LXXIV.

POETRY AND VERSIFICATION.

Postry may properly be defined the language of the im agination. Its usual form is in verse,* and it is sometimes, and indeed most generally, adorned with rhyme. But true poetry consists in the idea, not in the harmonious arrangement of words in sentences, nor in the division of a composition into lines containing a certain succession of long and short syllables.

Poetry † deals largely in figurative language, especially in tropes, metaphors, personifications, similes, and comparisons. It is also exceedingly partial to compound epithets, and new combinations employed for the purposes of illustration and description.

Versification is the art of making verses. A verse is a line consisting of a certain succession of long and short syllables. A hemistich is a half of a verse. A distich, or couplet, consists of two verses.

Metre is the measure by which verses are composed.

* The word verse is frequently incorrectly used for stanza. A verse consists of a single line only. A stanza, sometimes called a stave, consists of a number of lines regularly adjusted to each other. The word verse is derived from the Latin language, and signifies a turning. The propriety of the name will be seen in the fact, that when we have finished a line we turn to the other side of the page to commence another.

† There are few words in the English language, the true signification of which is more frequently mistaken than the word Poetry. It is generally thought to consist in the harmonious arrangement of words in sentences, and the division of a composition into lines containing a certain succession of long or short syllables. This is a mistaking of the dress for the substance which the dress should cover. True poetry consists in the idea that it may be presented even in the form of prose. It addresses itself the imagination and to the feelings. Thus the scriptural adage, "Love your enemies," although in prose, becomes highly poetical, when presented with the beautiful illustration of Menon: "Like the sandal tree which theds a perfume on the axe which fells it, we should love our enemies." This distinction between the idea and the dress which it assumes, must be zarefully noticed by all who aspire to poetical fame.

Perhaps there is in no language a more beautiful exhibition of poetical beauties in the form of prose, than in the beautiful tale called "The Epiturean," by Thomas Moore, Esq.

It may perhaps be useful, although not properly connected with the ubject of English versification, to explain what is meant in psalmody by

This measure depends on the number of the syllables and the position of the accents.

The divisions made in a verse to regulate the proper succession of long and short syllables are called feet. They are called feet, because the voice, as it were, steps along through the verse in a measured pace. The divisions of a verse into feet depend entirely upon what is called the quantity of the syllables, that is, whether they are long or short, without reference to the words.

Sometimes a foot consists of a single word, but it also sometimes embraces two or three different words, and sometimes is composed of parts of different words.

There are eight kinds of feet, four of which are feet of two syllables, and four are feet of three syllables.

The feet consisting of two syllables are the Trochee, the Iambus, the Spondee, and the Pyrrhic.

The feet of three syllables are the Dactyle, the Amphibrach, the Anapest, and the Tribrach.

The Trochee consists of one long and one short syllable; as, hātefül. The Iambus consists of a short syllable and a long one; as, bětrāy The Spondee consists of two long syllables; as, Pāle morn.

The Pyrrhic consists of two short syllables; as, on the tall tree.

The Dectyle consists of one long syllable and two short ones; as h

The Dactyle consists of one long syllable and two short ones; as, hôli ness, thundering.

The Amphibrach consists of a short, a long, and a short syllable; as delightful, removal, coeval.

The Anapæst consists of two short syllables and one long one; as, contravene.

The Tribrach consists of three short syllables; as, -ritual in the word

Of these eight different kinds of feet, the Iambus, the Trochee, the Anapæst, and the Dactyle are most frequently used, and verses may be wholly or chiefly composed of them. The others may be termed seconary feet, because their use is to diversify the harmony of the verse.

English verses may be divided into three classes, from the feet of which they are principally composed; namely, the Iambic, the Trochaic, and the Anapastic. To these some authors add the Dactylic as a fourth division; but an attentive consideration of what is called the Dactylic verse will

Long, Common, Short, and Particular metre. When each line of a stanza has eight syllables, it is called Long Metre. When the first and third lines have eight syllables, and he second and fourth have six syllables, it is called Common Metre. When the third line has eight, and the rest have six syllables, it is called Short Metre. Stanzas in Particular Metre are of various kinds, and are not subject to definite rales

show that it is nothing more than the Anapæstic, with the omission of the first two unaccented syllables.

Every species of English verse regularly terminates with an accented syllable; but every species also admits at the end an additional unac cented syllable, producing (if the verse be in rhyme) a double rhyme, that is, a rhyme extending to two syllables, as the rhyme must always commence on the accented syllable. This additional syllable often changes the character of the verse from grave to gay, from serious to jocose; but it does not affect the measure or rhyme of the preceding part of the verse A verse thus lengthened is called hypermeter, or over measure.

Pure Iambic verses contain no other foot than the Iambus, and are uniformly accented on the even syllables.

Trochaic verses are accented on the odd syllables.

There are seven forms of Iambic verse, named from the number of feet which they contain. The following line of fourteen syllables contains all the seven forms of pure Iambic verse.

Höw blithe when first from far I came to woo and win the maid.*
 When first from far I came to woo and win the maid.

3. From far I came to woo and win the maid.

4. I came to woo and win the maid. 5. To woo and win the maid.

6. And win the maid.

7. The maid.

The additional syllable en at the end of each line, to convert maid into maiden, will furnish seven hypermeters, and the line will thereby be made to exemplify fourteen different forms of the Iambic verse.†

Trochaic verse is in reality only defective Iambie; that is to say, Iam bic wanting the first syllable.t

The following line is an example of Trochaic verse: Vītăl | spārk of | heavenly | flame.

* This measure is sometimes broken into two lines, thus:

How blithe when first I came from far To woo and win the maid.

† The fifth form of Iambic verse, consisting of five Iambuses, is called the Heroic measure. The following lines exemplify it:

How loved, | how val | ued once | avails | thee not, To whom related, or by whom begot, &c.

The sixth form of Iambic verse is called the Alexandrine measure:

A needless Alexandrine ends the song, Which like | ă wound | ĕd snāke | drags īts | slŏw lēngth | ălōng. t See Carey's English Prosody, London edition of 1816. pp. 25 and 27

This line, scanned as Iambic, has a broken foot at the beginning.

Vī | tăl spārk | ŏf heāven | ly flāme.

Scanned as Trochaic, it has the broken foot at the ena.

Anapæstic verse properly consists of anapæsts alone; as, At the close | of the day | when the ham | let is still.

The first foot, however, in all the different forms of Anapæstic metre. may be a foot of two syllables, provided that the latter syllable of the foot be accented. Such are the Iambus and the Spondee. But the Pyrrhic and the Trochee, which have not the second syllable accented, are on that account inadmissible.*

Different kinds of feet frequently occur in all the different kinds of verse. But it is not always that they can be exactly discriminated. Concerning the Trochee, the Spondee, and the Pyrrhic, there can be little doubt; but with respect to the Dactyle, the Anapæst, and the Tribrach, the case is different;

Vītāl | spārk ŏf | heāvenly | flāme.

In like manner, if we cut off the first syllable from any form of the Iam bic, we shall find that it may be scanned both ways, with the deficiency of a semi foot at the beginning of the end, according as we scan it in Iambuses

Thus, the line given as an exemplification of the Iambic metre, on the preceding page, if deprived in each form of its first syllable, becomes Tro

how) Blithe when | first from | far I | came to | woo and | win the | maid. | win the | wi I) Came to woo and win the maid.

to) Woo and win the maid.

and) Win the maid.

And thus we see, that what we call Trochaics regularly terminate in an accented syllable, as is the case in every other form of English metre; though, like every other form, they also admit an additional unaccented syllable at the end, producing a double rhyme; so that by changing maid for maiden in each of the preceding lines, (as directed under Iambic verse, we shall have twelve forms of Trochaic verse. But it may be remarked that of the six regular forms of Trochaic verse, and the six hypermeter related to them, the first three in each class are very seldom used

* The following stanza is given by some authorities as an instance of

Holy and | pure are the | pleasures of | piety, Drāwn from the | fountain of | mērcy and | love; Endless, ex | haūstless, ex | ēmpt from sa | tiety, Rīsīng un | eārthly and | sōarīng a | bōve.

An attentive consideration of these lines will show that they are legiti mate Anapæstic lines with the omission of the first two unaccented sylla bles in each line. When scanned as Dactylic measure, the two unaccented syllables are omitted at the end of the even lines. By supplying the two unaccented syllables at the beginning of each line, they may thus be shown

Oh hốw hỗ | ly ănd pũre | ăre thế pleās | ữres ốf pĩ | ếty As thếy re drāwn | from thế foun | tain ốf mēr | cy ănd lõve, &c.

And thus it appears, that when scanned as Anapæstic they want the ac cented syllable at the end of the odd lines.

AIDS TO ENGLISH COMPOSITION.

because, by a poetic license, the writer may make the foot in question a Trochee, a Spondee, or a Pyrrhic. *

It remains to be observed, that if from any verse of ordinary construction, we remove any number of syllables, and substitute an equal number of others, exactly corresponding with them in accent, the metre will still be perfect, although the sense may be altered. Thus,

Pělīděs' wrāth, to Grēēce the direful spring Of wões ŭnnūmběred, heavenly goddess, sing.

Altered thus:

The Frenchman's arts, to Spain the direful spring Of feuds and carnage, heavenly goddess, sing.

Hark! the numbers, soft and clear. Gently steal upon the ear.

Altered thus:

Hark! the thunders, loud and clear, Rudely burst upon the ear.

The Cæsura (which word means a division) is the separation, or pause, which is made in the body of a verse in utterance; dividing the line, as it were, into two members.

In different species of verse, and in different verses of the same species, this pause occurs in different parts of the verse; and serves to give variety to the line. Its position is, for the most part, easily ascertained, by the grammatical construction and the punctuation, which naturally indicate the place where the sense either requires or admits a pause.

The most advantageous position for the Cæsura is generally after the fourth, fifth, or sixth syllable; although it occasionally takes place after the third or the seventh.

In the following lines the figures denote the number of the syllable where the casura belongs.

The Saviour comes $4\parallel$ by ancient bards foretold. From storms a shelter $5\parallel$ and from heat a shade. Exalt thy towering head $6\parallel$ and lift thy eyes. Exploring $3\parallel$ till they find their native deep. Within that mystic circle $7\parallel$ safely seek.

Sometimes, though rarely, the cæsura occurs after the second or the eighth syllable: as,

Happy 2 || without the privilege of will. In different individuals 8 || we find.

Sometimes the line requires or admits two pauses or cæsuras. This double pause is by some writers called the cæsura and the demi-cæsura

Cæsar, $2 \parallel$ the world's great master, $7 \parallel$ and his own. And goodness $3 \parallel$ like the sun $6 \parallel$ enlightens all.

There are few more melodious instances of these pauses to be found. Than in the following lines from one of the most polished poets which the English language has produced.

Warms \parallel in the sun, $4 \parallel$ refreshes $6 \parallel$ in the breeze, Glows \parallel in the stars, \parallel and blossoms \parallel in the trees; Lives \parallel through all life, \parallel extends \parallel through all extent, Spreads \parallel unlivided, operates \parallel unspent.

It remains to be observed, that in poetry, as well as in prose, but more especially in poetry, it is esteemed a great beauty when the sound of the verse, or of the feet of which it is composed, corresponds with the signification. Instances of this kind will be found under the head of Onomatopæia. A similar beauty appears in the following lines:

"On the ear Drops the light drip of the suspended oar."

"The string let fly
Twanged short and sharp, like the shrill swallow's cry."

SPECIMENS OF DIFFERENT KINDS OF ENGLISH VERSE.

Iambic of the shortest form, consisting of an Iambus with an additional syllable; thus coinciding with the amphidrach.

Disdaining.

Consenting.

This form may be found in stanzas of other measure, but is not used alone.

Second form of the Iambic, consisting of two Iambuses.

With ravished ears The monarch hears, Assumes the god, Affects to nod.

Hypermeter of the same kind.

Upon a mountain, Beneath a fountain.

Three Iambuses, with hypermeter of the same kind.

'T was when the seas were roaring With hollow blasts of wind, A damsel lay deploring, All on a rock reclined.

Four Iambuses.

And may at last my weary age Find out the peaceful hermitage.

^{*} See Carey's English Prosody, p. 49.

Five Iambuses, or the Heroic measure.

Be wise to-day, 't is madness to defer

How loved, how valued once, avails thee not, To whom related, or by whom begot: A heap of dust alone remains of thee, 'T is all thou art, and all the proud shall be.

Six Iambuses, or the Aexandrine measure.

For thou art but of dust; be humble and be wise.

(The latter of the two following is an Alexandrine.)

A needless Alexandrine ends the song, That, like a wounded snake, drags its slow length along.

Seven Tambuses.

The melancholy days have come, the saddest of the year,
Of wailing winds, and naked woods, and meadows brown and sere.
The robin and the wren have flown, and from the shrub the jay,
And from the wood top caws * the crow, through all the gloomy day.

This measure is sometimes broken into two lines, thus:

When all thy mercies, O my God! My rising soul surveys, Transported with the view, I 'm lost In wonder, love, and praise.

Trochaic verse of one Trochee and a long syllable.

Tumult cease Sink to peace. See him stride, Valleys wide, Over woods, Over floods.

Two Trochees.

Rich the treasure, Sweet the pleasure. Soft denials Are but trials. Iwo Trochees, with an additional long syllable.

In the days of old Fables plainly told.

Three Trochees.

Go where glory waits thee.

Three Trochees, with an additional syllable.

Restless mortals toil for nought; Bliss in vain from earth is sought.

Four Trochees.

Round us wars the tempest louder.

With an additional syllable.

Idle after dinner in his chair.

Five Trochees.

All that walk on foot or ride in chariots.

Six Trochees.

On a mountain, stretched beneath a hoary willow.

Anapæstic verse consisting of one Anapæst

But in vain They complain.*

Twe Anapæsts.

But his courage 'gan fail, For no arts could avail.

With an additional syllable.

But his courage 'gan fail him, For no arts could avail him.

Three Anapæsts..

I am monarch of all I survey, My right there is none to dispute, From the centre all round to the sea, I am lord of the fowl and the brute.

Four Anapæsts.

At the close of the day wnen the hamlet is still.

Hypermeter of four Anapæsts.

On the warm cheek of youth, smiles and roses are blending.

VERSES IN WHICH THE SECONDARY FEET ARE ADMITTED TO GIVE VARIETY TO THE MELODY.

The student will observe, by the marks on the vowels, what the secondary feet are, which are introduced in the following lines; the first foct is a spondee.

There soon the sufferer sinks to rest.

There too was he, who nobly stemmed the tide.

That breast the seat of sentiment refined.

Hail, long lost Peace! hail, dove-eyed maid divine

^{*} This alteration in a line of one of the sweetest pieces of poetry ever written in any language, was suggested by the lamented Mr. Bailey, of the High School for Girls, in this city. In compiling "The Young Ladies' Class Book," he expressed a wish to the author to take this liberty, but he deemed it unwarrantable. The reading is adopted here as a beautiful exemplification of what is stated under Onomatopœia; and, indeed, when we consider how easily the printer might mistake in manuscript a w for a double l, it would not be surprising if it should hereafter appear that our gifted countryman originally wrote it caws, and not calls, as it is generally written.

^{*} This measure is ambiguous, for by accenting the first and third syllables we may make it Trochaic.

AIDS TO ENGLISH COMPOSITION

A Pyrrhic occurs in the following.

If aught be welcome to our sylvan shed, Be it the the trav ller who has lost his way. I sought the beauties of the painted vale, The flowers I often watered with my tears. And loaded with my sighs the passing gale

Spondees and Pyrrhics with Iambuses.

Gō pious offspring and restrain those tears; I fly to regions of eternal bliss. Heaven in your favor hears my dying prayers; Tāke my lāst blēssing in this clay cold kiss.

A Dactyl with Iambuses.

Murmuring, and with him fled the shades of night.

Amphibrachs mixed with Iambuses.

O'ër māny a frozen, māny a fiery alp.

A Spondce and a Tribrach, with Iambuses.

Innumerable before th' Almighty throne.

It will thus be perceived, that by the mixture of different kinds of feet, all that variety is produced, which renders poetry agreeable to the ear. To constitute verse, it is not sufficient that a number of jarring syllables should be ranged in uncouth lines, with rhyme at the end. Order, regularity, symmetry, and harmony are requisite, while the taste and judgment of the poet are displayed by the proper mixture of accented and unaccented syllables to form an harmonious line.*

The student, having now been made acquainted with the different kinds of verse, may be required to compose verses himself in all the different kinds of measure. As a first exercise in versification, he may be permitted to write words in verses without regard to their signification, making what may be called nonsense verses, as in the following

Example.

Five foot Iambus or Heroic Verse.

Thus man attempts some nobler end to scan.
Bestrides the flood in horror at the plan.

"Thrice is he armed that hath his quarrel just, And he but naked, though locked up in steel, Whose conscience is with injustice corrupted."

In this extract, the measure of the third line is utterly destroyed by the misplacing of the word is. It should be,

"Whose conscience with injustice is corrupted."

Trochaic.

Boiling in the troubled sea. Full of mirthful hope to be.

Anapæstic.

From the brow of the hill see the hermit appear, And with joy in his face mark the waters so clear, &c.

Exercises.

Having previously attempted to form verses in all the different sorts of measure that have been described, with words without reference to sense, the student may arrange the following lines in regular order. The lines themselves contain all the words necessary both for the harmonious construction and the expression of the sense. The order of them is, how ever, disturbed, as will be seen by the following

Example.

Adieu to the woodlands, where, gay and sportive,
The cattle play so frolicsome, light bounding.
Adieu to the woodlands where I have roved oft,
And, with the friend that I loved, conversed so sweetly

Same words properly arranged.

Adieu to the woodlands, where, sportive and gay,
The cattle light bounding so frolicsome play.

Adieu to the woodlands where oft I have roved,
And sweetly conversed with the friend I have loved.

Exercises.

Verses to be arranged by the Student in Anapæstic * lines of four feet

Content and joy are now fled from our dwellings, And, instead, disease and want are our inmates.

^{*} The harmony of a verse may sometimes be utterly destroyed by the misplacing of a single monosyllable; thus,

^{*} Dr. Carey, in his English Prosody, says, "If, like Tertæus of old, I had to awake dormant valor with the voice of song, I would in preference to every other form of English metre, choose the Anapæstic, of four feet in couplets, which, if well written, in real anapæsts, unincumbered with undue weight of heavy syllables, and judiciously aided by appropriate music, could hardly fail to martialize even shivering cowards, and warm them into heroes; the brisk, animating march of the verse having the same effect on the soul, as the body experiences from the quick, lively step, which, by accelerating the circulation of the blood, at once warms and dilates the heart, and renders the warrior more prompt to deeds of prowess." If any one would test the justness of Dr. Carey's opinion, as thus expressed, his deubts will be resolved by the perusal of Campbell's beautiful piece, entitled "Lochiel's Warning."

Now chivalry is dead, and Gallia ruined, And the glory of Europe is fled for ever.

'T is woman, whose charms impart every rapture, And to the pulse of the heart add a soft spring. Her sway is so supreme, the miser himself Resigns her his key, and to love grows a convert. Sorrow lifts up his head at the sound of her voice. And, from his shed, Poverty well pleased listens. Even age, hobbling along, in an ecstasy Beats time to the tune of her song with her crutch.

How sweet is the thought of to-morrow to the hears. When Hope's fairy pictures display bright colors, How sweet when we can borrow from futurity A balm for the griefs that to-day afflict us.

To be made into Iambic verses with four feet.

And while I feel thy gracious gifts My song shall reveal all thy praise.

The search shall teach thee to prize life, And make thee good, wise, and grateful.

With ease you wear a thousand shapes, And still you please in every shape.

Neither wealth I pursue, nor power, Nor hold in view forbidden joys.

The prudent nymph, whose cheeks disclose The blushing rose and the lily, Will screen her charms from public view, And rarely be seen in the crowd.

Iambic verses of five feet, or the Heroic * measure.

As Orpheus tunes his song in Thracian wilds,
The raptured beasts throng around him in crowds.

Seek not thou to find, with vain endeavor, Of Almighty mind the secret counsels; The great decree lies involved in darkness; Nor can the depths of fate by thee be pierced.

O could some poet rise, bold in wisdom,
And unfold half thy beauties to the world,
Roving on fancy's wing, impart thy fire,
And feel thy genius beaming on his heart,—
I'd wish humbly, though the wish would be vain,
That on me some small portion might alight.

Trochaic verses.

Where spreads the rising forest, For the lordly dome shelter, To their airy beds high built, See returning home the rooks.

Now battle glows with fury In torrents flows hostile blood.

Here you'll find mental pleasures, Pleasures that the mind adorn. The joys of sense are transient, They dispense no solid bliss.

The shepherd dines by the brook Heat the fierce meridian from By the branching pines sheltered O'er his grassy seat pendent.

But from stream, dell, or mountain Springs not a fluttering zephyr, Lest the noontide beam, fearful His silken, his soft wings scorch.

RHYME.

Rhyme is a similarity, or agreement, in the sound of firal syllables.

Verse without rhyme is called blank verse.*

It is a general rule in poetry, with regard to rhymes, that they should begin on the accented syllable.

In the forming of verses with rhyme, it is a good rule to let the weaker line stand first.†

this is an erroneous opinion, may easily do so by the perusal of the works of Dr. Southey, especially, his "Thalaba, or the Destroyer."

† The student, in his first attempts at versification, should be cautioned against the injudicious use of expletives. An expletive is a word introduced merely to fill out the line, while it not only contributes nothing to the sense but absolutely weakens it. Pope, in his Essay on Criticism, exemplifies, while he condemns this fault.

^{*} This is the principal metre of our language, and it is happily adapted to every kind of subject, from the most exalted to the most humble and familiar, and it may be used with or without rhyme.

^{*} Rhyme is by no means to be considered as an essential constituent in English poetry. Much poetry has been written, and that, too, of the choicest description, in which rhyme has no part. The poetry of Milton, Shakspeare, Thomson, Young, and a host of others, whose writings have contributed so much to the literature of the language, seldom admits this "meretrucous" ornament, as it has been called. But it has been said, that, although, in the five feet lambic measure, the measured dignity of the verse supplies the place of rhyme, in the other forms of English versification it is absolutely essential. Whoever will be at the pains to convince himself that this is an erroneous opinion, may easily do so by the perusal of the works of Dr. Southey, especially, his "Thalaba, or the Destrover."

[&]quot;While expletives their feeble aid do join,
And ten low words oft creep is one dull line."

Rhymes may occur in consecutive, or alternate lines, or in

any other regular order, at the pleasure of the writer. Rhymes are of two kinds, perfect rhymes and allowable rhymes. The difference between the two kinds will readily be seen by the following Vocabulary, taken from Walker's "Rhyming Dictionary."

* On the same principle of association, on which some of the earlier les sons in this volume are founded, it is thought that this vecabulary will aid sons in this volume are founded, it is thought that this vocaditary will add the student, not only in finding a rhyme, but likewise in suggesting ideas. Dr. Carey, in the Preface to his "English Prosody," says: "It is not with the view of making poets and poetesses that I send forth this publication. That must be the work of nature alone: it is not in my power to create them; and if it were, I might be accused of doing more harm than good, in them; and if it were, I might be accused of doing more harm than good, in them; and if it were, I might be accused of doing more harm than good, in tempting many of my young readers to quit a gainful calling for the un gainful trade. My aims are more humble;—1. To teach the learner to read poetry with propriety and grace; 2. To improve and polish his style for prose composition." And, further on, he adds; "Indeed, every person, whether poet or not, who has received any tolerable education, and pretends to write decent prose, ought likewise to be qualified for the occasional production of a few verses, smooth, at least, and metrically correct, whatever may be their merit or demerit in other respects. That the practice of versi fication materially improves the style for prose composition, there cannot be a doubt. The ear which is acutely sensible to the harmonies of verse, will naturally revolt against inharmonious harshness in prose; and the pains naturally revolt against inharmonious harshness in prose; and the pains bestowed in searching for a variety of words of different lengths, quantities, and terminations, to suit the exigencies of the metre, -

the shifts and turns, Th' expedients and inventions multiform, To which the mind resorts in chase of terms, T' arrest the fleeting images, that fill The mirror of the mind.'

will copiously enlarge the writer's stock of expressions, — will enable him to array his thoughts in a more elegant and attractive garb, and to vary that garb at pleasure, by the ready aid of a diversified phraseology. It will at the same time, produce a more important and beautiful effect, - it will at the same time, produce a more important and beautiful effect,—it will enrich the intellectual store of thought; for, while in search for an epithet, for an example, or a periphrase, he is obliged to view the subject in all its possible bearings and relations, that he may choose such particular word or phrase, as shall exhibit it in the most advantageous light. And what study more effectual to call into action the powers of the mind, to exercise the independent to what the senseity and rive high the appropriate of ideas which indgment, to whet the sagacity, and give birth to a variety of ideas, which might otherwise have lain for ever dormant? For these weighty consid erations, the practice of verse-making has been recommended by Locke, Chesterfield, Franklin, &c., &c."

The teacher will find the following exercise, called by the French "Bouts Rimes," interesting to the young student, and, like all other inducements to thought, auxiliary to the subject of composition.

"One of a party writes down the rhyming words for a short poem; which another undertakes to complete, by filling up the several verses, on a subject either chosen at pleasure, or prescribed, as the case may be. The following stanza, in which the words in italic are the rhyming words previously assigned, will be sufficiently explanatory of the practice:

Trust Polucky Trust to Luc Stan fate in lufac. Sur you heart an

AIDS TO ENGLISH COMPOSITION.

243

LXXV.

VOCABULARY OF RHYMES.

Directions for finding Rhymes.

1. In looking for a word in the following vocabulary, consider the five vowels, A, E, I, O, U, and begin at the vowel that precedes the last consonant of the word; for example, to find persuade, and the words that rhyme to it, D is the last consonant, A the vowel that precedes it; look for ADE, and you will find made, fade, invade, and all the other words of that rhyme.

· 10 HOPE.	THE RESERVE OF THE PARTY OF
Down, down, vain hope, to me no Can spring return, with blossoms Nor Summer ripen Autumn's Which now lies withering on the	more crowned, store, ground.
Fade, fade, vain Hope! all else has Why should I dream and cherish Since dark Despair, that sun has Which once gave light and joy to	faded; thee? shaded, me.
Go, flatterer, go! thy hour is Thy promised pleasures all are I know they are not meant to And ne'er will trust to thee	past; vain: last again.
	Down, down, vain hope, to me no Can spring return, with blossoms Nor Summer ripen Autumn's Which now lies withering on the Fade, fade, vain Hope! all else has Why should I dream and cherish Since dark Despair, that sun has Which once gave light and joy to Go, flatterer, go! thy hour is Thy promised pleasures all are I know they are not meant to

Another sort of poetical amusement has the name of Echo Verses. In these the repetition of the last word or syllable of a verse gives an answer to a question, or explains some subject, which that verse contains. The following echo verses allude to the Roundheads in the reign of Charles the

> Now, Echo, on what's religion grounded? Roundhead. Who 's its professor most considerable? Rabble. How do these prove themselves to be the godly? But they in life are known to be the holy. Do they not learning from their doctrine sever? Yet they pretend, that they do edify; What church have they, and what pulpits? Are crosses, images, and ornaments their scandal? How do they stand affected to the government civil?