

The lines in italics in the last lyric were added to those of the MS. prior to its publication in *The Princess* :

"As thro' the land at eve we went,
And pluck'd the ripen'd ears,
We fell out, my wife and I,
O we fell out I know not why,
And kiss'd again with tears.
And blessings on the falling out
That all the more endears,
When we fall out with those we love
And kiss again with tears!
For when we came where lies the child
We lost in other years,
There above the little grave,
O there above the little grave,
We kiss'd again with tears."

The addition of these repetends gives a wonderful emphasis and charm to the song. Mrs. Browning was, perhaps, the first to use in English with splendid effect this emphasis of refrain so native to the Hebrew poets.

Composition in its very nature implies plan and sustained effort. In presenting to the readers of the MONTHLY a specimen of Tennyson's work as a striking illustration of the importance of *limae labor*, I am not to be understood as ignoring or undervaluing spontaneity, but rather as emphasizing the practical truth that unstinted painstaking is an essential element in the production of literary work of the highest quality.

THEODORE H. RAND.

TO POESY.

I envy not the sordid clown who drives
His callous ploughshares through thy purple meads,—
Who in his sheaves sees all the breath of lives,
And counts that nothing worth that nothing feeds.

He better loves the lowing of his kine
That in their stalls are fattening for the mart,
Than the strains wafted from thy shore divine—
That charm and thrill and melt the impassioned heart.

M. A. MAITLAND.