

fice by which a similar result is obtained in the 17th stanza, the tripping trochees in the former, and the slow emphatic iambs in the latter having equally the effect of giving a heightened lyrical character to the lines by contrast with the ordinary measure of the narrative and each having besides its proper onomatopoeic effect :

Méry elves their mórris pácing,
To aérial mínstrels.

and

Arthur's slow wáin his cóurse doth ról,
In útter dárkness róund the póle.

And in the same way the teacher ought to notice the perfectly definite principle involved in the introduction of anapests in the twenty-fourth stanza :

O swiftly can spéd my dápplé-gray stéed,

In which the rapidity of movement is gained by increasing the number of syllables without increasing the number of accents. The same principle may be noticed as producing the same effect in the looser metrical structure of the 26th stanza. Within these limits, I think, the teacher will find a definite and satisfactory treatment of versification for the pupil at this elementary stage. He should not attempt to do too much, to explain everything. He should choose obvious examples. But what he does attempt should be done systematically so as to lay a sound basis for higher study.

The defects which I have noticed in the method of treating metre and rhythm seem to me to be the defects of the critical introduction throughout. The evident care and ability with which that introduction is executed are rendered, I fear, almost useless by the employment of a cumbersome and profitless method. What real guide can a series of vague general categories such as concreteness, im-

pressiveness, strength, contiguities, redemption of pain, and so forth, be to the teacher? They are too vague and indefinite to be applied with any profit. What is the use, for instance, of such a category as impressiveness, defined as "the art of stamping a thought on the mind so that it cannot be easily forgotten," with the further description that "it is an intellectual quality but usually has an emotional effect as well"? Surely impressiveness is a category of infinite variety, including many poetic effects totally different in their nature from the somewhat coarse vigour and emphasis of the stanza which the writer has given as an example :

Despite those titles, power and pelf,
The wretch concentred all in self,
Living shall forfeit fair renown,
And doubly dying, shall go down
To the vile dust from whence he sprung,
Unwept, u honoured, and unsung.

Is this more impressive than Lear's quiet utterance, "He hath no daughters"? And if this category covers both examples and all that lies between, of what practical use can it be to the teacher? All this rhetorical panoply is simply cumbersome and fatiguing to the mind of the pupil; and whatever place or value it may have in a philosophical theory of literary art, is more likely to injure than to aid his perception of poetic effects. In my opinion, the critical introduction would be improved if the author left out three-fourths of its twenty-eight categories, and arranged the suggestions which he has to offer on the subject of method under four or five simple heads, such as vocabulary, phraseology, structure of sentences, construction or design, and metre. Under the first of these, vocabulary, the teacher may be instructed how to deal with words, as regards their origin and meaning, peculiar usages, poetic force, etc.