

sentia beauty, so in Canada arose the younger poets, Marjorie Pickthall and Wilson MacDonald. One hesitates to protract an analogy too far, but the temptation is irresistible to discover a Canadian Byron in Robert Service. Not only in his chronological place in the movement; but in the nature and extent of his popular appeal, Service stands in Canadian poetry as Byron stood in the romantic revival.

To compare the Canadian poets with those of the romantic revival may appear impudent, but the result is valuable. As a conveniently isolated section of modern poetry, the work of the Canadians provides an epitome of the currents which produced, during the nineteenth century, a profound change in the character of poetry with respect to both form and outlook. The outstanding influence, one need hardly state, was Tennyson's, and so far as form was concerned he established a standard of metrical perfection and conscious artistry which was widely emulated. However, his manipulation of verbal music was eclipsed by Swinburne, who revealed the wholly unexpected capacity of the English language for luxurious sounds and entrancing rhythms. Toward the end of the century there was a reversion to simpler types, such as the swinging tunes of Kipling and the artless meters of Stevenson. Concurrently with these variations there was growing up the revolutionary movement which had its chief exponent in Whitman.

In Canadian poetry the effects of all these different forms can be traced. Probably the strongest single influence is that of Stevenson. There are intangible reminiscences of Tennyson in a certain conscious preciousness of diction, and of Swinburne in the effective use of feminine rhymes and fluent meters, but the Stevensonian freshness and directness interpenetrates them all. The preciousness preponderates in Duncan Campbell Scott, the fluency in Marjorie Pickthall, and the Stevensonian norm is exemplified by the Canadian poet who has enjoyed the widest popularity in the United States, Bliss Carman. It is significant that in matters of form the influence of Whitman has not been great. The Canadian poets have not attempted to interpret their country through poems as rugged and uncontrolled as the country itself. The chief success of Whitman's style was in the conveying of America's young civilization, with its diffuseness, its breathless hurry, its lack of poise. Canadian poets on the contrary are little concerned with human institutions; their country is still characterized by the dominance of nature, and to represent the effect of nature on the human mind a simple and regular metrical pattern seems to be more appropriate than more complex or irregular rhythms.

In the subject matter of Canadian poetry a closer kinship with Whitman can be perceived. As I have just said, there is no Canadian counterpart of Whitman's chants of American cities and industries and expansion. But of his hardy pantheistic creed, his joy in nature and sense of identification with her, there is a distinct echo in Canada. His gospel of brotherhood is there, too, especially in the work of Wilson MacDonald, Robert Norwood, and Albert Smythe. It is not to be assumed, however, that the direct influence of Whitman is responsible for all the resemblances to his creed which appear in Canadian poetry. Rather, both he and the Canadian poets are the product of the great movements of the human

mind which occurred during the nineteenth century. The chief of these movements were so closely correlated that they can scarcely be classified separately: the advances in scientific knowledge which found their synthesis in the theory of evolution, and the invasion of the fortress of religion by positivism, free-thinking, higher criticism, and other rationalistic doctrines, forced men to seek a new conception of existence.

The effect of this intellectual revolution upon poetry was incalculable. The whole attitude of man toward the universe was affected. A complete revaluation of poetic concepts and symbols was entailed, and it happened that the poets of the period were particularly impressed by the seriousness of their mission as spiritual advisors. Since physical science had challenged the authority of the Bible, and ethnology had advanced suggestions as to the origins of religion, all spiritual values seemed to be in the balance. On the one hand, certain poets set up the cult of pagan hedonism, of which the first manifesto was Fitzgerald's translation of the "Rubaiyat," followed by the early work of Swinburne. Closely related to this development was a fresh vitalizing of classical mythology. If the Hellenic religion had sprung from

the same human instincts as the Hebraic, it was equally worthy of respect; so Swinburne and other poets hymned the Greek gods with a passion which would have seemed ludicrous to earlier generations. On the other hand, more conservative poets, led by Tennyson, undertook to reconcile the new scientific theories with the doctrines of Christianity. The same impulse caused the appearance of cults which interpreted the scientific concepts mystically, with the aid of oriental philosophies. Both the tendencies which I have outlined survived till the end of the century, the epicurean in Wilde and the decadents, the mystic in Yeats and the neo-Celts.

These developments in English poetry help to explain the outlook which characterizes the Canadian poets. The two tendencies become fused when brought into contact with primitive nature, but in the resulting compound the mystical element predominates. The epicurean element appears as a cheerful acceptance of man's insignificance in the physical universe. The revitalizing of classical mythology provides an appropriate symbolism for the powers of nature which play so important a rôle. The freshness imparted to these ancient symbols by their new contact with nature may be

Canadian Pacific Railway

3 TRANSCONTINENTAL TRAINS DAILY

<h3>Toronto Express</h3> <p>Daily at 8.30 a.m.</p> <p>A Through Train to Toronto</p> <p>Stopping at all the principal points en route</p> <p>Carries standard coach, tourist car, standard sleepers, diner and compartment observation car.</p>	<h3>Trans-Canada Limited</h3> <p>Daily at 6.30 p.m.</p> <p>Canada's Train de luxe</p> <p>Vancouver to Toronto (83 hrs.)</p> <p>Vancouver to Montreal (88½ hrs.)</p> <p>All sleeping-car equipment, including compartment and observation car. Saves a business day each way.</p> <p>No extra fare</p>	<h3>The Imperial</h3> <p>Daily at 9.00 p.m.</p> <p>A Through Train to Montreal</p> <p>Making all important stops, carries first-class coach, tourist car, standard sleepers, diner and compartment observation car.</p>
--	---	--



For all Information and Reservations apply at Ticket Offices Vancouver Depot and Hotel, or 434 Hastings W.