachd.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Represent or draw an object or concep-</td>
<td>Dealbh (v.).</td>
</tr>
<tr>
<td>tion.</td>
<td>Dealbh (n.).</td>
</tr>
<tr>
<td>The representation of an object.</td>
<td>An cuispair- rud.</td>
</tr>
<tr>
<td>The object.</td>
<td>Clar-dhealbh.</td>
</tr>
<tr>
<td>Draw on a flat surface.</td>
<td>Striuch-dhealbh.</td>
</tr>
<tr>
<td>Draw by lines.</td>
<td>Li-dhealbh.</td>
</tr>
<tr>
<td>Draw by tints.</td>
<td>Usg-dhealbh.</td>
</tr>
<tr>
<td>Draw with a water medium.</td>
<td>Ung-dhealbh.</td>
</tr>
<tr>
<td>Draw with an oil medium.</td>
<td>Solus-dhealbh.</td>
</tr>
<tr>
<td>Draw by light (as photo).</td>
<td>Grian-dhealbh.</td>
</tr>
<tr>
<td>Draw by sunlight (as photo).</td>
<td>Saor-dhealbh.</td>
</tr>
<tr>
<td>Draw by freehand.</td>
<td>Scéal-dhealbh.</td>
</tr>
<tr>
<td>Draw by the aid of instruments.</td>
<td>Beadh-dhealbh.</td>
</tr>
<tr>
<td>Draw according to the rules of persp-</td>
<td>Lionn-dhealbh.</td>
</tr>
<tr>
<td>tive.</td>
<td>Peannt-dhealbh.</td>
</tr>
<tr>
<td>Draw with ink.</td>
<td>Bhor-dhealbh.</td>
</tr>
<tr>
<td>Draw by pen.</td>
<td>Lunaidh-dhealbh.</td>
</tr>
<tr>
<td>Draw by pencil.</td>
<td>Caille-dhealbh.</td>
</tr>
<tr>
<td>Draw by lead pencil.</td>
<td>Sgab-dhealbh.</td>
</tr>
<tr>
<td>Draw by chalk (crayon).</td>
<td>Snaidh-dhealbh.</td>
</tr>
<tr>
<td>Draw by brush.</td>
<td>Tog-dhealbh.</td>
</tr>
<tr>
<td>Represent by carving.</td>
<td>Deabh no snaidh as 'a' chruidaich.</td>
</tr>
<tr>
<td>Represent by carving or dinting in.</td>
<td>Cre-dhealbh; cre-chum.</td>
</tr>
<tr>
<td>Represent by carving out of the hard.</td>
<td>Deabh, no cum, as 'a' bhog.</td>
</tr>
<tr>
<td>Represent by modelling in clay.</td>
<td>Mam-dhealbh; mhamach.</td>
</tr>
<tr>
<td>Represent by modelling out of the soft.</td>
<td>Las-mhamach-dhealbh; las-mhamach.</td>
</tr>
<tr>
<td>Represent in relief.</td>
<td>Uas-mhamach-dhealbh; uas-mhamach.</td>
</tr>
<tr>
<td>Represent in low relief.</td>
<td>Meall-dhealbh.</td>
</tr>
<tr>
<td>Represent in high relief.</td>
<td>Cùamh-dhealbh.</td>
</tr>
<tr>
<td>Represent by carving out of the lump.</td>
<td>Sgiob-dhealbh.</td>
</tr>
<tr>
<td>Draw by biting in.</td>
<td>Mogul-dhealbh.</td>
</tr>
<tr>
<td>Represent by engraving.</td>
<td></td>
</tr>
<tr>
<td>Represent by gauze process.</td>
<td></td>
</tr>
</tbody>
</table>

NOTE.—In the above instances the noun takes the same form as the verb.
NEW TERMS—continued.

A drawing.
A landscape drawing.
A seascape drawing.
A map.
A drawing of a living object.
A portrait.
A face portrait.
A full-length portrait.
A half-length portrait.
A picture.
A picture with a subject.
The subject of a picture.
The imaginary subject.
A historical subject.
A sketch.
A preliminary sketch.
A finished drawing.
A comical drawing.
A caricature.
A scale drawing.
A small-scale drawing.
A full-size drawing.
A half-size drawing.
A drawing to a scale of a third.
A drawing to a quarter-scale.
and so on to a twelfth-part.
A drawing to a twelfth-part, &c.
Enlargement by doubling.
A working drawing.
A detail drawing.
A drawing of a group of details.
Design or plan (v.).
A design or plan (n.).
A measured plan (or scale drawing).
A plan (horizontal section).
A site plan.
A foundation plan.
A ground plan.

A first-floor plan, &c.
A roof plan (from above).
A bird's-eye view.
A sectional plan.
A section on line A.B.
A cross or transverse section.
A longitudinal section.
A drawing of an elevation.
A front elevation.
A back elevation.
A side elevation.
An end elevation.
A gable elevation.
A west elevation.
An east elevation, &c.
A sketch plan, or design.
Reproduce details.
Copy a drawing.
Enlarge in the copying.
Reduce in the copying.
Exaggerate in the copying.
Render comical in the copying.
Caricature in the copying.
Copy to same size.
Copy on the flat.
Draw from the cast.
Draw from a relief.
Draw from an image or statue.
Draw from life.
Draw in miniature.
An exact copy of a drawing.
Draughtsman (any one who draws).
Draughtsmanship.
Architect.
Architectural draughtsman.
Mechanic.
Mechanical draughtsman.
Ship draughtsman.
Nautical draughtsman.
Civil engineering draughtsman.
Military engineering draughtsman.

Clàr-dhealbh.
Tir-dhealbh.
Mair-dhealbh.
Càirt-dhealbh.
Pàth-dhealbh.
Dùn-dhealbh.
Gnàth-dhealbh.
Lùn-dùn-dhealbh.
Lèith-dhùn-dhealbh.
Dealbh.
Cùis-dhealbh.
Dealbh-chòis.
Còis-meànmh.
Cùis-bhàchdhradh.
Chìs-dhealbh.
Tus-dhealbh.
Snas-dhealbh.
Gèan-dhealbh.
Sgreig-dhealbh.
Tòmhas-dhealbh.
Tòmhas-dhealbh-rèin.
Ford-dhealbh-rèin.
Loth-mheud-dhealbh.
Trian-mheud-dhealbh.
Cèithrù-thriabh-mheud-dhealbh.
Deilbh dhà-thriabh.
Dà-mheud-dhealbh.
Foghnadh-dhealbh.
Dealbh mènbhàin.
Dealbh crùinne-mènbhàin.
Tomnsgain.
Tomnsagnaidh.
Tòmhas-dhealbh.
Tòmhas-dhealbh-rèin.
Ionaod-dhealbh.
Dealbh an stèidh-bhreach.
Dealbh a' cheud bhreach; no dealbh an lar
bhreach.
Dealbh an dara bhreach, &c.
Os-dealbh.
Dealbh a rèir süil-còin.
Sgot-dhealbh.
Sgot-dhealbh ar an long-strioch A.B.
Sgot-dhealbh air a tharsalain.
Sgot-dhealbh air a fhad.
Sìó-dealbh.
Dealbh-bèoil.
Dealbh-ràil.
Dealbh-tàolibh.
Dealbh-cinn.
Dealbh-staingh.
Dealbh-sìos-sìar.
Dealbh-sìos-sìoch, &c.
Chìs-thionnsgainn.
Aithris.
Dealbh-aithris, v. and n.; aithris dealbh.
Mòr-aithris.
Beàg-aithris, no mean-aithris.
An-aithris.
Gean-aithris.
Sgreig-aithris.
Meud-aithris.
Clàr-aithris.
Clàr-aithris o'n chruaisbh.
Clàr-aithris o'n mhàin.
Clàr-aithris o'n mheall.
Clàr-aithris o'n bheò.
Mean-dealbh, v., dealbh, n.
Mac-samhuil dealbh; fior-aithris air dealbh.
Dealbhadair.
Dealbhadairreachd.
Teacht-thionnsgain.
Teach-dhealbhadair.
Iunadh-thionnsgain.
Bithe-dhealbhadair.
Long-thionnsgain.
Long-dhealbhadair.
Dealbhadair obair-chrichinn.
Dealbhadair obair-choga'dh.
NEW TERMS—continued.

Artist in wood.
Artist in stone.
Artist in water-colours.
Artist in soft matter (modeller).
Sculptor.

Geometry (Theoretical).
Geometry (Practical).
Point.

Start-point.
Ending-point.
Middle point.
Bottom point.
Top point.
Any point.
Any point arrived at intentionally.
Joining point.
Joining point of lines meeting at an angle.
Crossing point (point of intersection).

Fixed (or given) point.
Chosen point.
Imaginary point.

Stopping point.
Point of Convergence.
Point of Divergence.
Point on this side.
Point on the other side.
Outside point.

Inside point.
Line (in theory).
Line (in practice), or stroke.
Line (in geometry).
Small line, or stroke.

Straight line.
Curved line.
Crooked line.
Horizontal line.
Perpendicular line.

Slanting, inclined line (rising or falling); otherwise.

Parallel line.

Lying parallel.
Thin line, or stroke.

Fine line.

Paint line.

Heavy line.

Thick line.

Hair line.

Clean line (or sharp).

Clear line.

Dull line.

Black line.

Dotted line.

Dash line.

Gapped line.

Wavy line.

Sketchy line.

Finished line.

Whole line.

Broken line.

Rugged line.

Very rugged line.

Ragged line.

Scratchy line.

Zig-zag line.

Tapering line.

Bottom line.

Top line.

Outline.

Coinciding lines.

Crossing lines.

Crossing lines (at an inclination).

Concentric lines.

Enclosing lines (perimeter).

Line coming up towards me.

Line going up from me.

Line coming down towards me.

Ealainear ri fi-dh.
Ealainear ri cloich.
Ealainear ri ung-dhath.
Ealainear ri asg-dhath.
Ealainear ri bòg; no, ealainear ri creada.
Snaidh-dhealbhais.
Snaidh-dhealbhaidreachd.

Meud-iùi.
Cruth-iùi.

Dad (tie meud; ionad gun mhead).
Tús-dhaid.
Crioch-dhaid.
Ceann-caudan.

Dad meadhoin; meadhon-dhaid.
Bonn-dad.
Barr-dhaid.
Dad air bith.

Cuspair-dhaid.
Tath-dhaid.

Coimne-dhaid.
Sgath-dhaid.

Diong-dhaid.
Tagha-dhaid.
Sumain-dhaid.

Stad-dhaid.
Amas-dhaid.
Sgar-dhaid.
An dad bhè.
An dad thall.

As-dad.
Ann-dad.

Line.

Strìoch.

Line.

Lineag; striochag.

Còir-line; no line choir.

Crom-line; no line chrom.

Cam-line.

Lionn-line.

Croch-line.

Clàon-line.

Fiar-líne.

Breath-line.

Comh-làighiche; breath-làighiche.

Caol-strìoch.

Min-strìoch.

Pann-strìoch.

Trom-strìoch.

Garbh-strìoch.

Ròin-strìoch.

Glan-strìoch.

Strìoch sheillear.

Strìoch-deillear.

Dubh-strìoch.

Dad-strìoch.

Sàth-strìoch.

Bèarn-strìoch.

Làng-strìoch.

Clis-strìoch.

Sna-strìoch.

Sìoin-strìoch.

Scealbh-strìoch.

Mì-strìoch.

Fiadh-strìoch.

Cearb-strìoch.

Sròbh-strìoch.

Stàrr-strìoch.

Biod-strìoch.

Bonn-strìoch.

Cèann-strìoch.

Oir-strìoch; oir-líne.

Lìntean comb-lorgacha.

Lìntean crasgach; crasg-l.

Lìntean caol-crasgach.

Lìntean comb-meadhonach.

Lìntean ear-meadhonach.

Com-strìoch; (timecheallan).

Nìos-líne.

Suas-líne.

Nuas-líne.
NEW TERMS—continued.

Line going down from me.
Line to the other side.
Line from the other side.
Line from me forwards.
Line from me backwards.
Regular line.
Irregular line.
Guiding line.
Working line.
Bounding line.
Converging lines.
Divergent line.
Lines of equal length.
Lines of unequal lengths.
Lines of equal intensity.
Lines of unequal intensity.
Similar lines.
Dissimilar lines.
Extend a line.
Extend a line indefinitely.
Project a point.
The line which projects a point.
Cause a line to recede.
Cause a line to approach.
An approaching line (coming towards the eye).
A receding line (going from the eye).
An imaginary line.
A figure.
The side of a figure.
Perimeter.
Figure bounded by straight lines.
Figure bounded by curved lines.
Figure bounded by both kinds.
Regular figure.
Symmetrical figure.
Irregular figure.
Very irregular figure.
Equal-sided figure.
One-line figure.
A circle.
An Ellipse.

Note.—Other one-line figures belong to the leaf or foil series.

Two-line figure.
Triangle.
Triangle, isosceles.
Triangle, equilateral.
Triangle, scalene.
Triangle, right-angled.
Triangle, acute-angled.
Triangle, obtuse-angled.
Base.
Apex or vertex.
Base angle.
Apex angle.
The perpendicular.
The perpendicular, a.
The hypothenuse.
The median.
Equiangular triangle.
Oxidilateral or quadrangular figure.
Quadrilateral or quadrangular figure, noticeably longer than its breadth.

A Square.
An oblong.
A rhombus.
Rhomboid.
A parallelogram.
Trapexoki.
Trapexium.
Middle point.
Diagonal.
Pentagon.
Hexagon.
Heptagon.
Octagon.
Nonagon.
Decagon.
Undecagon.
NEW TERMS—continued.

Duodecagon, &c.
Twenty-sided figure.
Thirty-sided figure, &c.
Hundred-sided figure.
Centres of circle.
Focus of ellipse.
Radius.
Diameter.
Tangent.
Conjugate axis.
Transverse axis.
Diameter of an ellipse.
Any figure.
Any figure of one continuous line as perimeter.
Any figure of two do., &c.
Trefoil.
Quatrefoil.
Cinquefoil, &c.
Cycloid.
Lancet-shaped figure.
Angle.
Right angle.
Acute angle.
Obtuse angle.
Internal angle.
External angle.
Adjacent angles.
Opposite angle.
Vertical angle.
One of vertical angles.
Angle of intersection.
Angle of incidence.
Angle of reflection.
Angle of refraction.
Angle of convergence.
Angle of divergence.
Apex of angle.
Subtending arms, or side lines, of an angle.
Equiangular.
Angle of 90 degrees.
Angle of 45 degrees.
Angle of 60 degrees.
Angle of 50 degrees.
Angle of 29 degrees.
Angle of 115 degrees, 32 mins. 53 secs.
Flat angle.
Reflex angle.
Salient angle.
Re-entering angle.
Positive angle.
Negative angle.
Included angle (between given lines).
Angle included in another.
A division of an angle (measured by degrees).
Solid figures.
Cube (hexahedron).
Tetrahedron.
Octahedron.
Dodecahedron.
Icosahedron.
Polyhedron.
Sphere.
Prism.
Cylinder.
Pyramid.
Cone.
Segment of a sphere.
Scale.

Da-dheugan, &c.
Ficheadan.
Triochadan, &c.
Coudan.
Mul-dhad; meadhonan; deò-meadhoin.
Mul-dhad.
Gath-line; gathan.
Tarsan.
Baotan.
Da-otuasainn.
Mainn; -cruinnein.
Goinean; -cruinnein.
Crios-line; criocan.
Crios-thuir.
Teud-line; bonn-line mainn.
Trasnan fada; fas-thr.
Trasnan gearr; gearr-thr.
Trasnan soir; soar-thr.
Duillean.
Duillean-aoin.
Duillean dà, &c.
Duirlean-tri; seamar-dhuillean.
Duillean-céithir.
Duillean-coig, &c.
Shlochdan.
Rasgan.
Duillean dà-bheann.
Comme.
Coir-choinne.
Caol-choinne.
Maoil-choinne.
As-choinne.
Coinne-taice.
Coinnichean comh-thaiceach.
Coinhair-choinne.
Comnichean comh-ghobach.
Gob-choinne.
Sgath-choinne.
Beum-choinne.
Leum-choinne.
Feall-choinne.
Cuipa-choinne.
Sgar-choinne.
Coinne-dhad.
Glae-áitean coinne.
Comhchoinneach.
Coir-choinne; coinne naochad.
Leith-choir-choinne; coinne ceathrachad 's a goid.
Coinne-eòthadh.
Coinne triochadh.
Coinne fichead 's a naoi.
Coinne ceud 's a coig deug, gu triochadh 's a dhà, gu caogad 's a tri.
Neo-choinne.
Ais-choinne.
Dedh-choinne; coinne-niùinneach.
Eag-choinne; coinne-ghobhlach.
Ann-choinne.
As-choinne.
Eadar-choinne.
Mir-choinne.
Muir-choinne.
Rann-choinne.
Meall-chruthan.
Meallan-se.
Meallan-céithir.
Meallan-ochd.
Meallan-la-dlieng.
Meallan-fheach.
Iol-meallan.
Cruinn-meallan.
Slios-cholbhan.
Cruinn cholbhan.
Slios-bhidean.
Cruinn-bhidean.
Meall-mhàman.
Samhlan-tomhais.

41
NEW TERMS—continued.

Unit of the scale.
Division of the scale.
Protractor (scale of the circle).
Unit of the protractor.
Division of the protractor.
Vertejer.
Diagonal scale.
Scale of feet and inches.
Scale of cords.
Scale of a fourth.
Scale of a quarter-inch.
Scale of a quarter-inch to the foot.
Perspective drawing.
Point of sight.
Point of distance.
Vanishing point.
The eye in plan.
Picture plane.
Visual angle.
Angular perspective.
Parallel perspective.
Ground line.
Horizontal line.
Variating line.
Lines converging to the eye.
Line of sight.
Plan lines.
Working lines.
Any line projecting the object to the picture plane.
Continuation of a plan line to the picture plane.
The line vanishes at A.
Parallel to the picture.
The object being drawn.
Drawing materials.
Apparatus.
Ink.
China or Indian ink.
Stalk of Indian ink.
Coloured ink.
Blue ink, &c.
Ink dish (of the saucer type).
Any pigment or liquid used for drawing.
Drawing board.
Drawing pin.
Drawing instrument.
Drawing instruments collectively.
A rule.
A scale.
A protractor.
A compass.
A long leg of the compass.
Dividers.
Pencil compasses.
Ink compasses.
A pencil point, or leg.
An ink point, or leg.
A needle point.
Parallel rulers.
A T-square.
A T-square, jointed.
A set square.
A pencil.
The lead of a pencil.
A lead pencil.
A blue pencil.
A coloured pencil.
A slate.
A fountain pen.
A slate pencil.
Any instrument for making lines.
A crayon; -stalk.
A crayon holder.
A red crayon.
A blue crayon, &c.
A crayon case.
A pen case.
Charcoal.
A cake of water-colour.

Uireadan.
Rannan.
Crom-shamhlan.
Crom-uirceadan.
Crom-rannan.
Mean-thomhasan.
Fiar-thomhasan.
Samhlan thrughean is òrleach.
Samhlan theud-linteann.
Samhlan ceathramh mar aon.
Samhlan ceathramh òrlich.
Samhlan ceathramh òrlich mar throigh.
Beachd-dhealbh.
Sùil-dhadh.
Astar-dhadh.
Faire-dhadh.
Sùil-sonad.
Deachh-chlár.
Sùil-choilme.
Beachd-dhealbh coinne ruinn.
Beachd-dhealbh sios ruinn.
Lùr-line.
Faire-line.
Nùin.
Linteann sùi-amais.
Sùil-line.
Linteann a' bhracht-dhealbh.
Foghnaidh-linteann.

Nàill-line.
Sìneadh deulbh-line.
Thèid an line thin làir òir A.
Breathach ris an deulbh-èrla.
Caipir-rud.
Aobhar deallbhaidh.
Uighcann; achdùin.
Lùn-deallbhaidh; l-sgriobhaidh.
Dubh-Assiach.
Sgonnan-dubh.
Dùth-biom.
Lùn-gorm, gorm-lùin, &c.
Lùn-chluich; slige-lùinna.
Cungaidh-dhealbhaidh; deulbh-ch.
Clàr-deallbhaidh.
Dùng-stòb.
Bhull-deallbh.
Dealbh-achdùin.
Riaghlain.
Samhlan-tombhais.
Crom-shamhlan.
Gobhail; gobhailan.
Cas-lùinna.
Gobhail-roinn; gobhailan-roinn.
Gobhail-lùinile.
Gobhail-lùinidh.
Gobhail; cas-lùinidh.
Gobhail-lùinna.
Rinn-sàthail.
Comb-riaghlain; breath-riaghlain.
Crois-riaghlain.
Cross-lùdnach.
Dìreachan; coir-dìreachan.
Bìor; bìoran.
Gas-lùinide.
Bìoran(lùinidh; luaidh-bhior(an); luaidhleann.
Bìoran(lùinir); gorn-bhior(an).
Dùth-bhior(an).
Sgèilte-èilìr.
Sgriobhail-thàipraid.
Sgriobhail-sgèilte; sgèilte-bhior(an).
Sgriobhail.
Caile; cailean.
Gràmaen-caile.
Ruadh-chaillear; dearg-chaillear.
Gorm-chaillear, &c.
GleÀldhean-chaillean.
GleÀlìthean-pheann.
Dùth-ghaile.
Abhlan ùg-dhath.
NEW TERMS—continued.

A tube of water-colour.
A tube of oil-colour.
Chalk wiper.
A stump; leather; paper.
Sheet of paper, small.
Judiarubber.
Ink eraser.
Rub out.
Rub in (as in crayon drawing).
Brush.
Brush of camel hair.
Brush of sable hair.
Drawing book or copy.
Sketch book.
Sketch block.
Easel.
Straight edge.
Pencil. sharpener.
Pen handle.
Penholder.
Nib.
Pen-wiper.
Blackboard.
Blackboard stand.
Blackboard sketch.
Portfolio.
Scrap-book.
Tracing paper.
Tracing cloth.
Actions in drawing.
Describe a figure.
Circumscribe.
Inscribe.
Bisect.
Trisect.
Quatersect, &c., up to 10.
Divide into eleven parts.
Erase.
Firm in.
Stipple.
Hatch.
Etch (on metal).
Etch (with pen).
Round off.
Bring closer.
Trace through.
Prick through.
Shade a drawing.
Shadow in a drawing.
Cast a shadow.
Catch the light.
Change the light.
Delineate.
Delete.
Detail.
Develop it.
Distort.
Efface.
Elongate.
Enlarge.
Diminish.
Generate.
Learn by sight.
Learn by ear.
Learn by heart (memory) (rote).
Map out.
Misconceive.
Mistake.
Obdurate.
Obcure, v.
Obcure, a.
Observe.
Obvious,
Render obvious.
Occupy a space.
Rectify.
Reverse the order.

Seirrags isg-dhath.
Seirrag ung-dhath.
Suathadan caile.
Suathadan-paipuir, no leathrach.
Duiile-phaipeir; duilleag.
Sgriosan bog; luaidhe.
Sgriosan cnuaigh; ilonna.
Sgrìobh as; suath as.
Suath ann.
Sguabag.
Sguabag fionna-chamhail.
Sguabag fionna-neasaig.
Leabhar-dealbhaidh.
Leabhar-chlaidh-dealbhain.
Duille-chlaidh-dealbhaidh.
Eachan-dealbhaidh.
Chir-fhaobharan.
Bioraiche-sgriobhain.
Cas-phinn.
Graman-pinn.
Gob-pinn.
Glanpinn.
Clár-deubh; dubh-clár.
Eachan-clár-duibhb.
Dealbh-deubh-clár.
Gléithean-duillean.
Leabhar-mhír.
Paipuir troimh-léir.
Cotan troimh-léir.
Gniomhan-dealbhaidh; dealbh-ghniomhan.
Sgriobh (no dean) cumadan.
Iom-sgriobh.
Ann-sgriobh.
Dá-roinn.
Tri-roinn.
Ceithir-roinn, &c.
Dean aon ran deug dheth; roinn 'na aon-deug e.
Sgrios as; suath as.
Dangnigh.
Dadaich.
Mogulaich.
Clàrn-linnich; -dadaich.
Pean-linnich.
Garbhannaich.
Meannbhannaich.
Crùin-suasach.
Tennaich.
Troimh-lorgaich.
Troimh-bhrodaich.
Sgàileich.
Fualeach; dith-leuis.
Dean fualas.
Ath-thígh ar leus.
Cuir de amas.
Crisch-líneich.
Cuir as da; cuir a dhith.
Cuir 'na meannbhannaich.
Thoir cinneas air.
Cun-dhealbh.
Dith-mill.
Sín; fadaich.
Mòraich.
Beagach; lughdaich.
Thoir cinneas air; tarmaich.
Seilbh-ionnsaich.
Chuas-ionnsaich.
Meannbh-ionnsaich.
Dealbh-shuidhich.
Mì-bhreathanach; -bheadhich.
Mì-chuir.
Cuir as da; sgrios as.
Dó-ìleirich; doilleirich; dorchaidh.
Novo-shoillear; doilleir; dorchá.
Thoir fa'n ear.
Follus, -ach; sollier.
Dean follusach; sollierich.
Bi am feadh.
Ceartach; cuir ceart.
Iomlaid rian.
NEW TERMS – continued.

Simplify (the arrangement).
Render complex.
Study, study in detail.
Survey.
Swell.
Transpose.
Truncate.
Arrange in definite order.
Attenuate.
Augment.
Base it on.
Invert.
Convert.
State or condition of things.
Circular.
Convex.
Concave.
Curved.
Elaborate.
Exact, a.
Gradual.

Graphic.
Artistic.
Irregular shadow.
Become obsolete.
Intermediate.
Multiform.
Multilateral.
Multangular.
Norm.
Normal.
Normal size.
Nude.
Ocular demonstration.
Demonstrate ocularly.
Opaque.
Transparent.
Oblate.
Rotund.
Round.
Spacious.
Symmetrical.
Symmetrical figure.
Unsymmetrical figure.
Technical.
Technically trained.
Visible.
Hand-training.
Eye-training.
Complex.

Simple.
Major.
Minor.
Finite.
Infinite.
Expert.
Perfect.
Certain.

Primary.
Secondary.

Picture-like.
Resemble.
Simile.
Sequel.
Sub-section.

Simple elegance.
Complex or involved richness.
Simple object.
Complex object.
Quaint (in shape or appearance).
Quaint (in speech).
In proportion (as a figure).
Out of proportion (as a figure).
Bulk.

Attitude.
Average; on the average.
Comparison of things.
Basis of comparison.

Soo-shuidhich.
Do-shuidhich.
Meamhraich; mean-bhreachtaich.
Meas-breachdach.
At; boigich.
Urruaidh suidheachadh.
Mael-sgath.
Rian-leirich.
Caolach.
Meudach.
Bun-shuidhich e air.
Cuir bun os ciion.
Jomphas.
Cor nìcheim no rudan.
Clùinn-chrom.
Almach.
Glaech; tolgaech.
Cion.
Suthrachail; achrachach.
Eagadadh.
Air fas-sheol; air snag-shéol; uith ar n-uith.
Deagh-dhealbhach.
Neo-caolanta.
Dubh-fhaileas.
Chaidh e an dith-gnàthais.
Idar-mheadhonach.
Iol-chruithbach; iona-chruithbach.
Ioma-shliosach.
Ioma-chìneach.
Gnath-shamhlan.
Gìthbach.
Grath-anbeud.
Na mochd.
Sùil-thaisteanaich; no léireachad.
Sùil-leirich.
Drì-léir; neo-léir; laus-shùghach.
Soillear; so-léir; troimh-leir.
Spad chrùinn.
Creinn-mheallach.
Crùnn.
Farsuing.
Comh-chumadasach; comhthromach.
Coarh-chumadhan.
Mi-chumadan.
Gnìomh-ml-cheanach.
Gnìomh-òileanta.
Pòllais-ach; leir.
Làmh-òilean.
Sùil-òilean.
Do-bhreachdach; do-bhreachtach; achrachach.
Soo bhreachdach; so-shuidhichte.
Is mó.
Is lugha; is bìge.
Creidhach.
Neo-chìneach.
Gàsda, a; gasdair, n.
Comb-làn; coimhlionta.
Deimbinn.
De’n dar-sùgh.
De’n phìobamh-sùgh.
Lèir-dhealbhach.
Bi cosmuil ri.
Cosmuilleas; coslas.
Làntan.
Fo-rann.
Sì-eireachdas.
Do-eireachdas.
So-rud.
Do-rud.
Còrr-dhealbhach.
Còrr-bhriathrach.
An comh-chumadas.
Am mi-chumadach.
Uìrcid.
Beachd-chruith.
Cèdar-mheas; a réir cèdar-mh.
Coinnse rudan (ri chéile).
Bonn coinneas.
NEW TERMS—continued.

Of the same shape and dimensions.
Of equal bulk.
Of equal length.
Of equal breadth.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
Of equal colour; tint.
Of equal strength.
Of equal speed.
Of equal force.
Of equal brightness.
Of equal visibility; clearness.
Of equal depth.
Of equal height.
Of equal space or capacity.
Of equal area.
Of equal weight.
NEW TERMS—continued.

Relation.
Revolution.
Plus or positive quantity.
Minus or negative quantity.
Shape; shapely.
Shaper.
Ship-shape.
Solution (of a problem).
Source (of light).
Spectator.
Standard measure.
Station.
Station point.
Surplus, excess.
Regular succession.
Irregular succession.
Small space (distance apart, interval).
Tentative stage.
Touch up.
Uneven; very.
Uniform in shape.
Uniform in breadth, &c.
Unit of length.
Unit of area.
Unit of volume.
Volume (medium in painting).
Volume.
Alike (in shape).
An adept at drawing.
Beauty of line.
Beauty of colour.
Beauty of form.
Beauty of the ensemble.
Belonging to.
In common.
Together with.
As is evident.
Cut down.
In consequence of that.
Postulate.

Gabhaidh còir-line a cur eadar dad is dad eile.
Gabhaidh còir-line a cur gu astar air bith air amas na line.
Gabhaidh crùinneach a dheanamin le dad araidh mar mhìl-dhad, agus tomhas araidh mar fhad na gath-line.

Cuir còir-line eadar A agus B.
Cuir line thor dar dad A.

Axiom.

Proposition.
Theorem (in geometry).
Problem (in geometry).
Corollary (in geometry).
Hypothesis (assumption).
Conclusion (finding).
Absurd (impossible) result.
Direct demonstration.
Indirect (reductio ad absurdum).
Appendix.
Construction.
General enumeration (in geometry).
Particular enumeration (in geometry).
Construction (in geometry).
Proof (in geometry).
Absurd.

Coinneas.
Cuairt.
Uas-mheud; usas.
Loch-mheud; loss.
Cumadhl; cumadail; chaolbhadh.
Cumadair.
Sgiaoibhit; cuimhir; réidh.
Fuasgladh (ceist no cois).
Màirtine-sholuis.
Dearcadair; anharcair.
Gnath-thomhas.
Stad-àite.
Stad-dhad.
Corrainn.
Rian-leantann.
Léantainn mì-rianail.
Tamul; eadar-uidhe.
Lamh na feuchainn.
Suasich.
Neo-réidh; mi-réidh.
Comh-chumadail.
Comh-leathann; leudach.
Comh-thadh, &c.
Fad-uirreadan.
Càr-uirreadan.
Meall-uirreadan.
Fluchan.
Tornad(ais).
Fo aon chumadh.
Saoi an dealbladh.
Lín-mhaide.
Li-mhaide.
Cruth-mhaide.
Comh-mhaide.
Air sealbh.
An combh-shealbh; combh-shealbailch.
Mar aon ri.
Mar is follus.
Teasg.
De sin.
Cead-ràdh.

Bun-ràdh.

Rudan a tha combh-mheudach ri rud araidh eile is combh-mheudach ri each a chèile iad.
Ma cutair combh-mheudanan ri combh-mheudanan is bual combh-mheudanan.

Proposition.
Theorem (in geometry).
Problem (in geometry).
Corollary (in geometry).
Hypothesis (assumption).
Conclusion (finding).
Absurd (impossible) result.
Direct demonstration.
Indirect (reductio ad absurdum).
Appendix.
Construction.
General enumeration (in geometry).
Particular enumeration (in geometry).
Construction (in geometry).
Proof (in geometry).
Absurd.

TAIRGSE-RADH EUCLID, V.
(Pons asinorum).

1s combh-fhar-suing bonn-choinnidheann triothain-lainn; agus mì thèid na lir-
tean-lainn a shineadh fo'n bhcm-line bithidh na coinnidhean a bhios air taobh eile na bonn-line combh-fhar-suing mar an ceudna.

Ahramaid gur triothain lainn an triothan A B C agus gur combh-frada na stioban A B is A C. Sin na linitean A B is A C a dh' fhoghas gu D is E.

Air sin bithidh na coinnidhean A B C agus A C B combh-fhar-suing; agus na coinnidhean C B D agus B C E combh-fhar-suing mar an ceudna.
NEW TERMS—continued.

Anns an line B D sónraich dad F, agus air an line A E tomhais cuid C G a bhíos comh-fhada ri B F.
Cuír cóir-line eadar F is C agus eadar B is G.
Air sin, anns na triothanann F A C is G A B is comh-fhada F A is G A, agus is comh-fhada A C is A B; agus tha a’ choimne A an comh-shielbgh aig an dá triothaan.
Mar sin tha’n triothan F A C agus an triothan G A B comh-ionann. Is e sin; is comh-fhada na bonn linctean F C is B G; agus tha a’ choimne A C F is a’ choimne A B G comh-fharsuing mar an ceudna.
A rithis, a chionn gur comh-fhada F C is G B, agus gur comh-fhada A B, mir de A F, agus A C, mir de A G, is comh-fhada a’ chòrr-chuid B F agus a’ chòrr-chuid C G.
Air sin anns an dá triothaan B F C is C G B is comh-fhada B F is C G, agus is comh-fhada C F is G B mar an ceudna; agus, os b’arr sin, is comh-fharsuing a’ choimne B F C ris a’ choimne C G B.
Mar sin, is comh-ionann an triothan C G B ris an triothan B F C air gach cor. Agus as an sin tha e ag éirdh gur comh-fharsuing a’ choimne F B C ris a’ choimne G C B; agus a’ choimne B C F ris a’ choimne !’ B G mar an ceudna,
Nis, chaith a thaisbeanadh gur comh-fharsuing a’ choimne A B G ris a’ choimne A C F agus gur comh-fharsuing a’ choimne C B G mir de A B G, ri B C F, mir de A C F.
Mar sin, is comh-fharsuing a’ chòrr-chuid A B C ris a’ chòrr-chuid A B C.
Agus is iad sin bonn-chomhdeanu an triothann-là nan A B C.
Os b’arr, chaith a nochadh gu’m bu chomh-fharsuing na coimhdeana F B C is G C B: agus is iad sin na coimhdeanna a tha air taobh eile na bonn-line.
Comh-fhirinn. Leis an sin tuigear gur comh-fharsuing tri choimhdean triothan chomh-shliosailch.

NA GILLEAN GLEUSDA.

GLEUSG. SEIS.

\[ \begin{align*}
\text{Hó na gillean, hé na gillean; Hó na gillean} & \\
\text{FINE.} & \\
\text{Nuair chuala iad guth an dùth - cha, Le dürachd dian gu'n d'eisid iad.} & \\
\end{align*} \]

Is thog iad orra 's dh' fhlaibh iad
G' an dearbhadh do'n Chésar.
An éideadh tir nam fraoch-blectan
Gu'n d' fhlaibh na laoch na h-eutrom.
Ri ceol na piobá-mhála
'S ann thog na saoir an ceuman.
Is dh' fhlìag iad tir nam beanntan
Gur salltaunn as an éidile.
'S iad aontachd agus dìlle
A thug a tìrean rìam iad.
Iad seasmhach mar bu dual daibh
Ri guálainneach a cheile.
'S gur suairce, seicell, truasail iad
'S ann uair is motha fear air.
Mar lèoghainn ghruineach, gharga
Muir dearbhadh orra 'n eacair.
'S air rùigheachd tir na Frainge, b'ann
Gu teantachd agus eòinng.

Fh' tharsan teintidi 's daingean iac,
Tighinn eadar talaimh 's speurann.
Cuid eile air tir-mòr is cuan
'A' fuang crais luche-rudhainn.
Cuid eile laighiche leòinte
'A' call na deò chion leighe.
Fad o'n eàcharidh chèilìnboird
'S a' mhathàir chaomh thuig spèis daibh.
Am ful, ma chaithd a dortadh,
Bhòth gòir dhàbh ann d'a réir ud.
Nuair gheibh ann saoghal siotbhoairt
'S an insein ceart an sgeula.
Ach gus an teich na sgàilean ud
'S'an là an dean iad cèrig.
MòH NIC AMHLAIDH.
Toronto, Canada.
ORAN LE SAIGHDEAR.
(A THA 'SAN FHRAING.)
Air fonn: "Mo ghaol air na maraichean."

Bhi siubhal fad na h-oidhche,
Gu'n d'hthag e tinn gun chadal sinn;
'S nuair tháinig am dhùinn dugsadh,
Bu drèbh raidh na balaich sinn.

Air maduin là na Sàbaid
Gu'n d'ainneas longphort Sasunnach;
'S air dòl dhùinn air fòrd bata,
Bha pàirt ac' 's cur a' mhàr' oirre.

Nuair ràünst sinne Vèrduin,
Cha b'èibhinn an sealladh e:
Na peileirean mu'n cuairt dinn,
Mar thuras bhe thuath, 's clach-mheallain ann.

Phe oifhichear, 's e gleusda,
Gu b'hàrd ag cuibh adhabhsadh ruinn;
'S gun Ghaidheal ach mi féin ann,
Measg treibh de hbalach Ghlasach.

Nuair chuir sinne dùgadh air beugreid,
Cha 'n fhearmadh tu bhi cadalach
A'dol an coinninn Ghèirmhear,
No 's e thu féin a chaileadh air.

'S e dol air aghaidh b' éigin:
| Bha 'm bàs a'd dìleadh dhuineachd tu;
'S air dhamhsa bhi 'gam gheàrdadh
Chaidh té dhùbh 'n sàs 'nam acaileis.

Cha chreideadh tu an fhàirinn
Ged innsinn duit gu h-athaghearr e;
Bha morán dhubh nàin sìneadh.
Bha pàirt gun chinn gu chasan dìubh.

Gur ionadach fear chaidh bhualadh
'Rì m' ghualainn air a' mhadunn ud;
'S ghe bha mi 'n air a' choamhainn
Cha robh mi 'n duil gu'n tachadh e.

Mo mhìthlach air a' Ghèarmaid
A mharbh na balaich thapaidh oirn,
A b'hìthear a bha 'san dùthaidh;
Tha 'n diugh an a' bhràg air fòld uainn.

'S ma 's e 's gu'n tèid mo bhualadh
Le luaidhe, no mo ghaschadh,
Dean innsadh dhaibh mu 'n tusaigh,
'S thoir leat an duan do dachaidh chuc'.

SEUMAS MAC COINNICH.
A bhà'n Unapoll, Assaint,
JUST OUT.
MacLeod's Gaelic Booklets, No. 3—War Price, 4½d., Post Free, 5½d.

CUL-TAIC AN T-SAIGHDEIR.
Taisgeadan furtachd do 'n Churaidh Chriosdaidh, anns am bheil earrannan sònruichte de na Sgriobtuirean Naomha a tha freagarrach do gach earr, cor, is cunnart a tha 'n leumhuinn drechtid an t-saighdeir air an earr sios leth-taobh duilleige mu choiminigh gach lath 'sa mhòris.

NOW READY.
GAELIC SONG SHEET No. 1.
Four pp., 1½d. each, post free 2d.
"Pòsadh Pinthar Iain Bhàin"—Music in Sol-Fa and Old Notation.
As sung by Mr Roderick MacLeod, the famous Gaelic Tenor.

NOW READY.
DAIN IS DEALBHAN·FHACAIL AN AM A' CHOGAIDH.
LE T. D. MAC DHOMHNUIIL.
"Poems and Word·Pictures in War Time."

Order from—
MALCOLM C. MACLEOD,
183 Blackness Road, DUNDEE.

G. & A. STOBIE,
Fish, Ice, Game and Poultry Merchants,
49 HIGH STREET, DUNDEE.

Fruit and Flower Department—46 HIGH STREET.

ALSO AT PERTH.

Large Supplies of FRESH and CURED FISH Daily,
Also CHICKENS, FOWLS, DUCKS, PIGEONS, RABBITS and GAME in Season at Reasonable Prices.

Telephone No. 2272—Fish Dept. Telephone No. 2422—Fruit and Flower Dept.
Paipear eireachdail an t-Sluaigh,
'S fhiach e fichead sgìithinn ruadh;
Gach fear a cheannaich e,
Ghuidh e beannachd air,
'S thug e air gach paipear buaidh.

A' r feadh còrr agus leòchadh bliàdhna thagair

Paipear An T-Sluain (People's Journal)

Tha e aig an tigh anns an tigh

Cha'n fhiach Cèilidh Ghaidhealach aig nach eil naidheachd no sgeul a Paipear an t-sluaine air a innsadh no air a lenghadh. Tha iad a ghnàth ur, ealanta, iomchuídh, àbhachdach. Tha nirsgeuladh tadh leis an t-seachtain, agus iad uile flòrghlan, fallain, feoghlamach. Tha fiosrachadh feumail do bhòreasnamach ann. Tha earran ann a nil eibhneachd an uigridh. Ritictear leis ceistean a bhòinn a chanbh do 'n Lagh, do 'n t-Sluain, do Mhàla rt. do Litreachas, agus do Chairedean a tha air dol a còlas. Agus gu bhàrdaidh

THA STIALL GHÀIDHLIG ANN

Tha ann am bheil sgeòil a chiochium dunisean air an foilseachadh—a' chluid is mò dhiubh nach deach riadh a chur an eò.

Tha eacchadh deasachadh aodh air an cheannainn空气 a' phuibeas le sàid ri munadh an t-eòr a' Ghaidheachd a thoil Eachdraidh, mar seo:—Deasachadh nu choimhinn Lòmbair-nis agus nu Siorramachd an Tuathach; deasachadh nu choimhinn Siorramach Pheirt; agus deasachadh nu choimhinn Earra-Ghaidheil agus Innse Gall.

Bu choir do gach Gaidheal aig an tigh is that ris

PAIPEAR AN T-SLUAIHG

a cheannach 's a lenghadh.

Luchd-foilseachadh:
John Leng & Co., Ltd., Sraid a' Bhanca, Dùn-lé.
THERE ARE NO BETTER

Fur Garments

MADE.

The Designs are Original and Appealing, the Quality is of the Best, and Prices are Moderate.

GEORGE COOPER,

Manufacturing Furrier,

43 Reform Street, DUNDEE.

Telephone 1727.

Telegrams - "Furs," Dundee.
Boys of Scotland
Should Wear the Kilt

There's nothing smarter, nothing more economical than the Kilt Costume.

At Smith's there is a fine range of all the Popular Tartans, with Jackets and Vests, perfectly tailored, from the best materials to select from. The Costumes are perfect in every particular, neat, in appearance, reliable, and most moderately priced.

Let Smith's provide your Boy with a real National Outfit, and you'll be pleased with your Boy's appearance.

Undress Highland Costume from £3 10s.

Full Dress Highland Costume from £4 5s.

Always and most cordially are Estimates supplied, Qualities displayed, and Styles described. Your Commands by Post receive Prompt and Careful Attention.

Carriage Paid on Orders of 10/- value and over.

The Luncheon and Tea Rooms Third Floor. Orchestral Music every afternoon from 3.30 to 5.30.

SMITH BROTHERS,
The Store Supreme for Quality and Service,

MURRAYGATE :: DUNDEE

'Phone 2496
ENGAGEMENT RINGS.
THE FINEST SHOW IN SCOTLAND.

Over 3000 to choose from, at

F E R R A R,
The Ring King,
70 HIGH STREET,
DUNDEE.

Wedding Rings in all Qualities, at all Prices.

VARICOSE VEINS.
Spiral Seamless Stockings—Latest Invention

Highly recommended by the Medical Profession as the most efficient means of support for varicose veins, sprains, swellings, weaknesses, etc. The Spiral elastic hosiery gives a uniform and equal pressure, thus being more beneficial than any other appliance.

Price List and Measurement Form with Illustrated Catalogue on application; also Truss and Body Belt, Artificial Limb, etc., Lists.

Male and Female Attendants.
TELEGRAMS—“TRUSSES, DUNDEE”

PETTIE & COMPANY,
SURGICAL INSTRUMENT MAKERS
(To Dundee Infirmary and other Institutions),
128 Nethergate, Dundee.
ARThUR A. MILLER & SON

Expert Manufacturing Furriers and Fur Skin Merchants.

FOR FUR WEAR OF HIGHEST QUALITY & LATEST DESIGNS.

We specialise in Curing, Cleaning, Dyeing, Remodelling at extremely moderate charges.

64-68 Nethergate and Whitehall Place, Dundee.

TELEGRAMS: "ERMINE, DUNDEE." Telephone No. 1233.
THE HOUSE OF

RATTRAY

32 NETHERGATE, DUNDEE

Unrivalled for Selection of Jewelery, Silverware, Watches, and Clocks.

Magnificent show of Gold Expanding Watch Bracelets, Lever Movements, from £7.

Newest Designs and Fine Selection of Gem Brooches.

Luminous Dial Wristlets, specially made for Naval and Military use, Silver Dust-proof Cases, Lever Movements, 60/-.

Our Specialty—GEM RINGS.

Nowhere can a better selection be seen than at RATTRAY'S, 32 Nethergate.

Estab. 1850. Phone 1158.
NEW RUSSO-TURKISH BATH.

This new and modern Bath has been specially devised and equipped to meet the individual wants of ladies or gentlemen—either Russian or Turkish being available. Private Dressing-room, Expert Massage and Shampooing.

SWIMMING BATHS—Season Tickets.

Yearly—First Class, 20/6; 2nd Class, 10/6. Club Ticket—First Class, 15/6; 2nd Class, 8/6.

Half-Yearly (Juveniles only)—First Class, 10/6; 2nd Class, 7/6.

Special—Sets of 12 Tickets One-Third less than ordinary rates available at any of the Branch establishments.
House Furnishing
Time is Here....

And we are going to make the furnishing of your home the easiest kind of an undertaking. To do this we are offering the

Most Remarkable
Furniture Values

ever offered by any furnishing house in Scotland. You will find here, coupled with quality, prices that cannot be duplicated again. We cannot tell you here of the many remarkable values, but if you will call and investigate you will find hundreds on the six floors of our store.

JUSTICE

The Home of Good Furniture,
Whitehall Street,
DUNDEE.
JAS. A. MACLEAN & SONS,
F.A.I.,
Auctioneers, Valuators,
Fire Assessors, and Estate Agents,
OFFICES AND AUCTION ROOMS:
31 SOUTH TAY STREET,
DUNDEE.
Telephone Nos. 696, 1307, 2318.
(Sorti Aequus Urrique.)
Emblems of Purity

Watson's No. 10
N. L. SUTTON'S

Exclusive Mantle House,

Wellgate and Cowgate, Dundee.

COSTUMES, COATS, and SKIRTS.

FUR COATS—Seal, Musquash, Marmot, Pony Skin.

FUR LINED COATS.

FURS in Great Variety.

FURS Remodelled at Moderate Prices.

Mourning Orders promptly attended to.

Miss ROBERTSON, Manageress.
ROYAL BRITISH HOTEL

Situated on High Street and Castle Street, within a few minutes' walk of all stations and steamers.
CAR TERMINUS FOR ALL PARTS

THE BUFFET

in connection with the Royal British Hotel has long been famed for its cuisine. You will find a Chop or Steak from our grill delightful.

J. LICHTSCHEIDEL,
Proprietor

'Phone 2295 and 2296.
THE
TAYSIDE FURNISHING COY.,
Limited,
Complete House Furnishers,
2 to 8 Tally Street, Dundee.

A Comfortable Home.
We supply everything for the Household in the way of
Furniture, Carpets, Linoleums, Curtains, General Furnishings.

An Invitation to our Showrooms is extended to all who are about to furnish throughout or in part. Few establishments can offer such advantages as we do in:

Variety, Quality, and Value.

REPAIRS.—We do all kinds of Furniture Repairs, Repolishing and Reupholstering, etc., at moderate charges.

John Leng & Co., Ltd., Bank Street, Dundee.