

vantage so superlatively great, to have a liberal allowance made therefor. While I do not hesitate to state that it is with no ordinary degree of solicitude that I thus venture to intrude myself upon public notice, I am not without hope of success. To confess this, were to admit that I had offered the public that which I knew to be worthless. Should I fail, however, the consciousness that I have lost in an undertaking, pursued under every conceivable disadvantage, will deprive disappointment of its sting.

In varying the order of the rhyme, in the opening poem, from the couplet and alternate to the quatrain,—and in one or two instances becoming an absolute “apostate from poetic rule” by breaking the line short, I have done so to avoid that monotony which results from too close an adherence to any one form, changing the versification from the heroic to octosyllabic, etc., as the respective styles seemed best adapted to the different shadings of the narrative.

As to originality, while I have not knowingly reproduced the thought of another without acknowledging the same, I cannot flatter myself that the one or two instances where I *do* thus credit an appropriated thought, are the only cases where my lines reflect ideas original in others.

Thus do I commit my cause to those before whom I here bring myself to judgment, feeling assured that whatever merit my lines may possess will be liberally allowed.

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