

specimens of 6, 10, 10, 6. The first on page 72 :

"Whither | midst fall- | ing dew,
While glow | the heavens | with the | last
steps | of day,
Farthrough | the ro- | sy depths | dost thou |
pursue
Thy sol- | ita- | ry way?"

The other, on page 221, is entitled "Blind Bartimeus."

A modification of the Common Metre is 8, 6, 8, 6, 8, 8. The selection in the Advanced Reader, p. 135, is more regular, but not so great a favourite as the "Battle of Blenheim" in the Fourth. In the latter, the first stanza lacks a syllable at the end of the first line, unless "evening" be pronounced as three syllables. The fourth stanza lacks one in the first line, and has an extra syllable in the second.

"I find | them in | the gar | den,
For there's ma- | ny here | a- | bout ;
And oft- | en when | I go | to plough,
The plough- | share turns | them out.
For ma- | ny thou- | sand men, | said he,
Were slain | in that | great vic- | to- | ry."

In the concluding couplet of this stanza, the last syllable of "victory" is supposed to rhyme with "he." Some readers make it a rule to alter one of the syllables in every case of imperfect rhyme. For instance, *wound* (oo) is altered to *wound* (ow) in order to rhyme with *sound*, and *wind* to *wind*, in order to rhyme with *find*. The folly of making such alterations may be illustrated by an incident which occurred at Ware, in Hertfordshire, England, a few years ago. It was then customary to employ a lay clerk to give out the hymns at one of the Nonconformist chapels. The clerk, one Sunday, surprised the congregation by commencing one of Dr. Watts' hymns thus:

"Man has a soul of vast desires,
He burns with strong, with inward fires;
Tossed to and fro, his passions fly
From vanite to vaniti."

Another modification of Common Metre is 8, 8, 6, 8, 8, 6, Bk. IV, p. 347. The octosyllabic lines form couplets, and the remaining lines rhyme together. The reader's attention is called to the *disson*, or cutting out of the vowel in the particle "the" in the 1st, 3rd, and 6th lines.

"Begin, | my soul, | th' exalt- | ed lay |
Let each | enrap | tured though- | o- | bey,
And praise | th' Almigh- | ty's name ;
Lo ! heaven | and earth, | and seas | and skies
In one | melo- | dious con- | cert rise
To swell | th' inspir- | ing theme."

Some writers carry elision to such excess that it is difficult, in reading, to give the sense and at the same time preserve the rhythm. Bishop Percy, in his "Friar of Orders Grey" reduces "complaining" to "'plaining" :

"Within these holy cloisters long
He languished, and he died,
Lamenting of a lady's love,
And 'plaining of her pride."

Sir Walter Scott's "Death of Keeldar," and Montgomery's "Common Lot" are in the metre 8, 8, 8, 6, the former taking eight lines, and the latter four lines to the stanza; but the rhymes are differently arranged. The amphibrach occurs in the sixth stanza of the Death of Keeldar, in the 4th and 8th lines.

"The no- | ble hound, | he dies, | he dies—
Death, death | has glazed | his fix | ed eyes,
Stiff on | the blood- | y heath | he lies,
Without | a groan | or qui- | ver :
Now day | may break | and bu- | gle sound,
And whoop | and hal- | loo ring | a- | round,
And o'er | his couch | the stag | may bound,
But Keel- | dar sleeps | for ev- | er."

The "Common Lot" was in the Old Third Reader. It is a pity to lose such a beautiful poem from our books:

"Once in | the flight | of ag- | es past,
There lived | a man | and who | was he ?
Mortal | howe'er | thy lot | be cast,
That man | resem- | bled thee."

In "Lord Ullin's Daughter," Bk. IV., p. 195, the amphibrach occurs at