

and Professor of Literature, who has struck the supreme note of Canadian nationality in his "Canada" and "Ode for the Canadian Confederacy." His claim to supremacy lies, for the rest, chiefly in the quality of the two volumes, "Orion and other Poems," which he published in 1880 at the age of twenty-one, and "In Divers Tones," which appeared in 1887. The style and taste of Roberts at its best are characterised by two different elements—a striking predilection for the pictorial ideals and nature-poetry of classical Greece; and a noble passion, whose fire and music resemble and approach Tennyson's. "Orion," "Actæon," "Off Pelorus," and "The Pipes of Pan" are purely Greek, drawn direct from "ancient founts of inspiration." On the other hand, his "O Child of Nations, giant-limbed!" which stirs every true Canadian like a trumpet, is, though of different subject and metre, of the stamp and calibre of "Locksley Hall."

Roberts loves his country fervently, as is apparent in all his Canadian themes. His heart dwells with fondness on the scenes of his Maritime Provinces, "the long dikes of Tantramar," and the ebb-tide sighing out, "reluctant for the reed-beds;" and he was one of the first to sing Confederation. His sympathy is also Britain's—

"Let a great wrong cry to heaven,
Let a giant necessity come;
And now as of old she can strike,
She will strike, and strike home!"

In point of time, however, the first important national poet was not Roberts, but nature-loving Charles Sangster, a born son of the Muses, and who was long the people's favourite. Sangster is a kind of Wordsworth, with rather more fire, and of course a great deal less metaphysical and technical skill. He has the unevenness