

five miles from the ocean. At this point several miles of portage are required, when good navigation is secured to Priest's Rapids, three hundred and eighty miles. Another short portage is followed by a stretch of water for nearly a hundred miles; here another portage is succeeded by open water to a point seven hundred and twenty miles.

The Columbia has been compared to the Hudson, and, according to Mr. Fitz Hugh Ludlow, there are some grounds for the comparison.

"Each of these rivers," says Mr. Ludlow, in his entertaining volume, "breaks through a noble mountain-system in its passage to the sea, and the walls of its avenue are correspondingly grand. In point of variety, the banks of the Hudson far surpass those of the Columbia—trap, sandstone, granite, limestone, and slate, succeeding each other with a rapidity which presents ever new outlines to the eye of the tourist. The scenery of the Columbia, between Fort Vancouver and the Dalles, is a sublime monotone. Its banks are basaltic crags or mist-wrapped domes, averaging below the cataract from twelve to fifteen hundred feet in height, and thence decreasing to the Dalles, where the escarpments, washed by the river, are low trap bluffs on a level with the steamer's walking-beam, and the mountains have retired, bare and brown, like those of the great continental basin farther south, toward Mount Hood in that direction, and Mount Adams on the north. If the Palisades were quintupled in height, domed instead of level on their upper surfaces, extended up the whole navigable course of the Hudson, and were thickly clad with evergreens wherever they were not absolutely precipitous, the Hudson would much more closely resemble the Columbia. . . . We boarded the Hunt in a dense fog, and went immediately to breakfast. With our last cup of coffee the fog cleared away, and showed us a sunny vista up the river, bordered by the columnar and mural trap formations above mentioned, with an occasional bold promontory jutting out beyond the general face of the precipice, its shaggy fell of pines and firs all aflood with sunshine to the very crown. The finest of these promontories was called Cape Horn, the river bending around it to the northeast. The channel kept mid-stream with considerable uniformity, but, now and then, as in the highland region of the Hudson, made a *détour* to avoid some bare, rocky island. Several of these islands were quite columnar, being evidently the emerged capitals of basaltic prisms, like the other uplifts on the banks. A fine instance of this formation was the stately and perpendicular 'Rooster Rock,' on the Oregon side, but not far from Cape Horn. Still another was called 'Lone Rock,' and rose from the middle of the river. These came upon our view within the first hour after breakfast, in company with a slender but graceful stream, which fell into the river over a sheer wall of basalt, seven hundred feet in height. This little cascade reminded us of Po-ho-nó, or The Bridal Veil, near the lower entrance of the Great Yosemite."

ALLITERATION.

ALLITERATION is a figure or ornament of language, chiefly used in poetry, consisting of the repetition of the same letter in intervals.

"Apt Alliteration's artful aid." CHURCHILL.

"Behemoth, biggest born of earth." MILTON.

"Had my sweet Harry had but half their numbers,
To-day might I, angling on Hotspur's neck,
Have talked of Monmouth's grave." SHAKESPEARE.

The repeated letter is generally found at the beginning of words, though it may occur in the second and final syllables, in which case the repeated letter should fall on the accented part of the word, as in this example:

"That hushed in grim repose expects his evening prey."

Dr. Thomas Brown remarks that, though alliteration itself consists in similarity of sounds, it is not indifferent on what words of the sentence the alliteration falls; and he cites the following line as an example, in which he finds resemblance and contrast, two qualities which give it peculiar point:

"Puffs, powders, patches, bibles, billets-doux." POPE.

* The Heart of the Continent: a Record of Travel across the Plains and in Oregon. By Fitz Hugh Ludlow. New York: Hurd & Houghton. 1871.

The French—for this art is by no means confined to our language—somewhat extend these definitions, a frequent recurrence of the same syllables also being counted alliterative—

"Qui refuse, *muze*."

"Qui *terre a, guerre a*."

In German, alliteration is called *Buchstabenreim*, a most expressive name, which is but poorly translated by the literal rendering "letter-rhyme." Geraldus Cambrensis called alliteration *ognominatio*, whence the English word "anomination," sometimes applied to it. Herodotus, who quotes Homer, calls it *παρήχρησις*. Aristotle calls it *παρομοιωσις*. It is evident, however, from the derivation of these Greek names, that they refer rather to what is known as *onomatopoeia* (onomatopoeia), or assimilation of sound to sense, a figure in which the Greek and German languages are beautifully rich. Alliteration is, in fact, naturally connected with imitative harmony, familiar examples of which exist in many languages:

From Homer:

"Βῆ δ' ἄκτων παρὰ θύνα πολυφλοισβοιο θαλάσσης."

From Virgil, the well-known lines:

"Quadrupedante patrem sonita quatit ungula campum"—

the peculiarity of which is only tolerably preserved in the translation:

"Shaking the mouldering plain with the tramp of the galloping horse-hoof"—and which RED CLOUD probably renders:

"Give me a good trotting horse, and I'll run and get you some wampum!"

Another line from Virgil, which follows more closely the original definition:

"Tityre tu patulae recubans sub tegmine fagi."

From Racine:

"Pour qui sont ces serpents qui sifflent sur nos têtes?"

And, not to neglect our own forcible tongue, this beautiful and striking example from Pope's Homer:

"Up the high hill he heaves a huge round stone."

Although, as we have seen, this figure has been used by celebrated poets, both ancient and modern, there is considerable difference of opinion as to its beauty and propriety. One critic, writing on this subject, says: "Alliterations contribute more to the beauties of poetry than is generally supposed, and cannot, therefore, be deemed unworthy of a poet's regard in composition. If two words offer of equal propriety—the one alliterative, and the other not—the first ought to be chosen, if it suit the purpose in every other respect; but the beauty of alliteration, when happy, is not greater than its deformity, when affected or forced." Again: "Alliteration contributes both to sweetness and energy of versification." On the other hand, "it relates more to the technicality than to the spirit of poetry," and the effect is described as a "mechanical one, rendering the verse more easy for the organ of speech," while but little pleasure is attributed to the effect on the ear. Among French writers, alliteration meets with but little favor; some ridicule it under the name of *cacophonie*, though Michelet says alliteration and rhyme are precepts of versification more important than the number. In short, this repetition, within proper bounds, is an ornament, but, like many things, becomes a defect when excessively and injudiciously employed. It seems to be generally admitted that it greatly embellishes when it contributes to imitative harmony, as in the numerous examples already given. That this is not its only beauty, however, is evident in the following couplet from Pope, in which the two lines are singularly contrasted:

"Eternal beauties grace the shining scene—
Fields ever fresh, and groves forever green."

Sacrificing sense for the sake of alliteration is, of course, to be avoided. Thus Gray, in his exceeding love for this figure, writes:

"Eyes that glow and fangs that grin."

Descending from the poetical world to every-day language, we find alliteration playing a more important part than is generally acknowledged. So well adapted is it to catch the popular ear that proverbs and saws are rich in this figure: "Where there's a will, there's a way;" "Many men of many minds," etc. There seems to be an alliterative tendency in the formation of many of our compound words; surely, there is no adequate ground for invariably saying "milk-maid," "butcher-boy," "washer-women," and utterly ignoring the otherwise