

does not write more frequently, and that, after assisting Charles Heavysege in the publication of "Saul," he has not thought fit to print a collection of his own poems. It is a further pity that Martin Gerald Griffin has become so absorbed in politics and the cares of militant journalism as to neglect his uncommon literary ability. Mr. Griffin has that facility of verse and instinct of good taste which are inherent in the poetic temperament, and of all the productions I have read from his pen, there is not one that is not decidedly superior. It is sufficient to say of Mr. Cleveland, of the Eastern Townships, that he has succeeded in breaking the charmed circle of the *Atlantic Monthly*, and that several of his compositions have been laid before a wide public in the pages of that fastidious and exclusive periodical. It is, once more, unfortunately due to the narrowness of my space that I can only barely allude to two men who, by their transcendent talents and the prominence of their positions, would almost merit the honors of a separate page. The two greatest orators of Canada were also very considerable poets. There is a swing in Howe's verse, a breeziness in his fancies, a rush and roar in his transports, well in keeping with the wild music of those waves within whose sight his infancy was cradled. I would suggest that a careful selection be made of Howe's poems, and that they be published in cheap form for distribution as prizes or otherwise in our schools. They breathe the true native spirit. Somewhat the same may be said of McGee's "Canadian Ballads," which might very properly be detached from the bulky volume containing his other poems and published separately. Thus would the country have another link of sympathy with the memory of the martyred orator and poet. I have now to speak of one who needs no introduction to lovers of Canadian literature, and certainly none to his Fellows of the Royal Society—Evan McColl. His first published volume dates back to 1836, under the title of the "Mountain Minstrel," containing poems in Gaelic and attempts in English song. In 1838, and simultaneously with a second edition of the "Mountain Minstrel"—the best proof of that work's success—appeared