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But by no means the least distinct characteristic of Mr. Irwin's poetry is the chaste classical feeling which pervades it. There is abundant evidence of an imagination impregnated with the fancy and gorgeousness of classic times ; but the inspiration is always pure.

In Professor Plumptre's new volume * of poems the gloss of refinement sometimes conceals the charming simplicity of nature. He lacks creative power, and, therefore, moulds to exquisite proportions the material he has discovered. For this reason we are inclined to admire him more in his translations than in his original pieces. This work, however, will add considerably to the fine reputation he has already acquired as an author.

"*Atalanta in Calydon*" presents an eminent example of the successful adaptation of modern mind to the order of ancient thought. No other modern poet, with the exception, perhaps, of Landor, whose mind harmonized less with his own than with the age of Pericles, could have treated with such consummate art, or have surrounded with an atmosphere so similar to the classic original, the scanty remnant of a once popular Grecian legend. There is in it an absence of appeal to the sentimentality of human nature which is refreshing, indeed, in an age professedly given to imitation, and pandering to desire of public applause. But this spirit of independence and disregard even of the allowances extended to a young and ambitious hope, are closely interwoven with an insolence of originality, and a defect of moral tone, or rather misapprehension of the Grecian theory of theology, which disclosed at once a dangerous element in the mental character of the poet and placed him in a critical position with respect to his future success. Fully appreciating the deep pathos, constituted largely of the mystery of sorrow and the contradiction of life, which pervades to so great an extent the literature and legends of ancient Greece, we find in it nowhere that utter despair, resolving itself into open defiance of the Supreme Ruler and bitter antagonism to theism, which the poet represents as the leading passion in his tragedy.

"For the gods very subtly fashion
Madness with sadness upon earth :
Not knowing in any wise compassion,
Nor holding pity of any worth ;"—

Is rather an aberration of fancy than a correct expression of Grecian mind, which however implacable it considered the Destinies, to whom both gods and men were subject, never represented those powers as cruel, capricious, and delighting in the miseries of mankind. Holding this opinion of Mr. Swinburne's previous productions, we naturally look for the same tendencies in his later publication. † Nor are we in the least disappointed. We find everywhere the same artistic power and individuality ; the same bountifulness of imagery and mastery of the music of versification.

But, however deep he had drunk at the sources of Grecian inspiration when

* "Master and Scholar," by L. H. Plumptre, M.A. London : Alexander Strahan, 1866.

† Poems & Ballads, by Algernon Charles Swinburne. London : E. Moxon & Co., 1866.