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A year passed o'er Saint Malo—again came round the day  
When the Commodore Jacques Cartier to the westward  
sail'd away.

But no tidings from the absent had come the way they went,  
And tearful were the vigils that many a maiden spent.  
And manly hearts were filled with gloom, and gentle hearts  
with fear.

When no tidings came from Cartier at the closing of the  
year.

But the Earth is as the future, it hath its hidden side,  
And the Captain of Saint Malo was rejoicing in his pride,  
In the forests of the North—while his townsmen mourned  
his loss,

He was rearing on Mount Royal the fleur-de-lis and Cross.  
And when two months were over and added to the year  
Saint Malo hailed him home again, cheer echoing on cheer.

The great representative of Scottish Canadian Poetry at this period was Alex McLachlan, a native of Renfrewshire in Scotland. His work plainly shows that admiration and imitation of the poetry of the great Scottish bard which is natural in a son of Scotland, and he has been aptly termed "The Burns of Canada." His first book, "Poems Chiefly in the Scottish Dialect," was published in 1856 and was followed by "Lyrics and Miscellaneous Poems" in 1858. In 1861 he published "The Emigrant and Other Poems." In the poem which gives its name to this last book, as he says in his preface, he attempts "to sketch the history of a backwoods settlement," and the trials and experiences of an immigrant from the old land in his new home in what was then the West. In 1874, a volume of miscellaneous poems was published, containing a few of those published in the first volume, together with a great number of later ones. His poems are simple and sweet, melodious and clear and show the inspiration of a true poet. He has ever been a favorite of the Scotch and his work is broad enough to evoke the admiration of those who have not the good fortune to belong to that favored race. Among later poets who have carried on the Scottish traditions are Evan McColl, John Imrie, Dr. John Murdoch Harper, Andrew Wanless, Robert Reid and William Bannatyne.

A few more of the same era are Isadore Ascher, a Jewish barrister of Montreal (1863); Miss Pamela Vining (Mrs. J. C. Yule) of Ingersoll, Ont.; (published collection 1881); Miss R. E. Mullins, (Mrs. Leprohon) (published collection in 1881, after her death); Rev. H. F. Darnell, of St. Johns, Quebec (1862); Dr. J. Haynes, Quebec (1864), Harriet Anne Wilkins, of Hamilton (1870), and Rev. E. H. Dewart, of Ingersoll, Ont. (1869).

To deal adequately with the Poets of this part of Canada since 1850 is a task far beyond the limits of space available. During this period there have issued from the press many volumes of most creditable verse, and many of the writers are worthy of being included in any review of Canadian poetry. The greater part of these must necessarily be omitted, or merely mentioned in passing. Generally, it may be said, that while, of course, the influence of Great Britain and the United States is necessarily a potent influence, there is a growing tendency to independent thought and feeling, and a greater development of Canadian ideals and Canadian nationality than in their predecessors.

Most distinctly Canadian of all our poets is Dr. Drummond of Montreal, both for his popularity and for his absolute originality. He has worked out an entirely new theme—the French Canadian Habitant. He has written some English poems, few in number, but fine in flavor; some Irish dialect poems, few but racy; but in middle life he found his true vehicle, the English dialect of the Quebec Habitant. This latter class constitutes the principal and most charac-

teristic portion of his poems. While he uses the broken English of the Habitant, he does so in a way which does not offend. His sympathetic insight into true French Canadian feeling, and his respect for, and understanding of, the Habitant's ideas and ideals, give us a most vivid picture of the mind of our French Canadian fellow citizens. We have had the good fortune to have had in Vancouver Mr. A. Dunbar Taylor, K. C., a native of Montreal, and a personal friend of Dr. Drummond, and he has afforded us such a splendid interpretation of these poems that we are all familiar with the "Cure of Calumette," the good parish priest; Johnnie Courteau, the roving, ranting devil-may-care, who marries the school mistress and settles down, a quiet family man; Mon Frere Camille, who has been to the States and Mexico, and comes home to show his prowess to his home-keeping friends; and that exquisite gem of true poetic description, "Little Lac Grenier." The public never tired of Drummond's work, and when in 1909 he laid aside his pen forever, Canadian Literature lost her greatest poet. As Dr. O'Hagan says, "It requires little talent to set the foibles of a people to metre, but it calls for genius in touch with the lowly and divine to gather up the Spiritual facts in a people's lives and give these facts such artistic setting that both people and poems will live forever."

Many rank Archibald Lampman, of Ottawa, as one of the brightest stars in our literary firmament. Never physically strong, he went to rest in 1899, only 38 years of age. Three volumes of his poems have been published; "Among the Millet," in 1888; "Lyrics of Earth," in 1896, and "Alcyone," after his death in 1899. Never as splendid as Bliss Carman, or capable of using such varied themes as Roberts, he yet ranks high as a lover and interpreter of nature. He was an artist in words, and his delightful pictures of common things, together with his intense earnestness make his work altogether delightful to those who love beauty and art.

William Wilfred Campbell, "The Poet of the Lakes," is another son of Ontario who has done work that bids fair to live. His first book was "Lake Lyrics," published in 1889—pictures of Nature on the Great Lakes, "The Dread Voyage," was published in 1893, and "Beyond the Hills of Dream," in 1900. A collected edition was issued in 1905. He is a lover of nature in all her moods, as was Lampman, but has a profundity of thought, a seriousness of purpose, and an intense patriotism that Lampman never knew. His mind, was virile, robust, dominating.

Robert K. Kernighan is another Canadian poet who is worthy of being better known than he is. An erratic newspaper man, known to the readers of the Canadian press in the nineties as "The Khan," he scattered through the columns of the journals of his time poems which deserved a more permanent setting. Some of these were homely tales of rural life; some boldly descriptive; in some a martial blast of patriotism sends the blood dancing in the veins; while in others there is a tender note which brings the tear. In 1896 the Hamilton Spectator, for whom his first work had been written, gave us his collected poems. This book is getting rare, but anyone who succeeds in procuring a copy will find himself well repaid for his trouble. The following is a verse from "The Men of the Northern Zone:"

Oh, we are the Men of the Northern Zone  
Shall a bit be placed in our mouth?  
If ever a Northman lost his throne,  
Did the Conqueror come from the South?  
Nay, nay—and the answer blent  
In chorus is Southward sent:  
"Since when has a Southerner's conquering steel  
Hewed out in the North a throne?  
Since when has a Southerner placed his heel  
On the men of the Northern Zone?"

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