

ties of tune; in the first and second varieties, the close, or partial close, occurring at the end of the second and fourth lines, and in the third and fourth varieties, at the end of the third line.

Next we come to what is known as *Pentameter* verse, or 10, 10, 10, 10, iambic. Each line contains five feet. This is the metre of Gray's "Elegy," in which the rhyme is alternate. The "Epitaph" is familiar to all.

"Here résts | his héad | upón | the lap' | of
carth,
 A youth | to sór | tune a'nd | to fáme—
unknówn ;
 Fair sci | ence frówn'd | not ón | his
 hum | ble bírth,
 And mé | an-cho | ly ma'rk'd | him sór
 | her *ówn.*"

The well known hymn,

"Abide with me, fast falls the eventide,"

is in couplets. Goldsmith adopts this metre for his "Traveller" and "Deserted Village," but they are not in stanzas. When the rhyme is omitted it is called *Blank Verse*, as in

"Be wise to-day, 'tis madness to defer." p. 393.

"I would not enter on my list of friends." p. 394.

and in the various selections from Shakespeare in the Fifth Reader.

The "Address to an Egyptian Mummy," Bk. V., p. 6, is a modification of this metre. The stanza consists of six lines, but the last foot of some of the lines is an *Amphibrach* instead of an Iambus. The Amphibrach is a foot of three syllables, the first and third unaccented, and the second accented. In the first stanza of the Address, the Amphibrachs are at the end of the 1st, 3rd, 5th, and 6th lines, as will be observed:

"And thou | hast walk'd | about, | how
 strange | a *story!*
 In Thebes | 's streets | three thou- | sand
 years | a-*go,*
 When the | Memno- | nium was | in all | its
glory,

And time | had not | begun | to o- | ver
throw
 Those tem- | ples, pal- | aces, | and piles |
stu- pendous,
 Of which | the ve- | ry ru- | ins are | tre-
mendous!"

The ninth stanza has an amphibrach at the end of every line, the eleventh has none. All the other stanzas are irregular.

Next we come to the *Hexameter* verse of 12, 12, 12, 12, iambic, as in the "Death of Leonidas," Bk. V. p. 27, or 6, 6, 6, 6, as in "Come to the sunset tree," Bk. III., p. 50. Two lines of the latter are equal to one of the former. Both of these selections are irregular, having an extra unaccented syllable in some of the feet.

All other iambic metres are a modification of some of the foregoing. Byron's "Apostrophe to the Ocean," Bk. IV., p. 252, consists of eight lines of ten syllables, followed by one line of twelve syllables, thus, 10, 10, 10, 10, 10, 10, 10, 10, 12.

"Roll on, thou deep and dark blue Ocean
 —*roll!*"

Ten thousand fleets sweep over thee in *vain*;
 Man marks the earth with ruin—his con-*tról*
 Stops with the shore; upon the watery *plain*
 The wrecks are all thy deed, nor doth re-
main

A shadow of man's ravage, save his *ówn*;
 When, for a moment, like a drop of *rain*,
 He sinks into thy depths with bubbling *groan*.
 Without a grave, unknell'd, uncoffin'd and
 un-*known.*"

The "Battle of Waterloo," Bk. V., p. 276, also by Byron, is in the same metre. The disposition of the rhymes, which are three in number, is worthy of observation, the first being between lines 1 and 3, the second embracing lines 2, 4, 5, and 7, and the third including lines 6, 8, and 9. This arrangement is faithfully carried out in every stanza. This metre is sometimes called the *Spenserian Stanza*, being that in which Edmund Spenser wrote his "Faery Queen," about the year 1590.

The Fifth Reader contains two