

teenth-century school in the well-worn heroic couplet. His model was Pope, and there were echoes from Goldsmith, Thomson, Cowper, and others. If it had appeared with the introduction of the original MS. (reproduced for the curiosity of the critic at p. 41) it is safe to say the new poem would not have attracted the attention it did. There was, it is true, the graphic passage on the downfall of Poland, which was wonderfully effective when reached, and long continued to be a stock piece for the exercise of schoolboy eloquence—displacing even Norval on the Grampian Hills. But the bright and happy simile of the rainbow won admirers at once, and the poem became suddenly popular for merits of genuine and eloquent passion and description with which it is enriched. The text of Part I remains the same as it was when the poem was first printed, but Part II, which consisted originally of 326 lines, was enlarged in the fifth edition to 474. A few single lines from *The Pleasures of Hope* have become as proverbial as anything from Pope. For example:—

'Tis distance lends enchantment to the view.

Like angel-visits, few and far between.

It rolled not back when Canute gave command, &c.

But it is not my intention to go through Campbell's works *seriatim*. Enough here to make a few remarks on my presentation and arrangement of the text. In the present edition I have divided the whole body of his verse, for conveniency of reference, under the following general heads: I. His longer poems, viz. *The Pleasures of Hope*, *Gertrude of Wyoming*, *Theodric*, and the *Pilgrim of Glencoe*; II. Poems historical and legendary; III. Songs of Battle; IV. Miscellaneous poems; V. Songs chiefly amatory; VI. Translations chiefly from the Greek; and VII. Juvenilia. And