

news" to him, since he had never before heard of de Vere! I also take it as granted that the general reader desires to enlarge his knowledge of the poet by his own accord, and here again I can only hope I am not harboring more than a reasonable faith in the keenness of the reader's discernment. Holding tenaciously to my oft expressed belief that it is far more advantageous to read books themselves than articles about books, I shall be perfectly content if my crude paragraphs serve to direct the attention of a single individual to a poet remarkable for his eminent imaginative beauty, and who can amply repay a long and earnest outlay of study.

This article was written by a student for students; it may, therefore, properly concern itself with any matter however humble that appertains to literary study, and which promises to be of use to the literary student. In accordance with 'this announcement, before considering the argument and personages of the poem, it may not be out of place to advert, for the special benefit of the younger readers, to some details of the prosody.

The medium of expression the poet made choice of in this poem was the English heroic measure without rhyme, a metre the masterly use of which is the test of a singer in our language, as it is of all the measures the most difficult to manage. As to blank verse being easier than rhyme, as no less an authority than Doctor Johnson imagined it to be, it may be so far true that it is easier to write blank verse that will "scan," and is not positively displeasing to the ear, than to write fairly good rhyme. But very many poets have written good rhymed verse, and very few, even in our time when technique is so assiduously and successfully practiced, and they among the artists of the greatest intellect and faculty only, have written blank verse that is more than passable. Surely this simple statement of fact, even when considered apart from the quotation from Tennyson's "Memoir" presently to be given, carries with it its own large measure of unqualified conviction.

The genesis of English unrhymed iambics is interesting, as it puts beyond question the statement that the measure as it is known to us is the result of the happiest experiments and discoveries of the poets who have a claim to be called great, by the amplitude of dimensions, the symmetry of form, the dramatic distinction of personage in manner, language and action, the clear