

alluded to in connection with its old glaciers. Its greater wildness is doubtless to be attributed to its geological structure. The Silurian strata have been invaded by some large masses of granite, and have undergone around these a far more decided metamorphism than anywhere else in the southern counties. This metamorphism is unequal, but in some places has gone so far as to convert the greywacke and shale into mica-schist. Presenting great differences in their powers of resisting decay, the rocks have yielded unequally to disintegration: the harder portions project in rocky knolls, crags, and cliffs, while the softer parts have been worn down into more flowing outlines. The highest summit, Merrick, consists of Silurian strata much altered by proximity to the granite, while the rest of the more prominent heights—Rinns of Kells (2668 feet), Cairnsmore of Carsphairn (2612), and Cairnsmore of Fleet (2331)—are formed of granite. Nevertheless, these broken rugged features do not efface the traces of that undulating line which connects hill-top with hill-top in one wide sweep of table-land. Seen from the western side of the moors, or from the plains of Ayrshire, the glens, corries, and defiles disappear, and we trace only a long mass of high ground, sloping gently away from a central ridge (Fig. 67).

No part of Scotland has been so much sung in the national poetry as these pastoral uplands of the southern counties from the days of the older ballads to the fugitive pieces of last week's newspapers. I venture to think that no part of the country has been at the same time so misunderstood—praised for beauties which it cannot claim, and maligned for supposed defects which rightly understood constitute much of its charm. What is it in the landscapes of Tweed and Gala, Yarrow and Ettrick, that has inspired so many songsters? If we expect to recognise the source of