

unfolding to power and culture, broken only by the brave war of 1812, and a French, and two half-breed, rebellions. She is, to-day, next to the United States, the strongest factor in American affairs.

The Literature of this daughter-nation in the West, as distilled by its poets, ought to be interesting to Englishmen. That other Colonial poetic literature presented in the Australian volume, has shown that there can be a signal attractiveness in such a picture of a fresh world. On the part of Canada the semi-tropical Australian surroundings are matched in beauty by a Northern atmosphere of objects which make vivid contrasts with them; her native races were the noblest of savage tribes; while the Imperial and National feelings, developing in two such different hemispheres, are instructive in their divergences and similarities. The romantic life of each Colony also has a special flavour, — Australian rhyme is a poetry of the *horse*; Canadian, of the *canoe*.

Now, who are those who are drinking these inspirations and breathing them into song? In communing with them, we shall try to transport you to the Canadian clime itself. You shall come out with us as a guest of its skies and air, paddling over bright lakes and down savage rivers; singing French *chansons* to the swing of our paddles, till we come into the settlements; and shall be swept along on great rafts of timber by the majestic St. Lawrence, to moor at historic cities whose streets and harbours are thronged with the commerce of all Europe and the world. You shall hear there the chants of a new nationality, weaving in with songs of the Empire, of its heroes, of its Queen.

A word first about the *personnel* of our conductors. The foremost name in Canadian song at the present day is that of Charles George Douglas Roberts, poet, canoeist,