

the end of every second line. The metre is 8, 7, 8, 7, 8, 7, 8, 7, with alternate rhymes.

"A chief- | tain tō | the High- | lands *b'und*,
 Cries, 'Béat- | man, dō | not *ta'rry*,
 And 'I'll | give thee—a sil- | ver *plund*,
 To rōw | us ó'er | the *férry*,
 'Now whō | beyé | would crōss | Loch-gy'le
 This dārk | and stōr- | my *we'at'er*?
 'Oh, 'I'm | the chief | of 'Ul- | va's *isle*
 And this | Lord 'Ul- | lin's *da'ughter*."

The last iambic metre I shall notice is 7, 6, 7, 6, in which the final foot of the first and third lines is an amphibrach, is the selection on page 340 of the Fourth Reader,

"Hail to | the Lord's | a- *nóinted*,
 Great Dā- | vid's greāter *son*;
 Hail, in | the time | ap- *póinted*,
 His réign | on éarth | be- *sp'nn*."

In the first and third lines, the first syllable being accented and the second syllable not, we have three different feet in the same line.

A foot consisting of two syllables, the first accented and the second unaccented, is called a *Trochee* (tro'-ke). It is not as extensively used as the iambus, but poetry in which it is employed is generally marked by great vigour or much pathos. Metres in which this foot is employed are generally characterized by regularity in their construction. It has seldom more than eight syllables in a line, nor less than six, the common number being seven, in which case the last foot has only one syllable. Such lines are said to be *Catalectic*, or truncated. Cowper's "Boadicea," Bk. V., p. 83, is a fine specimen of the four-line sevens, where the first and last syllables of every line are accented.

"Whén the | British | wárrior | *queen*,
 Bléeding | from the | Rōman | *rods*,
 Sought with | án in- | dignant | *mien*,
 Cōnsel | of, her | cōuntry's | *gods*."

This metre is subject to the same variations as to number of lines and distribution of rhymes as the eight-syllable iambics. When written in couplets

the lines are not indented. Toplady's hymn,

"Rock of ages | cleft for me,"

Bk. IV., p. 346, is written in couplets, of which there are three to each stanza.

Of 8, 7, 8, 7, the first and third lines having four perfect feet, the second and fourth lines being catalectic, we have, in the Fourth Reader, Longfellow's "Psalm of Life," p. 342,

- (1) "Tell me not, in mournful numbers,"
 in the Fifth Reader, p. 286,
 (2) "Cold and brilliant streams the sunlight
 On the wintry banks of Seine,"
 and in the Advanced Reader, p. 93,

- (3) "Now the third and fatal conflict
 Of the Persian throne was done,"
 and (4) the "Burial March of Dundee," p. 177. In the first of these selections the rhyme is alternate, and, with one exception, perfect. In the other three selections the rhyme is wanting between the first and third lines, and for that reason the fourth selection should have been printed, like the second and third, in lines of fifteen syllables each.

The reader will observe that though the six last quoted selections are all true to their model, they are not perfect specimens of trochaic metre. "Hiawatha's Sailing," Bk. IV., p. 27, is made up of perfect trochees, every line having four feet. As there is no rhyme, it is a species of blank verse. A much more melodious composition in the perfect trochee is a hymn by the Rev. Sir Henry Baker, in 6, 6, 6, 6, 6, 6 metre :

"Lord, Thy | Word a- | *bideth*
 And our | footsteps | *guideth*;
 Who its | truth be- | *lieveth*
 Light and | joy re- | *ceiveth*."

The *Anapest* is a foot consisting of three syllables, the first and second unaccented and the third accented. The frequent occurrence of an iambus