

of the other poem, and yet how pregnant with moral suggestion and spiritual meaning!

Unity of emotional effect in poetry is as imperative or even more so than unity of subject. The laws of music require that the musical composition must be all in the same key. Monotony is avoided by variations of pitch. So, too, emotional effects must belong to the same emotional mood. Almost anyone can recognize the jar which comes at the last line of each stanza in:

One said: Thy life is thine to make or mar,
To flicker feebly or to soar a star;
It lies with thee—the choice is thine, is thine,
To hit the ties or drive thy auto-car.

It's all decreed: the mighty earthquake crash:
The countless constellations wheel and flash:
The rise and fall of empires, war's red tide,
The composition of your dinner hash.

—R. W. SERVICE: "Quatrains."

The individuality of any poet's work lies largely in the range of his emotional effects; back of that, no doubt, lie his own emotional experiences, real or imaginative. In Shakespeare we have as yet the greatest creative power and widest emotional range.

The vividness of presentation of emotional effects is a most important factor in the poet's work. If we could all write what we feel, even the humblest of us would be poets of no mean order. Clearness of expression is not the only requisite for vividness. Very often the most wearisome story-teller is the one who tries to picture clearly every little detail. Skill in seizing on