according to the system of longs and shorts, vary so greatly, the accents remain constant : throughout the passage they are uniformly four.

Until quite recently, nearly everybody was persuaded that Coleridge had authoritatively proclaimed a truth that almost every writer of verse had felt and obeyed. Often the writer believed he was setting law at defiance, but in truth there was a law of music in his ear which made its will respected. Nursery rhymes and old ballads had a forward way of satisfying the ear which cultured verse had disappointed. The most melodious of all lines were lines that would not scan. And now here was Coleridge snapping the chains of prosody, and giving a freeman's rights to every English ear. Happily that enfranchisement has not been withdrawn. And it cannot be. British bards never, never, never will be slaves. But, all the same, the last word about the differentia of verse has not been said.

Mr. T. S. Omond, in a very thoughtful and a very careful investigation of English versestructure, brings forward a new theory. The primary law of English metre, according to primary law of Enginen metre, according this expert, is not syllable, and is not accent, but is period. I think that we may resolve the event of the time or beat. If we that expression into time or beat. If we imagine a conductor's bâton falling to mark each of these beats, we shall have a clearer notion of the word's significance than if we leave it veiled in the haze of such a word as period. I imagine that Mr. Omond finds at the root of the whole matter a musical relationship—that verse would occupy much the same position as music studied without an instrument.

Now I think that we have all implicitly yielded, without knowing it, a certain sanction to this theory. The rigour of foot or of syllable has continually been set aside by the great metrical masters. Less frequently, the rule of accent has been suspended. But while these freedoms with most writers were so exceptional as almost to imply a normal bondage, there have been one or two writers who deliberately have founded their metrical scheme on something apparently without the domain of accent. The most notable of these writers is Miss Christina Rossetti.

Mr. Omood, if he sought for examples of his theory, could find none so convincing in their music as the songs of that delicate lyrist, Certainly these appear to rely upon beat, and on syllable and accent only as they form in-gredients in time or beat. But to my mind their evidence tells in the opposite direction to that of his theory, and really throws us back upon accent.

Wherein resides the pleasure which the ear derives from these periods i

I think it is composed of two elements-(1) the satisfaction of expectation, (2) surprise.

Whenever we read such lines as these, we have before us, consciously or unconsciously, a framework of metre :-

> "As I lie dreaming, It rises that land :

And this, I think, is the framework :-

"As I | lie a- | dréaming, Ríses | úp that | lánd ; | ] Ríses | úp be | fóre me Green and | golden | strand."||

All the variations which throw the beat backwards and forwards-all the suppressions or additions-give us pleasure by the ingenuity with which they partly evade, partly fulfil, the expectation of the ear.

In another instance-Mr. Allingham's fa-mous melody, "The Fairies"-I think the source of the pleasure is a good deal more obvious :-

" Up the airy mountain, Down the rushy glen, We daren't go a-hunting For fear of little men. Wee folk, good folk,

Trooping all together, Red jacket, green cap, And white owl feather."

The first two lines have clearly established the accent of the verse :-

" Úp the l aíry l móuntain, l Dówn the l rúshy l glén." l

Every variation is a surprise-a little difficulty instantly met and overcome. The feet march on, though for a little time the air seems lost in a maze, but is truly, as we knew, safely held all the while. It emerges clearly in—

" Trooping | all to ! gether." |

Then we get an exquisite surprise in the shift-ing of the balance of the verse in-

"Red | jácket, || green | cáp." | 1

culminating in the masterly suggestion of the normal cadence through the bold slow beat-

"And white | ówl's | féather." |

What we expected was a line like-

"White as I owlet's | féather." |

Without that expectation there would have been no pleasure.

In all irregularities the great masters of verse seldom leave us without a regularity at the out-The fabric of the normal verse is clearly set. set before us. Accent and prosody are brought under our view. And then, when the air, so to speak, is well felt, the variations begin. And none, or few, of these variations are meaningless: some contrast, some harmony, some effect of surprise, is almost invariably intended.

And now I leave the labyrinths of theory. and set my feet upon the highway of practice. in the following papers I hope to give rules, simple and explicit, with only such glance as may be necessary at their origin and reason. It seemed desirable at the outset to show that there is no "Madam How" without a "Lady Why."

(To be continued.)

## FOUR INTO FIVE.

ALL girls are supposed to be adepts in the use of the scissors, and as far as that use in connection with material for clothing goes we will hope the supposition is a correct one. But scissors can afford amusement as well as proving useful, and it is in this latter capacity we will employ them at the present moment.



And in place of the dress material all we shall require will be a square sheet of paper. Now if you were to present this square of paper and the scissors to any friend with the request that she would divide the former into four equal squares, she would under the brind into four equal squares, she would probably smile at you, and do it at once, but suppose in place of the four equal squares, you asked for five,

a puzzled look would come over her face and she would state her inability to comply. And yet it is quite as easy to form five equal squares as four, when you know how it's done, and this you can easily learn by following the directions and consulting Fig. 1. We will let A B C D represent your square of paper, and mind it is perfectly square, for the after construction will then be much more neat.

SO EASY. By SOMERVILLE GIBNEY.

The size of the square may be what you like, but four or five inches each way will be quite big enough. Now double the paper over, bring the side A D on to B C and crease it, which gives you the dotted line E F. Opening the paper again, treat the side A B in the same way, bring it on to D C, and you get the dotted line G H. Now if you only want to divide your original square into four, follow the dotted lines with the scissors and the thing is done, but for five squares you the thing is when out to five squares you have further preparations to make. Bend the corner A over in the direction of C until the edge of the told makes a straight line from G to B and then crease it, treat B in the same manner and get a straight crease be-tween E and C, a like performance with the two remaining corners C and D will give you the creases H D and F A. You will find it will simplify matters if you now run you pencil over these four creases G B, E C, H D and F A, as they are the ones along which you must divide your square, the creases E Fand G H you can ignore, they are done with, though they are liable to confuse you. Now

if you cut along the pencil marks you will find you have nine separate pieces, consisting of a perfect square, four triangles, and four irregular four-sided figures, and with these you will be able to construct the five equal squares thus—



You may now divide the perfect square marked A in Fig. 2 into two pieces just like the other composite squares, which will give you a total of ten separate pieces, and mixing these all together hand them to a friend with the request that a perfect square shall be formed with them.

A girl who is handy with a fret saw could make a much more durable puzzle by drawing out a diagram of Fig. 1, pasting it on to a piece of thin seasoned wood and cutting along the lines with the saw in place of the scissors and after removing the paper finishing off with sand paper.

The crux of the puzzle will then be to form first five perfect squares and secondly one perfect square out of the pieces.

There rises before me Its green golden strand."