

In distinguishing the different metres it is more common to count the syllables than the feet. The above metre would be designated 8, 6, 8, 6, iambic, meaning that the first and third lines contain eight syllables, and the second and fourth lines six syllables each, and that all the feet are iambs.

Next in importance is the *Long Metre*, or 8, 8, 8, 8, iambic, each line containing four feet. Sometimes the first line rhymes with the third, and the second with the fourth. This we call alternate rhyme, as in

"When Is | rael of | the Lord | be- loved
Out from | the land | of bon | dage came,
Her fa | ther's God | before | her moved,
An aw | ful guide, | in smoke | and flame."

And

"O God, whose thunder shakes the sky,"

in the Advanced Reader, pp. 19 and 95; or the rhyme is between consecutive lines, as in

"The spacious firmament on high,"

in the Third Reader, p. 165,

"The turf shall be my fragrant shrine,"

in the Fifth Reader, p. 382, and

"God of my life, to Thee I call,"

in the Advanced Reader, p. 86. Occasionally the first three lines rhyme together, as in Campbell's "Hohenlinden," Bk. III., p. 276:

"On Linden, when the sun was low,
All bloodless lay the untrodden snow;
And dark as winter was the flow
Of Iser, rolling rapid-ly."

The final syllable of the first stanza rhymes with the final syllable of every other stanza except with that of the last. In the "Hymn of the Hebrew Maid," above quoted, it will be observed that in the second line, the first syllable is accented instead of the second, a very common irregularity in iambic poetry. This metre is often employed without

the use of stanzas in descriptive poetry, as in the narrative parts of the "Lady of the Lake," and the "Lay of the Last Minstrel." The rhyme is consecutive, but occasionally three lines rhyme together instead of two. In such a case the three lines are called a *triplet*. Two consecutive lines which rhyme are called a *couplet*.

The stanza sometimes contains six lines instead of four or eight, as on page 41 of the Advanced Reader. In reading this, care should be taken not to use the falling inflection at the end of the fourth line:

"How sleep the brave who sink to rest	rest }
By all their country's wishes	blest }
When spring, with dewy fingers	cold }
Returns to deck their hallow'd	mould }
She there shall dress a sweeter	sod }
Than fancy's feet have ever	trod." }

It will be observed that this stanza consists of three couplets. Another variety is that in which the first four lines rhyme alternately and the fifth and sixth lines form a couplet, as in No. 344 of Wesley's Hymns:

"Thou hidden love of God whose height."

A third variety consists of two triplets, as in Hymn 134 "Ancient and Modern":

"O God of life whose power benign."

In the fourth variety the first and second lines form a couplet, as do also the fourth and fifth lines, the third and sixth lines rhyming. The versions of the 113th Psalm by Tate and Brady, and by Dr. Watts, are examples. As the sense of the words always agrees with the grouping of the lines, as shewn by the order of the rhymes, in compositions adapted for singing, it is evident that in selecting music for any of these varieties of stanza, care should be taken to have the right tune for the hymn. But while there are four varieties of words, there are only two varie-