

Ravine	Valley, vale
Agreeable	Pleasant, acquiescent
Smell	Scent, aroma, odor
Nice	Pleasant
House	Domicile, abode
Darkness	Night

Mr. Peterson illustrates his idea in the following line:

"Dawn in thy garden with the faintest sound" and sets out as poetic words, *dawn, thy, garden, faintest, sound*; but is unfortunate enough to substitute as prose equivalents *yard* for *garden* and *inaudible noise* for *faintest sound*, none of which are in any sense synonyms. The student is now asked "how much of the feeling is left?" Well not much. Let us now try a few stanzas in which are found Mr. Peterson's "prose words."

"Now rings the wood and loud and long,
The distance takes a holier hue,
And drowned in yonder living blue,
The lark becomes a sightless song."

What would you substitute for blue and how would it sound? Try another:

"We have but faith; we cannot know;
For knowledge is of things we see;
And yet we trust it comes from thee,
A beam in *darkness* let it grow."

" 'Tis *darkness* beautiful with thee."

"Dark *house* by which once more I stand,
Here in the long lovely street,
Doors, where my heart was used to beat
So quickly waiting for a hand."

"Cold in that atmosphere of death."

"Or like to *noiseless* phantoms flit."

"A spectral doubt which makes me cold."

"Is cold to all that might have been."

The student will probably wonder why Lord Tennyson failed to think of the more "poetic words," *mansion, portal, chilly, etc.*

To insure consistency all of the above examples are taken from "In Memoriam." They partially show how untenable is the

theory that any word is prose or poetic except by the caprice of the composer. In the above poem all the designated prose words are used repeatedly.

In the construction of a chart by which this Kepler law of poetry is made clear the student is gravely cautioned to get the smaller subdivisions exactly square. The reasons for this are not made plain but it is to be presumed that upon the accomplishment of this feat success largely depends.

However, the system needs perfecting and when by numerous experiments a symmetrical line of "poetic emotion" has been laid upon this chart its value as a gauge for the accurate production of poetry will be doubly enhanced to the tyro rhymster.

New fields will be opened to the student of literature as he wanders through hitherto obscure passages absorbing the thought by means of curves and per cent marks instead of by the laborious method of trying to understand.

Its *universality* of application will no doubt insure its speedy introduction to other arts, for instance, music.

Who knows but that by a simple plan of numbering the tones of the scale with an ingeniously devised chart to be used in connection therewith, we may retain in cold per cent the quantity of emotion to be found in Tanhauser or Schubert's Serenade.

Awaiting the publication of a list of poetic words, however, it is more than likely that many readers of Mr. Peterson's article will be slow to adopt the plan of studying poetry set forth, seeing that with present facilities for selecting poetic words the results lack that certainty which is so satisfactory in mathematical calculation and afford no aid whatever in the study of English literature.

C. YONT.

Street Car Conductor—How old are you, my little girl?

Little Boston Girl—If the corporation does not object, I prefer to pay full fare and keep my own statistics.—*Ex.*