

be deemed, for instance, more perfect in its kind than the versification of the Bath guide? But surely no admirer of that exquisite *jeu d'esprit* will deny that the first couplet of the *Henriade*,

“ Je chante ce héros qui régna sur la France,
Et par droit de conquête, et par droit de naissance,”

is as little adapted to the majesty of the *Epopée* as,

“ But what with my Nivernois hat can compare,
My bag-wig and laced ruffles, and black solitaire ?”

The regular Pindarics of Grey and Collins are entitled to an high degree of applause; and notwithstanding the severity of Dr. Johnson's criticism, many irregular efforts of the Pindaric muse may also be read with great pleasure. Exclusive of Dryden's immortal Ode, which far transcends all praise, the *Lycidas* of Milton, Lord Lyttleton's *Monody*, Shaw's Ode to the Nightingale, and many other productions might be mentioned, which sufficiently demonstrate that regularity of metre is not essential to poetic excellence.

It would not be easy to enumerate all the different kinds of versification in use amongst us. Of those not already specified, perhaps the *Hudibrastic* couplet is most valuable, as admirably calculated for burlesque poetry. Prior, in his
Alma,