THE FORMS OF HEBREW POETRY.

II. Parallelism: a Re-statement.

The literature of the Old Testament is divided into two classes by the presence or absence of what since Lowth has been known as *parallelismus membrorum*, or parallelism. The occurrence of parallelism characterises the books of Psalms, Job, Proverbs, Ecclesiastes (in part), Lamentations, Canticles, the larger part of the prophetical books, and certain songs and snatches that are cited and a few other passages that occur in the historical books. Absence of parallelism characterises the remainder of the Old Testament, i.e. the Pentateuch and the books of Joshua, Judges, Samuel, Kings and Chronicles (with slight exceptions in all these books as just indicated), Ezra, Nehemiah, Esther, Ruth, and part of the prophetical books, including most of Ezekiel, the biographical parts of Jeremiah, Jonah (except the Psalm) and some other passages. It had become customary to distinguish these two divisions of Hebrew literature as poetry and prose respectively: parallelism had come to be regarded as a mark of poetry, its absence as a mark of prose; and by the application of the same test the non-canonical literature of the Jews from the second century B.C. to the second century A.D. was likewise coming to be distinguished into its prose and poetical elements.

The validity of parallelism as a test to distinguish between prose and poetry in Hebrew literature might be, and has been, either actually or virtually challenged on two grounds: (1) that parallelism actually occurs in prose; and (2) that parts of the Old Testament from which parallelism is absent are metrical and, therefore, poetical in form.

Parallelism is not a feature peculiar to Hebrew litera-

ture : [1] it is characteristic of parts of Babylonian literature, such as the epics of Creation (the *Enuma eliš* and others),

[1] Nor even to Semitic literature. Many interesting illustrations from folk-songs and English literature are given by Dr. G. A. Smith in *The Early Poetry of Israel*, pp. 14–16. Yet in most of these there is more simple repetition without variation of terms than is common in Hebrew, and an even more conspicuous difference is the much less sustained use of parallelism. In view of the great influence of the Old Testament on English literature and the ease with which parallelism can be used in any language (cp. p. 440 above), it is rather surprising that parallelism, and even sustained parallelism, is not more conspicuous in English. But abundant illustrations of this sustained use may be found in the Finnish Epic, *The Kalevala*, if Mr. Crawford's translation keeps in this respect at all close to the original, with which I have no acquaintance. Even here there are differences, as for example in the absence of the tendency, so marked in Hebrew, for parallelism to produce distichs. I cite a sufficiently long passage to illustrate what is a frequent, though not a constant, characteristic of the style of *The Kalevala* :—

Listen, bride, to what I tell thee :
In thy home thou wert a jewel,
Wert thy father's pride and pleasure.
"Moonlight," did thy father call thee,
And thy mother called thee "Sunshine,"
"Sea-foam" did thy brother call thee,
And thy sister called thee "Flower."
When thou leavest home and kindred,
Goest to a second mother,
Often she will give thee censure,
Never treat thee as her daughter,
Rarely will she give thee counsel,
Never will she sound thy praises.
"Brush-wood," will the father call thee,
"Sledge of Rags," thy husband's brother,
"Flight of Stairs," thy stranger brother,
"Scare-crow," will the sister call thee,
Sister of thy blacksmith husband ;
Then wilt think of my good counsels,
Then wilt wish in tears and murmurs,
That as steam thou hadst ascended,
That as smoke thy soul had risen,
That as sparks thy life had vanished.
As a bird thou canst not wander
From thy nest to circle homeward,
Canst not fall and die like leaflets,
As the sparks thou canst not perish,
Like the smoke thou canst not vanish.

J. M. Crawford, *The Kalevala*, i. 341, 2.

the Gilgamesh epic and the hymns to the gods.[1] It is as apparent in translations from Babylonian as in the English versions of the Psalms or the prophets; as examples from Babylonian literature it may suffice to cite the well-known opening lines of *Enuma eliš*[2]—

When above the heaven was not named,
And beneath the earth bore no name,
And the primeval Apsu, the begetter of them,
And Mumma and Tiâmat, the mother of them all—

And these lines from a hymn to the god Sin.[3]

When Thy word in heaven is proclaimed, the Igigi prostrate themselves;
When Thy word on earth is proclaimed, the Anunaki kiss the ground.
When Thy word on high travels like a storm-wind, food and drink abound;
When Thy word on earth settles down, vegetation springs up.
Thy word makes fat stall and stable, and multiplies living creatures;
Thy word causes truth and righteousness to arise, that men may speak the truth.

Whether these passages are prose or poetry, and whether if poetry they are such primarily because of the presence of parallelism, turns on the same considerations as the corresponding questions with reference to parallelistic passages in Hebrew: and further discussion of these must be postponed.

But parallelism is characteristic not only of much in Babylonian and Hebrew literature: it is characteristic also of much in Arabic literature. And the use of parallelism in Arabic literature is such as so give some, at least apparent, justification to the claim that parallelism is no true *differentia* between prose and poetry; for parallel-

[1] A convenient collection of all of these (transliterated text and translation) will be found in R. W. Rogers, *Cuneiform Parallels to the Old Testament.*

[2] Cp. Rogers, pp. 3 ff.

[3] Cp. Rogers, pp. 144, 145.

ism in Arabic accompanies *prose*—prose, it is true, of a particular kind, but at all events not poetry, according to the general opinion of Arabic grammarians and prosodists. Not only is parallelism present in much Arabic prose: it is commonly absent from Arabic poetry, i.e. from the rhymed and carefully regulated metrical poetry of the Arabs. In illustration of this, two passages may be cited from the *Maḳâmât* of Ḥarîri. The translations here given are based on Chenery's [1] but I have modified them here and there in order to bring out more clearly the regularity of the parallelism in the original: for the same reason I give the translation with line divisions corresponding to the parallel members. The first passage, which consists of part of the opening address of Abu Zayd in the first Maḳâmah, is from the prose fabric of Ḥarîri's work; the second is one of the many metrical poems which are wrought into the prose fabric. The parallelism of the prose passage, as of innumerable other passages which might equally well have served as examples, is as regular and as sustained as that of any passage in Hebrew or Babylonian literature, and indeed in some respects it is even more monotonously regular: it is complex too, for at times there is a double parallelism—a parallelism between the longer periods, the lines of the translation, and also between the parts of each of these (the half lines of the translation). This prose passage is as follows [2]:—

O-thou-reckless in petulance, trailing the garment of vanity!
O-thou-headstrong in follies, turning-aside to idle-tales!

[1] T. Chenery, *The Assemblies of Al Ḥarîri*, i. 109 f. and 192.

[2] In order that parallelism may be better studied I have hyphened together word groups in English that correspond to a single word (combined in some cases with inseparable particles) in Arabic. But I have generally omitted to hyphen the article, "of" (before a genitive), pronouns and the copulative particle ("and"), though these do not form separate words in Arabic.

How long wilt-thou-persevere in thine error, and eat-sweetly-of the pasture of thy wrong ?
And how far wilt-thou-be-extreme in thy pride, and not abstain from thy wantonness ?
Thou provokest by-thy-rebellion the Master of thy forelock ;
And thou goest-boldly in-the-foulness of thy behaviour against the knower of thy secret ;
And thou hidest-thyself from thy neighbour, but thou-art in sight of thy watcher ;
And thou concealest-thyself from thy slave, but nothing is-concealed from thy Ruler.
Thinkest thou that thy state will-profit-thee when thy departure draweth-near ?
Or-that thy wealth will-deliver-thee, when thy deeds destroy-thee ?
Or-that thy repentance will-suffice for thee when thy foot slippeth ?
Or-that thy kindred will-lean to thee in-the-day-that thy judgment-place gathereth-thee ?
How-is-it thou-hast-walked not in-the-high-road of thy guidance, and hastened the treatment of thy disease ?
And blunted the edge of thine iniquity, and restrained thyself —thy worst enemy.
Is-not death thy doom ? What-then-is thy preparation ?
And is-not-grey-hair thy warning ? What-then-is thy excuse ?
And is-not-in the grave's-niche thy sleeping-place ? What-then-is thy speech ?
And is-not-to God thy going ? Who-then-is thy defender ?
Oft the time hath-awakened-thee, but-thou-hast-set-thyself-to-slumber :
And admonition hath-drawn-thee, but-thou-hast-strained-against-it ;
And warnings have-been-manifested to thee, but-thou-hast-made-thyself-blind ;
And truth hath-been-established to thee, but-thou-hast-disputed-it;
And death hath-bid-thee-remember, but-thou-hast-sought-to-forget.
And it-hath-been-in-thy-power to impart, and thou-imparted'st not.

The poem I select as an example is translated by Chenery as follows :—

1 Say to him who riddles questions that I am the discloser of the secret which he hides.
Know that the deceased, in whose case the law preferred the brother of his spouse to the son of his father,

Was a man who, of his free consent, gave his son in marriage to his own mother-in-law: nothing strange in it.
Then the son died, but she was already pregnant by him, and gave birth to a son like him:
And he was the son's son without dispute, and brother of the grandfather's spouse without equivocation.
6 But the son of the true-born son is nearer to the grandfather, and takes precedence in the inheritance over the brother;
And therefore when he died, the eighth of the inheritance was adjudged to the wife for her to take possession;
And the grandson, who was really her brother by her mother, took the rest;
And the full brother was left out of the inheritance, and we say thou hast only to bewail him.
This is my decision which every judge who judges will pattern by, every lawyer.

Nothing could be more prosaic than this last passage: and the only approximation in it to parallelism is line 5; nevertheless it is, so far as form goes, a perfect poem in the original: the rhymes are correct, and the well-known metrical form called *khatîf* is maintained throughout.

So far, then, as Arabic literature is concerned, it is an unquestionable fact that sustained and regular parallelism is a frequent characteristic of prose, while the absence of parallelism is frequently characteristic of metrical poems. And yet this is not of course the whole truth even in regard to Arabic literature. Most literatures consist of poetry and prose: and what in them is not poetical in form is prose, and *vice versa*. But in Arabic there are *three* forms of composition: (1) *nathr*; (*a*) *naẓm*, or *šiʿr*; (3) *saǰʿ*. The usual English equivalents for these three Arabic terms are (1) prose, (2) poetry, (3) rhymed prose; but "rhymed prose" is not, of course, a *translation* of *saǰʿ*: that word signifies primarily a cooing noise such as is made by a pigeon; and its transferred use of a form of literary composition does not, as the English equivalent suggests, represent this form as a subdivision of prose. We should perhaps do more justice to some Arabic discussions or descrip-

tions of *saj'* by terming it in English "unmetrical poetry"; [1] and in some respects this "rhymed prose" or "unmetrical poetry" is more sharply marked off from ordinary prose than from the metrical poetry between which and itself the simplest form of metrical verse, termed *rejez*,[2] may be regarded as a transitional style.

To the Arabic *saj'*, as *rhymed* prose, Hebrew literature has certainly little or nothing analogous to show; to *saj'* as *unmetrical* poetry possibly, and certainly in the opinion of some writers, much. Certainly, if we disregard the rhyme, such passages as that cited above from Ḥarîri have, in respect of parallelism of terms and the structure of the corresponding clauses, much that is similar alike in Hebrew Psalms and Hebrew prophecy. And to some of these we may return.

At this point I raise this question with reference to Hebrew, and a similar question might be raised with reference to Babylonian literature: ought we to recognise *three* forms of composition as in Arabic, or two only as in most literatures? Since rhyme is so conspicuous in Arabic, and so inconspicuous in Hebrew, this may at first seem a singularly ill-considered question: and yet it is not; for however prominent rhyme may be in Arabic poetry, it is perfectly possible to think the rhyme away without affecting the essential form of Arabic poetry, or of the Hebrew mediæval poetry that was modelled on it. It would have

[1] "The oldest form of poetical speech was the *saj'*. Even after this stage of poetical form had long been surpassed and the metrical schemes had already been fully developed, the *saj'* ranked as a kind of *poetical* expression. Otherwise his opponents would certainly never have called Mohammed *šâ'ir* (poet), for he never recited metrical poems, but only spoke sentences of *saj'*. In a saying attributed to Mohammed in the Tradition, too, it is said: 'This poetry is saj'.'"—Goldziher, *Abhandlungen zur arabischen Philologie*, p. 59.

[2] "Fundamentally *rejez* is nothing but rhythmically disciplined saj'." "Many Arabic prosodists do not admit that *rejez* possesses the character of *šî'r*."—Goldziher, *ib.*, pp. 76, 78.

been as easy for an Arabic poet, had he wished it, as it was for Milton, to dispense with rhyme: his poetry would have remained sufficiently distinguished from prose by its rigid obedience to metrical laws. So, again, it is possible to think away rhyme from the rhymed prose without reducing that form of composition to plain prose; the parallelism, and a certain balance of the clauses, would still remain; and as a matter of fact much early parallelistic composition existed from which regular rhyme was absent.[1]

Had then the ancient Hebrew three forms of composition —metrical poetry and plain prose, and an intermediate type differing from poetry by the absence of metre, and from prose by obedience to certain laws governing the mutual relations between its clauses—a type for which we might as makeshifts employ the terms unmetrical poetry or parallelistic prose?

I am not going to answer that question immediately, nor, perhaps, at all directly. But it seems to me to be one of those worth formulating, even if no certain answer to them can be obtained. They help to keep possibilities before us; and, perhaps, they may help also to prevent a fruitless conflict over terms. In the present instance it is not of the first importance to determine whether it is an abuse of language to apply the term poetry to any part of Hebrew literature that does not follow well-defined metrical laws simply on the ground that it is marked by parallelism; what is of importance is to determine if possible whether any parts of the Old Testament are in the strictest sense of the term metrical, and, alike whether that can be determined or not, to recognise the real distinction between

[1] Goldziher (*op. cit.*, pp. 62 ff.) argues that rhyme first began to be employed in the formal public discourses or sermons (*khuṭba*) from the third century of the Hejira onwards. "The rhetorical character of such discourses in old time was concerned only with the parallelism of which use was made" (p. 64).

what is parallelistic and what is not, to determine so far as possible the laws of this parallelism, and to recognise all parts of the ancient Hebrew literature that are distinguished by parallelism as related to one another in respect of form.

It is because I approach the question thus that I treat of parallelism before metre: parallelism is unmistakable, metre in Hebrew literature is obscure: the laws of Hebrew metre have been and are matters of dispute, and at times the very existence of metre in the Old Testament has been questioned. But let us suppose that Sievers, to whose almost overwhelming contributions to this subject we owe so much, whatever our final judgment as to some even of his main conclusions may be, is right in detecting metre not only in what have commonly been regarded as the poetical parts of the Old Testament, but also throughout such books as Samuel and Genesis;[1] even then the importance and value of the question formulated above remains. It is true that some questions may require resetting: if Samuel and Genesis are metrical throughout, if even the genealogies in Genesis v. and xxxvi. are, so far as form goes, no less certainly poems than the very prosaic Arabic poem cited above, it will become less a question whether the Old Testament contains metrical poems than whether it contains any plain prose at all. But the distinction between what is parallelism and what is not will remain as before: we shall still have to distinguish between parallelistic prose and prose that is not parallelistic, or, if the entire Old Testament be metrical, between parallelistic and non-parallelistic poetry.

The general description and the fundamental analysis of parallelism as given by Lowth, and adopted by innumerable subsequent writers, are so well known that they need

[1] Ed. Sievers, *Metrische Studien*, ii. *Die hebräische Genesis*, and *Metrische Studien*, iii. *Samuel*.

not be referred to at length here: nor will it be necessary to give illustrations of the familiar types of parallelism known as synonymous and antithetic. But I may recall Lowth's own general statement in the Preliminary Dissertation (*Isaiah*, ed. 3, p. xiv.):—"The correspondence of one verse, or line, with another, I call parallelism. When a proposition is delivered, and a second is subjoined to it, or drawn under it, equivalent, or contrasted with it, in sense; or similar to it in the form of grammatical construction; these I call parallel lines, and the words or phrases, answering one to another in the corresponding lines, parallel terms. Parallel lines may be reduced to three sorts: parallels synonymous, parallels antithetic and parallels synthetic."

The vulnerable point in Lowth's exposition of parallelism as the law of Hebrew poetry lies in what he found it necessary to comprehend under the term synthetic parallelism: his examples include, indeed, many couplets to which the term parallelism can with complete propriety be applied; for they really are a subdivision of synonymous or antithetic parallelism and might with more convenience be described as *incomplete* synonymous parallelism, or incomplete antithetic parallelism, as the case might be. In these cases the second line repeats by means of a synonymous term or terms *part* of the sense of the first, and is thus in part strictly parallel; but it also adds to the sense of the first line by another term or other terms parallel to nothing in the previous line, and by reason of this addition the second line in its entirety may, if we prefer, be regarded as a synthetic parallel to the first. But there are other examples of what Lowth calls synthetic parallelism in which the second line is pure addition to the first, and not even parallel to that line by the correspondence of similar grammatical terms: in this case the use of the term parallel-

ism surely covers an important difference with a mere semblance of similarity. Two such lines are certainly synthetic, but they are parallel to one another merely in the way that the continuation of the same straight line is parallel to its beginning; whereas synonymous and antithetic parallelisms, even of the incomplete kind, do really correspond to two separate and, strictly speaking, parallel lines. It should be added that Lowth seems himself to have been at least half-conscious of the weakness of this part of his case when he wrote, "The variety in the form of this synthetic parallelism is very great, and the degrees of resemblance almost infinite; so that sometimes the scheme of the parallelism is very subtile and obscure" (*Lectures*, ii. 52); he very fairly adds in illustration a really test couplet, viz.—

> I also have anointed my king on Sion,
> The mountain of my sanctity (Psa. ii. 6),

and he perceives, though he does not dwell on the point, that this couplet marks zero among "the degrees of resemblance almost infinite"; he says, "The general form and nature of the Psalm requires that it should be divided into two parts or versicles; as if it were,

> 'I also have anointed my king;
> I have anointed him in Sion, the mountain of my sanctity',"

where it will be observed that Lowth supplies the only point of resemblance by repeating the words "I have anointed."

Not only did Lowth thus experience some doubt whether parallelism as analysed by himself was the one law of Hebrew poetry, he expressly concludes his discussion of these "subtile and obscure" examples of synthetic parallelism with a suggestion that behind and accompanying parallelism there may be some *metrical* principle, though he judged that principle undiscovered and probably undiscoverable.

In spite of the general soundness of Lowth's exposition of parallelism, then, there is, perhaps, sufficient reason for a re-statement; and that I shall now attempt.

The extreme simplicity of Hebrew narrative has often been pointed out: the principle of attaching clause to clause by means of the waw conversive construction allows the narrative to flow on often for long periods uninterrupted, and, so to speak, in one continuous straight line. Now and again, and in certain cases more often, the line of successive events is broken to admit of some circumstance being described; but the same single line is quickly resumed. An excellent example of this is found in Genesis i.: with the exception of verse 2, which describes the conditions existing at the time of the creative act mentioned in verse 1, the narrative runs on in a single continuous line down to verse 26; thus,—

1 ___ 2 ___ 3 _____ 26

The continuity of a single line of narrative is in parts of Genesis ii. nearly as conspicuous: as to other parts of Genesis ii. something will have to be said in a later article. But if we turn to certain other descriptions of creation elsewhere in the Old Testament, we immediately discern a difference. Thus we read in Psalm xxxiii. 6, 7, 9:—

By the word of Yahweh the heavens were made,
  And by the breath of his mouth all their host.
He gathered as into a flask the waters of the sea,
  He put into treasure-houses the deeps.
For *he* spake and it came to pass,
  He commanded and it stood;

and in Isaiah xlv. 12 the words of Yahweh run as follows:—

I made the earth,
  And man upon it I created;
My hands stretched out the heavens,
  And all their host I commanded.

And again in Proverbs viii. 24–29 creation is described in a series of subordinate periods :—

When there were no depths . . .
  When there were no fountains abounding with water ;
Before the mountains were settled,
  Before the hills . . .
While as yet he had not made the earth, nor the fields,
  Nor the beginning of the dust of the world ;
When he established the heavens . . .
  When he set a circle upon the face of the deep ;
When he made firm the skies above,
  When the fountains of the deep became strong,
When he gave to the sea its bound,
  That the waters should not transgress his commandment,
  When he marked out the foundations of the earth.

Now whether, as Sievers maintains, Genesis i. is as strictly metrical as Psalms, Proverbs or Isaiah xl.–lxvi., or whether, as has been commonly assumed, Genesis i. is plain, unadorned and unmetrical prose, between Genesis i. on the one hand and the passages just cited from Psalm xxxiii., Isaiah xlv. and Proverbs viii. there are these differences: (1) whereas Genesis i. is carried along a *single* line of narrative, the other passages are, in the main at least, carried forward along *two* lines, parallel to one another in respect of their meaning, and of the terms in which that meaning is expressed ; (2) whereas Genesis i. consists in the main of connected clauses so that the whole may be represented by a single line *rarely* broken, the other passages consist of a number of independent clauses or sentences, so that they must be represented by lines *constantly* broken, and at fairly *regular* intervals ; thus :—

Stated otherwise, as contrasted with the simpler style of Genesis i., these other passages are characterised by the *independence* of their successive *clauses* or short sentences, and the *repetition* of the same thought or statement *by means of corresponding terms* in successive short clauses

or sections. Where repetition and what may be termed parallelism in its fullest and strictest sense occur, a constant breaking of the line of narrative or statement is the necessary consequence: a thought is expressed, or a statement made, but the writer, instead of proceeding at once to express the natural sequel to his thought or the next statement, breaks off and harks back to repeat in a different form the thought or statement which he has already expressed, and only after this break and repetition pursues the line of his thought or statement; that is to say, one line is, as it were, forsaken to pursue the parallel line up to a corresponding point, and then after the break the former line is resumed. But the break in the line and the independence of clauses may occur even where there is no repetition of thought or correspondence of terms; just as breaks necessarily occur *occasionally* in such simple narratives as that of Genesis i. The differences between the two styles here shade off into one another; and everything ultimately depends on the frequency and *regularity* with which the breaks occur. Where the breaks occur with as much regularity as when the successive clauses are parallel to one another, we may, even though parallelisms of terms or thought between the clauses are absent, term the style parallelistic, as preserving one of the necessary consequences of actual parallelism.

But not only is the question whether a passage belongs to the one style or the other, so far as it depends on the recurrence of breaks and the consequent independence of the clauses, one of degree; the question whether two such independent lines are correspondent or parallel to one another is also at times a question both of degree and of exact interpretation. To return to the passages already cited: when the Psalmist writes—

He gathered as into a flask the waters of the sea,

and then adds—

He put into treasure-houses the deeps,

it is clear that at the end of the first line he breaks the straight line of continuous statement: the second line adds nothing to the bare sense, and it carries the writer no further forward than the first; the two sentences thus correspond strictly to two *equal* and parallel lines: where the first begins the second also begins, and where the first ends there also the second ends: each line records exactly the same fact and the same amount of fact by means of different but synonymous terms. And the same is true of the two lines—

For he spake and it was done,
He commanded and it stood sure.

We can without difficulty and with perfect propriety represent these two couplets thus:—

But what are we to say of,

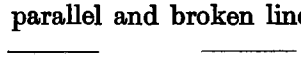
I made the earth,
And man upon it I created?

This is certainly not the simplest form of putting the thought to be expressed: the terms "made" and "created" are synonymous, and the whole thought could have been fully expressed in the briefer form, "I made the earth, and man upon it." But have we, even so, completely delimited substance and form, the thought to be expressed and the art used in its expression? Probably not; the writer continues:—

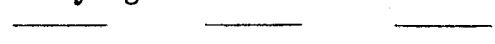
My hands stretched out the heavens,
And all their host I commanded.

Here we cannot simply drop a term as in the previous lines and leave the sense unimpaired; but the correspondence of thought between the two sets of statements may yield a clue to the essential thought of the whole; as the first

two lines mean no more than this: I created the earth and its inhabitants; so the second means simply this: I created the heavens and their inhabitants. But have we even yet determined the fundamental thought of the passage? Did the writer really mean to express two distinct thoughts in each set of lines? Was he thinking of the creation of man as something independent of the creation of the earth? Did he mean to refer first to one creative act and then to a second and independent creative act? Or did he regard the creation of man as part of the creation of the earth, so that his lines are really *parallel* statements, a parallelism, to wit, of the part with the whole, and not *successive* statements? This seems to me most probable; his thought was: Yahweh created the heavens and the earth; but instead of expressing this in its simplest form by a sentence that would have been represented by a single continuous line, he has artistically expressed it in a form that may once again, though with less complete propriety, perhaps, than in the case of the couplet from Psalm xxxiii., be expressed by two groups of parallel and broken lines:—



If the thought of man and the host of heaven had a greater independence than this view recognises, we must still treat the statement (which is not, like Genesis i., the continuous statement of successive acts) not as a continuous line, but as a line broken at very regular intervals—

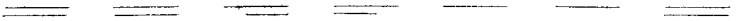


and, if we wished diagrammatically to bring out the similarity in the verbal cast or grammatical build of the clauses rather than the independence of the thought, we might still adopt the form—

Before leaving this diagrammatic description I merely add, without illustrating the statement, that a poem rarely

proceeds far along two parallel lines each broken at the same regular intervals, thus—

Either the two lines are broken at different points, or one is for the time being followed to the neglect of the other, thus—



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(*To be continued.*)