

It is no insignificant thing that much of the best poetic thought of the day finds its expression in sonnet music. Someone has said: "The sonnet is a form of poetry in which style is put under high pressure." From this it may be inferred that the rapid flow of life of this age demands conciseness, compression, condensation. It is thought that life's hard realities leave no play to the soul in the region of the imaginative and the ideal. So pessimistic a view should find no encouragement among those who wait for the new awakening. Let us take by analogy from the production of sonnet poetry, a different view. Let us rather say that while there is now no transcendent manifestation of the poetic spirit among us, that spirit is brooding in silence and re-creating its strength; and that the best productions of the art of the present are but scintillations of lesser light, precursors of the dawn and of the brighter day.

If we may thus interpret this phase of the modern poetic spirit, we shall not be able adequately to estimate its importance, unless we appreciate fully the power and the beauty of the sonnet, and the wonderful fitness of the sonnet-form for certain kinds of poetic thought. To attempt an exposition of that kind here were beyond our limits; besides which it has already been done by eminent students of poetry—in a practical and very beautiful way, by Theodore Watts, one of the greatest living writers of sonnet, and, in dissertations, by Mark Pattison and William Sharp. Our present purpose is to emphasize the necessity for a thorough knowledge of the origin, history, and structure of the sonnet; for an adequate appreciation of its power and beauty as a vehicle of thought, and for the meaning of its prominence and importance at various periods of the higher literature. And who will deny its power and its beauty after reading this, which has been called the finest sonnet in all the range of poetry?

"The expense of spirit in a waste of shame
Is lust in action; and till action, lust
Is perjured, murderous, bloody, full of blame,
Savage, extreme, rude, cruel, not to trust,
Enjoyed no sooner, but despised straight,
Past reason hunted, and no sooner had
Past reason hated, as a swallow'd bait
On purpose laid to make the taker mad;
Mad in pursuit, and in possession so:
Had, having, and in quest to have, extreme;
A bliss, in proof, and proved, a very woe;
Before, a joy proposed; behind, a dream.
All this the world well knows; yet none knows well
To shun the heaven that leads men to this hell."

J. O. MILLER.

SONGS WITHOUT NAMES.

How far removed our happy childhood seems,
Like a gray veil the years since then have crept
Over the blessed vision, and have swept
The sense of presentness away; but dreams
Bring back those golden hours, the rippling streams
Of joy again flow full; the feet that slept
Lightly in gleeful sports, the eyes that wept
The quick dried tears of childhood, sunny gleams
Of floating hair, yea, endless merriment.
Thus, like a midnight angel, to our side
Comes our sweet past, that ever we may know
Our life is one, the sun and shadow blent
Into a single picture, o'er whose wide
Outstretched scene the joys of memory flow.

Oh! may we keep the past a present thing,
And may we keep the friends that we have made,
That not a blossom in the wreath may fade,
The wreath of friendship, but perpetual spring,
Still keep it blooming; may new time still bring

Renewal, and not change; the heart is stayed
By old supports of love, and new things, weighed
In our old balances, seem light. Yet will we sing
The rather of that steadfast, open heart
That loves the old, yet kindly greets the new,
That out of the abundance of the old
Can give, and give, and unafraid impart
A little of its joy serene and true
To the strait soul that lives in exile cold.

H. A. DWYER.

OUR UNIVERSITY HERALDRY.

To the historical student heraldic evidence is by no means obsolete; and in relation to the older Universities and colleges, such as those of Oxford and Cambridge, it is replete with significance. Heraldry is, in fact, a species of hieroglyphic writing, which, when executed according to rule, admits of easy interpretation by the well informed student. But the vagaries of modern heraldry, such as may be seen on many a new world shield, whether of states or individuals, is enough to make the Lion Herald's hair stand on an end, and drive the Rouge Dragon into a fit of apoplexy! There are landscapes, prairies, sunbursts, buffalo hunts, waterfalls, and the like, such as true blazonry is altogether a stranger to. Some of our own provinces have to thank, or blame, the Heralds' College for very non-descript blazonry of the same sort, and when the whole provincial shields are pieced together to form our Canadian Flag, they look somewhat like an extremely ill-matched bed quilt! A Canadian Flag is a disideratum. A field of alternate Fleur de Lis and Maple Leaves, with the Union Jack in the first quarter, would be as simple and effective as the Stars and Stripes of the neighbouring Union, and would tell the story of La Nouvelle France and British America, united in the Dominion of Canada.

As to our University Heraldry, it embodies, as it ought, the history of the University and College. The seal of the University of King's College consisted simply of the symbolic crown. This has been retained in the shields of the University and College into which it was divided by the Act of 1853. Their heraldic bearings accordingly tell their story very lucidly to those who have familiarized themselves with the venerable art of blazonry. The crown, the symbol of King's College, is borne in chief on the University shield; and, as indicative of subordination, on a chevron on that of University College. The special character of the institution is expressed by the open book, the symbols of learning made accessible to all; and the Canadian beaver aptly completes the symbolic presentment. The crest of the University is a Maple Tree, with the motto, *velut arbor ævo*; and its supporters, as shown on the memorial window in the Convocation Hall, are Minerva and the Dolphin of Arion. The College has for its crest the Burning Lamp, with the apt motto, *Parum claris lucem dare*.

The two crests are sculptured in intaglio, on the inscribed dedication tablet, at the upper landing of the great stair, with the mottoes thus rendered as an invocation of devout filial reverence: *Velut arbor crescat, velut lampas luceat*. The two shields are impaled, with the University Arms on the right, in the beautiful carving over the main doorway; and they are also blazoned in their proper colours on the ceiling of the main entrance, in the vestibule under the tower. Now that, by the University Federation Act of last session of the Provincial Parliament, a University Professoriate has been re-established, and the work of teaching is no longer exclusively confined to University College, the Arms of the latter have been replaced on the new calendar by the impaled Arms of the University and College, with the crest and motto of the latter. May the spirit of its motto animate every faithful son and daughter of our Alma Mater, that our University may grow and prosper, in pride and beauty, like the umbrageous maple of our own Canadian forests.

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