

To wander like a bee among the flowers
Till old age finds us weary, feet and wings
Grown heavy with the gold of many thoughts.

The sonnets prove, perhaps, the most attractive portion of his book. There is a completeness about each which effaces all marks of the care expended in making it. This state of finish which characterizes all Mr. Lampman's compositions, and the purity of his diction, justify the hope that he may eventually challenge comparison with some of our best English writers.

There are still many excellent productions by writers who have already gained distinction as poets. We have the story of the immortal British ally, "Tecumseh," dramatised by Chas. Mair; "The Idylls of the Dominion," for which we are indebted to Alexander McLachlan, who has been called the "Burns of Canada;" "Merlin and Other Poems," by John Reade; "Canadian Idylls," by William Kirby, who has gained distinction by his graphic descriptions. Nor must we forget the names of Pauline Johnson,

George Frederick Cameron, William McLennan and Duncan Campbell Scott. One, as yet, has not been mentioned, whose name, as it were, stands out alone, apart from all the others. Chas. Heavysege, author of the drama "Saul," was, when his work came out in 1857, pronounced the greatest dramatist since Shakespeare. This is undoubtedly one of the most remarkable English works ever written out of Great Britain. His writings, however, were never popular in Canada. In fact, Canadians, although claiming him as perhaps their greatest and most original writer, do not read and appreciate him as the English do. A literary acquaintance once said of Heavysege that he always reminded him of these lines:

He walked our streets and no one knew
That something of celestial hue
Had passed along; a toil-worn man
Was seen no more; the fire that ran
Electric through his veins and wrought
Sublimity of soul and thought
And kindled into song, no eye
Beheld.

—MAUDE McCROSSAN.

IN MEMORIAM AS AN ELEGY

One way of deciding whether or no "In Memoriam" is to be called an elegy is to compare it with a few other poems that are recognized as such. One difficulty is that in the case of these others the pastoral element is more or less largely present. Question as to the reason for the union of pastoral with elegy should be made, not when we come to a modern poem like

"Astrophel," but when we study a source like Moschus' "Lament for Bion." This is singled out rather than Theocritus' "Lament for Daphnis" or Bion's "Lament for Adonis," because it offers a parallel to the modern cases. The pieces of Theocritus and Bion are pure fictions of the imagination. The prototype of Lycidas, and Astrophel, and Adonais, is the poem of