

as the first foot, in lines of anapestic verse, makes the measuring of these metres by syllables very uncertain and unsatisfactory. For this reason it is more convenient to reckon the number of feet in a line. This irregularity interferes very little with the reading, and, in fact, is hardly perceptible. The character of anapestic poetry is generally light and playful. Sometimes, however, it rises to the sublime.

Lines consisting of four feet are called *Tetram'eters*. The Readers contain four selections in this metre:

- (1) "The char- | iot, the char- | iot ! its wheels
| roll on fire,
As the Lord | cometh down | in the
pomp | of His ire,"

in the Advanced Reader, p. 145.

- (2) "In a crack | near the cup- | board with
dain- | ties pro-vid- | ed,
A cer- | tain young mouse | with her
moth- | er re-sid- | ed,"

in the Second Reader, p. 166.

- (3) "Be-tween | Eyes and Nose | a sad |
contest a-rose,"

in the Third Reader, p. 56 ; and the "Destruction of Sennacherib," by Lord Byron, in the Fourth Reader, p. 291. It is to be regretted that it is incorrect to place the accent on the third syllable of Galilee.

- (4) "The As-sy- | rian came down | like the
wolf | on the fold,
And his co- | horts were gleam- | ing in
pur- | ple and gold ;
And the sheen | of their spears | was
like stars | on the sea,
When the blue | waves roll night- | ly
on deep | Gal-i-lee."

Lines having an extra unaccented syllable at the end, as in the example (2) from the Second Reader, above quoted, are called *Hy-per-met'ric-al*. Sometimes such a redundant syllable, if added to the next line, would make the first foot perfect. A line consisting of three feet is called a *Trim'e-ter*. In the Third Reader, p. 209, an example of this metre will be found,

"I am mon- | arch of a.l | I sur- | vey ;
My right | there is none | to dis- | pute ;
From the cen- | tre all round | to the sea
I am lord | of the fowl | and the brute."

When the first foot is an iambus and the remaining feet are anapests, we consider the metre as anapestic. There are, however, several selections in which the two kinds of feet are mingled in a very promiscuous manner. For instance in the Third Reader, p. 70, we have,

"Faint-ly | as tolls | the éve- | ning chime,
Our voiç- | es keep tune | and our bars |
keep time."

In which the first foot is a trochee.

"Hast thou sound- | ed the dépths | of yón- |
der sea ?"—p. 181.

"Not a drum | was héard, | nor a fú- | ne-ral
note."—p. 192.

"A sól- | dier óf | the Lé-gion | lay dy'- |
ing in | Al-giers,
There was lack | of wó- | man's núr-sing, |
there was déarth | of wó- | man's
téars."—p. 285.

In the Fourth Reader we have,

"A-fár | in the dés- | ert I lóve | to ride."—
p. 254, and

"I héar | thee spéak | of the bét- | ter lánd ;
Thou cáll- | est its chil- | dren a hap- | py
bánd ;

Mó-ther ! | oh, whére | is that rá- | diant
shóre ?

Sháll we | not séek it, | and wéep | no
móre ?

Is it whére | the flówer | of the ór- | angé
blóws,

And the fire- | flies glánce | through the
my'r- | tle-bóughs ?"

"Not thére, | not thére, | my child !"—
p. 353 ;

And in the Fifth Reader,

"Old Tú- | bal Cáin | was a mán | of might."—
p. 51.

"Here's a so'ng | for thée— | of the lín- | den
trée."—p. 108.

"I bring | fresh sho'wers | for the thirst- | ing
flówers."—p. 123, and

"Ye mariners of England."—p. 142.

If due attention be paid to the *scan-ning*, no mistake need be made in