

demand ; the slightest trace of effort ruins them. We have space for but one example, — a *Triolet* by Austin Dobson : —

“ I intended an ode  
 And it turned into triolets,  
 It began *à la mode* :  
 I intended an ode,  
 But Rose crossed the road  
 With a bunch of fresh violets ;  
 I intended an ode,  
 And it turned into triolets.”

The *Rondel* and *Rondeau* are also light measures. The latter has thirteen verses and only two rimes. The *Villanelle* has also only two rimes, and is written in stanzas continued at pleasure (or as one's rimes last), and made up of three verses each, with a couplet at the end. The *Ballade* and the *Chant Royal* are much more complicated. The details of construction of all these forms, with examples, can be found in Mr. Gosse's article on *Foreign Forms of Verse* in the *Cornhill Magazine* for July, 1877. There are also examples in Adams' collection of *Latter-Day Lyrics*; and Mr. Swinburne has recently published *A Century of Roundels*. The ingenuity, however, which is required for the construction of these stanzas makes it doubtful that they will ever voice the higher moods of poetry. The great lyric poets, like Goethe, do their best work in simple forms of verse, in that “popular tone” nearest to the heart of singer as well as hearer.

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