magnificent fragment of a philosophic epic by Lucretius; the satirical verse, terse, self-contained, and stinging of Juvenal; and even a few of the less feeble of the early Christian' hymns. This metre was naturalized in German literature by Goethe's "Hermann and Dorothea;" in English by "Evangeline;" and still more for those who care for something better than the cheap popular poetry, by Arthur Hugh Clough, in "Amours de Voyage." It is true that Mr. Mathew Arnold, in a letter addressed to the present writer, criticising certain translations from Virgil which appeared in the CANADA EDUCATIONAL MONTHLY of last year, expressed his conviction that "Hexameters would never be popular in England." "There is no market for such things on our side of the Atlantic, nor on yours." "No market "-very 'likely! Yet this old world metre with its associations with the oldest religion, and the oldest poetry of our race, can never wholly lose its charm for those who love poetical form for its own sake. For example, how perfect is the rhythm of the following lines from Clough's "Amours de Voyage:"-

- "What is become of the brave who fall and die in the battle,
- Die in the lost, lost fight for the cause that perishes with them?
- Are they up borne from the field on the slumbering wings of the angels
- Unto some far off home where the weary rest from their labours,
- And the tired limbs have rest, and the bitter and burning moisture
- Wiped from their generous eyes? or do they linger unhappy,
- Pining and haunting the scene of their byegone hope and endeavour?
- Whether depart the brave? God knows, I certainly do not."

The ever-recurring sameness of the hexameters dactyl-and-spondee-ending, causes a modification of it in the alternation with a hexameter verse of a new and 'somewhat, shorter form of the same rhythm, called the *Pentameter* or five-metre line, as thus:

1

Hididdle, diddle I for thus the cat we sing and the fiddle,

And of the | famous || cow | gyrating | over the | moon.

The pentameter line consists of two parts—the first has two feet—dactyls or spondees at pleasure—then a long syllable—the second, part consists always of two dactyls followed by a long syllable. The measure thus formed of alternate hexameters and pentameters is one of great stateliness and grace. It was used by the older Hellenic writers as the vehicle for both mournful and amatory poetry, and was called Elegy and Elegiac verse. Schiler's exemplification of it is wellknown—

The hexameter soars a fount with column of argent,

The pentameter falls gracefully back to its source.

Elegiac verse is little known as yet in English, with the exception of some most excellent philosophical poems in this metre by Clough.

The long metres, such as hexameter, originated with a simple and slowtimed variety of the religious dance to which they were chaunted in primitive times. Such also was the metre used for the aboriginal Latin poetry, the Saturnian, and that used for epic poetry in the great literature of the Sanscrit-speaking peoples of India. The latter consisted of a "Sloca," which was practically equivalent to two lines of the metre of Longfellow's "Hiawatha" read as one. Such is also the rhythm of the Scandinavian Edda. But the progress of the national religions moving from simple to complex forms, necessitated a more rapid and elaborate dancing, with quicker lyrical accompaniment. Hence, what is called lyric poetry as a distinct metrical form.

Very early in Greek literature this appears in the elaborate and beautiful metre called Sapphic, from the name of its inventor, the Lesbian poetess,