

address to suggest that it might be of benefit to the Canadian lyric if the old tradition of writing verse in association with music were revived and practised here, and that a distinctive note might thus be secured for Canadian poetry which it at present seems to lack.

I well remember the excitement aroused among lovers of English poetry forty years ago when A. H. Bullen, of Laurence and Bullen, published anthologies of Lyrics from the Songbooks of the Elizabethan Age, extracted from rare printed and manuscript collections in the Bodleian Library and the Library of Christ Church, Oxford. In those anthologies Thomas Campian was resurrected and restored to his proper high rank in the realm of the English lyric. A. H. Bullen was interested chiefly in the words, but musicologists such as Dr. E. H. Fellowes have shown that the music is just as admirable, with the result that this period is now claimed as being the Golden Age of English Music as well as the Golden Age of the English Lyric.

Robert Herrick, a generation later, was practically unknown to print till at the age of 57 he collected and published his lyrics in the volume "Hesperides and Noble Numbers." A longer life and wider circulation for some of these lyrics was secured by their inclusion in the song books published by John Playford, such as "Select Musical Ayres and Dialogues," issued in various editions up to the year 1669. Herrick undoubtedly obtained some of his metres from country-dance tunes, and owed much of his contemporary fame to association with the musician Henry Lawes. As a poet he was considered countrified and out of mode—see Rose Macaulay's fascinating reconstruction of the period in "They Were Defeated" (Collins 1932).

"To have great poets, there must be great audiences too," said Walt Whitman. Let us see what bearing this has upon the next poet to be considered, namely, Robert Burns. We find that at Burns' maturity the population of Scotland was approximately 1½ millions, largely illiterate, although most of them delighted in singing, while that of England was 8 millions. Burns was tempted to anglicise his Scots tongue, no doubt to suit the taste of the subscribers to his printed volumes. From his first book he realized twenty pounds, and from his second volume of poems, subscribed to chiefly by members of the Caledonian Hunt, he received four hundred pounds.

What gave Burns his wide-world popularity was the fact that three hundred of his lyrics, including many of his finest, were written to good tunes and could be sung at social gatherings. Through this musical association he increased his audience at least tenfold, and though he