

March, less charming in its graphic realism and the genial feeling with which the sparrows are painted for us.

When Mr. Lampman deals with what is now called "the modern spirit," we cannot say that he satisfies us equally well; for is it not one of the characteristics of the modern spirit to look at the universe with so much passionate sympathy in so many different aspects, that it is difficult to conceive the mind which delights in this exercise holding fast by any truth at all? It delights to sit "holding no form of creed, but contemplating all." And so Mr. Lampman laments over the vanishing of "the Martyrs" as if they were beautiful but almost necessarily obsolete moral phenomena, and writes of truth as if loyalty to it could only be adequately proved by silence and the refusal to limit it by any sort of enunciation.

Nor can we admire the substance of the sonnet which precedes it, and which describes the poet as "half-god, half-brute," and again, "half-brutish, half-divine, but all of earth." That is a description which applies to some poets, but we should say to very few indeed of the greater,—perhaps to Burns, certainly not to Homer, or Dante, or Milton, only in a very forced sense to Shakespeare or Goethe, and not in the least to Cowper, or Wordsworth, or Matthew Arnold. There is in that sonnet the same tendency to exaggerate the force of the lowest element in the imaginative life which belongs to the pessimism of the day.

We are sure that Goethe would not have given in his adhesion to this doctrine that "poets speak of passion best when their dreams are undistressed." And it may be that it only applies to the very highest class of imagination. Goethe certainly made experience serve as stimulus to his poetry quite as habitually as he made imagination take the place of experience. All his finer lyrics were the products of some temporary passion, and he was as much afraid of losing the impulse to poetry with which these successive passions supplied him, as he was of letting passion go beyond the point at which it would find him in poetic motives, of letting it pass into the phase where it would hamper his life. None the less Mr. Lampman is quite right that not a few of the highest strains of the poets who delineate the deeper passions have been independent of any immediate experience,—for example, Scott's grand delineation of the passion of revenge in the ballad in which he paints the assassination of Murray, and doubtless Shakespeare's delineation of blood-thirsty ambition in *Macbeth*, and of the heavy burden of a supernatural or preternatural injunction to revenge a father's murder in *Hamlet*.

Perhaps, however, Mr. Lampman is at his best in his fine pictures of the Canadian scenery. There are two pictures, one called "Among the Timothy," though we are quite ignorant as to what "the Timothy" may be (apparently, long grass), and one called "Winter Hues Recalled," which are almost Wordsworthian in the genuineness of their passionate delight in the beauty of the summer and winter scenery of Canada. But the piece which has, we think, given us most pleasure is

the one called "Between the Rapids," a Canadian boatman's eclogue, which has somehow a flavor in it of Clough's exquisite poem on the Swiss girl who is driving her cows home through a storm, while musing on her distant lover.

Mr. Lampman can write verses in which there is a true "lyrical cry":—

Of the human studies, "The Organist" is the most pathetic, and "Eastor Eve," a study of religious remorse, and apparently insanity, perhaps the most striking. But "An Athenian Reverie" is a poem that gave us much pleasure, and that shows the thorough culture of the author.

The Public Lectures.

THE CONVERSION OF ENGLAND.

THE last of the series of lectures delivered this term in the Convocation Hall, was given on the afternoon of Friday, the 15th February, by the Lord Bishop of Toronto. There was a large attendance and the lecture proved most instructive and interesting. The Bishop cautioned his hearers against the mistake of thinking that the "conversion of England" meant "the conversion of Britain," and then proceeded to describe the island as it was just previous to the departure of the Romans. The incursions of our Anglo-Saxon fathers were related, and their exterminating character pointed out. The lecturer called attention to the isolation of the ancient British Church, owing to its being driven westward, and mentioned the foundation of Glastonbury, which was handed over to the new English Church un plundered, having escaped the devastation of the invaders.

The falling away of the Anglo-Saxons from their old religion was then enlarged upon and the consequent degradation of the people, so that there was a constant traffic in slaves even by their own kindred. The story of St. Augustine of Canterbury and his little band was then graphically told, many stories from the old chronicles giving vividness to the picture. The extension of the mission outside of Kent was noticed, and its various vicissitudes, and almost extinction after the death of St. Augustine, were all set forth.

The second great factor in the conversion of England was then dealt with, viz., the efforts of the missionaries from Iona, itself a product of the old Celtic Church. To this second great mission to the north of England was due the credit of evangelising the greater part of the country. The course of the two great missions, Roman and British, was traced till they collided, and the friction between the two became so great that a settlement was needed, and took place at the Synod of Whitby in 644 A.D.

The various missions undertaken from Gaul were also spoken of, and the Bishop did not leave his subject until he had vividly presented a picture of the gradual victorious growth of the Church in the country, and had pointed out the work of Archbishop Theodore, who first consolidated the different missions into one national Church of England.