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The Principles of
ENGLISH METRE

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The Principles

of

ENGLISH METRE

BY

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PREFACE

BEFORE plunging into the detailed work for this book I thought that a formula might be stated which would cover the whole range of modern English verse; but it was soon evident that no such simple formula was possible, that metrists have assumed a degree of homogeneity which is not actually found, that there was more complexity than their generalizations would lead one to expect, that there is an underlying law, but something at once less rigid and more comprehensive than any they had yet stated, Johnson's opinion that 'the essence of verse is regularity, and its ornament is variety' is often quoted with approval; but how is this combination effected?' 'Does it mean now one, now the other; law and order prevailing in one part, Bolshevism asserting itself in another; that is to say, the verse sometimes rhythmical, sometimes not? This position I should be unwilling to accept, and I prefer to consider, with the poets themselves, that rhythm is an essential of poetry, and that the freedom is within the rhythmic law, not a violation of it.

The most suggestive theorists, I found, were Patmore, Lanier, and Mr. Omond—for the work of the latter, in particular, I have the greatest admiration—but above all I have valued the dicta of poets themselves, and have quoted them freely. Light may be thrown on the subject by music, phonetics, and experimental psychology; but I have remembered that metrical law is not identical with,

or even merely part of, either phonetic or musical law. A separation from my books for three years of military service had the advantage of allowing my ideas to settle down, so that, I hope, no one theory or point of view predominated in my mind when I found it necessary to recast and rewrite entirely what I had written before 1916, and I found it easier to preserve an independent judgement in the work of reconstruction.

I had no wish to introduce controversy, but as there was so little unanimity even on fundamental points I had in Part I to argue many questions *ab initio* ; and in a few cases criticism of well-known views seemed necessary. A critic once complained that Professor Saintsbury distinguished varieties of rhythmical effect' by mere strings of metaphors, the refuge of the defeated analyst'. In the interests of clearness I have preferred to incur the imputation of a too pedestrian style, although I have tried to push back the analysis much farther than Professor Saintsbury thinks proper or safe, and am more likely to be defeated.

The distinction which I have adopted between different orders of rhythm—primary, secondary, and so on—is one of which I think use might well be made, especially in treating of such topics as blank verse in general and *vers librcs* in particular. It is particularly necessary to define explicitly what is meant by ' rhythm ', for the exact and the looser meanings of this word, upon which so much turns, are often not held apart by metrists.

Prosody has the reputation of being a profitless study, leading only to idle controversy. One reason for this is, as I have suggested, that theorists have tried to apply one rigid formula to different types of verse and to poetry at different periods of its development, without recognizing that differ-

ences of poetic aim involve differences of metrical form. Metrical theory cannot without danger divorce itself from the history of poetic form, and I have tried to show how the fundamental principles of verse have been modified by different factors, e.g. in Chapters IV, XII to XV, XVIII, and XIX. This has hardly received sufficient recognition, but for the full exposition of so complex a subject an historical as well as an analytical study is required.

For the sake of clearness I have allowed a certain amount of repetition to remain in dealing with the different topics of Part I ; but I am aware that, had space permitted, I might have done much more to exhibit the vital relation which, in the best work, exists between Metrical Form and Poetic Function.

The Glossarial Index contains all the technical terms that I have used, together with many that I have not used. Professor J.W. Holme, of Presidency College, Calcutta, has kindly read through my proofs; and I have to thank the staff of the University Press for their great care and vigilance.

EGERTON SMITH.

KRISHNAGAR COLLEGE,
1922.

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PART I

PRIMARY AND SECONDARY RHYTHM—LINE STRUCTURE

I

THE RHYTHMIC ARTS

§ i. lN the nature of man there is a powerful instinct of expression ; he expresses himself in actfons. in words, in work, and in play. In so far as he is rational he expresses himself in Us arguments, in so far as he is religious he expresses himself in worship. Man as an artist has his proper means of expression; according to Aristotle this was imitation of nature—nature in its widest_sense,includinghuman as well as external nature

§ 2. Men have different temperaments and varying moods. Therefore the emotional effects of the same event may be different for different men. or for the same man at different time; and a man's vision of the world and of life is coloured by his temperament and his moods. spme emotion will be aroused in the artist when he sees under a certain aspect the events or situations, of a man's life,or the scenes of external nature. He expresses his vision, real or imaginative, in such a form as will give enduring and universal life to what was merely transitory ana particular: and since he is a social being, he does this in forms that are "intelligible and pleasurable to others, and in a way likely to arouse inthem emotions akin to his own.

§ 3. The artist's function then is not merely to copy what he sees or hears, but to treat it imaginatively, so that his rendering may give pleasure because it is beautiful, and may convey to others the significance which his vision conveyed to him. He selects and modifies, and thus gives an idealized representation of what he has experienced. In this sense he is a creative artist, as distinguished from a scientist.

§ 4. The question so far has been of art in general. The distinction between the different arts is based on the medium or material in which the artist works; the sculptor works in solid material, the painter in line and colour, the musician in pure sound,

the poet or literary artist in speech-sounds, i.e. in the sounds which men use to convey intelligible meaning, the dancer in movements of the body.

In their ultimate aim the fine arts are alike, but they differ in the specific processes of imaginative representation and in their immediate effects.

§ 5. With sculpture or painting it is easy to see how the imitation can be accomplished; and even with the literary art, which uses words as definite symbols, it is intelligible. But how can an event be represented by pure sound? The scope for direct imitation might seem to be restricted to mere imitation of sounds that may occur. 'Give the most masterly symphonist a great storm to represent. Nothing is easier than to represent the whistling of the winds and the roar of the thunder. But by what harmonic combinations can he make visible to the eye the lightning flashes that suddenly tear asunder the veil of the night, and the still more terrifying part of the storm, the movement of masses of water now lifting themselves up like mountains, now falling and seeming to plunge into bottomless abysses? If the hearer has not been informed of the subject he will never guess it, and I defy him to distinguish a storm from a battle. Despite science and genius, forms cannot be. portraed by sounds. Music, if it is well advised, will refrain from struggling against the impossible, it will not undertake to represent the rise and fall of the waves and other similar phenomena. It will do better: with sounds it will arouse in our soul the feelings which pass through us in turn during the different scenes of the tempest. It is thus that Haydn will rival and even outdo the painter, because it has been granted to music to move and stir the soul even more deeply than painting' (Cousin-, *Du Vrai, du Beau, et du Bien,* 26th ed., pp. 155-6). Similarly the best poetry, Burke declared, ' does not in general produce its end by raising the images of things, but by exciting a passion similar to that which real.objects will excite by other means'.

The imitation that is the basis of art is therefore not a mere copying of things and events; but the artist with the means and processes at his disposal reproduces the *effects* of nature with all their deep and manifold impressiveness,,and often something else in addition.

§ 6, The special gift of Music is to arouse emotions similar to those under the inflnence of which it was composed. one function

of poetry, too. is to act on the emotions and reproduce the impassioned feelings in connexion with which it originated. 'The end of Poetry', said Wordsworth, 'is to produce excitement in coexistence with an overbalance of pleasure.' This may come about in part through the ideas suggested by skilfully chosen words; but poetry and music have this in common, that the medium in which they work is a rhythmocal succession of sounds. There is a strong presumption therefore that the poetical, like the musical, arrangements of sounds, should not only give peculiar pleasure, but also have the power of arousing emotions directly.[2] This power is largely to be accounted for by the presence of rhythm, for this is the feature that is common to the sound-arrangement of both arts.-

Rhythmical expression is a natural outcome of poetic emotion. and it helps in its turn to convey that emotion to others.It fires the imagination of the hearer and induces that impassioned apprehension of the subject-matter whichis the very life of poetry Rhythm is not something merely superadded for the purpose of giving pleasure, although this in itself is an important function, but something which is of the very essence of poetic expression; 'it is', said Hegel, 'even more necessary than a figurative and picturesque diction'.

II

PRIMARY RHYTHM IN POETRY

§ I. IT was pointed out by Adam Smith that the three arts of dancing, poetry, and, song spring from a common origin and were

[1] This is true equally when poetry is merely read silently or is being composed ; for words may appear to the imagination as sounds as well as symbols of things or ideas. It does not matter for purposes of exposition and argument whether the rhythm is (a) actually perceived by a hearer or externalized in "sound by a composer, or (B) is, merely conceptual. The mutual relations between the perceived sounds correspond to those between the conceived sounds.

[2] This is probably what Aristotle meant by 'containing in themselves imitations of moods'.

[3] The poet', said Sidney, 'Commeth to you with words set in delightful proportion '. Coleridge went so far as to say that' as a particular pleasure is found in anticipating the recurrence of sounds and qualities, all compositions that have this charm superadded . . . may be entitled poems' (*Biog. Lit.,* ch. xiv).

once inseparable. A typical combination of the three is found in the *Carole* of the Middle Ages. Homer tells how Hephaistos represented on the great shield of Achilles a boy who 'made pleasant music on a clear-toned viol and sang thereto a sweet Linos-song, while the rest with feet falling together kept time with the music and song' (*Iliad* xviii. 569–72). So, too, in the *Odyssey* (viii. 260 et seq.) Demodocus, accompanied by dancing, played on the lyre and 'sang' the story of Ares and Aphrodite. Ethnological evidence from less advanced stages of civilization has given further support to Adam Smith's observation; for in all ages and lands the primitive tribe on festal occasions, or before battle, sang and played rough music to the time of a simple dance. All this goes to show that strict and exact rhythm was not inherent in ordinary speech, but imposed upon it by bodily movements that were regular to the point of monotony.[1]

Not only in dance but in work is regular movement of importance and accompanied by rhythmical song: examples such as sailors' chanties and the singing of coolies working together will be familiar to all. The reason for this tendency is an instinctive economy of energy. The rhythmic instinct is so strong that even deliberate attempts at irregular action show a persistent tendency to revert to action that is regular both in time and in the range within which its intensity varies. Experiments show that persons who have been instructed to make certain movements at intentionally irregular intervals felt great difficulty in doing so. They involuntarily tended to repeat equal or nearly equal periods in succession.

§ 2. The natural conclusion then is that, like the regularity of dance-movement, the regular movement of early song was a regular in time. The rhythm of modern English poetry too, which is descended from ancient song, appears commonly in the recurrence

Wordsworth in his famous *Preface* has noted the regulative effect of rhythm upon emotional excitement, as well as its value in supplementing the otherwise inadequate kindling, power of the poet's words; an important subject which deserves fuller discussion. Coleridge even traces the origin of metre to the mental balance brought about by the spontaneous effort to restrain the workings of passion.

[1] In India this monotony is still a feature both of the village dancing of hill-tribes, and the professional dancing in the plains. It is true that certain saws and maxims prevalent in common speech from the earliest times are rhythmical in form; but this is largely a case of those surviving which had the good fortune to be cast into rhythmical form, which was adapted to make them stick in the memory of the people. The others did not survive.

at regular time-intervals of beats or pulses in its flow. If we read a passage of undoubted poetry, we shall recognize that certain words, and certain syllables of those words that have more than one, stand out more prominently and receive greater attention than others. Furthermore, when the passage is recited, those sounds which are thus brought out into relief seem to fall on the ear at regular intervals of time. This regular wave-like rise and fall in the flow of sense and sound constitutes the primary rhythm of poetry; and it is these arrangements of sounds that form the subject-matter of prosody.

> Dárkened só, yet shóne
> Abóve them áll the Archángel: bùt his fáce
> Deep scárs of thúnder hád intrénched, and cáre
> Sát on his fáded chéek, but ùnder bróws
> Of dáuntless cóurage, ànd considerate príde
> Wáiting revénge.

§ 3. We have seen from the general nature of rhythm that regularity in time is essential, but it is not sufficient to define rhythm merely as a succession of equal periods of time. The passage of minutes gives such a series, but minutes are mere conceptual periods. Without a. regular sequence of impressions there can be no concrete rhythm. There must be something perceptible at the beginning or end of every period to mark the point of division. This succession of events with equal intervals of time gives a possibility of rhythm, but whether this potential or latent rhythm can become actual to a perceiving subject depends on the stimuli which are received by the nervous system and the way they are dealt with. If at the end of every second a click exactly uniform in every respect is made on a sounding instrument we should have a perceptible equal division of time, but should we have rhythm! If every second sound, or every third or fourth, is made more prominent in some way, louder, longer, or of different tone, we undoubtedly have rhythm. The difference between the impressions effects a grouping, so that we have not merely a division of time, but also a division of time-occupying sequence of sounds (with the intervening periods of silence) into periodic groups or sections equal in respect of their time duration. The same is true if instead of a discrete series of sounds we have a continuous stream of sounds. It is not sufficient merely to cut up silence into equal lengths.[1] Concrete, auditory rhythm then involves the presence of.

[1] This is the weakness of M. Paul Verrier's definition: ' Rhythm is constituted by a perceptible division of time or of space into equal intervals, or by

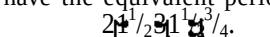
perceptible temporal regularity in a flow of more or less continuous sound. From the point of view of the hearer it depends on regularly recurrent differences—of degrees of impressiveness—in a stream of sense-impressions of a given kind.

Confining ourselves to sound-rhythm, we may say that it is constituted by a sequence of sounds—either a continuous or a discrete series—which perceptibly falls into periodic sections equal in duration; the beginning or the end of the sections being marked by the regular recurrence of some sound with recognizable characteristics which immediately stands out and strikes the senses as in some respect stronger or more impressive than the intervening sounds.

§ 4. Both in music and in poetry, ancient classical and modern English, this temporal regularity of movement occurs, and the regularity is marked by certain recognizable characteristics. It is therefore natural and convenient to make the periodic recurrence of this beat or pulse in a rhythmic flow of sound the basis of a division into equivalent units for purposes of analysis. In music these unitary sections of equal duration are called bars, and the beginning of each bar is marked for the ear by accent. The constituent notes of a bar have simple ratios of duration with each other, viz.:



as have the equivalent periods of silence or rests :



So that in the same series each bar contains sounds or pauses with a total duration of a certain number of time-units. Classical Greek metres were composed on a* similar system, although in poetry that was not intended to be sung only the simplest of these ratios existed between the syllables of a measure. In verse the sections are called feet or measures, and the beginning or end of a foot is marked by an ictus or beat. In English verse the constituent syllables of a foot have not necessarily the same mutual time-ratios as in Greek, but the time occupied by the syllables (and any intervening pauses) *in combination* is nevertheless usually regular.,

the return at sensibly equal intervals of a determinate phenomenon' *(Les Principes de la Metrique anglaise*, 2e partie, § 2). Elsewhere he says explicitly: ' Ce n'est pas Ja une division de la matiere linguistique, mais une division du temps, une simple duie'e dont le commencement et la fin sont signales par un phénomene linguislique, c'est-a-dire par un sensible accroissement d'intensite' *(pp. cit.* i, p. 146). If the division is only of time what is it that is intensified ? It is thai which occupies time that is divided.

and the ictus falls at constant intervals. In neither music nor verse are these periods necessarily filled completely by sounds, or by a fixed number of sounds. The section may include an interval of silence, but this pause or rest does not interfere with the periodic spacing of the sound; the duration of the section and incidence of the beat has the same temporal regularity.

§ 5. If English verse is primarily rhythmical it must be divisible into equal measures or feet. The fact that the durations may be slightly modified in actual articulation, according to individual estimates of rhetorical or emotional values, does not vitiate the basic truth. It has, however, sometimes been asked whether these feet are real constituents of rhythm or merely arbitrary divisions. But it has been seen that rhythm rests not merely on a division of time, a mere phantom concept, but on an arrangement of speech-sound which occupies time. The regularity of poetical rhythm is a temporal regularity, but the foot is not merely an 'isochronous interval'; it consists of the concrete filling in of that interval by sounds with or without pauses. Furthermore, experiments in the psychological laboratory have shown an instinctive tendency to make a longer interval between groups of discrete sounds than between the individual sounds of the group, i.e. to distinguish the group as a unit rather than the individual constituents of the group. In concrete rhythm, therefore, the feet are not merely latent: they are organic elements of it, and the division is naturally deducible from the rhythm.[1] Yet, although they are recognizable units, they are not independent entities; they cannot exist apart from each other, but have their only as part of a whole.

§ 6. Hitherto we have been considering objective rhythm—the periodic arrangement is marked by a perceptible beat. When, however, a regularly periodic series of unvarying sounds presents itself which is not perceptibly marked off into groups or sections, there is always a tendency for subjective rhythm, to arise. The instinct of rhythm is so firmly rooted in human nature that it will

[1] The presence and recognition of feet does not necessarily involve actual cutting of the sequence of rhythmical utterance. The continuity of a bicycle chain is not destroyed by the fact that it contains a number of constituent links. We can dissect for purposes of analysis; but the chain *in its working state* is continuous, and so is a word of two or more syllables. If we regard rhythmical speech as a succession of syllables the series is sometimes continuous and sometimes discrete.

lead to the involuntary formation of rhythmical groups even where originally there were none; i. e. where the stimuli did not vary objectively. We naturally tend to think of the ringing of "a single. church-bell not as a plain series *ding-ding-ding* but as *ding-dong, ding-dong*. The *tick-tack* of a clock with a pendulum may represent an objective difference of sound, but experiments with a series of sounds unvarying in duration, loudness, pitch, or tone have been made (by Mr. T. L. Bolton, see *Amer. Journ. of Psychol*, Jan. 1894), and the resulting mental impressions were that—

(1) the series tended to break up into groups;

(2) the number of sounds in the group increased *pan passu* with an increase in speed, and vice versa, the numbers varying from two to four ;

(3) the division into groups was made by giving an imaginary stress at regular intervals;

(4) this was accompanied by involuntary muscular movements, of hand, or head, or foot, as in beating time.

This introduction of subjective rhythm may always occur with a series of impressions of the same species capable of arrangement in periods equal in duration, though not necessarily equal in the number of impressions. If this is so, it follows *a fortiori* that if an objective rhythm is already established, a missing beat may be supplied subjectively in its right place. If we attend to the strokes of a clock striking twelve and have counted six, but just when the" seventh stroke should be heard the mid-day gun is fired so that the stroke is not actually heard, we supply it in imagination and say ' seven' at the right moment, and when the next is heard count it ' eight'. Similarly in such a line as:

> The sound of many shocks about the house, the tumbling 6f the water 6n the rock.

when a clear rhythm has already been set up we have no difficulty in treating *of* and *on* as if they carried the beat. Children, who naturally read for the rhythm rather than for the sense, tend to externalize this beat more than is necessary. Ruskin tells a well-known story of how he insisted, ' partly in true instinct for rhythm (being wholly careless on the subject of urns and their contents)', on reciting the lines

> Shall any following spring revive
> The ashes of the urn ?

with an accented *of*. In these cases the extreme lightness of the

adjacent syllables does help to give a certain prominence to *of and on,* weak though they are; but the beat may also have to be provided mentally—in rare cases—even when there is no sound at all with which it may coincide.

§7. Similarly it is not the number of sounds which matters, but their combined extension in time and the way in which they are spaced out by co-ordinating pauses and sounds. The syllables in a foot may vary from one to three or even four, according as the utterance is slow or rapid.



It is always the combination as a whole that we have to regard, not the individual syllables; the spacing and distribution of syllables and accents rather than their actual number and strength.

§ 8. Objection has sometimes been made to analysis of verse into feet. In some cases this is due to the evident inadequacy of metrical systems based on a misunderstanding of classical verse. In others it arises from failure to perceive that the basis of English verse is the perceptible marking off of equivalent rhythmical units by a regularly recurrent beat or ictus; and this may be due to inability or unwillingness to recognize

(a) the part played by pauses,
(l>) that the constituent syllables of feet need not have simple quantitative ratios amongst themselves,
(c) that a uniform number of syllables is not essential,
(d) that the ictus may be externalized in varying degrees of strength or hardly at all.

These points will be taken up in following chapters; meanwhile we may assume that if English verse is rhythmical it must be divisible into what can be recognized easily as—at least approximately—equivalent measures or feet.

§ 9. Clearly every foot may be divided, for convenience in analysis, into two parts—the part upon which the ictus falls, and the remainder, called respectively *arsis* and *thesis.* In the thesis the number of syllables may vary from one to two or even

three, or it may consist only of a silent interval. We have still to consider in what other respect the arsis differs from the thesis, or, in other words, how the ictus is constituted.

§ 10. Sounds may differ one from another in respect of

(1) the length of time which they occupy, i.e. duration or quantity;

(2) the force or intensity with which they are produced, i.e. stress or stress-accent;

(3) shrillness of tone, i. e. pitch or tonic-accent;

(4) the quality of sound used, depending on the vocal organs called into play, i.e. tone-colour.

Both (2) and (3) are often called 'accent', and the two senses are frequently confused.

Tone-colour may be put aside at once, for it is clear that the ictus does not depend on the recurrence of the same vowel or consonant sound or any one combination of them.[1]

It is conceivable that every arsis might be marked by a higher tone than its thesis, and the word arsis is capable of meaning the raising of the voice to a higher pitch. This, however, is not supported by common experience, and experiments seem to indicate that differences of pitch alone do not give a sense of rhythm.

Stress played a prominent part in marking the beat of all Old Germanic verse and of very early and mediaeval Latin, and according to common experience in Modern English. Changes of intensity alone are certainly sufficient to give a sense of rhythm.

Quantity has been of first importance in the verse systems of many languages. Since rhythm depends on periodicity the lengths of syllables must play a leading part, but our special problem is concerned with the ictus. Is the arsis always a long syllable? If so, is it enough for the arsis to be long, without being marked in any other way? In classical epic poetry the arsis was always long; whether it was also stressed has been a matter of dispute. In Old English the stress fell usually on a long syllable, although frequently two short syllables seem to have been regarded as a 'resolved'

[1] In O.E. alliteration was so used—always two and usually three of every four successive arses began with the same consonant or any vowel sound—but alliteration has in Modern English lost its organic structural flection, although it is still usually confined to stressed syllables.

long. Experiments indicate, though not without uncertainty, that quantity alone is capable of producing rhythm.[1]

Fuller discussion of this thorny question must be deferred until other points have been established. All that is done here is to indicate the problem, which has not always been squarely faced.

Meanwhile it will be sufficient to say that the arsis is characterized by *weight*, without pushing the analysis further for the present; or the term *metrical stress* may be used as equivalent to *ictus* (a Latin word disliked by many), or *beat* (which has some ambiguity owing to its use in musical theory as meaning a unit of time, e.g. '3 beats to a bar'), or *accent* (the musical term equivalent to *ictus).*

§ ii. It is necessary to bear in mind:

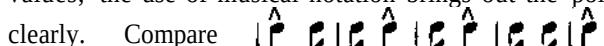
(1) the possibility that the ictus may be compound, i.e. that weight may be composed of speech-accent with either quantity or pitch or both; and that its constituents may vary in their mutual proportions at different times, e.g. stress may be combined with length and low pitch or with shortness and high pitch;

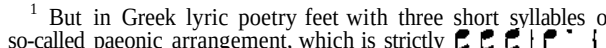
(2) the probability that it is not absolute but relative degree of weight that is required; i. e. it is sufficient for the arsis, though not markedly heavy, to be heavier than the syllables immediately before and after;

(3) the certainty that in a given piece of homogeneous verse the ictus must fall always at the end or always at the beginning of a foot. A division like – × | × – | × – | × × | – – is meaningless for metrical analysis. If the line is rhythmical the ictus falls at regular intervals and the arrangement will be

∧ – | × × – | × – | × × – | ∧ –

or – × × | – × | – × × | – ∧ | – ∧

This notation represents not absolute but only relative syllabic values; the use of musical notation brings out the point still more clearly. Compare  with  where the accent falls on the first sound of each bar.

[1] But in Greek lyric poetry feet with three short syllables occur, as in the so-called paeonic arrangement, which is strictly  and not ⏑ ⏑ ⏑ – | ⏑ ⏑ ⏑ – |.

When a spondee occur* in the hexameter is there no distinction save of quality between the two equal long syllables ?

I do | not set | my life | at a | pin's fee
o o 1 1
Strove to | buffet | to land | in vain. | A tree
2 0 2 0

Prof. Mayor scans thus, but what do these divisions mean? Such feet as these are certainly not equivalent.

§ 12. Some difficulty may be felt with regard to the actual point where the division takes place. The mark of periodicity is, of course, the ictus; but is the arsis to be taken with the succeeding thesis or the preceding one? For most purposes it matters little or nothing, and it is sufficient to represent the rhythm of a line merely by marking the beats and any important silent intervals.

Still *she* retains her maiden gentleness and oft at eve A visits *the herds* along the twilight meadows, helping *all* urchin blasts.

Here we can, without any further marks of division, observe that there are three examples of a disyllabic instead of the ordinary monosyllabic thesis, and one of the ictus falling on two successive syllables, which are separated by a pause. But there is generally felt to be a difference in movement between

Then the | little | Hi'a|watha
Learned of | every | bird its | language.

and

The way | was long, | the wind | was cold;
The mi'n|strel was | infirm | and old.

which justifies marking the division in such a way as to suggest that the *cadence* is best represented by taking each arsis in the first case with the following thesis, in the second case with the preceding thesis. The difference of effect may be represented visually by two curves.





Musical notation assumes that the bar normally commences with the accented sound, so that no other mark is ordinarily necessary; and some metrists introduce this assumption into their scansion of English verse, dividing

The | way was | long, the | wind was | co'ld ^ |

or rather

The I way was | long, the | wind was | co'ld, the |
I minstrel | was in|firm and | old; his | ...

the opening light syllable being a mere anacrusis, outside the metrical scheme.

Professor Saintsbury *(Hist. Eng. Pros.* iii. 525) denounces this as 'ludicrous, hideous, and false'. The system arises most frequently, though not always, from a belief that

(a) metrical law is merely a special branch of musical law;

(b) iambic and anapaestic rhythms are the same respectively as trochaic and dactylic.

However much metric may learn from music the first belief is untrue. The poet works in a different material. He has to use words which have an existence independent of him. Even as mere sound-complexes, they have an individuality of their own which cannot be entirely disregarded by the poet. It is not surprising, therefore, that differences in cadence should be brought about by characteristic arrangements of words.

With regard to the second belief, Swinburne, the fineness of whose ear few will impugn, declares that all dactylic forms of verse are 'unnatural and abhorrent' in English, yet since he thinks that anapaestics are 'natural and pliable', and has himself written many fine specimens of them, he clearly feels some difference. Confirmation of this is given by psychological experiment. The subject tapped with his finger on a noiseless key according to the following schemes:

(a) 1′–2, 1′–2, 1′–2

(b) 1–2′, 1–2′, 1–2′

where the beat to be emphasized is marked with the sign '. In the scheme i'-2, for instance, the subject was asked to emphasize every first tap of the rhythmic group, but he had, at the same time, to try and keep always a uniform interval between two successive taps, not only between i' and 2, but also between 2 and i', although he was to think of the groups in pairs I'-2, not 2-1'. The results showed that the interval which comes after the emphasized beat is comparatively longer in 1-2' than in I'-2' (Scripture, *Experimental Phonetics,* p. 532). The explanation is that after the group in rising rhythm (1-2') there is a double reason for the pause; firstly, because of the emphasis, and secondly, to mark the end of the group. After a group in falling rhythm (I'-2) there is a pause only for the latter reason, for the pause that is naturally made after giving emphasis falls in this case in the middle of the group. Even with unmeaning sounds, then, groups in rising rhythm tend to detach themselves more sharply, while falling rhythm tends to produce a more smooth and even continuity of flow; in musical terms the effects are.

respectively staccato and legato. In actual verse, however, these effects may be increased or reduced by different distributions of words with more than one syllable; for instance, diaeresis (v. *infra*, XI. 6) will increase the staccato and decrease the legato effect.[1]

Whether it represents any real difference or not, the distinction between rising and falling rhythm may conveniently be utilized for descriptive purposes, as may also the classical nomenclature for different feet or combinations of syllables. Neither, however, should be regarded as implying anything as to the constitution of the ictus, and the latter is purely analogical.

In rising rhythm the words arrange themselves so that the movement seems to start from a low level (of stress, impressiveness, or whatever it may be) and rise to a higher level,[2] so that in each foot the ictus falls at the end, i.e. arsis follows thesis; e.g.

The way | was long; | the wind | was cold

In falling rhythm the movement starts from a high level and falls to the lower, so that the ictus falls at the beginning of each foot and arsis precedes thesis; e.g.

Learned of | every | bird its | language.

§ 13. In traditional classical prosody a foot composed of a long syllable followed by a short, with a quantitative ratio of 2:1, was called a *trochaeus* (— w, or *choreus*); a long syllable followed by two shorts in the ratio 2 : i : i, a *dactylus* (– ⏑ ⏑); a combination (not strictly a foot) of a long syllable followed by three shorts, a *paeon primus* (– ⏑ ⏑ ⏑). It is convenient to use these names for modern English metrical feet of analogous arrangement, although they may not have the same fixed internal relations.

A foot in falling rhythm may then be called a *trochee*, *dactyl*, or *first paeon* respectively according as the arsis is followed by a thesis of one, two, or three syllables. A foot in rising rhythm may be called an *iamb*, *anapaest*, or *fourth paeon* respectively according as the arsis is preceded by a thesis of one, two, or three syllables.

A classical *spondee* was a foot of two equal long syllables (——).

[1] See also note to Ch. XIV, § 2, p. 132.

[2] Mr. Bridges says, ' These terms depend on the tendency of an accented syllable to be spoken at a higher pitch than an unaccented syllable . . .' {*Prosody of Milton*, p. 78). But anything more than a tendency should not be assumed, for pitch is too uncertain a factor in the ictus to form the basis of a definition. The rise or fall is one of impressiveness. In any case the terms themselves are not quite satisfactory, but they are now established.

Amongst other combinations of syllables were the *pyrrhic* (⏑ ⏑) and *tribrach* (⏑ ⏑ ⏑). Other names, even in Greek, represented not feet but certain recurrent combinations of syllables, usually equivalent to two feet: e.g. *cretic* – ⏑ – | – ⏑ – | *choriambus* – ⏑ ⏑ – | – ⏑ ⏑ – |, I,

ADDENDA

I. ON ARSIS AND THESIS

The original meaning of ἄρσις was 'a raising or lifting as of the foot in walking', and so of course also in dancing. The strong beat in primitive song was probably therefore marked by striking or 'placing' the foot on the ground, θέσις. So at a much later time, when poetry was not accompanied by music or dancing, the reciter would still doubtless beat time with foot or hand to the rhythm of his verse: of. Horace, *Serm.* i. 10. 42-3 :

> Pollio regum
> facta canit pede ter percusso.[1]

Hence the part of the metrical foot in which the beat fell was originally called θέσις, the beat being marked by the putting down of hand or foot. The remaining part, marked by the raising of the hand or foot, was called ἄρσις. This was the meaning accepted by Dionysius.

A. J. Ellis thought, however, that even among the Greeks 'perhaps the original meaning [of *arsis]* was the raising of the voice to a higher pitch'; but in this case, by what metaphor comes *thesis* to be applied to the lowering of the voice? Liddell and Scott, 1845, give for *thesis*, 'the last half of the foot, in which the voice falls'. Later Latin grammarians, e.g. Priscian, certainly applied the terms to the voice, and probably to the rise to greater stress or force, as by the fifth century A.D. stress or intensity-accent had resumed its original importance in verse-rhythm. *Arsis* then came to mean that part of the foot which received the beat; *thesis*, the remainder. The latter usage is the more prevalent among modern metrists (O.E.D. *Arsis.* 'In modern acceptation: the strong syllable in English metre . . .'), and is therefore adopted in this book.

[1] Prof. Palmer thinks Orelli is wrong in taking this as referring to the accompanying beat of the foot; he says pede means 'metre', without however giving any support for his version. Of course the reference is to 'triple measure', i.e. trimeter; but in any case the phrase pede *percusso* refers back to a period when the foot did beat time.

II. ON THE ACTUAL LOCATION OF THE ICTUS

For accurate purposes one would have to measure verse-rhythm from ictus to ictus. The actual position of what might be called the centre of gravity of each foot, i. e. the point of greatest emphasis, is of some interest, if not of importance. If a reciter marks with a beat of his finger the incidence of each rhythmical beat, it usually coincides with the beginning of the vowel sound in the arsis. This represents the motor rhythm. In the perceptual rhythm it would be slightly later. M. Verrier's experiments seemed to show that even for the singer the beat comes after the implosion, and for the reader, reaction-time being eliminated, the beat coincides with the first complete vibration of the strong vowel *(pp. tit.* iii, p. 85).

It has generally been found convenient, however, to let foot-divisions coincide with the minima of speech energy, i.e. fall between syllables. This is probably accurate enough for ordinary purposes, but it may be plausibly contended that in this case a falling rhythm scheme probably represents the more accurate time-division. In such a line as

The ship | which fi'red | the shot | that breached | our foe

the complex sounds of *fired* and *broached* continue for so long after the commencement of the vowel sound that they almost appear to overflow into the next foot, so that if it were not for the advantage of representing differences of cadence

The | ship which | fired the | shot that | broached our | foe

might be preferred as showing more exactly the equal periodicity.

III

PROSE AND VERSE—SECONDARY RHYTHM

§ i. RHYTHMICAL movement of speech-sound marked off into equal measures by the occurrence of a stronger or more impressive sound at regular intervals—is this a complete account of the formal elements of poetry? Does it differentiate poetry from prose? It is asserted that what we commonly call prose is often rhythmical; and, if this is true, rhythm is not even a formal differentia of poetry. Doubtless in many prose passages the syllables which are stressed as having greater mental importance are separated in reading by fairly regular intervals of time. And indeed some inquirers think they can find a rhythmical tendency in all language; but in prose it

is, in a passage of any considerable length, usually no more than a tendency, and is quite unobtrusive, only to be found when we look for it, and even then often only by some straining. In poetry, on the other hand, rhythmical movement seems inevitable and cannot be overlooked. In prose, too, rhythm is felt to be intermittent, not sustained and regularly continuous as in verse. It is changing in character, not homogeneous; i. e. the time-intervals vary in different sentences, even if within the individual sentences they are more than approximately equal. In fact it is only in a loose sense rhythmical, whereas in poetry rhythm is systematic. Mr. Arthur Symons says that' there is in prose, whenever it is good prose, but not necessarily inherent in it, a certain rhythm, much laxer than that of verse, not indeed bound by formal laws at all'. In verse, on the other hand, rhythm *is* inherent, is not lax but strict, and *is* bound by formal laws.

§ 2. The first way in which verse is more systematic than prose is that the primary rhythm is more unmistakable and more stable, because a particular type of rhythm has been selected as the normal basis for the movement. In analysis some one particular kind of foot is so continuously predominant that it stands out clearly as the base-foot of the metre, and.we are therefore justified in speaking of iambic rhythm, anapaestic rhythm, &c. The iambic scheme, or whichever it may be, becomes so firmly established in the mind that occasional variations in the composition of the thesis or weight of the ictus will not disestablish the rhythm in any way. In prose a standard foot is not so unmistakable, and what rhythm there is runs spasmodically, and constantly breaks down.[1]

§ 3. There is, however, more than this to distinguish poetry and prose. If we produce or attend to any simple rhythmical series, we shall probably notice a tendency to group the small units of primary rhythm into larger sections. This means that there may be present, objectively or subjectively, a secondary rhythm

[1] There are, of course, examples of poetry where two types of foot, e. g. iamb and anapaest, are so freely intermixed that immediate perception would not tell us which was the dominant foot. But usually in these cases the feet are patently equivalent and congruent, and run to the same time-scheme throughout; and probably too, the element of secondary, if not also of tertiary, rhythm (discussion of which is to follow) enters as a differentia. Usually where one fails the other is more prominent, or else the example falls on or beyond the vague border line.

in material already primarily rhythmical. Physiologically such grouping is called for in order to provide, in the case of vocal utterance, a pause for the taking of breath. Psychologically, too, it arises because the range of attention is limited. There is then a natural tendency to pause at certain regular intervals, and on this tendency is based the division into *lines* or *verses* which is made so evident in the printing of poetry.

In iambic verse as many as five feet can without straining be brought within the compass of a line regarded as a 'breathing-time' unit; six or seven feet demand a pause in the middle. This regular caesura or *coupe* was also significantly called in France *repos* or *reprise d'haleine.* Such a pause is often welcomed in lines of five feet, and has sometimes been regarded as essential. Psychologically it would appear that the mind cannot grasp as a unitary group more than six feet, so that in seven-foot lines the cutting has usually been so marked that the line does not hold together, and a pair of such lines falls into four lines alternately of four and three feet. This subject will receive fuller treatment in the next chapter; it is mentioned here in order to illustrate how this grouping and division is not a mere affair of tradition or empty convention, but results from the conditions in which poetry arises. Over and above the primary rhythm which is the basis of poetical expression, natural conditions give rise to a secondary rhythm which manifests itself by the primarily rhythmical material falling into divisions of limited and regular or symmetrically varying lengths, viz. lines or verses.

§ 4. We see therefore that even had prose a fairly strict rhythm, it would not be verse until it had come under other laws governing its form. In both prose and verse the rhythmical movement of sound corresponds to the movement of thought, but it is by that thought-movement alone that the divisions and groups of prose are determined. Not until it also enters into structural schemes which depend on the co-ordination of sound-material as distinct from, though not divorced from, thought-material, i.e. not until it is embodied in systematic metrical forms, does it become verse. It is metre then, and not merely rhythm, which differentiates prose from verse; and metre involves a systematically regular or proportionate arrangement of unmistakably rhythmical language, so that it falls into easily recognizable patterns and schemes, and so that a more or less definite normal or standard may be established.

Metre, however, as we have seen, is not an artificial arrangement, but an organic scheme evolved from the vital inner necessities of poetic expression; it is not an arbitrary imposition, but an essential form.

§ 5! It follows from what has been said that we can state the length of a modern English verse in feet or measures. The English terms ' four-foot', ' five-foot', &c., are quite adequate, but Greek terms have also been used regularly, so that verses of two, three, four, five, six, and seven feet respectively have been called dimeter, trimeter, tetrameter, pentameter, hexameter, and heptameter. Since the Greek ' measure' (*μέτρον*) was sometimes a double foot (*διποδία*), so that an iambic trimeter contained three pairs of iambs,[1] there is a certain objection to this terminology; and although there is little risk of confusion in Modern English, it is as well to use the English terms, though any one who prefers Greek terms may use *dipody*, *pentapody*, etc., without fear. The standard of a particular metre can then be formulated by reference to the predominating kind of foot, and the number of feet in the line; e.g. four-foot trochaic, five-foot iambic, six-foot dactylic. Certain non-descriptive names are in use. The alexandrine was in France a line of twelve full syllables; in England it refers to a corresponding line of six iambs. Heroic verse is five-foot iambic. Of another classical range of terms, septenary is the only one that has been used much in English, and that only of the Middle English line of seven, usually iambic, feet. The propriety of such descriptive names as octosyllabic, or four-beat, or four-stress metre will be discussed at a later stage.

§ 6. We have seen that secondary rhythm involves the organization of primarily rhythmical material into equal or proportionate sections or groups; but the question arises, ' How are these groups or sections marked off one from another ?'

(a) The end of the verse may be marked by some special attribute of sound such as those considered above as possible exponents of primary rhythm: quantity, stress, pitch, and tone-colour or quality. Taking these again in reverse order, we at once find what we want in tone-quality, which was used in Arabic, as well as in Germanic and Romance languages.

Vocalic assonance, i.e. agreement of final stressed vowel sounds,

[1] ' Inuentus nomen indidit ⌋ Scorto mihi.'

has been used in Spanish and Old French (and in Middle English in default of full rime) to mark the end of lines:

Tant ad seiniet, li oil li sunt trublet;
Ne loinz ne pres no poet vedeir si cler
Que reconoisse nesun hume mortel.

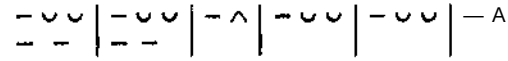
Agreement of consonants has similarly been used in Icelandic and Keltic. Full rime, agreement of stressed vowel sounds and all following consonant (and vowel) sounds, has become regular in modern European languages.

Alliteration, the agreement of initial sounds, although it never marked the actual end of a verse, has been used systematically in Old English and other Old Germanic languages to hold together the two parts of a full line and at the same time help to distinguish it from its neighbours:

Oft *Scyld.* *sc*efing sceapena preatum
Monegum wægpum weodo-setla ofteah

In so far as pitch, stress, and quantity are used to mark the ictus of primary rhythm, they are not available as a distinctive signal for divisions of secondary rhythm in English. In French, however, where distinctions of accent and quantity in the body of the line were not sufficiently pronounced to be made a regular basis of metre, accent, in conjunction with rime (or assonance), does play an important part in marking secondary rhythm. The last fully sounded syllable of the line (i. e. other than ' mute' -') bears a distinct accent.

(b) In classical Greek and Latin some particular combination of sounds was often used to mark the end of the line. In the epic hexameter the penultimate foot was regularly a dactyl and the last foot a spondee (or trochee, which by reason of time taken from the final pause became equivalent to a spondee); whereas a spondee might be substituted for any of the first four dactyls.[1] In elegiacs the alternate (so-called pentameter) lines end in a monosyllabic foot, and since spondaic substitution is excluded from the second half, the scheme is very distinct:[2]



[1] The law that in the last two feet the ictus should coincide with the tonic word-accent (a pitch-accent) must have emphasized the division of secondary rhythm still further.

[2] Ovid makes the ending still more unmistakable by the invariable use of a disyllabic word.

In this connexion it is noteworthy that the most careful writers of English heroic blank verse have instinctively been very sparing in their use of any foot but an iamb at the end of the verse, for any weakness or indecision at this important place impairs the metrical character of the verse.

(c) The only other possible mark in blank verse is the pause by which, as we have seen, primarily rhythmical units are instinctively divided into groups. In Old English such a pause was very prominent.

(d) When, in ways presently to be examined, this final pause is overridden and obscured or weakened, the only remaining guide (save to the eye) is the ear's immediate estimate of the volume of sound. If the pause is constantly obscured, the secondary rhythm fails and the metrical scheme of the verse will depend on skilful preservation of the primary rhythm. If this is relaxed, the result will be more or less rhythmical prose.

IV

SUSPENSORY PAUSES—MEDIAL AND FINAL.

§ I. ' FOR I, being simple, thought to work His will, and have but stricken with the sword in vain ; and all whereon I lean'd in wife and friend is traitor t6 my peace, and all my realm reels back into the beast, and is no more.'

If this passage be read as we ordinarily read prose, we naturally make distinct pauses in all the places marked by punctuation, and also probably after the word *friend,* because at each of these places there is a division in the sense or flow of thought. These are *sense pauses*; they are found both in prose and in verse, marking off sections in the sound-movement which coincide with divisions in the sense or thought movement.

§ 2. The movement of the language is strictly rhythmical, and it is therefore suitable material for verse, but it is also capable of division into those regular lengths which are called lines or verses, each containing a fixed number of feet. When this metrical arrangement (in five-foot iambic verses) is formally given,

For I, being simple, thought to work His will,
And have but stricken with the sword in vain;
And all whereon I lean'd in wife and friend
Is traitor to my peace, and all my realm
Reels back into the beast, and is no more.

the sense-pauses remain as they were. There is, however, apart from, or in addition to the sense-pauses, a generally-felt tendency to mark the metrical divisions by a slight pause at the end of the verse, wherever the sense-movement does not actually forbid it. Such a pause may be called a *metrical pause* : its function being to mark off, theoretically at least, the units of secondary rhythm, whereas sense-pauses mark off phrases in the movement of thought.

§ 3. While metrical pauses occur—whether actually or theoretically—at regular or proportionate intervals as determined by the metrical law, the position of the sense-pauses depends on the grammatical and rhetorical arrangement of words, and need not show any regularity of distribution. Furthermore it will be observed that the sense-pauses need not be and are not of any uniform strength ; the pause after *friend* in the quotation from Tennyson is distinctly weaker than those after *will, vain, peace,* and *more.*

§ 4. There is clearly, then, considerable scope for variety in the arrangement and strength of pauses in verse. In general this element depends on the greater or less predominance in the poet's mind of the metrical scheme as bringing out the effects of secondary rhythm. When poets are deeply conscious of the need for regularity, for law and order, they tend to emphasize the strict metrical organization. They do this partly by making the primary rhythm more uniform, partly by making the divisions of the secondary rhythm more conspicuous. We are here concerned with the latter effect, which is brought about by making sense-pauses fall regularly at the end of the verse, and so coincide with the metrical divisions. When the two kinds of pause coincide in this way, the check to the rhythm is made extremely obtrusive, and such lines are called *end-slopped.*

Shall burning Ætna, if a sage requires,
Forget to thunder, and recall her fires?
On air or sea new motions be imprest,
Oh blameless Bethel! to relieve thy breast?
When the loose mountain trembles from on high
Shall gravitation cease if you go by?
Or some old temple, nodding to its fall,
For Chartres' head reserve the hanging wall?
(Pope, *Essay on Man,* iv. 123-30.)

To him replied the bold Sir Bedivere:
'It is not meet, Sir King, to leave thee thus,

Aidless, alone, and smitten thro' the helm—
A little thing may harm a wounded man;
Yet I thy hest will all perform at full,
Watch what I see, and lightly bring thee word.'
(Tennyson, *Passing of Arthur*, 207-12.)

§ 5. Another passage from Tennyson's *Idylls of the King*, however, affords a striking contrast in movement:

But Arthur, looking downward as he passed,
Felt the light of her eyes into his life
Smite on the sudden, yet rode on, and *pitch'd*
His tents beside the forest. Then *he drave*
The heathen; after, slew the beast, *and fell'd*
The forest, letting in the sun, and *made*
Broad pathways for the hunter and the knight,
And so return'd.
(Tennyson, *Coming of Arthur*, 55-62.)

Keats, in the following lines from *Sleep and Poetry* (184-99), expressed, both implicitly and explicitly, his strong disapproval of the 'end-stopped' versification of the eighteenth century:

Men were thought wise who could not *understand*
His glories; with a puling infant's force
They swayed about upon a rocking-horse
And called it Pegasus. Ah, dismal soul'd,
The winds of heaven blew, the ocean *roll'd*
Its gathering waves—ye felt it not. The blue
Bared its eternal bosom, and *the dew*
Of summer nights collected still *to make*
The morning precious: beauty was awake!
Why were ye not awake? But ye were dead
To things ye knew not of,—were closely *wed*
To musty laws lined out with wretched rule
And compass vile: so that ye taught *a school*
Of dolts to smoothe, inlay, and clip, and fit,
Till like the certain wands of Jacob's wit
Their verses tallied.

Here the sense, with the corresponding movement of rhythm, is frequently carried on into the next verse, and is said to 'run on' or 'overflow' from one line into the other. The end of one line being made syntactically continuous with the beginning of the next, the metrical pause is obscured or overridden; the sense is, as Milton said, 'variously drawn out from one verse into another'. By means of this preservation of continuity between the metrical units, they can be dovetailed, as it were, into larger rhetorical units of irregular length (depending on the development of the thought), such as are called 'verse-paragraphs'. Milton, of course, provides

the best examples of these; see the opening of *Paradise Lost,* and the following *(P. L.* i. 34-44):

> Th' infernal Serpent; he it was, whose guile
> Stirred up with envy and revenge, deceived
> The Mother of Mankind, what time his pride
> Had cast him out from Heav'n, with all his host
> Of rebel Angels, by whose aid aspiring
> To set himself in glory above his peers,
> He trusted to have equal'd the Most High,
> If he oppos'd ; and with ambitious aim
> Against the throne and monarchy of God
> Raised impious war in Ileav'n and battle proud
> With vain attempt.

Lines end in the middle of such phrases as *on the secret top \ Of Oreb ; didst inspire \ That shepherd; I thence \ Invoke thy aid; to soar \ Above the Aonian mount; deceived \ The Mother of Mankind ; his pride \ Had cast; all his host \ Of rebel angels; aspiring \ To set himself.*[1]

§ 6. Overflow or *enjambement,* then, is of very great importance as a means of binding lines together into a verse-paragraph, which would be practically impossible with what Professor Saintsbury calls ' single-moulded' lines. It serves thus not merely to ensure variety, but also to achieve the larger harmonic effects of verse. Again, by tending to obscure or pass over what are often considered artificial divisions, it helps to give an impression of ease and naturalness such as is essential in dramatic blank verse. The dangers of its excessive use, which with other and allied licences brought about a great weakening of metrical effect, are exemplified in the Jacobean drama. A necessary reaction to the 'end-stopped' verse of Shakespeare's earlier plays commenced in the age of Dryden and culminated in that of Pope, but itself went to the opposite extreme, so that the rigidity of their metrical rule excited the revolt of some of the greater Romantics. The Victorian age was marked by a growing admiration for the sane moderation of Chaucer's heroic

[1] In connexion with this last example it may be noted that feminine endings (or anacruses in falling rhythms) and weak or light endings (see Ch. VIII, § II, note) help to override the final pause and obscure the metrical division by producing a more continuous rhythm ; sometimes, as in the later Elizabethan drama, disastrously. Rime, on the other hand, accentuates the metrical division, and its use was for that reason advocated by Dr. Johnson. Every verse, he considered, should be ' a distinct system of sounds; and this distinctness is obtained and preserved by the artifice of rhyme'.

verse, and a skilful admixture of both systems by the greater metrical artists.

In rimed verse some poets, e. g. Keats and Morris, often make one couplet overflow into another, as well as making the first line run on into the second. The French name *enjambemcnt* is sometimes confined to this type of overflow. It is less frequent between larger stanzas, but Shelley's *Triumph of Life* has very few of its *terza rima* stanzas self-contained. A few of his more elaborate stanzas, e.g. the chorus *Life may change,* show bold *enjambement,* as do several of the rime-royal stanzas of Chaucer's *Troilus and Criseyde* and the four-line stanzas of Tennyson's */;/ Memoriam.*[1]

§ 7. Since sense-pauses are governed principally by the thought-movement, it is clear that, whether they coincide with the final metrical pause or not, they are liable to occur at any place within the line. And such variation in position is obviously an important means of avoiding monotony of cadence.

The following lines give examples of the pause in every position:

Mourn, knowing it will go along with me
And there, that day when the great light of heaven
For ever: but as yet thou shalt not pass
When all is lost, and wife and child with wail
To all high places like a golden cloud
And brake the petty kings, and fought with Rome
There came on Arthur sleeping Gawain kill'd
Then spake the bold Sir Bedivere : ' My king
Knighted by Arthur at his crowning, spake.

Sometimes there is no marked internal pause:

In the island valley of Avilion
Far other is this battle in the west.

Frequently there are two internal pauses in the same line:

Whereof the chill, to him who breathed it, drew
A bitter wind, clear from the North, and blew

§ 8. In Pope and other poets of his time, pauses occur with almost unfailing regularity not only at the end of the line, but also as near as possible to its middle, i. e. after the fourth or fifth or sixth syllable, so that one would conclude that this position was chosen deliberately and in accordance with precept or theory. Precept and theory are, in fact, found in early Elizabethan treatises on the poetic art. Puttenham's opinion was that' in every long

[1] See below on Rime and Stanza.

verse the *Cesure* ought to be kept precisely, if it were but to serve as a law to correct the licentiousnesse of rymers, besides that it pleaseth the eare better & sheweth more cunning in the maker by following the rule of his restraint' *(Arte of English Poesie,* n. v); and he lays down that a verse of ten syllables must have the caesura after the fourth. Although Gascoigne says the caesura ' is at the discretion of the wryter', he gives his opinion that ' in a verse of tenne it will best be placed at the ende of the first foure sillables; in a verse of twelve in the midst' *(Certayne Notes of Instruction,* § 13).

As the name caesura shows, the idea of an internal metrical pause in a fixed position is ultimately derived from classical verse; but directly it came from the French. In the decasyllabic metre of the Old French epic poetry, its place was fixed usually after the fourth syllable,

Desuz lui met s'espee e I'olifant

or frequently after the fifth (epic caesura) when that was hot fully sounded,

En son visage sa color at perdude
De tantes ter*es* cume li bers cunquist

or more rarely after the sixth.

In the classical French alexandrine the ces*ure* or *coupe* regularly divided the line into equal *hemistiches* of six syllables each; but this equal bisection was deliberately avoided in the Greek and Latin hexameter. In the *vers octosyllabe* a caesura, as such, was not considered necessary.

Chaucer did not adhere closely to the French rule, but two centuries later Gascoigne, whose *Steel Glas* was printed with the caesuras shown by commas, observed the tradition faithfully:

This is the cause (beleve me now my Lorde)
That Realmes do rewe, from high prosperity,
That kings decline, from princely government,
That Lords do lacke, their ancestors good wil,
That knights consume, their patrimonie still,
That gentlemen, do make the merchant rise. . . .
(Arber's reprint, pp. 54-5.)

This marking of caesuras where there is no sense-pause proves that they were considered to be strictly metrical pauses, as necessary as those which mark the end of a line. The function of the caesura, which was not always recognized by the theorists, is suggested by Ronsard's expression *reprise d'haleine* or *repos* (this latter

being still used); for although the physiological necessity for a break is not so great in the decasyllabic or five-foot verse as in longer lines, a medial pause is nevertheless welcomed by a natural instinct to economize energy.

§ 9. In later Elizabethan times, free departure from the French tradition was due partly perhaps to Italian influence, as it had been in Chaucer's case, but more still to the necessities of a really dramatic blank verse. The metrical caesura was disregarded or overridden just as the final pause was, and the thought-rhythm asserted itself and arranged its own pauses or 'breaks'. Since these syntactical pauses fell at all parts of the line, they could no longer in strictness be called caesuras. The eighteenth century, however, with its worship of strict law and its admiration for French models, returned to the medial caesura as well as to the single-moulded line, the two being in fact organically connected. Consequently in their verse one is perhaps justified in assuming a caesura where there is very little grammatical reason for a break:

> Shall gravitation cease if you go by
> Expatiate free o'er all this scene of Man;
> What vary'd being peoples every star
> May tell why Heav'n has made us as we are.

although in a line like

> Or ask of yonder argent fields above

it is difficult to allow any kind of break at all.

It must be observed, too, that even in verse of the romantic type, which admits no strict law on the subject, the break or logical pause falls most commonly about the middle.[1]

But when the verse preserves its integral character as a metrical unit, this tendency is much more marked and regular. However ill-adapted for narrative, which demands a continuous forward movement, verse with regular medial and final breaks had advantages for purposes of satire and didactic or reflective poetry, and the more or less evenly balanced bipartition proved itself admirably suited to the pointed antithetical style of Pope. This is well illustrated by the lines quoted by Leigh Hunt, and thus divided:

[1] In various passages, as unbroken as possible, from different plays of Shakespeare's middle period, I have found that lines in which the pause fell after the second or third or within the third foot were more numerous than the sum of the remaining complete lines, whether in these (i) the pauses fell earlier or later (ii) there was no pause at all, or (iii) there were two or more pauses.

On her white breast a sparkling cross she wore,
Which Jews might kiss and infidels adore,
Her lively looks a sprightly mind disclose,
Quick as her eyes, and as unfixed as those.
Favours to none, to all her smiles extends,
Oft she rejects, but never once offends.

Pope himself in a letter said that 'every nice ear must have observed that in any smooth English verse of ten syllables, there is naturally a pause either at the fourth, fifth, or sixth syllable', but 'to preserve an exact harmony and variety none of these pauses should be continued above three lines together without the interposition of another, else it will be apt to weary the ear with one continual tone'.

§ 10. With regard to the position of the internal pause in heroic verse, some attempt at a rationale was made by Johnson *(Rambler*, No. 90).

'As harmony'—by which he apparently means what we call rhythm—' is the end of poetical measures, no part of a verse ought to be so separated from the rest as not … to show, by the disposition of the tones, that it is part of a verse.' Since 'the order and regularity of accents cannot well be perceived in a succession of fewer than three syllables', the poet 'should never' make a full pause at less distance than that of three syllables from the beginning or end of a verse.' This rule, he admits, cannot be universal;[1] 'something may be allowed to variety, and something to the adaptation of numbers to the subject; but it will be found generally necessary, and the ear will seldom fail to suffer by its neglect.'

If we have a pause after the first or second syllable, or after the eighth or ninth, it means in general that these short sections of the verse are in very close syntactical connexion with the preceding or succeeding lines :

Defaming as impure what God declares
Pure ; and commands to some, leaves free to all.
nor could the Muse defend
Her Son.
He ended, and the Son gave signal high
To the bright minister that watch'd : he blew
His trumpet.

[1] In fact it would have been more in accord with his principle if he had insisted on four syllables outright, for strictly no rhythm is established by *xa*| *x* ||, whereas it is set up by *xa* | *xa*\\.

The rhythmical character of these sections is indeed preserved only by taking the lines as continuous in rhythm, and frequent recourse to this weakens the integral character of the lines as metrical entities.

Where there is no such overflow to keep up the rhythm, even at the expense of metrical integrity, a strong pause in these places, though often justified by the emphasis gained, would, if used with any frequency, certainly tend to produce an unpleasant jolting effect and even disruption of the rhythmic flow. Browning gives many examples:

> . . . Yes—no : I am past that now.
> Gone 'tis : I cannot shut my soul to fact.
> *(Colonibes Birthday)* v.)
>
> Men tell me of truth now—' False !' I cry :
> Of beauty—' A mask, friend ! Look beneath !»
> And the best we wish to what lives, is—death ;
> *(The Worst of //.)*
>
> Put me where I may look at him! True peach.
> Rosy and flawless: how I earned the prize!
> Draw close : that conflagration of my church
> —What then ? So much was saved if aught were missed!
> My sons, ye would not be my death ? Go dig . . .
> Did I say basalt for my slab, sons ? Black—
> *(The Bishop orders his Tomb.)*
>
> And the way to end dreams is to break them, stand,
> Walk, go : then help me to stand, walk, and go.
> *(The Ring and the Book,* vi.)

' When the pause falls upon the third syllable, or the seventh, the harmony [i. e. rhythm] is better preserved; but as the third and seventh are weak syllables, the period leaves the ear unsatisfied, and in expectation of the remaining part of the verse.'

> Confounded though immor|tal. But | his doom

' The rest in the fifth place has the same inconvenience.'

This has much truth in it, at all events in respect of heavy pauses; but on the other hand this very establishment of an expectancy has often a counterbalancing utility in that it tends to preserve the integrity of the verse as a metrical unit.

§ ii. It is necessary to distinguish degrees of pause, as in fact Johnson does : ' It may be established as a rule that a pause which

concludes a period should be made for the most part upon a strong syllable, as the fourth and sixth; but these pauses which only suspend the sense may be placed upon the weaker.' So that, for instance in *Paradise Lost,* iv. 891-9:

> And boldly venture to whatever place 891
> Farthest from pain, where thou mightst hope to change
> Torment with ease, and soonest recompense
> Dole with delight; which in this place I sought:
> To thee no reason, who | knowst only good, 895
> But evil hast not tried, And wilt object
> His will who bound | *us* ? Let | him surer bar
> His iron gates, if he intends our stay
> In that dark dui|*ance!* 899

the masculine caesuras of 894 and 896 satisfy the ear at the full pauses better than the feminine caesuras in 897 and 899; and the feminine caesura of 895 suits the half-pause better than the masculine caesuras in 892, 893, 898. This rule too, however, must be qualified by the consideration above mentioned,

§ 12. He concludes by affirming that 'The noblest and most majestick pauses which our versification admits, are upon the fourth and sixth syllables, which are both strongly sounded in a pure and regular verse, and at either of which the line is so divided that both members participate of harmony [i.e. rhythm].' 'But far above all others ... is the rest upon the sixth syllable, which, taking in a complete compass of sound . . . makes a full and solemn close.' Johnson's argument (see particularly § 10 above) is based mainly on the self-contained type of verse which he considered best, but it is noteworthy that taking an average of two series of 100 lines each in *Paradise Lost,* Books II and VII, I found the percentages to be as follows :—no pause, 13 ½; two or three pauses, 10½; pause after sixth syllable, 25; after fourth, 16 ; after fifth, 9½; after seventh, 7½; after eighth, 74½; after second, 5 ; after third, 4½; after first and ninth, -| each. These figures show a distinct preference for the pause after the sixth syllable, and then for that after the fourth; the next in favour are lines without pause, or with two pauses; but pauses are allowed in all positions.[1] This is not without significance for its bearing on the way in which Milton's lines keep their integral character as lines despite the frequent *enjambement.*

[1] For these statistics two syllables capable of elision are counted as one.

§ 13. *Masculine Caesura.* The caesura or break is called *masculine* or *strong* when it occurs immediately after the arsis or heavy syllable of a foot; i. e. in rising rhythm after the last syllable and in falling rhythm after the first of the foot.

Know then | thyself, presume | not God | to scan
Nothing was | he'ard in the | room but the | hurrying | pe"n of the | stripling.

Feminine Caesura. It is called *feminine* or *weak* when it occurs immediately after a light syllable, i. e. after or within the thesis. In rising rhythm it falls within the foot, in falling rhythm either at the end of a foot, or, in the case of a dactyl, within it.

Who calls | the coun|cil, states | the cer|tain day
This is the | forest primaeval, the | murmuring | pines and the | hemlocks.

Epic Caesura. In French verse the caesura normally fell after a fully sounded syllable; sometimes however in the old heroic verse the caesural pause was partly filled by an extra atonic syllable, e. g. one containing a so-called ' mute *e*', which was not counted in the line. This was called the *epic caesura*, and may be regarded as a special case of weak caesura.

In English heroic verse it is perhaps possible to consider certain light syllables before a pause as hypermetrical, i. e. as not belonging to any foot, but falling within and occupying part of the pause. In this case the term ' epic caesura' might with advantage be adopted in English.

As an|y ravjenes fe'th(ere it shoon | for-blak *(Cant. Tales,* A. 2144.)
What sholde he stud(ie and make hymselven wood. *(ib.* A. 184.)

For further notice of these cases see Chapter X.

Dramatic Caesura. Similar examples, however, are much more common in dramatic verse, particularly at points where one speech ends and another begins:

M6re | than his reas(on. But 'tis | a com|mon proof, *(J. Caes.* II. i. 21.)
To say 'King Rich(ard': alack the heavy day *(Rich. //,* ill. iii. 8.)
When *V* have show'd the unfit(ness,—
Re-enter OSWALD.,
How now, Oswald ! *(Lear,* I. iv. 356.)
And yet I love (him.
York. Make way, unruly woman ! *(Rich. //,* v. ii. no.)
No m6re, sweet Ham(let!
Hamlet. A murderer and a villain. *(Hamlet,* in. iv. 96,)

For these cases the term ' dramatic caesura' would be more appropriate than 'epic caesura ', especially when there is a change of speaker, or some other interruption, as in the last examples.[1]

[1] In Old French lyric *vers decasyllabe* the caesura sometimes occurred in the

§ 14. The traditional teaching of elocutionists has been that poetry should be read as if it were prose, with emphasis on those syllables only which would carry stress in prose, and with pauses only where the sense requires it. On the other hand, R. L. Stevenson expressed himself vigorously to the effect that ' No verse can ever sound otherwise than trivial when uttered with the delivery of prose'. With regard to Milton's blank verse Johnson said, ' The variety of pauses so much boasted by the lovers of blank verse, changes the measures of an English poet to the periods of a declaimer; and there are only a few skilful and happy readers of Milton, who enable their audience to perceive where the lines end or begin. *Blank verse*, said an ingenious critick, *seems to be verse only to the eye.'* Johnson was inclined to charge the fault to the poet, and asked for ' the preservation of every verse unmingled with another, as a distinct system of sounds'; and for this end recommended the use of rime. But a good reader will not fail to mark the end of a line, even in verse where overflow is so abundant as in Milton's, although it will be a matter of delicacy to avoid excess.

Our greatest poets for many centuries have been careful to observe the division of verse into lines, and this fact can hardly be without significance. The hearer should never be allowed to overlook these metrical pauses; they are always there, though at some times, in accordance with the sense, they are less distinctly marked than at others; perhaps, occasionally, even only ideal.

V

METRICAL EQUIVALENCE—TRISYLLABIC SUBSTITUTION

§ I. WE have seen that all verse must be capable of division into *measures* or *feet* of—at least approximately—equal time length, each foot representing normally the period occupied by a metrical

regular position, viz. after the fourth syllable, but the fourth syllable was a final ' mute' '*e, -es* or *-ent*, which could not be accented, although it was counted in the metre and fully enunciated. This was given the name of *lyric caesura*. Some modern compilers have, without historical justification or real need, extended the term to ordinary examples of feminine caesura, i.e. breaks following a light metrical syllable in rising or falling rhythm, as in ' who calls the council' and ' This is the forest primaeval', quoted above.

beat and by the interval between it and the beat preceding or following (according to the type of verse). For example:

Where once | we dwelt | our nāme | is heard | no more.

or

Hāppy | fīeld or | mōssy | cāvern

or

I am lo'rd | of the fowl | and the brute

or

Touch her not | scornfully

or

And held | his cre'stjed he'lm | and spear.

If, after the familiar method of R. G. Latham, were present an ictus or accented syllable by a and an unaccented syllable by x the formula for the feet in these passages will be respectively *xa, ax, x x a, a x x, x a.* Furthermore, in any one of these passages, each line is made up of a fixed number of feet of the same type: 5 *x a,* 4 *a x,* 3 *x x a, 2 a x x, 4 x a.* The time-lengths of these measures therefore are, it is easy to see, likely to be uniform. But these are only examples of verse where the equivalence is most obvious; this normal scheme of arrangement of stressed and unstressed syllables, though preserved with considerable rigidity by some poets, is by no means so preserved by many others, e.g. Shakespeare, Milton, Coleridge, Shelley, Tennyson, as witness the following examples from acknowledged masters of the poetic art:

On the other side Adam, soon as he he'ard.
Of mān's fīrst disobedience, and the fruit.
(MILTON.)

The ōne red leaf, the lāst of its clān,
That dances as often as dance it can,
Hanging so light and hanging so high
On the topmost twi'g that looks up at the sky.
(COLERIDGE.)

O soul, be changed into little wāter drops.
(MARLOWE.)

Myriads of rivulets harrying through the lawn.
(TENNYSON.)

Here several lines have more than the normal *number of syllables,* and uniformity of *syllabic* arrangement is clearly not the rule. But the lines are rhythmical in their flow of sound; the stresses fall on the ear with regularity, i. e. after equal intervals of time.

§ 2. We shall find, then, that the rhythm may be equally well preserved when two (or even three) unstressed syllables are put in the place usually occupied by one, *provided that the time taken by the utterance is the same* and that the relative positions of the arsis and thesis are unchanged. In terms of the formula, the rhythm is not necessarily broken by the substitution of a foot of the type *x x a* for one of the type *x a,* or of *a x x* for *a x,* so long as they can without unnatural effort be uttered in the same time, and are therefore of equal prosodic value.

The normal line of Scott's *Lay of the Last Minstrel* is of the type *x a \ x a \ x a \ x a,* the feet being all of two syllables, as :

The way | was lŏng, | the wind | was cold.

But many verses have nine or more syllables, so that obviously there must be trisyllabic feet, and stresses separated by two unstressed syllables instead of one, e. g.

And with Jed|wood axe | at sad|dle bow
For f | *am the heir* \ of bold | Buccleugh
He light|ed *the match* \ *of his ban*|deli'er
*And the lad**ye had gone* \ *to her sec**ret* bower.

In these lines, despite the varying number of syllables, the beats of sound still occur at intervals of equal duration. The unstressed syllables of the trisyllabic feet are hurried over so that while the movement of sound is more rapid (since three syllables are put into the period usually filled by two), the duration of each foot is, approximately at least, the same as that of the disyllabic feet.

The line

Thus Ĕve | with *cŏuntenance bl'ithe* \ her stor|y tŏld

takes the same time as it would if for the trisyllabic *countenance* were substituted the disyllabic *laughter*:

Thus Eve | with läugh|ter blithe | her story told.

The rhythm is of course slightly different in *movement,* but the duration is unaltered.

§ 3. Such lines doubtless may often be explained by assumihg that an unstressed syllable is elided or slurred, especially in cases of two vowels, separated only by a liquid consonant, or by none at all, or by the semi-vocalic *w* or *y*; e. g.

On the oth|er side | Adam, soon as he heard.
For *man**y a pett**y* king ere Arthur came.

Myriads of *riv\ulets hurr\ying through* \ the lawn.
And chiefly tho'u *O sp'irit, that dost* prefer
Before all temp|les th' up|right heart and pure.
Of *sor\row unfeigned* \ and humiliation meek.
All judgement whe'th|er *in h'eaven or earth* \ or hell.

Mr. Bridges has shown that in *Paradise Lost* they may almost all be so explained, and considers therefore that the lines were, in Milton's prosodic theory, all ten-syllabled. 'All the poetical elisions and contractions in *P. L.* may be reduced to the following four rules:

1. Open Vowels.
2. Vowels separated by the liquids */, n, r.*
3. Final *en* [as in *heaven, given*\.
4. The 2nd pers. sing, of verbs' *(Milton's Prosody-*, p. II).

§ 4. But there is no need in general to have recourse to this explanation, for in a verse whose regularity depends upon the duration of the feet it is not the number of syllables that matters, but the time occupied by each group. There are many instances from other poems where any actual elision or contraction is inconceivable.

/ *beseech* \ your graces both to pardon me. (Shaks., *Rich. Ill,* I. i. 84.)
Made Goddess of the river; sti'll] *she retains.* (Milton, *Comus.)*
'Tis a month \ before the month of May
And the sprang \ comes slowly up this way. (Coleridge, *Christabel.}*
By thy Iong \ gray beard and glittering eye. *{Ancient Mariner'}*

Some examples quoted by Mr. Bridges from *Paradise Lost* are decidedly doubtful, e, g.

Needs must the serpent now his cap|ital *bruise* (xii. 383.)
Of rain|bows *and star|ry* eyes. The waters thus (vii. 446.)

§ 5. In view, then, of numerous examples like these, to invoke the aid of any elision theory is, in absence of special reasons such as may exist in the case of *Paradise Lost,* both unnecessary and unsatisfactory, particularly for poets who might have learnt from Coleridge's so-called ' new principle' that verse need not be governed by the number of syllables.[1] It is not syllabic but temporal regularity that is the basis of poetic rhythm. Therefore

[1] See Ch. XII, § II.

in verse normally composed of disyllabic feet, a trisyllabic foot may be substituted, provided that

(a) the two syllables of the thesis are light and can be pronounced rapidly, so that the foot occupies only the same length of time as the neighbouring feet;

(6) the arsis and thesis keep the same relative position, i. e. thesis before arsis in rising rhythm.

§ 6. Masson rightly objected to such ' contracted utterances' as th *Aonian, th imbattled* 'as quite unnecessary inasmuch as the lines are perfectly good to the ear; even if the word *the* is fully but softly uttered according to prose custom'. Professor Saintsbury too denounces the sound of such elisions as ' utterly hideous ; while the admission of the full syllables seems melodious and satisfying' *(Manual,* p. 17). His ear naturally revolts at the spoiling of *Of glory obscured* by the ugliness of *glor yobscured*; and at *omnous, poplar, th'upright,* and at *abominablunutterabl and worse '* instead of the smoothly flowing, musically rippling measure and murmur of the trisyllabically admixed cadence' *(Hist, of Eng. Prosody',* ii. 261). It is right to insist on the aesthetic adequacy of trisyllabic substitution; but the term ' elision' need not imply that syllables are actually dropped or amalgamated, i. e. that some sound is not pronounced. Probably Mr. Bridges is right in saying of Milton that ' though he printed *Th' almighty,* etc., it cannot be supposed that he wished it to be so pronounced' *(Milton s Prosody,* p. 50).

What Mr. Bridges has really shown is that Milton in *Paradise Lost* employed trisyllabic substitution only in those cases where it could be admitted most smoothly, i. e. where actual phonetic elision might conceivably take place and so in theory preserve regularity in the number of syllables. The evidence that Milton ' came to scan his verses one way and read them another' indicates that he probably held to the syllabic theory, but in practice wrote according to a very fine ear for primary rhythm as well as secondary,— i.e. according to time as marked by beats,— and to square theory with practice had to scan by means of fictions, namely, that in certain conditions two syllables might be considered prosodically equivalent to one, although phonetically distinct.

To get the full value out of Milton's or any similar verse, we must not start with a rigid preconceived scheme and read a particular tune (the iambic) into the lines, but rather let the music of the verse arise freely out of a natural reading of what we actually find.

Furthermore, the whole purpose of the extra syllables in such lines as

Myriads of rivulets hurrying through the lawn

is defeated if the extra ripples are suppressed.

§ 7. One of the most illuminating discussions of this question is by Poe, who explains that there is no *synaeresis* or blending of the two short syllables, but that 'men soon came to see that there was no absolute necessity for adhering to the precise number of syllables, provided the time required for the whole foot was preserved inviolate.' They saw, for instance, that in such a line as

Or laugh | and shake | in Rab|elais' ea|sy chair

the equalization of the three syllables *elais ea* with the two syllables composing any of the other feet, could be readily effected by pronouncing the two syllables *elais* in double quick time. By pronouncing each of the syllables *e* and *lais* twice as rapidly as the syllable *sy*, or the syllable *in* . . . they could bring the two of them, taken together, to the length, that is to say the time, of any one short syllable. This consideration enabled them to effect the agreeable variation of three syllables in place of the uniform two. And variation was the object—variation to the ear. What sense is there, then, in supposing this object rendered null by the *blending* of the two syllables so as to render them, in absolute effect, one? Of course there must be *no* blending. Each syllable must be pronounced as distinctly as possible (or the variation is lost), but with twice the rapidity in which the ordinary short syllable is enunciated.'[1]

There is, however, no need to confine this plastic process to the thesis : if the normal iambic foot is represented  , it is possible to substitute not only  (replacing the quaver by two semiquavers) but also  or (i.e. reducing the arsis).

§ 8. In Chaucer, who was obviously influenced by the syllabic view of metre that prevailed in his early French models, there are

[1] Southey also declared that he 'could heap authority on authority for using two very short syllables in blank verse instead of one — they take up only the time of one. " Spirit " in particular is repeatedly placed as a monosyllable in Milton ; and some of his ass-editors have attempted to print it as one, not feeling that the rapid pronunciation of the two syllables does not lengthen the verse more than the dilated sound of one.'

frequent instances of three syllables being regarded as *prosodically equivalent* to two. Most of them can be brought under some laws of contraction, elision, or slurring, such, for instance, as those stated by Ten Brink *(Chaucer's Sprache und Verskunst,* Eng. trans., § 256 et seq.):

And smale *foweles* maken melodye (A. 9.)
Short was his gowne, with sleeves longe *and* wyde (A. 93.)
The *constable* hath of hire so greete pitee (B. 528.)

There are however a few lines like

With a threadbare cope as is a poore scoler (A. 260.)
Ther nas no tygre *in the* vale of Galgopheye (A. 2626.)

where such elision is impossible or extremely doubtful.

Despite these verses, Ten Brink says that the *Senkung,* i.e. the unstressed part of the foot, the thesis,[1] ' is, from a metrical point of view, always monosyllabic; . . . the poet could under certain circumstances reduce two syllables to one ... by syncope, synaeresis, and synizesis, an absolute monosyllable may be produced by slurring an approximate one', e.g. *hevenes, fader of (pp. cit.,* § 300). The words ' from a metrical point of view' must be given a stronger emphasis than Ten Brink probably intended, so as to exclude the necessity of actual reduction of two syllables to one in the phonetic sense, although this may have taken place in a number of cases, as e.g.

So hoote he lovede' that by nyghtertale. (A. 98.)

With this qualification one may accept Ten Brink's definition of ' slurring' as ' a sort of modified syncope or apocope. The vowel which is slurred does not disappear entirely, but is reduced to such an extent that together with the vowel of a preceding or following syllable it does not exceed the time of one metrical beat' *(op. cit.,* § 272). But in Chaucer, as in Milton, however the verse scheme may be preserved in theory, there are in the concrete rhythm differences of actual movement which add to its charm and help to give it that fluidity so rightly praised by Matthew Arnold.

§ 9. Although the number of syllables is not the actual basis of English poetic rhythm, as Johnson and Bysshe thought,[2] in practice the number of syllables that may be contained in one foot is limited.

[1] Rendered ' arsis' by the translator, according to what was probably the original usage; cf. Ch. II, Addendum I.

[2] Bysshe says that the structure of English verse 'consists in a certain number of syllables'.

This is due partly perhaps to thé fact that there bas, since thé fourteenth century, always been a tendency towards syllabic regularity, owing primarily to thé powerful influence of French mètres ; but chiefly to thé difficulty of pronouncing more than three syllables distinctly and at thé same time rapidly enough to préserve thé temporal equality of thé periods.

Poe quotes a stanza in trochaic rhythm where thé first trochée is substituted by a four-syllabled foot :

Many are thé | thoughts that | corne to | me.

and comments : 'thèse two feet are equal. They *occupy flrectsely* thé same time. In fact thé whole music of thé line dépends upon their being *made* to occupy thé same time ' *(Rationale of Verse,* p. 244).

Other probable or possible examples of thé substitution of four-syllabled feet are taken from Swinburne and Shakespeare :—

(a) Blôws with a pé'rfume of songs and of mé'm|ories beloved | from a boy
From thé bi'tter delïghts of thé dârk, and thé fêv|erish, thé fnrjtive caresses
By thé meadows of mem|ory, thé hïgh|lands of hope, and thé shore that is hïdden *(Hesperia.)*

Came flushed from thé fùll-flushed wäve, and impêr|ial, her foot | on thé sé'a. *(Hymn to Proserpine.)*

(ß) A sämp|le to thé yoîîng|est, to thé more mature *(Cymb.* i. i. 48.)

I humbly set | it at your wîll ; | but for my mïstress *(ib.* iv. iii. 13.)

Nor when she pur|poses retûrn. | Beseech your highness *(ib.* iv. iii. 15.)

It is to be noted that thé instances from Swinburne might also be explained as cases of elision or coalescence of vowels, showing at ail events that Swinburne only allowed this kind of substitution in its smoothest form. The verses from Shakespeare some would prefer to treat as alexandrines or Unes of six feet. A certain colouring is given to this alternative theory with regard to heroic lines by Dryden's practice; and in some lines better rhetorical emphasis follows from thé alexandrine scansion, as in

To é'v|ery sé v|eral mân | A sev|enty-fïve | Adrâch(mas

rather than

To é'very sé'veral man | A sé'v|enty-five drach(mas

In thé verse of Mr. W. B. Yeats, however, there are indubitable instances where thé four-syllabled feet cannot be explained away by any elision or alexandrine theory :

And, shaking the plumes of the grass|*es and the I'eaves* \ of the mural glen
Yet weary with passions that fad|ed *when the sev*|en-fold seas were young
Were the *mem*|*ories of the whole* \ of my *sor*|*row and the mem**ories of the while* | of my mirth
Weak in the midst of the mead|ow, *from his m'lles* \ in the midst of the air.
A starling like them that foregath|ered *'neath a moon* | waking white as'a shell.[1]
(*Wanderings of Oisin,* iii.)

The Gilbertian

Awaiting the sensation of a shirt, sharp shock,
From a cheap and chippy chopper on a big, black blöck



shows the inevitable tendency for a minor rhythm to spring up in addition to the major rhythm through the interposition of secondary accents midway between the chief stresses. But the lighter kinds of song verse provide many examples of four-syllabled feet even when the musical bar has two accents. The best example is

Why, what a very singularly rich old man (This)
This rich old man must be'



Others are:—

Then drïnk, puppy, drink; and let é'very *puppy* drïnk
That is old *enough to* lâp and to swallow.
For he'll grow *into a* hound, so we'll pa'ss *thé bottle* round,
And *mirrtly we'll* whoop and we'll holloa.

A Spanish *Cavaliex* stood ïn his retreat . . .
The blëssing *of my* country and you déar.

VI

MONOSYLLABIC SUBSTITUTION—COMPENSATORY PAUSE

§ 1. FROM the time of Chaucer onwards we constantly meet with verses of less than the normal number of syllables.

Twenty blokes clad in blak and reed. (CHAUCER.)

[1] But see Ch. X, § 4. The boldest supporter of elision will hardly claim it in cases like ' the *pill*|*ar of his throat] '*.

Pull off my boots; barder, barder, so. (SHAKESPEARE.)
Stây ! thé kïng hath tbrown bis wà'rder do'wn. (SHAKESPEARE.)
Hàste thee nymph, and brîng with thée. (MILTON.)
Knïght and page and hô'usehold squïre (SCOTT.)
Thy brother Deatb came and crïed. (SHELLEY.)
Browsed by none but Dïan's fawns. (KEATS.)
Bré'ak! bré'ak ! bré'ak!
On thy cold gray stô'nes, O sé'a. (TENNYSON.)

Obviously in such truncated lines there must be feet with only one syllable.

§ 2. In any System of mètre based on thé temporal equality ot feet such monosyllabic feet are quite admissible if their duration is equal to that of thé adjacent feet. The possibility of this dépends on thé élément of pause. In Shelley's line

Thy bro'th|er Déath | came ! and crïed

which corresponds in rhythm with

When I | arôse | and saw | thé dawn

if full value is given to thé rhythm, there must be a pause between *death* and *came.* So also in

Who nôw | V kéep
That calm | slé'ep; (Shelley, *Hellas.)*
That stré'tches and swings to thé slow *y* passionate puise of thé sea
(Swinburne, *Hesperiaï]*

and in

Their sho'ts along thé dé'ep slowly boom
(Campbell, *Battle of thé Baltic*

§ 3. Not only is this pause necessary for thé maintenance of thé rhythm, but it arises naturally out of phonetic conditions. There is even in prose, when thé accent is *fulty* marked, a natural and inévitable tendency to make a distinct pause between two heavily stressed syllables in immédiate succession if equal weight is given to both.[1] In fact an unstressed syllable may be interposed without lengthening thé duration of thé whole, e. g. *a gôld table, a golden table* \ or even two syllables, e.g. *a shârp tâck a shârper tâck, a shdrper attâck.* Similarly in thé examples above, light syllables like *do* or

[1] There are of course many cases where one of two stressed contiguous syllables gives way before thé other, whether owing to thé metrical stress given by position or for some otber reason. Contrast *a blàck* A *bird was flying round* and *a blâckbird came and séttled déwn.*

and might be inserted in place of thé pauses without changing thé lime scheme, i.e. thé regular spacing out of thé beats, although thé cadence may be changed and thé individuality of movement lost.

Who now do ké'ep
That calmer slé'ep
That stré'tches and swings to thé slô'w and passionate puise of thé sé'a
Their shots aloig thé deep do slo'wly bô'om
Thy brother Death retiîrn'd and crïed

Each stressed syllable requires a separate impulse, a distinct volitional movement producing a new émission of sound, though not necessarily from a fresh supply of breath. Where no light syllables occur between thé two stresses there must be a pause, which may remain a silent interval, or in some cases be largely filled by drawing out thé sound of thé previous heavy syllable and dwelling on it, so that thé utterance may appear to be practically continuons. In some examples collocations of strong consonants make it difficult to pronounce two heavy syllables successively, and in this case thé pause is very sharply marked.[1]

Coventry Patmore pointed out that 'adjacent accents occur so seldom that bad readers are apt to sink one of them when they do occur, or at least to abbreviate thé decided intervening pause, which thé ear . . . must instinctively crave'. That there is a natural tendency to regard a period of time unfilled by sounds as shorter than it really is, or shorter than it would seem if filled by sound, was confirmed by experiments made by Hall and Jastrow *(Mina*, January, 1886). The reason is of course that there is less to arrest attention ; thé perception of time dépends largely on thé events that occur'within it.

§ 4. In ail thé lines quoted above, then, thé ictus or metrical beat still recurs at equal intervais of time, for wherever two fully stressed syllables hâve no unaccented syllable between them, they are in good verse always separated by a pause. The

[1] Professer Saintsbury déclares boldly that he can accent two adjoining syllables without making a pause between them *(Hist. of Eng. Prosody*, iii. 281). It is, however, not natural to do so; and if he can, it is probably because he makes one stress distinctly stronger than thé other, or pauses *on* thé syllable instead of *after* it. In any case verse, except in unusual circumstances, will utilize rather than resist thé natural tendencies of speech. Patmore, on thé other hand, says that ' thé pauses between adjacent accents ' (which he calls ' metrical pauses *) are ' of much greater duration than is given to most of thé " stops"'.

duration of this pause, combined with that of thé arsis, gives thé foot its required length. Such a pause, where a period of silence fills up part of thé time of a foot, may be called a *Compensatory Pause.* The function of this compensatory pause is not to mark divisions in thé rhythmical movement, but its duration forms an intégral part of a rhythmical period, and it plays an important part in maintaining that temporal regularity which makes the rhythm. The chief function of thé logical and metrical pauses, on thé other hand, is to mark off thé divisions in thé sensé and thé verse-units ; they need not, and usually do not, fill thé time of part of thé foot.

§ 5, The sensé-pause *may,* however, play a part in thé periodic scheme, so that one and thé same pause sometimes combines both characteristics and fulfils both functions : it is at once both suspensory and compensatory.

In fact monosyllabic feet occur most frequently where there is a pause for other reasons, and it is in thèse cases that monosyllabic substitution is most smoothly and satisfactorily made. In Tennyson's Une

Break ! break ! break !

which corresponds in time-length with

On thy cöld | gray stönes, | O sêa

thé words are separated by rhetorical pauses. In Lear's request

Pull off| my boots; | hard|er, hard|er, so.

there is obviously a heavy pause after *boots* marking thé end of thé sentence. In Milton's

Y Hâste thee nf mph, and brïng with thé'e
Y Jé'st and yô'uthful jollity

between *thee* and jest there is thé final metrical pause as well as thé pause which séparâtes two stressed syllables. Similarly with

Brtfwsed by | none but | Dïan's | fâ'wns y.

And so in such a line as this from Wordsworth's *Nutting*

The bânq|uet ; or | bené'ath | thé tré'es | I sâ't

there is little doubt that thé grammatical pause after *banquet* helps to fill out thé time of a period which contains only two light sounds.[1]

[1] The observation of thèse pauses frequently removes doubt as to thé division into feet. Four of thé beats are unmistakable in thé line

If true | hère only , and of delïc ious tâste,

In thèse Unes, too, if we replace thé pauses by sounds thé durations of thé feet and of thé line remain thé same, although of course thé rhythmical effect is modified ; e. g.

Be it lôve, light har mony
Be it love | or light | or har|mony
(Shelley, *Eug. Hills,* 133.)

It is rarejy that a syliable so light as *and* forms a monosyllabic foot, as in

O'ercöme | you \vlth | her show, | A and | in tïme
(Shakespeare, *Cymb.* v. v. 54.)

Such cases are usually thé resuit of carelessness.

The omission of thé first thesis in lines of thé four-foot iambic scheme often gives a trochaic lilt to thé line, as in Milton's *L'Allégro* and // *Penseroso :*

Tö̈wred cïties plé'ase us thêta
Dän̈cing In thé ché'quer'd shade
Ênding on thé rïîssling lé'aves
Softly on my efe-lids laid
Stfloping through a flêecy cloud

But quite thé same effect is not felt in many others :

Thé're | let Hy |men oft | appé'ar
RoVd | in fiâmes | and âm|ber light
Mïrth, | with thé'e | I méan | to live
Black, j but such [as in | esté'em

and hardly even when there is a féminine ending :

Stré'it | mine eye ! hath câught | new plé'as(ures

although thé following line does suggest thé trochaic cadence :

Whïlst thé Lantskip round it méasures

But in similar lines of five feet this movement is rarely maintained to thé end. For instance, thé following lines from Chaucer's *Prologue* recover their balance almost immediately after thé opening, and fall into thé normal cadence :

Twénty bookës clad | in blak | and rééd.
Gjfaglen In | a whïst|lynge wïnd | aïs cléfere

Lines like thé famous

Never, never, never, never, never.

of *Lear* are of course abnormal.

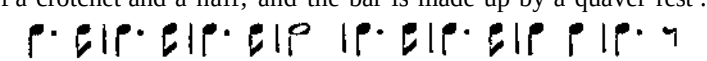
but does thé rcmaining division fall after *and* or *of?* Probably after *and,* because thé duration of thé two light syllables *-ly* and *andiway* well be eked ont by that of thé pause. Otherwise why not | *-ly and of* \ ?

§ 6. The principle of thé convertibility of silence and Sound is freely recognized in music, wliere 'rests', or intervais of silence counting in thé time of thé bar (to be distinguished from a musical 'pause'), are exceedingly fréquent; and, especially if it is borne in mind that music and poetry hâve some community of origin, no *a priori* objection can be raised against its application in prosody. And in practice it gives an adéquate explanation of phenomena for which no other explanation has been found adéquate. If it were not so we should hâve to say, contrary to thé évidence of thé ear, that many Unes of verse which are aesthetically quite satisfying are unrhythmical and bad.

§ 7, Monosyllabic feet, therefore, may be expiained by thé acceptance of équivalent periods of silence in thé place of syllables in thé thesis. It is also possible, however, that thé time of thé thesis may be partly, or even wholly, made up by thé lengthening of an arsis. In Herrick's famous song of *Cher rie-Ripe*

Ïf so bé', you âsk me where
Thé'v doe grow? I ânswer, Thé're . . .
Whdse Plantations fûlly show
Ail thé yéere, where ché'rries grow.

words like *where* and *show* are easily given thé time-value of a whole foot. In thé musical setting by C. E. Horn *where* and *show* are represented by two crotchets, and no rest is used to make up thé bar, although in thé other two Unes *there* and *grow* hâve thé value of a crotchet and a half, and thé bar is made up by a quaver rest :



Similârly in

Sin' aüld lăng sfne

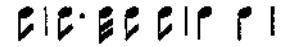
which corresponds to thé scheme of

And né'ver brought to min'

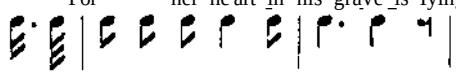
thé prolongation of sound is much more important than pause in filling up thé foot, The musical setting gives no rests, and only so much pause is taken by thé singer from thé time of thé word as is necessary for purposes of breathing.

Songs from Moore's *Irish Mélodies* supply numerous examples of single disyllabic words of which thé first (fully stressed) syllable is held on long enough for an accent (usually lighter or subordinate) to be given to thé second.

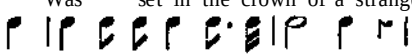
The ché'erful hé'arts now brokèn



For her hé'art in his grave is Iylng



Was sé't in thé crown of a strangèr



Other examples show a clearer necessity and perhaps stronger accents :

For Jé'sus Christ our Saviôur

which corresponds with

God rest you merry gentlemen.

and

Sïng a song of sïxpé'nce
The qué'en was in her parlônr

which correspond with

Now was not thïs a daïnty dïsh
The kïng was in his co'unting h6'use

This occurs only at thé end of a line or metrical section, where pause is available to eke out thé time. One has to notice also that hère, as often, a major and a minor rhythm can be distinguished : thé major rhythm gives two strong beats, thé minor two additional beats, not quite so strong.

God ré'st you merry gentlemen
God ré'st you mèrry gentlemen

The kïng was in his counting house
The kïng was In his côunting house

So that thé différence in degree between thé accents makes their collocation easier even when thé verses are spoken and not sung, and probably would hâve donc so even if thé first of thé two successive syllables were not drawn out by thé voice dwelling on it.

Most examples of this compensatory lengthening will be found in song verse or lyric poetry, where (for reasons to be explained in a later chapter) conditions make it easy to pause *on* rather than *between* sounds; in épie or dramatic verse, which is nearer to ordinary speech, syllables are not lengthened so much beyond their normal prose values, nor is thé necessity so fréquent In other words, monosyllabic feet are, in speech verse, to be explained as

much by compensatory pause as by lengthening. Nevertheless, poets hâve recognized that this compensatory lengthening does occur; Clough, for instance, repeated some of his own lines (from thé *Bothiè) '* to show how a verse might be read so that one syllable should take up thé time of two, or conversely two of one.'

§ 8. The question as to whether thé same syllable can be longer at one time than at another has been hotly disputed; but it is a mistake to consider that syllables in English hâve fixed quantifies in thé sensé in which thèse were assigned to syllables in Latin verse, or rather that English vowels hâve conventional quantities which are necessarily a key to thé duration of syllables as they occur in verse. The syllableyfe/ with a so-called short vowel may take just as long to pronounce as *fate* with a so-called long vowel; although of course *fate* is more capable of being prolonged. Furthermore, thé same syllables under différent conditions need not hâve thé same weight nor occupy thé same length of time. This is undeniable for song, but hardly less so for narrative verse. In thé following lines from Scott,

> And *he* câlled | on thé Spirit of thé Fell.
> Men said, | *he* chânged | his mortal framc,
> But *Ht,* | thé Chieftain of them ail,

thé word *he* has obviously a différent duration in each verse: without pressing thé exact proportions one might fairly reprcsent thé values as, respectively,  (or),  , and  ; thé whole feet being  (or), , and . **Again, in**

> *Through* Sölway sänds, *through* Tärras möss,
> Loiter'd *thro'ugh* thé loïty hall,

thé voice obviousiy dwells longer on *through* in thé second line than in thé first.

In ordinary speech thé comparative lengths of syllables dépend on général usage; some words like *broach* are normally long, others like *at* or *up* are normally short. But thèse normal durations are often modified by emotional or rhetorical considérations, and according to thé différent combinations into which thé syllables enter. For verse syllables hâve no constant and absolutely fixed lengths; but on thé other hand their duration frequently dépends on their place in thé rhythmical séquence.[1]

[1] ' In English we lengthen or shorten syllables without scruple in order to make thé feet of thé requisite length ' (Sweet, *ffist. of Eng. Sounds*^ § 356).

§ 9. Occasionally a monosyllabic foot results from thé use of a compensatory pause in thé place of thé arsis, as in

That shé did gïve | me, A | whose ptfsy wâs *(Merck. offon.v.* i. 148.)
Than thé sôft A mfrjtle, A | but mân, proud man !
(Meas.for M. il. ii. 117.)

The thesis of thé following foot is also dropped in

Would thén be noth]ing : tru'ths would be taies,
(Ant. and C. II. ii. 137.)

The regular beat of previous lines has set up an expectation of continuée! récurrence, and where thé beat is expected and does *not* fall, there is a tendency to supply it in imagination, so that thé idéal rhythm is maintained.[1] The fact that thèse lines, naturally delivered with a suitable pause, are satisfactory to thé ear or auditory imagination is a strong confirmation of thé temporal basis of poetic rhythm. It is to be noticed that thé examples occur where there is already a sensé-pause called for or facilitated by thé grammatical arrangement. Non-dramatic verse, perhaps, provides a clearer example :

Fresh spring, and sum|mer, | and wïnter hoar (Shelley, Th*renos.)*

for in drama 'a syllable or foot may be supplied by a gesture, as beckoning, a movement of thé head to listen, or of thé hand to demand attention ' (Abbott, *Shakesperian Grammar,* § 506), or in fact by any interruption or marked change of thought or of speaker which causes a pause.

And falls on th' other. A *(Enter Lady Macbeth."* How now, what news?
(Macb. i. vii. 28.)

Haplv you shall not see me more; or if,
A mângled shâd|ow. Perchance to-morrow *(Ant. and C.* iv. ii. 26-7.)

§ 10, There are aîso examples of a whole foot having to be supplied in this way :

Agaïnst their wïll. | *(Stops to look.] !* But who' cornes hé're ?
(Rich. IL ni. iii. 19.)
He's ta'éVi: | *[Shout.'] !* and hârk ! | they shô'ut | for joy
(j.Caes ,iii.32.)
Must gïve us pause. | *{Pausefor rcflection.l* Thé're's | thé respé'ct
(HamUt, iii. i. 68.)

One hésitâtes to quote Professor Saintsbury's opinion that 'it is easy to make a " long " syllable out of one that takes a very short time to pronounce ', for he will not state definitely what he nieans by ' long '.

[1] On thé subjective beat cf. Ch. II, § 6.

There is no way in which Shakespeare could hâve given greaier emphasis to thé sudden check which Hamlet's thoughts on thé uncertainty of thé beyond must hâve given to his words.

Also when there is a marked pause arising from émotion or from strong antithesis thé whole foot may be a period of silence :

O disloyal thing,
That shô'uld'st repair my youth, thou héap'st
A year's âge on me. *(Cymb.* I. i. 131-3.)

Scarce any joy
Did ever so long live ; no sorrow
But killed itself much sooner. *(Wint. Talc, v.* iii. 51-3.)

§ il. The numerous instances of a break due to change of speaker should perhaps hardly be quoted. See *Macb.* i. ii. 7 and

Sic. Withcfat | assïs|tance A.
Men. I thïnk | not so *(Coriol.* IV. vi. 33.)

But thé existence of so many other lines in which thé absence of an ictus syllabîe is undeniable should encourage thé récognition of thé same phenomenon in lines like *Par. Lost,* vi. 912:

Yet féll. | Remem|ber, | and fear | to transgré'ss

which would hâve thé same spacing if thé pause were filled

Yet féll. | Remêm|ber thïs, | and féar | to transgress

although *remember* would lose much of its emphasis.

In Arnold's *Sohrab and Rustum* 1. 331, it is better to let an imaginary beat fall during thé pause after *Iran :*

and corne
To Ïr|an, . and bé | as my son | to me

than to impose stresses on *and* and *as :*

To Ir|an, and | be as | my sön | to me'

Lines like *Cymbeline,* i. v. 28 :

Will I first work : he's | for his mâs|ter A,

where thé final arsis is blank, are of course extremely exceptional.

' Fear, dear, fire, hour . . , and other monosyllables ending in *-r* or *-re,* preceded by a long vowel or diphthong, are frequently pronounced as disyllables. Thus " fire " was often spelt and is still vulgarly pronounced " fier ' This statement by Abbott is one of gréât interest ; but his ideas of thé supposed necessities of thé mètre lead him into several absurd scansions, such as

Loath to | bid *fa re well !* we take | our léaves

which should be :

A Löath | to bïd | fârewéll, |

and

Why thén | I wi!ll. *Fd\revtéll!* old Gaûnt

instead of :

Why thén | I *wïll.* | Fârewêll, | old Gaunt

or possibly :

Why thén | I wïll. Fa rewell, | old Gaunt

[The *Iwîllis* spoken with décision, not lingeringly. In this case, though not in thé former, the *farewe//* might be lengthened out.]

and

Hear, Nâ|ture, *hé!ar dé!ar* God|dess; héar

which wouîd be improved by scanning either

Hear, Nâ|ture, hé'ar, déar God |dess, héar

with thé emphasis and pauses at thé opening, or even

Héar Na|ture, héar, | dé'ar God|dess, héar

with a medial pause équivalent to a whole foot. It is not impossible that this last scansion might be modified by making thé second *héar* extend into thé third foot; but thé émotion is best expressed by a broken rhythm.

Some other scansions will show that thèse words need not be treated as disyllabic :

A Dîed | every day | she lïv'd. [R A Fâ're | thee wé'll.
Towards Câ|lais ; A fl] now grânt | him thé're, thére sé'en
As do'ne: fl) y pé'r|sever|ance, déar | my lô'rd

For thé two latter Abbott's scansions are fearful and wonderful :

Towards Calais ; | now grânt | him *thé\re thé \re* séen
As doneî | persév|erânce | *déar* \ my lord.

But it must be admitted that in

A shîp | you sent J me for | to *hï\re* waftage

such a disyllabic pronunciation keeps thé line smoother, unless it can be shown that *waftage* was accented oh thé second syllable ; and in

And with my sword I'il keep | this *do or* saïe

a harsh compensatory pause is softened by carrying on thé later sounds of thé previous word.

It may well be contended that thèse syllables are merely drawn out without being actually made into two syllables, and in some cases it certainly is so; but for metrical purposes it is hardly necessary to distinguish between thé two cases.

So too in several examples quoted by Schipper :

An 61d temple there stands, whereâs sorae time
And th6u, Fâther, receive into thy hânds (SURREY.)
Jûst as you léft them ; âll prisoners, sir (Shakespeare, *Temp.* v. i. 9.)
My 6wn love, my only déar (MOORB.)

there may well be a tendency in actual enimciation to carry on thé résonant syllables, *old, thou, ail, own,* into thé period of time occupied by thé next foot, so filling up part, but not thé whole, of thé intervening pause. Experiments show that thé actual points of stress must be near thé beginning of thé stressed word, at most no later than thé beginning of thé vowel sound, and therefore go far to justify thé assumption of this lingering movement. Such a treatment certainly lessens thé jerkiness of Unes of this kind. (On this subject see further, Ch. VII, Addendum II.)

§ 12. In this chapter must also be placed examples of thé dropping of syllables, one or two, from trisyllabic feet.

Take her up | ïnstantly,
Lo'ving, not] *lô'athing* .
Picture it, | thïnk of it
Dissolute | *màn !* (Hood, *The Bridge of Sighs.}*

Compare

But we stéad|fastly gazed | on thé fäce | that was dé'ad

with

Not a sol|dier dischârged | *his ftire\well shot*

and with

V *Mw \ and sh'ort * were thé prayers we sâid
(Wolfe, *Sir/. Moore*

The lirst-quoted Une from Wolfe shows that thé base is trisyliabic ; but often, in modem poets like Swinburne who hâve recogntized thé principle of équivalence, it is not very easy to décide what is J.he base-foot of such verse, for neither trisyllabic nor disyllabic feet are markedly prédominant. The ictus, however, is always well marked, and there is no doubt as to thé rhythmical movement. Time, and not number of syllables, is of course thé basis ; and thé nomenclature is not of first importance.

ADDENDUM

The principle of compensatory pauses as possible équivalents for missing syllables was decisively stated by Patmore in 1857, unfortunately with some unwarrantable extensions. He pointed out that Joshua Steele in 1779 had recognized thé isochronous basis of mètre, and ' thé strong pause which is required for thé

proper delivery of adjacent accented syllables, and without which thé most beautiful verses must often be read as harsh prose '. Lanier in 1881 insisted that 'rests' or silences between sounds ' are quite as necessary to many forms of verse as are thé sounds thereoF. A most convincing exposition is given by Mr. T. S. Omond, who points out that

Now was not this la dain|ty dish I to set | before | a king ?
By I came j a black|bird, | and nipt | off | her nose.

are 'of thé same pattern, thé same *mètre* . . . because thé periods in each are identical, though in one case less fully filled up by syllables' *(Study of Mètre,* pp. 5-6). His statement that thèse two Unes 'produce thé same metrical effect ' is probably an oversight. The two are équivalent and represent thé same scheme, but thé *mowmenty* thé rhythmical *effect,* is not thé same, because thé filling in is différent.

Professor Saintsbury recognizes thé équivalence of silence in theory, although he makes too little use of it in his actual practice of scansion. English, he says, possesses a property unknown to thé classical languages,[1] ' that of accepting . . . *silence* for *sound,* thé pause, half-foot or even foot, as a recognized expletive of thé line. By this licence . . . it possesses *monosyllabic* feet' *(Hist.* iii. 522). Thèse, however, are ' practically not found except

a, In thé first place of a line.

b, In thé last place of it.

c, At a strong caesura or break, it being almost invariably necessary that thé voice should rest on it long enough to supply thé missing companion to make up thé équivalent of a "time and a halfatleast.

d, In very exceptional cases where thé same trick of thé voice is used apart from strict caesura ' *(Hist.* i. 83).

The first two cases refer to catalectic verses, but *a* refers only* to those in rising rhythm (iambic or anapaestic), and *b* lo falling rhythm (trochaic or dactylic). The last case apparently contemplâtes thé compensatory pause, which, however, is not ' very exceptional'. It is also highly unsatisfactory to reduce it to a mère ' trick of thé voice ', as if verse-rhythm were no better than an affair of juggling with feet or syllables ; and in any case it is not thé same ' trick ' as that of *c,* which refers to thé internai logical or metrical pause.

[1] He bas cvidcntly forgotten thé ' half-foot ' in thé so-called pentameter of elegiacs.

VII

COMBINED SUBSTITUTION AND THE CONDITIONS 0F EQUIVALENCE

§ i. IN thé two preceding r.hapters on trisyllabic and mono syllabic substitution, thé illustrations were confined to examplei where only one or other of thèse kinds occurs in isolation. Sina thé number of syllables in thé Une is either larger or smaller thaï thé normal, no doubt can be cast on thé existence of such feet But there is no *a priori* reason why *both* kinds should not occur ir combination in one and thé same line. It is in fact in combinatior that thé two kinds of substitution are found most frequently. This however, has unfortunately been obscured by thé fact that thé tw kinds of équivalence balance each other syllabically and thé tota number of syllables in thé line remains normal.

(a) Monosyllabic -f trisyllabic :

A Ruled | in this ïsle | and éver waging wâ'r
A Eâch | upon ôth|er, wastcd âll thé land. *(Comingof Arthur,* 6-7.

His sïlver ski'n, | Alaced | with his golden blôod. *(Macbeth,* ii.iii. 94.

And blû'e | A spïïrt | of a lïght|ed match.
(Browning, *Meeting at Night**

(è) Trisyllabic -f monosyllabic :

You are not worth thé dûst | which thé rude | A wïnd
A BloVs | in your face | *(Lear,* IV. ii. 30.

At my bo'y's | A yêars, | thé cô'urage of a mân.
(Sohrab and Rustum, 45.

How dé'ar|ly they do 't ! | A 'Tis | her bré'athing that
(Cymbeline, ii. ii. 18.

Double combined substitution is also common, thé number o syllables still remaining normal :

A Léans | her unpïll|owed hé'ad | A frâught | with sad fears.
(Cornus, 355.;

L6oks | in thé clô'uds, | A scorn|ing thé bäse | degré'es
(y. Caesar, II. i. *26.]*

And thé soft | A wïngs | of pé'ace | A côv|er him r6'und | (CoWLEY.[1]

[1] This last excellent line was considered by Johnson 'remarkably in-harmonious '. But for him verse was only pure ' when thé accent rests upor every second syllable through thé whole line*, and this formed 'thé mosl complète harmony of which a single verse is capable ' ! This opinion (in the

Hère, again, pause plays a part in filling up thé periodic scheme :

For thé gay | A bé'ams | of lîghtsome day
A Gïld | but to fl6'ut | thé rums grâ'y (Scott, *Lay,* il, 3-4.)

In thé first line it is a purely compensatory pause ; in thé second thé metrical pause also is utilized,

§ 2. Thèse scansions are not in accordance with thé System of thé orthodox metrists of thé last fcw décades ; they would divide thé lines thus—

(a) His sflver skin, | lâced with | his golden blood
(j8) How déar|ly they | do't ! [f]Tis | her breathing that[1]

explaining in (a) that a trochée is put instead of thé normal iamb (trochaic substitution), in (ß) that instead of two iambs we hâve a pyrrhic and a spondée.

This rnethod of explanation seems to be accepted by Professor Saintsbury, whose view is that English verse arranges itself in ' certain équivalent groups of syllables '—iamb, trochée, spondée, anapaest, dactyl, and tribrach ; and that ail thèse feet * are constructively équivalent, and (subject to further limitations of construction) as interchangeable—capable of substitution'. On thé next page, however, he admits that ' while there is a général équivalence, there is by no means an indiscriminate capacity for substitution ', and notices in particular that 'a dactyl before an iamb or an anapaest after a trochée is always cacophonous '. To thé principle of isochronism he has no particular objection, but prefers ' a term expressing "equality and congruity to thé ear", and would be libéral on thé first score ... and pretty strict on thé latter, though with a strictness very hard to define ' *(Hist.* iii. 522-3). This is just thé trouble : his strictness is extremely ' hard to define '. His criterion ' equality and congruity to thé ear ' is admirable ; as he says in thé later *Manual* (p. 22), ' thé best verse admits of large substitution of feet of différent syllabic length, provided—(i) that thèse are equal or nearly equal in prosodie value to those for which

Rambler, No. 86) illustrâtes thé danger of judging verse according to its conformity to a rigid preconceived scheme instead of attending to thé music which arises naturally out of thé lines themselves.

[1] e.g. two lines from *Hamlet* are thus scanned in J. B. Mayor, *Chapters on English Mètre,* pp. 194-5, also in his later *Handbook,* pp. n, 13 :

Nay, ansfwer me |: stand, and | unfold | yourself (l. i. a.)
I I O I 2 O O I
I do | not set | my life | at a | pin's fée (I. iv. 65.)
I O I O I O O I I

they are substituted; (2) that thé substituted feet go rhythmically well with those next to which they are placecd. But he never explains thé conditions of this 'congruity' and going 'rhythmically well'. He does not in theory take exception to trochaic substitution, and in practice certainly accepts it, as thé following scansions show:

Black is! thé beau|ty of | thé bright|est day
Singe my \ white head! | And thou, | ail shak|ing thunder
Tïme mâde | thee what | thou wast, | *king ôf!* thé woods
(Manuat, pp. 64, 67, 89.)

Although later (p. ni) a Une from Tennyson's *Dying Swan* is scanned

SQmeltïmes âfâr, | and sôme|tïmes àneâr;

as it ought to be; while in another Une he seems willing to accept combined monosyllabic and trisyllabic substitution instead of trochaic; thus—

Châs|ing itsélf | at its ôwn | wild will.

§ 3. Now, are trochées and iambs 'congruous' in thé same line? Do they 'go rhythmically well' together? A trochée is a unit from another kind of rhythm, viz. falling rhythm, and is not fitted by nature to appear in a line in rising rhythm. If we represent thé arsis by a and thé thesis—no matter whether consisting of one syllable, or two, or of a period of silence—by , thé formula of a line in rising rhythm would be

0a|0a|0a|0a|0a

Hère each ictus or beat occurs at a regular interval. The Mayorian scansion

His sil|ver skin, | lâced with | his gol|den blood

would give

0a|0a|a0|0a|0a

where thé beats do not occur at regular intervais. Obviously to place thé beat at thé beginning of a period when ail thé other beats fall at thé end is to break thé rhythm, for thé beats cannot then be at regular intervais of time. We must therefore say that thé line is broken in rhythm, or that thé scansion does not represent thé rhythm and is wrong. To no good ear, which observes thé pause after *skin,* will thé line appear unrhythmical; we must agrée, therefore, that thé scansion which ignores thé pause and thé temporal

spacing is false; The scheme for this line is still

$$\theta\,a \mid \theta\,a \mid \theta\,a \mid \theta\,a \mid \theta\,a$$

thé third thesis being a silent interval, and thé fourth thesis two light syllables, and thé duration of ail thé feet being equal. Transposed into Latham's syllabic notation, thé formula would not be

$$x\,a \setminus x\,a \setminus a\,x \setminus x\,a \setminus x\,a$$

but

$$x\,a \setminus x\,a \setminus \setminus a \setminus xxa \setminus xa$$

i. e.

His sïl|ver skin, fl) y laced | with his gol|den blood

Feet which are équivalent for thé purposes of substitution in any given metrical scheme must be not only equal in duration, but congruent. To go rhythmically well with thé remaining feet of thé line, thé order of thé syllables, thé relative positions of thesis and arsis, must not be reversed. A trochée *(ax)* cannot replace an iamb *(x à).* lambs and anapaests *(xa* and *x x a)* are interchangeable ; so are trochées and dactyls *(a x* and *a x x)* in non-quantitative verse.

§ 4. Professor Mayor déclares in connexion with thé line

Me, me only, just object of his ire

that ' scansion by feet will not of itself tell us how to read thé line '. Apparently, therefore, we may scan in one way and read in another, and thé ear is to be no judge whatever. But unless scansion represents thé rhythm of a verse, of what use is it ? Poe dealt with this question very sanely : ' The object of what we call *scansion* is thé distinct marking of thé rhythmical flow. . .. There *can* be no other object, and there is none. Of course, then, thé scansion and thé reading flow should go hand in hand. . . . The former represents and expresses thé latter, and is good or bad as it truly or falsely represents and expresses it. If by thé written scansion of a line we are not enabled to perceive any rhythm or music in thé line, Uhen either thé line is unrhythmical or thé scansion false ' *(Rationale of Verse,* p. 255).

§ 5. It was apparently thèse fictitious scansions that made J. A. Symonds déclare : ' The one sound rule to be given to thé readers of dramatic blank verse, written by a master of thé art, is this ; Attend strictly to thé sensé and to thé pauses ; thé lines will then be perfectly melodious ; but îf you attempt to scan thé lines

on any preconceived metrical System, you will violate thé sensé and vitiate thé music.' [1]

His déclaration may be a little exaggerated, and applies, of course, primarily to dramatic blank verse, but he felt that 'thé movement of thé sensé invariably controlled thé rhythm of thé verse'; and when he speaks of 'thé spasms of intense émotion which hâve to be imagined in order to give its metrical value' to thé last quoted verse, and shows that 'its intention is understood as soon as we allow thé time of two whole syllables to thé first emphatic *me,* and bring over thé next words, *me only,* in thé time of another two syllables, by doing which "we give dramatic energy to thé utterance', he is enabling successors to give a truer scansion[2] than that of his critic Professor Mayor, which is

Me, me | only, | jûstOb|ject of | his ire

'First spondée, second trochée, third spondée, fourth pyrrhic, fifth iamb.' *aa \ax \aa \xx \xa.*

The ictus once at thé beginning of a foot, once at thé end, sometimes apparently either or both, once none at ail; in fact, no regularity but that of two syllables to a foot!

§ 6. If Professor Mayor had remembered Symonds's warning and attended to thé sensé and thé pauses, he might hâve seen that his scansion *of Par. Lost,* iii. 378 *(M. K M.,* p. 10),

The full | blaze of | thy beams, | and through | a cloud
o 1 2 0

does not give thé same opportunity for thé words *full* and *blaze* to swell, as it were, in accordance with thé idea as there would be if thé pause between thé two were noted:

The fmi | btëze | of thy bé'ams, | and throügh | a clSud

In another line, too *(Hamkt* i. i. 2), it is obvious that 'thé sensé controls thé rhythm'.

Nay, anjswer m'é': (A sta*nd, | and unfold | yoursêlf

Nothing could be more natural than that thé pause after thé

[1] Symonds, of course, apparently unacquainted with Patmore's essay, was thinking of thé orthodox scansion, derived mainly from Johnson, of his own day. Many of his remarks suggest that he would hâve been in substantial agreement with Patmore's main principles.

[2] A Me) | me on(ly, [fi jûst objject of | his ire

The actual scansion will dépend on thé possibility of a light hypermetrical syllable in thé strong pause before **just.** In thé heavy third foot thé stress is nearly level, but thé metrical ictus must fall on *ob-,* as also on *ofm* thé light fourth foot. The whole rhythmical movement makes this indubitable.

emphatic *me* should give further emphasis both' to *me* and to thé emphatic *stand*[1] The voice passes rapidly over thé light syllables *and un-* so that thé duration of ail thé feet is regular. Similarly in *Par. Lost,* i. 589-91,

He above thé rest
In shape and gesture proudly eminenl
Stood | like a tôwr |

where Mayor *(Handbook,* p. 106) scans

Stood like | a tower
2 O O 2

how obviously thé picture of Satan standing oui above ail is intensified by thé word standing alone. Compare also i. 194-5,

his other parts besides
A Prône | on thé flood |

In thèse lines thé scansion by substituted trochées *(x a \ a x | x a \ x a \ x a]* does not represent thé real movement of thé lines ; and if it did thé lines would be unrhythmical, since thé beats would in that case be not even roughly periodic, whereas in actual fact thé rhythm is quite satisfying.

As against Mayor's scansion of thé first line of *Paradise Lost (Handbook,* pp. 10 and 16)

Of man's | first dis|obe|dience, and | thé fruit
o 2 2 1 o 2 o o o

I quote Clough's conception of thé rhythm : ' The two feet " first disobe— " took up thé time of four syllables, two iambic feet : thé voice rested awhile on thé word "first", then passed swiftly over " diso—", then rested again on " be— " so as to recover thé previous hurry ' ; and accordingly would scan :

Of mân's | Afïrst | disobé'|dience, àn‹l | thé Mit

or better still, allowing thé fourth ictus to fall subjectively during thé pause :

Of man's | Afïrst | disobé'|dience,____A | and thé fruit

Similarly thé rhetorical pause naturally interposed in

To bé' | or no't | to bé' ; | y thaï | is thé question

leaves no doubt as to what scansion best represents thé cadence of thé îine. Again, in

but thé King stood out in heaven,
ACro'wn'd. ff| And Leôd|ogran awôke. *(Corningof Arthur,* 442-3.)

[1] *Me* is of course emphatic because, as Francisons was thé sentry on guard, it was his business to challenge, and not thé new-comer's. Mayor scans *(Chapters,* p. 194, and *Handbook,* p, ii) :

Nay, ansvver me : | stand, and | unfold yourself

no one who realizes thé emphasis on *crawn'd* standing alone as a monosyllabic foot would be satisfied by thé scansion

Crôwn'd. And | Leôd|ogran

Other examples of thé monosyllabic foot helping to make 'thé sound an écho to thé sensé ' are :

And thé fringe
Of that gréât breaker, sweeping up thé strand,
A Ijfshed | at thé wîzlard^ as he spâke thé word.
(Corning of Arthur, 385-7-)

his arms
A CHfeh'd : ff| and thé sound | was good in Gâreth's é?ar.
*(GarethandLyn**ette.**)*

And Rustum answer'd not, but hurl'd
His spé'ar : A d'own | from thé shoulder, down it came.
*(Sohrab and Rustum^* 398-9.)

§ 7. There is no danger that this method of explanation will cover thé deficiencies of bad and unrhythmical verse. The Unes above quoted are good because thé rhythm is preserved by natural pauses—pauses which are not only justifiable but essential. Bad line,s are bad because, firstly, they cause perplexity, and, secondly, on closer analysis they can be made to scan, if at ail, only by putting in unnatural pauses which are not essential and not justifiable, or by putting stresses on syllables that will not bear them. The arrangement of speech-sound is not such that its centroids of effect are felt to occur at regular intervais. Only a temporary lapse of thé rhythmical sensé could hâve produced such lines as Matthew Arnold's

Because thon hast shamed me before both thé hosts
To arms, and cry for vengeance upon thee.

or Wyatt's

She that me learns to love, and to suffer
With this hardiness takes displeasure.

and no spacing out, however ingenious, will make them scan satisfactorily.

§ 8. The spondée of classical prosody was a foot of two long syllables, thé pyrrhic was a combination of two short syllables. Now in English verse there are undoubtedly feet of two heavy syllables and of two light syllables :—

Say, muse, \ their nant.ies | *then known,* \ *who first,* \ *who last*
His min|w/0v | or *en**ceance and* \ pursuit

The question can be satisfactorily and fully discussed only after an examination of stress and its functions, but in anticipation it may

be noticed that thé existence of différent degrees **of** stress and thé tendency, where no conflicting force exerts itself, to place an ictus where it is expected (once thé movement of rhythm has been set up) will usually distinguish one of thé two syllables, e. g. thé second in rising rhythm.

Sây, muse, | their nâmes | thén knôwn, | who fïrst, | who lâst
His inïn|istèrs | of veig|eance and | pursuit

There is no necessity for a uniform degree of stress ; it is sufficient if thé arsis is (or is capable of being made) slightly heavier lhan thé thesis. It is probably better to call thèse simply cases of light or heavy feet, so as to avoid possible misleading implications of thé classical terms.[1]

In such lines, however, as

I do not sé't my lîfe | at a pi'n's | A fée

Mayor's scansion by pyrrhic and spondée

I do not set my life | at a | pin's fée
o o z x

cannot be accepted. Hère, and more clearly still in

Affé'ction ? pô'oh ! y ou spéak | Hke a gré'en | A gïrl,
(Hamltt, I. iii. loi.)
She dwélt | on a wïde | A moor. (WORDSWORTH.)

there is a compensatory pause between thé last two syllables which lends emphasis to both.

§ 9. Masson quotes some cases of ' dactylic substitution ' from *Paradise Regaimd* :

From us his foes pronounced | *glory he* \ exacts, (iii. 120.)

Mayor prefers ' glory I he exacts ', keeping closer to thé speech-groups, but marking tne pause after *pronounc't* will give thé true rhythm :

From fis his foes prono'unc't | A glôr|y he exacts.

thé last foot containing four syllables, but syllables of such a nature, with such a remarkable absence of consonant sounds, that no difficulty is experienced. Similarly thé line scanned by Masson as

Shook thé | *arsenal*', \ and fulmin'd over Greece, *(P. fi.* iv. 270.)

[1] The term spondée, however, is not so inapplicable to English verse as some accentualists would think, for it represents much thé same thing as in classical verse, viz. a foot of two long or heavy syllables, one of which is distinguished by receiving thé metrical ictus. In neither System, therefore, are thé two syllables equal in every respect. (There seems to be an increasing tendency to believe that stress, being of course quite independent of thé *révoi* or fixed pitch-accents, must hâve been used to mark thé ictus even in Greek verse.)

and misquoted and misdivided by Mayor as

Shook thé ar|senal, | and thundered over Greece,

might be scanned with thé two light and liquid syllables *-enal* filling thé caesural pause as hypermetrical :

Shook | thé ârs(enal, and fulmin'd over Gré'ece,

So too in *P. R.* iv. 243 thé second, third, and fourth syllables go quite smoothly together to form thé thesis of a four-syllabled foot :

Cït|y or suburbjan, studious wâlls and shâdes

(instead of Masson's *' City or* \ subûrban'), although thé balance of thé line is rather unusual for Milton.

ADDENDA

I. INVERSION

The so-called ' trochaic substitution ' is sometimes termed by accentualists * inversion of stress'. Mr. Bridges, for instance, says : ' Blank verse is typically in rising rhythm. . . . But thé rhythm is sometimes falling; i.e. thé stress may be shifted on to thé odd syllable in any place in thé line. It is then described as inverted ' *{Milton's Prosody,* p. 15). Translated into terms of thé foot-system this means that for one of thé normal feet of rising rhythm a foot of thé type used in falling rhythm is substituted. But thé substitution of one foot could not change thé rhythm into falling rhythm. Rhythm invoives continuity—' a flowing ' : thé occurrence of two similar feet may set up a rhythm, which will be confirmed by a third, but, as Poe observed, ' in a line of one foot we can hâve no appréciation of Rhythm '. Even then if it were true that a trochée is substituted for an iamb, thé term ' inverted rhythm ' would not be correct. Again stress might be ' shifted ', and a foot, or thé order of its constituent parts (arsis and thesis), might conceivably be inverted, but this cannot accurately be called ' inversion of stress '.

II. SYNCOPATION

When syncopation occurs in music, thé rhythmic accent is theoretically on thé latter part of a note that occupies parts of two bars,[1] but, since it is practically impossible to ' hold ' thé note so as to préserve its unity and yet give it this change of intensity, thé

[1] The case of internai syncopation, where there are two accents to a bar, is analogous.

effect is to make thé accent fall before its due time, up to which, however, it may be sustained. The older music represented this rather suggestively by writing thé note exactly on thé bar-line, as if eut through by it, though modem music uses thé ' tie ' or ' bind ' to combine apparently separate notes. A similar process, without doubt, occurs frequently in thé actual reading of English verse. Certain cases of combined substitution might be interpreted in this way with a sound extending from one foot to another, though in rising rhythm, of course, thé direction of apparent displacement is reversed, and thé accent lingers instead of being anticipated. It is not, however, actually displaced, so that thé analogy is hardly complète.

Affection ? pooh ! you spé'ak like a green A gïrl,

In this line, according as thé necessary pause is made *after* or *on* thé word *green,* thé last two feet might be represented

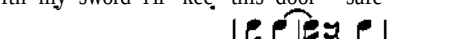


| like a gré'en | gïrl | *or* | like a gre|en gïrl,

I do not mean that thé poet deliberately intended this—what he does is to write a line that satisfies him as being rhythmical—but it is because poetry is susceptible of this adjustment and suggests it that custom cannot stale thé infinité variety of its cadences.

This process, however, is rather more usefully applied to a set of words (v. *supra,* Ch. VI, § II) sometimes explained as disyllabic.

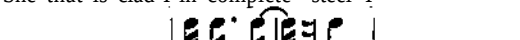
And with my sword l'il kee, this doör safe



A shïp you, sent me for to hire wäft(age.

This treatment, too, may make easier thé référence to a ' hovering ' or ' distributed ' accent (v. Ch. VIII, § 12), in Unes like

She that is clad I in complète steel I



Ordained without redempt|ion, without end |



Cases of uncertainty, if not displacement, of accent may arise in Unes which are perhaps best scanned with an ' idéal ictus ' in one place (i.e. absence of arsis), e.g.

At Pâ'n|demo'n|ium, ' | thé high cap|itai
Of mân's | y first | disobêd|ience, A | and thé fruit

but where, since thé ictus will find a resting-place if it can, there is a tendency for thé accent to be attracted, backward or forward, to thé stronger of thé two adjacent syllables.

At Pandemo'n|Uim, | thé high cap|itâl
Of man's | first | disobé'd|ience, and | thé fruit.

Another musical device which, without doubt, has its analogy in speech-versé is change of time-signature. In such a Une as

Ày, | thou poor ghost, | while memory holds a seat •

thé second foot is clearly longer than any other; it must be given thé value of, say, four time-units instead of three. This, of course, constitutes a departure from strict periodicity, and is therefore only rarely admitted (so that thé rhythmical time-scheme is in no danger of being disestablished), and then only when supported and demanded by thé sensé. Cf. also

O'er bog or steep, through straight, | rôugh, dense | or rare,
With head, | hânds, wïngs | or feet pursues his way *(P. L.* ii. 948-9.)

where thé slow, impeded progress of Satan is being described, and thé *tempo* is reduced to conform to thé poetic intention.

VIII

CONSTITUTION OF THE ICTUS—WEIGHT AND ACCENT

§ i. We hâve seen that thé rhythm of poetry is constituted by a séries of speech-sounds, with their natural pauses, which form sections occupying successive intervais of time equal in length though often of varying syllabic content. Our perception of this rhythm is brought about mainly by thé opening or close of each period being marked by a beat or ictus; and this beat, which is mental in origin, is usually materialized in a sound that is heavier or stronger than thé others in thé same period, or, as it is usually termed in connexion with English verse, a sound that is stressed or accented. The primordial material of rhythm must be capable of arrangement in equal sections or measures; and this periodic arrangement is marked out and made manifest normally by stress or accent.

§ a. That there is an instinctive tendency to mark off equal intervais of time by emphasizing thé regular récurrence of any phenomenon is shown not only by thé way in which we find ourselves subconsciously beating time to music with finger or foot, but also by deliberate experiments with a séries of uniform sounds, which were subjectively arranged into groups by emphasizing some of them. Ordinarily, however, this accentuation is materialized, and it is necessary now to inquire into thé way in which thé ictus shows itself externally. We hâve seen that sounds may be distinguished one from another by différences in four possible attributes; viz. stress, quantity, pitch, and tone-colour. The first three involve différences in degree; thé last involves différences of quality. The character of thé ictus may differ in différent languages, and even in thé same language it is possible that différent éléments may be utilized in combination; and for this reason it has sometimes seemed advisable to speak of 'weight' rather than 'accent' or 'stress', so long as it was not necessary to carry thé analysis farther.[1] But tone-colour has never been used alone to mark ictus, and even in Old English allitération was not thé invariable concomitant of stress. On thé other hand, it is indubitable that thé beat may be sufficiently marked by stress without thé help of any other élément. There is a général tendency for thé stressed syllable to be longer and also perhaps to be higher in tone than its accompanying unstressed syllables. But whether there is, or is not, any essential connexion between stress and quantity or pitch, it is generally accepted that thé principal part in thé marking of thé beat in English verse is played by accent, stress, or emphasis. This is produced ordinarily by increased force or intensity of utterance, manifesting itself as loudness of tone.

§ 3. Accent or stress may be described from three différent points of view:

(a) Physical The Physical constitution of accent has been a subject of dispute, but it seems that three properties of tone may be involved: thé pitch or height, thé intensity or loudness, and thé

[1] Professer Saintsbury uses thé terms 'long' and short', while explicitly denying that they involve différences of quantity, i.e. of duration *(Hist. of Eng* Prosody,* iii. 520; *Manual,* 31-2); but nevertheless thé terms do suggest actual length and shortness. On thé other hand thé terms 'weight' 'light', and 'heavy' would cover either length or stress or both. The average mental impression would usually be recognized by thé naine 'weight'

duration. Thèse dépend respectively on thé frequency of vibrations, their amplitude or breadth, and their continuance. Intensity is thé essential and most important élément of accent in Germanie languages.

(b) Physiological. Physiologically it involves a greater or less expenditure of muscular and nervous energy; thé intensity of a sound dépends on thé pressure under which air is sent through thé glottis.

(c) PsychoîogicaL From thé Psychological or mental point of view there are two factors of accent : auditory and motor. ' The one property that characterizes auditory accent is " impressiveness " ; this may arise from increase in loudness, but also from decrease, from rise in pitch, but also from fall, from lengthening of thé duration, but also from diminution—in short from any *change* which produces a mental effect. Motor work may arise (i) from a longer time of work; (2) from greater effort, as in increasing thé breath pressure, or as in intentionally decreasing it, or in increasing thé tension of thé vocal chords, or in stronger muscular movements of any of thé other speech organs ; (3) from increased complexity of effort as in less familial' sounds, &c.' (Scripture, *Expérimental Phonetics,* p. 506).

For most of thé purposes of prosody it is enough to say that accent is thé emphasis, in whatever way materialized, which makes one syllable stand out in relief and gives it prominence over its neighbours. Commonly this emphasis is given by thé increased force with which a syllable is pronounced, and to thé hearer this manifests itself as loudness. But as Professer Scripture says, ' The lerm " accent " may profitably be restricted to its psychological meaning ; an accented sound is thus one that impresses thé hearer more strongly or that requires more mental effort on thé part of thé speaker '.

§ 4. It is obvious that ail accented sounds are not accented in thé same degree ; some hâve greater weight and impressiveness than others. At thé very least, three degrees of stress must be recognized ; more profitably four :

(i) absence of stress, or rather absence of emphasis ;
(ii) light, weak, or secondary stress ;
(iii) normal or full stress ;
(iv) heavy stress or strong accent.

The ear can certainly distinguish more than thèse ; but perhaps this rough division will serve for thé ordinary purposes of metrical analysis, at any rate if we add another degree,

(v) extra-heavy stress.[1]

Examples of light stresses are thé final sounds of *cheerily, impressiveness,* or thé first in *disentangle.* The différent degrees may be indicated thus :

Immediately thé mŏuntains huge appé'ar;

a triple mark being used for extra-heavy stresses and a grave for weak stresses :

Me, me ô'nly, jûst Abject of his ïre
Bôth turned, and ûnder open sky ado'red.

or, according to thé method used by A. J. Ellis, by subscribed digits :

Me, me only, just object of his ire
4 2 4 0 2 4 0 x 0 3

§ 5. It is important for prosody to distinguish thé différent principles on which syllables or words are thus emphasized. Stress or accent may be classified according to its spécial functions, according as it gives prominence (i) to certain syllables in a particular \vord, (ii) to certain words in thé sentence, or (iii) to certain sounds in thé verse.

(i) *Word Accent* or *Etymological Accent.*

(a) *Native Words.* If we take words in isolation we find that thé différent syllables of a word are not ail given equal emphasis, e. g. *alone, lonely, marking, remark.* Native English words and words of Romance origin do not, however, follow thé same law. In words of Germanie origin thé heaviest stress is in général found to fall on thé most significant syllable, usually therefore in simple words on thé root syllable, which is most frequently thé fîrst, and not on affixes or inflexional syllables ; e. g. *fâther, héaven, gâeth, ôxen, mâiden, mârrow.* In verbal compounds thé primary accent falls usually on thé verb-element, not on thé particle prefixed ; e. g. *abîde, arfse, becâme, begin forgive.* Cf. also such words as *afoot*

[1] Those who cannot understand stress to be équivalent to impressiveness or mental prominence will perhaps object that in thé first case we must speak of emphasis, because strictly there can be no absence of stress unless there is also absence of sound ; but for metrical purposes it is thé *relative* degree of stress that is important : ail that is necessary is that thé weight of thé thesis should be less than that of thé arsis.

afield, to-dây. In noun-compounds thé primary stress falls upon thé first élément : *hôuse-boat, kinsman Tûesday, brimstone,frteman* ; and this is so even when thé first élément is a prepositional or adverbial particle : *ânswer, fôreword, fôrehead* ; and so in général, *fréely, sômetimes, nôwhere.*

In Old English there was a large number of compound words with secondary stress : *hfgerof, sigéduf, môdigùc, hildeleo,, médobyrig* ; but thé loss of self-explaining compounds in Middle English has greatly diminished thé number of thèse. *Àldermàn, brôtherhbod, éveryùne* (now commonly treated as two words),fellowship are some of thé few that remain, together with adverbs like *lûstily, wôrthify.*

(fi) Romance Words. In words of Romance origin thé root syllable is no longer an approximate guide to thé placing of stress ; compare *dictator, dictatorial ; connote, connotation ; ridicule, ridiculous.* The tendency in French words is to place thé primary stress as late as possible—thé very opposite of thé English tendency. The last syllable usually takes thé accent unless it ends in weak - in which case thé accent falls on thé penultimate ; or it might be better to say that thé accent falls on thé last syllable that has thé quality of *sonorité* or a full vowel. Therefore in imported Romance words thé accent at first was left in ils original position, so that we frequently find in Middle English, particularly at thé end of a line or at a caesura, such accentuations as *honôur, nature, contrarie, contrée, vertu, prisôun, mane're, citée.* But in many cases thé native influence ultimately prevailed, and thé accent receded to or towards thé beginning of thé word ; in Chaucer we find alongside thé other forms, *hânour, contrée, citée, mener, vertu, prisôun.* In verb-forms, however, thé tendency to avoid stressing thé prefixed particle in native compounds caused much less disturbance in thé Romance accentuation. Thus thé words *conduct, désert, présent, ferment, accent, fréquent,* are stressed on thé second syllable when used as verbs, but on thé first as nouns and adjectives. Sometimes for purposes of contrast a prefixed particle is stressed in words where ordinarily it would not be stressed ; e. g. *to dénote, not to cônnote ; to bear andforbear ; a rémade golf-bail.* But even to thé middle of thé sixteenth century this uncertainty of accent in borrowed words was used by poets to suit their own convenience. This wholesale overriding of thé Romance accent has been due largely to thé fact that accent in French has never been so strongly marked as in thé Germanie languages. A Teuton at least would be inclined to agrée with Sweet that ' in French thé syllables are ail pronounced

with a nearly uniform stress, thé strong syllables rising only a little above thé général level '.

In many words of three syllables or more there are two or even three stresses, one of thèse being a secondary accent and much lighter than thé primary ; e. g. *advérsity, secondary différence, mdéterminais.* In some words like *émperbr* Germanie influence has caused thé primary and secondary accents to change places ; they were originally *èmperour.*

(ii) Of *Sentence-stress* two kinds may be distinguished :

(a) The *Syniactical* or *Logical Accent* marks thé relative logical or syntactical importance of thé words in a sentence. In thé absence of spécial conditions, then, thé nouns and verbs representing thé subject, predicate, and object or complément wili be marked by stress, while conjunctions, prépositions, and articles usually remain unstressed. ' Defôe was consfdered thé fôunder of thé English nôvel.' This emphasis, however, is often qualified by

(/?) thé *Rhetorical Accent* (or Subjective Accent), which gives emphasis to a word expressing any idea which thé speaker or writer wishes to make specially prominent. In thé sentence * You hâve burnt his books ' thé principal stress may vary its position according as thé speaker wishes to emphasize thé identity of thé agent, thé acluality of thé occurrence, thé ownership of thé books, &c. By accenting *y ou* thé person addressed is distinguished from others; 'it was you, not I, who burnt his books' So thé accentuation of *burnt* emphasizes thé particular nature of thé act of destruction. It is this rhetorical accent which gives additional emphasis to *am* and *streams* in

"Fis true I 'â'm that spirit unfortunate
See where Christ's blood str'éams in thé firmament

So also in

M'é', me only, just object of his ire
To be or not to be ; thaï is thé question.

When sentence-stress, whether syntactical or rhetorical, falls upon a word of two or more syllables, it is always placed on thé syllable which receives thé word-accent.

(iii) *Metrical stress* occurs only in verse. It is thé stress which is used to mark off thé equal time-intervals in thé succession of sounds and silences ; it falls therefore at thé beginning or end of each foot or measure, according to thé nature of thé rhythm, and is said to mark thé *ictus* or beat of thé rhythm.

In each line of verse there is a fixed number of feet, a fixed

number of rhythmical beats; and thé *ictus* occurs after regular intervals. Most frequently it coïncides with a syllable which even in prose would receive a stress by virtue of its function in thé sentence; but where this is not so, there is still a tendency to mark by stress thé syllable which closes thé time-interval. This stress, which often falls on syllables unmarked either by syntactical or by rhetorical accent, or only by a very light one, is what we call metrical stress.

Lanier defines thé function of thé metrical stress or, as he calls it, thé rhythmic accent, as being ' to call thé ear's attention to particular sounds in a séries of verse-sounds or music-sounds, for thé purpose of marking thé intervais allotted to each bar, such interval being always that which elapses between any two sounds thus distinguished by thé Rhythmic accent ' *(Science of Eng. Verse,* p. 120).

§ 6. Is it necessary, however, that thé attention of *thé ear* shall be called to thé sounds which coincide with thé position of thé *ictus*? Need thé *ictus* always be externalized and made audible?

Undoubtedly thé words of poetry are most usually arranged in such a way that thé *ictus* falls on a syllable which is naturally pronounced with greater emphasis according to thé demands of thé sensé; e. g.

To weep a loss that turns their lights to shade

But take another line :

By dŏctrines fȧshioned to thé vȧrying hŏur.

In prose utterance thé stresses would be as marked above; but this line occurs in a poem where every verse is obviously of thé five-measure type, and thé strict rhythmical scheme of thé mètre demands a verse of five feet hère with thé stress arranged :

By doctrines fashioned t6 thé varying hour.

(Such a verse could be made by a slight change :

By doctrines set agaïnst thé varying hour.)

This is a case where thé prose accentuation and thé metrical accentuation do not fully coincide. Which shall prevail in thé conflict? Are we to follow thé strict metrical scheme in our minds which seems to require a stress on *fo,* or are we to attend merely to thé sensé?

' Periodicity is thé essential quality,' says Mr. Omond, ' accentuation its usual, but not invariable, exponente The equal intervais, he thinks, need not always be indicated by stress; so long as full

value is given to thé time-interval in reading, thé actual marking of thé *ictus* is unnecessary. ' Regularity of accentuation is no canon of English verse. Ail our poets vary its incidence, some much more largely than others. Not only does this avoid monotony ; if skilfully used it sharpens our perception of rhythm. Too much regularity dulls attention, which may 'be startled awake by an unexpected change. A dropped accent, like a dropped syllable, may minister to our perception of periodic récurrence. . , . Accentuation does not constitute thé sole and invariable basis of our verse ; its essential unchanging élément must be sought in that which underlies both syllables and stresses ', i. e. time *(Study ofMètre,* p. 29).

§ 7. It should, however, be clearly realized that thé strict rhythmical scheme is, or should be, always présent in thé mind ; that thé ictus must still exist, mentally if not physically, subjectively if not objectively. As soon as thé normal movement of rhythm is apprehended, an expectation is set up which provides an imaginary stress, even in places which, not being filled by sound, cannot receive an accent in pronunciation.

Yet fell. Rem£m|ber, - and fé'ar to transgress
That shé' did give | me, - | whose posy was
Would thên be no'th|ing : - Trûths | would be taies
Frésh spring, and sûm|mer, - and winter hôar.

This was stated emphatically by Patmore, who, after declaring that accent has 'thé function of marking, *by whatever means,* certain isochronous intervais ', continues : ' Mètre implies something measured ; … The thing measured is thé time occupied in thé delivery of a séries of words. But time measured implies something that measures, and is therefore itself unmeasured ; … Thèse are two indispensable conditions of mètre,—first, that thé séquence of vocal utterance, represented by written verse, shall be divided into equal or proportionate spaces ; secondly, that thé fact of that division shall be made manifest by an ictus or beat, actual or mental, which, like a post in a chain railing, shall mark thé end of one space and thé commencement of another. This ictus is an acknowledged condition of ail possible mètre ; and its function is, of course, much more conspicuous in languages so chaotic in their syllabic quantities as to render it thé only source of mètre. Yet ail-important as this time beater is, . . . for thé most part it has no material and external existence at ail, but has its place in thé mind, which craves measure in everything, and, wherever thé idea of

measure is uncontradicted, delights in marking it with an imaginary beat' *(Essay on English Metrical Law* Works, 1906, ii. 230-1).

§ 8. But even if an audible accent on a weak syllable is not essential in theory, is it nevertheless given in practice ? An undoubtedly widely felt tendency is illustrated by Ruskin's story of how he insisted on accentuating thé *of in* 'The ashes of thé urn ' *(v. suf.,* Ch. II, § 6). The sensé, of,course, does not demand an accent on *of,* but on thé other hand such an accentuation does not positively conflict with phonetic conditions. The distribution of sounds is such that thé extrême weakness of thé syllables on either side of *of* and ils position midway between *ash* and *urn* give it a clear though slight prominence over its immédiate neighbours ; and of course syntactically and logically *of* is more important than *-es* and *thé.* A light stress at most is ail that is required, and in fact ail that such a word can carry without being absurdly overburdened. It is quite sufficient for metrical purposes if thé arsis is heavier than its thesis—thé syllable preceding if in rising rhythm, thé syllable foilowing if in falling rhythm ; that is to say, it is not absolute but relative weight or prédominance that counts. The strength may be inhérent in thé word, or thé effect of emphasis may be given by thé greater weakness of adjacent sounds. This effect is further encouraged by thé mental prominence given to such a syllable by a well-established rhythm arousing an expectation of a beat in that particular place. In such lines as :

> And câ'ught him *by* thé hïlt and brandished hïm
> Thrée tïmes, and drew him ûnder *In* thé mé're
> And lightly went thé other *tb* thé kïng.

especially after thé unmistakable *xa* rhythm of thé preceding lines has caused a preadjustment of attention, there is a strong tendency to give some stress to thé syllables by, *in,* and to, in accordance with thé scheme which is held, at least subliminally, in thé mind.[1] If this were not felt to be possible, thé expectant attention would be frustrated, and pleasure would be destroyed. As it is, however, thé mind is satisfied, in its own reading, by a purely idéal beat, for thé periôdicity is preserved, and thé syllables take their right place in thé time scheme, without any conflict arising from phonetic or logical conditions.

[1] This is in entire accordance with thé results of experiments upon deliberately irregular movements, which showed that a non-rhythmic séries always tends to become rhythmic, because we instinctively accentuate at regular intervais.

§ 9. According to thé principles stated hère, secondary word-accents are available for marking thé ictus in verse just as if they were full or primary accents [1], so that in

His ministère of vengeance and pursûit (P. *L.* i. 170.)
The sôjournèrs of Gôshen whô behé'ld (*P. L.* i. 309.)

which hâve but three full stresses each, thé marking of natural subordinate accents gives thé five beats required. But it is not always necessary to hâve recourse to weak accents for ictus, and it is a mistake to do so in cases where, in an unnecessary effort to préserve a regular alternating scheme of stresses, strong word-accents or sensé-accents must be disregarded or wrenched. The following scansions show that this expédient is pressed too far by Professer J. W. Bright of Baltimore :

A mind not to be changed by place or time
Me, me only, just object of his ire
Universâl reproach far worse to bear
Parts 6f a single continent
But she in thé calm depths her way could take
Where in bright bowcrs immortal forms abide.

He would hardly hâve committed himself to thèse inadmissible scansions if he had realized how freely thé poets had utilized thé principle of équivalence, and introduced monosyllabic or trisyllabic substitution.

But shé | in thé câlm | y depths | her wây | could tâke

There can be no other reading of thé line but this. It is ordinarily only in cases where there is no primary accent available that a secondary stress may be used for ictus ; most frequently in places where three light syllables occur in succession. Not only does Professer Bright apparently think that in order to préserve thé symmetry of time-relations a secondary accent may override a primary one, but he places subordinate accents where none can possibly be.

In *vengeance and pursûit* thé distribution of weight amongst thé neighbouring sounds—thé heaviness of *veng-* and *-suif*, and thé lightness of thé adjacent syllables *-eance* and *pur-* does indicate *and* as thé place for a stress ; but no one with an ear and mind unbiased would scan *me, me only,* or *universel,* or *in thé calm depths,* violating thé distinct word-accent in thé fîrst two cases, and disregarding thé

[1] This was possible even in thé stress System of Old English verse: *in geârdàgum.*

heavy *calm* followed by a pause for impressiveness in thé third. There are perhaps cases *(v. infra,* § II -12) of nearly level sentence-stress where thé metrical stress gives as it were thé casting vote, but there is no possibility of this hère.

§ 10. Professor Bright tries to support his method by claiming thé incidence of a *pitch-accent* in cases where thé force-accent fails ; i.e. when there is no natural sentence-stress in thé places where thé metrical stress should fall in a syllabically regular verse with a strict alternating scheme, an accent can be manufactured by raising thé pitch of thé voice, and this can serve as thé ictus.

Pitch probably does play a part in accentuation, perhaps most prominently in true secondary accents. Experiments by Squire *(Amer, Journ. Pysch.* xiii. 560) seemed to show that thé force-accent can be strengthened or even replaced by changes in pitch. Other experiments confirm thé général belief that accented syllables hâve a higher pitch than unaccented syllables, or are pronounced with a rising pitch. Professor Scripture *(op. cit.,* pp. 548-9) says length, pitch, and intensity ' are ail used to produce strength. . . . A syllable necessarily short may be made as strong as a longer one by making it louder or higher ; or a syllable necessarily of small intensity may be strengthened by lengthening it or raising its pitch.' On thé other hand, experiments by Mr. H. Woodrow on thé Rôle of Pitch in Rhythm *(Psych. Rev.* xviii. No. i) seemed to show that pitch, intensity, and duration are not, as regards thé *perception* of rhythm, interchangeable in function ; and that différences in pitch gave, in fact, practically no feeling of rhythm. In thé face of this conflicting évidence, therefore, it seems very doubtful whether pitch can *replace* force for thé purposes of thé rhythmical beat. The ictus, however, is probably nearly always composite. It may be, then, that thé réduction of force allows thé pitch to stand out with greater comparative prominence in weaker arses, and that this tends to conceal thé fact that thé syllable is actually stronger. It may be that thé mental anticipation of a beat in a certain place may lead to an attempt to give thé beat a physical existence, and that while thé feeling for rhetorical value allows only a slight increase of force (which however is sufficient for thé ictus-function), it imposes no restriction upon thé height of tone. In any case thé primai importance belongs to thé mental beat. If thé rhythm were constituted purely and simply by thé phonetic, as distinguished from thé mental—i.e. intelligible or emotional—importance of thé

speech-material, thé objection that pitch and force cannot perform thé same auditory functions would be fatal. As it is, variation in thé external concomitants of thé idéal metrical ictus *need* not vitiate thé mental rhythm, and *may* hâve an actual aesthetic value.

The wary prosodist probably will not commit himself to any spécifie theory of thé constitution of accent, merely taking it as thé prominence, however produced, of one sound over another. But, apart from thé validity of thé pitch-theory. it is certain that Professor Bright would apply his method where in fact it is inapplicable. To set mètre and meaning, rhythm and rhetoric, in such grotesque conflict as he does, would utterly destroy thé pleasure which should resuit from good verse. Further, his admission, however grudging *(English Versification,* §§ 62-3), of monosyllabic and trisyllabic substitution in isolation, as well as of trochaic substitution (which really is combined substitution), undermines his whole case.

§ il. In classical prosody trière were some feet in which thé component syllables were of equal quantitative value—thé pyrrhic, composed of two short syllables, and thé spondée, composed of two longs. The analogues of thèse in a metrical System where quantity is replaced by accent would be a stressless foot and a foot with two stresses. The believers in pyrrhics and spondées hâve frequently observed that thèse feet are very often found together :

I do not set my life | at a | pin's fée
o o ı ı

Most of thé alleged examples are really instances of combined substitution, and should be divided diffèrently :

I do not set my life | at a pin's | y fée.

There are certainly other Unes which show feet of two light syllables, such as in prose would be equally unaccented ; but in verse thé metrical stress falls on one of thèse and they are no longer level.

In power unpleased, impâ|tient of \ disgrâce [1]

With regard to feet composed of two heavy syllables, one of thé clearest instances of thé part played by metrical stress is in Arnold's *Sohrab and Rustum,* 402-4 :

[1] The terra ' weak ending ' or ' light ending ' has been applied to thé instances occurring in certain Shakespearian plays of lines ending in such light feet, and particuïarly to monosyllabic endings (such as parts of thé auxiliary verb, pronouns, and especially prépositions and conjunctions) upon which thé voice cannot rest or can dwell only lightly.

then Sohrab threw
In turn, and full struck Rustum's shield ; | *shdrp rāng*
The iron plates, | *rang shârp,* \ but turned thé spear

Hère thé same two words occur in either line, but in a différent order. The two words are equally capable of receiving a heavy accent, but in each case thé metrical rhythm demands an ictus on thé second ; so that whichever wôrd occupies that place receives thé metrical stress. It is simply thé position which has decided.

§ 12 In some cases of feet of two heavy syllables, writers since thé time of Ten Brink hâve sometimes had recourse for explanation to a vague *hovering stress* which is somehow divided between thé two syllables. Some examples of * undoubted hovering accent ' quoted by Professor Gummere are not in need of that questionable expédient; e.g.

Mark our *cbntràct.* Mark your divorce, young sir

which should be (unless there is proof of a différent pronunciation in early Modem English)

Mark | our con|tract. Mark | your divorce, | young s'ir.

There is no cogent reason why, if it had occurred in a nineteenth-century poem, thé line

That thou, dead corse, again in complète steel

should not hâve been scanned in accordance with its présent pronunciation :

That th6'u, | deâd cörse, | agaîn | in complète | sté'el.

But if at thé time of Shakespeare pronunciation was suflficiently uncertain to allow *complètei* this accentuation would be more acceptable,[1]

Again, there is rhetorical emphasis on *his* in Milton's

Was she thy God, that her thou didst obey
Before | *his voice* ?

but there is also a syntactical stress on *voice,* and in prose there would be a pause between thé two to mark thé emphatic *his.* The verse-scheme, however, will not admit a pause, so one stress must stand out over thé other ; this is donc by thé metrical ictus giving additional weight to *voue.* Even though thé stress is not level, *his* receives sufficient emphasis from being so much heavier than thé thesis usually is. So too there is no hovering in

The rude | fôrefâth|ers ôf | thé hâmlet sleé'p
Servant of God | wéll do'ne, | y wéll | hast thou Mght.

[1] The shortness of thé unvoiced consonant t in *complète* makes this line less clear than those quoted in § 15 below.

In thé latter case thé conflict is merely between thé two kinds of sentence-stress, and is really decided by coïncidence of thé metrical stress with one or other.

But in a line of Chaucer,

Of cloth-*makyng* she hâdde sûch an haunt

if it occurred in Modem English, thé metrical scheme and thé natural stress would make conflicting claims.[1] The général law is that thé metrical stress or sentence-stress can, in words of two or more syllables, fall only on those syllables which receive thé word-accent.

In this line, however, thé metrical rhythm which demands a stress on *-yng* would be in Modem English at variance with thé natural word-accent ; and in thé words of Ten Brink, 'in delivery a compromise must be attempted of such a character that thé hearer remains conscious both of thé natural accentuation and of thé claims of thé rhythm—level stress—veiled rhythm ' (§ 2 74). To name this phenomenon we might use either of thèse terms, or call it 'distributed accent '. 'Hovering stress ' probably represents thé subjective impression ; but I suppose this is an illusion, and objectively such a thing can hâve no existence, for accent means thé prominence of one syllable over another. Physically, it is possible that we hâve hère an increase of force in thé one case, of pitch in thé other, In this case we may note a tendency for a finger-beat marking thé mental stress to fall actually *before* thé beginning of thé syllable.

This phenomenon is much less fréquent than its exponents make it appear. It may be admitted in

Ilis means of death, his *obscure* funeral

whcre to scan | *his obscure* \ /\fûn\eràl with thé monosyllabic foot followed by two such light syllables would make thé line too weak. Possibly, too, in Surrey's line (quoted by Schipper)

With blood *likewise* | ye must seek your return

for there is considérable uncertainty as to thé accentuation of his verse (and even more so of Wyatt's); but hère thé rhetorical emphasis supports a pause after *llood* and makes it quite satisfactory at least to read :

With blôod | lïke|wise yé' | must sé'ek | your retû'rn.

§ 13. About instances of this type occurring in verse written under thé influence of thé syllabic idea there is more to be said, if

[1] *dôth-makyng)* however, was almost certainly thé M.E. accentuation.

alternation of stressed and unstressed is thé theoretic normal. Such a line in Glover or in Johnson would probably, *ceteris paribus,* in thé writer's mind be scanned *in complète st'éel* Even accepting modem pronunciation, this would be possible without recourse to any pitch-theory, simply because it is relative, and not absolute, stress-value that counts for thé ictus. Without any straining we can give four degrees of stress to thé four syllables *in complète steel:*

o 1 2 3

Corn- is stronger than *m,* and *steel* than *-pieté.* The différence in strength between *corn-* and *-pieté* may or may not be compensated to thé ear by giving unusual tonic height to *corn-* ; this does not affect thé position of thé ictus. In verse which is obviously of this alternating syllabic type, one might frequently accept this scansion ; though in thé freer rhythms of Shakespeare or of Coleridge, and some of their successors, it is in général much less satisfactory.

§ 14. In some cases—trisyllabic compounds in particular—where a compensatory pause cannot be utilized, we find a tendency to avoid adjacent accents by transferring a secondary stress to an unstressed syllable, so that thé syllables are accented alternately ; e. g. *blâckmailèrs, béd-fellbw, wîne-cellàr.* This is usually no more than a tendency, but when encouraged by thé help of a metrical beat, it amounts to a distinct *wrenching* of accent in such Unes as :

> Besides her good old *grandmothèr,* who doted. *(Don juan* I. xxviii.)
>
> To sing for thee ; low-creeping *strawberrles*
> Their summer coolness ; pent up bûtterflïes. *(Endymion.i 257-8.)*

A further reason for thé wrenching of accent, in addition to thé demands of metrical rhythm, is thé law that riming words must be similarly stressed. For instance, in thé following line from Morris's *Lady of thé Land(268)*:

> Lord of this land, master of ail *cunning*

cunning rimes with *thing,* and thé wrenching is somewhat violent. It is less so in *strâwbernes* (as above) and in

> Shading its Ethiop bénies, and *woodbine*
> Of velvet leaves and bugle-blooms divine *(Entfytn.* ii. 414.)

Whenever thé rhythm is thus made unnatural, as in :

> Who thus were ripe for high *contémplatlng (Endym.* i. 355.)
> Golden or rainbow-sided or *purplish (Endym.* ii. iii)

which rime respectively with *ring* and *fis h,* thé lines must be condemned as bad. In another case :

They gazed upon Endymion. *Enchantment*
Grew drunken ; and would hâve its head and bent
(Endym. iii. 801-2.)

thé natural rhythm might be preserved by scanning with a redundant syllable:

They gaz̈ed up6n Endy|mion. | £nchan̄t(ment

and freely admitting thé rime to be a bad one ; but it is not likely that Keats would hâve donc so.

§ 15. Mr. Bridges considers that in général Milton deliberately excluded recession of accent from *Paradise Lost ;*[1] and treats most of thé possible cases on thé model of

The ploughman lost his sweat, and thë grêen corn

which, however, he considers to end in a foot of two unstressed syllables preceding a foot of two heavy syllables, and not as a case of combined substitution. Milton was probably too conscientious a scholar of thé classical tongues to invert thé position of arsis and thesis, by scanning *sérene,* contrary to thé Latin quantity and accent *(serènus)* ; and it is unlikely that he would départ from thé Latin accentuation of *divine, suprême, complète, extrême,* despite thé long first syllables, even in *Cornus,* where Mr. Bridges would admit recession.

Mr. Bridges admits some examples even in *Paradise Lost* (p. 72); but" thèse might conceivably be scanned

Next Ché'm(os, fl) thé obscène | dréad | of Moab's sons (i. 406.)

(with a hypermetrical syllable at thé internai pause),

And sat as Princes ; whom | thé Suprême | Ki'ng (i. 735.)
Encamp their légions ; or | with obscure | wïng (ii. 132.)

But it is probably better to recognize an intermediate possibility already suggested in thé case of so-called level stress.

And sat as Princes ; whom | thé Sùp|réme Kïng |
0 1 2 3

The degrees of accent are those marked; so long as *Sup-* is heavier than *thé,* and *King* than *-preme* it does not matter that *-preme* is heavier than *Sup-,* and there is no need to invoke thé recession theory even to préserve thé very problematical alternating cbaracter of Milton's verse.

[1] ' Because thé uncertainty which it introduces as to whether a syllable should be stressed or not, and thé tendency which it has to make thé verse smooth at ail cost, would infect his inversions with uncertainty, and on thèse thé character of his ihythm in a gréât measnre depended ' (p. 71 [1921]).

So also :

Encamp their légions; or | \vith ob|scûre wïng
0 1 2 3
Next Chem(os, thé ob|scene dread | of Moab's sons
0 1 2 3

or

Next Ché'm|os, ff thé ob|scéne dread | of Moab's sons
o 0 1 2 3

This scansion suits thé several lines in which *without* appears :

Must exercise us without hope of end *(P. L.* ii. 89.)
That cornes to ail ; but torture without end (*. Z. i. 67.)

especially when in thé middle of a line without marked pause :

Loud as from numbers without number, sweet *(P. L.* iii. 346.)

In ail thèse cases thé resulting even utterance gives a lingering effect that is well adapted to thé sensé.

Recession must almost certainly be admitted in

The stairs were such as *whereon* Jacob saw *(P. L.* iii. 510.)

but surely not in iii. 283, which must be

And bé' thysé'lf | Man | *among* m'én. | on eârth.

§ 16. As to instances from Shakespeare thé case is différent, for on thé one hand he notoriously refused to be bound by thé conventions of language—witness his 'dead vast and middle of thé nigh.,' his ' backward and abysm of time ', and his time which ' will unfair ' ail that are beautiful—and it is not unlikely that he would cheerfully read

To offend, and judge, are *dis\tinct off* |icès *(Merch.* n. ix. 61.)

especially as thé last foot is so very weak.

But on thé other hand Shakespeare was not ruled by any alternating or syllabic theory, and undoubtedly a large number of Schmidt's instances of recession *(Shakespeare Lexicon,* Appendix i) are better taken as examples of combined équivalence, thus :

To set I thé *exact* \ wé'alth | of ail our states
(i *Henry IV.* iv. i. 46.)
Upon | my *sectire* \ hoiîr | thy uncle stole *(Hamlet I.* v. 61.)

§ 17. In thé old ballads lines like

Upon thé Lord Percy,

where *Percy* rimes with *die,* would doubtless be carried off by thé harp-accompaniment. But one has also to remember an historical point, thé influence of thé original French accentuation, *in fayre*

forût. Sir James that bold Baron, thou proud porter, This is imitated by Coleridge :

Is this my own countrée?

where thé accent in *countrée* was not originally a wrenched one, for thé word is of Romance origin, and in Middle English therefore retained its own accentuation for some time.

§ 18. *Conflict of Accent: Counterpoint of Rhythms.* Let us pick up thé threads of a rather long chapter on Accentuation. It is obvious that conflicting claims may sometimes be exerted by thé natural rhythm of thé phrase, i. e. by thé normal speech-rhythm, and by thé strict rhythm demanded by thé metrical scheme. The latter may not be neglected, yet thé former should not be violated. If thé normal accentuation of thé phrase is falsified, thé resuit will distress a reader who is following thé flow of idea. If thé natural stress relations are preserved when at variance with thé metrical rhythm, thé résultant conflict will frustrate thé expectant attention, and jar upon thé instinctive feeling for rhythm. In either case, unless there is sufficient rhetorical or artistic reason, thé line is so far bad.

The technical problem of thé poet is to take thé strict metrical scheme of rhythm, and on this basis counterpoint thé rhythmical material provided by thé normal stress relations of prose speech. Hère, as everywhere in art, thé process of sélection is of prime importance, and whatever material proves intractable has to be rejected. In some cases thé conflict is only apparent, and careful attention to pause and emphasis will show thé verse to be a good one. Occasionally a compromise (' hovering accent ') is possible. Often, however, a choice has to be made between two extrêmes. The natural speech-accent may give way to thé demands of thé metrical rhythm, most often in lyrics, which approximate to music and account melody more important than meaning,[1] and in ballads, which were sung to thé harp, and also perhaps in verse deliberately syllabic and alternating in scheme. This extrême is favoured by Professer J. W. Bright, who, in thé scansions quoted above, applies thé method unnecessarily. On thé other hand, thé natural accentuation of prose-speech, i.e. thé logical or rhetorical stress, may prevail, usually in cases where meaning is held of more

[1] Cf. Flaubert's opinion that a fine verse which means nothing is better than a less fine verse which means something : ' un beau vers qui ne signifie rien est supérieur à un vers moins beau qui signifie quelque chose.'

account than melody (e.g. in Browning and in Byron's *Don Juan)* : and as a resuit thé movement of thé verse is jolting or actually defective and halting. This extrême is supported by those who try to base verse upon a-succession of rhetorical units grouped about thé natural ' a.ttention-stresses ', but with no real principle of equality. They tend to regard verse-form as something which is artificially imposed from without, and which unjustifiably interfères with thé exact présentation of ideas in order to produce a beautiful combination of sounds.[1]

A poet who is master of his craft can, how ever, pay attention to thé requirements of verse without disregarding those of sensé. Tennyson, a master of technique, is sometimes said to hâve advised that his verses should be read as prose, but apparently in his own practice he was scrupulously careful in attending to thé mètre, and we are told that ' Tennyson in reading his poems emphasized thé beat of thé verse in a way that would hâve been found intolérable in any one else ; (W. J. Stone in Bridges, *Milton's Prosody,* 1901, pp. 134-5[2]). In thé line

Let thé bell be tolled

he gave a strong accent to *Let* in order to hâve three stresses, saying, ' It wanted three strokes of thé bell, not two '. On thé other hand, in lines like thé following from Arnold thé neglect of rhythmical satisfaction has no rhetorical justification or compensation :

To ârms, and cry for vengeance upon thee.

The metrical ictus, then, falls generally on a syllable which is already capable of classification as heavy because, quite apart from metrical considérations, it receives a natural speech-stress. Quantity and pitch-accent may play a part in this weight, but thé permanent and most important élément is intensity or force-accent. The ictus may, however, fall on a syllable light in nature, and in this case thé incidence of ictus is maiked by a relative force-accent (metrical stress) which makes that syllable stronger than it would be in prose, so long as there is no violation of natural phonetic and logical values. Again, pitch may play a part in this ictus in addition to intensity, but probably not instead of it.

The ictus in English, then, is a metrical stress giving increased

[1] See M. Jiï. Liddell, *Scientific Stîidy of Eng. Poetry,* for an example of this point of view.

[2] Stone also notes that ' his metrical expérimenta hâve thé accents consistently, with only one or two exceptions, coinciding with thé metrical ictus ;

intensity to those syllables which, at thé beginning or end of a unitary measure or foot, mark thé rhythm of poetry. It is generally located in a naturally stressed syllable, but if not, it tends to provide for itself thé necessary relative stress. Pitch-accent may be, but is not necessarily, associated with this force-accent. In any case ictus gives mental prédominance to certain syllables which occur at periodic intervais ; and that mental prédominance results in perceptible prédominance amongst thé séries of sounds.

In English verse, therefore, thé metrical ictus is probably more marked than in classical verse, because in thé latter thé regular and definite concurrence with an unmistakably long syllable makes thé ictus itself less conspicuous. But in English verse thé metrical stress of thé ictus becomes either, on thé one hand, stronger by alliance with a natural speech-stress already existent, or, on thé other hand, more conspicuous because it falls on a syllable which in prose would receive no appréciable stress.

IX

QUANTITY

§ I. 'Without attention to quantity,' said Cowper, 'good verse cannot be written.' The function of quantity in English verse has been thé subject of much controversy. In so far as thé periodicity of verse or thé équivalence of feet dépends upon time, i. e. duration of syllables (together with silent intervais), quantity is, of course, ail-important, and from this point of view should need no further discussion. But thé part played by quantity in connexion with thé marking of thé ictus, i. e. with thé marking or externalizing of thé mental rhythm of poetry, requires further examination.

In English verse thé ictus falls normally, according to almost universal opinion, on a syllable which in prose speech would be naturally stressed ; and many metrists hâve declared that quantity plays no essential part in thé laws of its rhythmical structure. A. J. Ellis declared guardedly that though quantity has much influence on thé oral effect, it has no part in thé fixed laws of English verse-rhythm ; while Professer Liddell, an American scholar who relies mainly on stresses, boldly avers that ' thé length or shortness of an English syllable has nothing to do with thé détermination of thé forms of Englieh verse ' *(Scientific Study of Eng. Poetry* p. 18).

§ 2. Classical verse of course dépends eminently on quantity in both thé ways distinguished above. Firstly, thé sum of thé quantifies of syllables of successive feet in thé same séries is always a constant value, as in thé foliowing schemes :

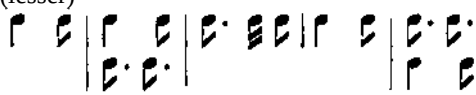
Hexameter :



Cretic :



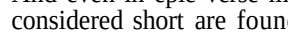
Sapphic (lesser) :



This temporal équivalence of thé feet is particularly easy to recognize in classical verse, because in classical prosody syllables hâve lengths assigned to them which bear simple proportions to each other. In épie verse this is most clear, for there are only two quantities—long and short, in thé ratio of two to one. In lyric verse other ratios are admitted, viz. -½, I, 1½, 2, i. e.  , or i, 2, 3, 4, i. e.  ; and failure to realize this for long caused much perplexity with regard to thé rhythm of Sapphic and other Greek lyric mètres.

But even in Greek many quantities are not absolutely fîxed. In épie verse many syllables were regarded as ' common ', and capable of being used as long or short according to thé needs of thé mètre ; and in lyric verse thé. same word might hâve a différent value according as it entered into a 3-time or 4-time mètre—  or  . And even in épie verse many syllables which according to rule are considered short are found in positions which require a long syllable (cf. Jebb's *Homer*, Appendix 5).

Secondly, in épie verse at least, and usually in lyric, thé metrical ictus always fell on a syllable whose quantity was long.[1] This does not necessarily mean that thé ictus is identical with length ;

[1] This may appear to be untrue of thé paeonic scheme  , but in many mètres thé **διποδία** or combination of two feet was regarded as thé real unit, and in thèse cases it is possible that thé alternate feet had only a minor ictus, which might rest on a shorter syllable. The **διποδία**

but it does mean that thé Greeks considered that, however it was constituted, thé ictus should fall on a syllable which had body enough to carry thé beat. The speech-accents or roVot, which are représentée! ordinarily by thé accent marks in Greek, dépend on différences in pitch, and evidently présuppose a much more musical delivery than that of English. It has therefore been frequently assumed that *ail* accent in Greek is pitch-accent, but modem opinion has been more ready to believe that thé metrical ictus must hâve exhibited itself even in Greek by means of increased stress, i. e. by force-accent or intensity.[1]

In any case thé metrical ictus in Greek was under no necessity of coinciding with thé roVot or word accents, which dépend on pitch, any more than * accent ' in music must coïncide with a high note. Similarly thé pitch-accents were independent of syllabic quantities. In Greek speech-versé, to avoid perplexity, thé ictus was regularly made to coincide with long quantity; but evidently for thé saké of variety thé disagreement of metrical accents and speech-accents was welcomed, except at thé end of a line, as in thé last two feet of thé hexameter, where lonic accent was usually made to reinforce thé metrical ictus upon thé first (long) syllables of thé final dactyl and spondée, in order to mark thé end of thé verse (secondary rhythm) in thé clearest way.

§ 3. The questions for décision are :

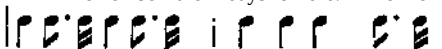
(i) Is there any perceptible 'quantity ' in English ?

(ii) Does quantity fulfil any function in English verse ? If so, what function ? In what relation does it stand to stress or other déterminants of rhythm ?

The failure of thé early Elizabethan and other experimentalists in verse written on so-called classical principles has probably led

would thus be like a bar of modem music, which has thé major accent on thé first note and also a minor accent within thé bar.

Let Ê-rin remèmber thé dâys of 61d. Ere her |



[1] The latest expression of this belief that I hâve seen is by Mr. D. S. MacColl, who argues that stress is necessary in ail verse, classical and modem, for otherwise there would be nothing to group thé quantities, i. e. to mark thé time. He goes on to say that it is ' fantastic to suppose that measures derived from thé march and thé dance were devoid of stress, that Greek choruses were danced but not accented, and that time was beaten to ail lyric music, and thé marks of beating (thesis and arsis) recognizcd in every spoken foot with no effect on thé intensity of thé sounds produced ' (Eng. Assoc., *Essays and Studies*, vol. v).

to much vague disbelief in quantity as a possible déterminant of verse-rhythm in English. But it can hardly be denied that quantity can be distinguished in accurately spoken English. Apart from stress, *sir ange ' strength*, *squelch*, *grind* are obviously long, just as it, at, *up*, *cap* are unmistakably short.

It must be observed, however, at thé outset that thé terni [1] quantity ' is variously used in référence

(1) to thé character of vowel sounds,

(2) to thé length of syllables ;

and that even in thé latter application it has two meanings :

(a) thé actual length of time occupied in thé pronunciation of syllables in natural speech, which obviously may vary freely ;

(ß) thé lengths that are conventionally fixed for metrical purposes, as in classical prosody, where there are, in épie verse, two lengths, long and short, thé latter being reckoned équivalent to half thé former.

§ 4. In English, as probably indeed in thé natural speech of thé Greeks,[1] syllables hâve not this simple mathematical ratio of length ; and furthermore, they hâve in général no fixed value, thé same syllable in many cases varying in duration according to its position amongst others. We shouîd classify *light* as a ' long ' syllable, but in thé phrase *a mâonlight night* it is obviously shorter than *night* and shorter than it is in thé sentence *thé light wasfierce*, if we consider its actual extension in time.[2] As Sweet truly said, 'We lengthen or shorten syllables \vithout scruple in order to make thé feet of thé requisite length/

Again, thé accepted division of vowels into ' long ' and ' short ' affords no valid criterion of actual duration. As Professer Wyld says, ' our so-called short vowels are often of considérable length ', There is much less différence in actual time of pronunciation between *mate* and *mat* than classicists would make it appear. The différence, in fact, is sometimes one of phonetic production as much as of duration ; depending on such considérations as thé muscular tensity or slackness of thé tongue, thé width of thé air passage over it, and thé rate of breath-expenditure. The vowels in *mate* and *mat* are

[1] ' The speech quantities of their syllables being as indeterininate as ours are' (R. Bridges in *Musical Antiquary* Oct. 1909).

[2] Sec also examples in Ch. VI. § 8.

also différent in quality (ê and æ) ; thé short soundcorresponding to *mate* being *met,* formed with thé tongue slack instead of tense.

Another important élément in syllabic duration is thé length of thé consonants ; and of course it is not thé mère arithmetical sum of isolated sounds but thé mass in combination (including pauses, if any) that counts for thé ear or for thé auditory imagination.

In illustration of thèse points it will be sufficient to compare *goad* with thé obviously shorter *coat* (which Stone and others would regard as equal), and even *bad* (two long consonants + ' short ' vowel) with *pâte* (two short consonants + ' long ' vowel).

§ 5. When H. A. J. Munro declared that we hâve ' no instinctive feeling for and knowledge of quantity ', that ' it does not exist even potentially in any modem language', and that we could know it ' only by thé rules of prosody ', he must hâve referred, not to natural quantity, but only to conventional quantities like those assumed in classical prosody. But it must be remembered that, as Sweet said, ' in practice it is impossible fully to harmonize thé natural quantity and stress of a language with thé artificial quantity and stress of mètre '. There is, of course, no certainty that thé rules of prosody will ever lead us to anything more than an approximate knowledge of thé natural quantities of a dead language ; but to future âges modem English verse will hardly be even an approximate guide to thé natural .quantities of nineteenth-century speech, because of thé absence of any quantitative prosody.

Furthermore, after recognizing thé existence in English of some syllables which always give thé impression of length, e. g. *straîned, shrieks,* and of others which must be short, e. g. *an, thé,* we must observe thé gréât number of syllables which are of intermediate lengths, and could be classified only as ' half-long ' ; syllables which even thé strictest classicist would admit to be 'common' for thé purposes of a prosody like that of classical épie verse, i. e. capable of being reckoned long or short according to metrical requirements.

§ 6. Although no English prosodie convention has yet established a System of fixed quantities, most people of unvitiated ear hâve a sensé for thé natural quantities of thé language. What part do thèse natural quantities, varying in degree, play in our verse-structure ?

For this examination we must recall thé observation made earlier in thé chapter (§ i), that quantity may be important (a) for its filling

in of thé time of a foot, (ß) for its connexion with thé ictus which marks out thé rhythm.

(a) *The Duration of Feet.* If thé feet of English verse are of equal duration, syllabic quantities must be of first importance. In thé classical dactylic hexameter every foot had thé constant value of four short syllables, thé staple foot being thé dactyl (– ∪ ∪, ♩ 𝅗𝅥 𝅗𝅥); but thé only foot which could be substituted was thé spondée (– –, ♩ ♩),[1] since thé prosody of speech-versé confmed itself to thé simple values of long and short, in thé ratio of two to one. But in thé corresponding English mètre, équivalent feet with other and more complicated proportions are admitted. For thé dactyl 𝅗𝅥. 𝅘𝅥𝅯 𝅘𝅥𝅯 may be substituted not merely a spondée, but feet of thé form 𝅗𝅥. 𝅘𝅥𝅯𝅘𝅥𝅯 𝅗𝅥. 𝅘𝅥𝅯 𝅘𝅥𝅯, 𝅗𝅥. 𝅘𝅥𝅯 𝅘𝅥𝅯, 𝅗𝅥. 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯. Or in a verse in triple time, where thé typical foot is an iamb (∪ –, 𝅘𝅥𝅯 𝅗𝅥.), feet of thé form 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅗𝅥., 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅗𝅥., 𝅘𝅥𝅯 𝅗𝅥. 𝅗𝅥., 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅗𝅥. might be substituted, or simply ♩., or more complicated proportions still, 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅗𝅥., 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯 𝅗𝅥.. And for any of thèse syllables save thé first in a foot substituted for a dactyl, or thé last in a foot standing instead of an iamb, may be substituted a pause or rest of thé requisite length. And in fact thé exact ratios between thé constituent éléments of thé feet would often be differently estimated by différent persons.

The English System has its advantage—a greater elasticity and freedom, which lends itself to effects of greater ease and naturalness ; but also its correspondent danger—greater laxity, which in weak hands often produces rhythmical uncertainty. More is left tô individual discrétion; and thé resuit may be a more subtle melody, or on thé other hand we may hâve feet which only by dint of straining can be made to fit into thé rhythmical scheme. This straining may occasionally be artistically justified because of thé attention it attracts to important words or shades of thought and feeling; but at other times it produces only an awkward, halting movement, or even a positive discord. The merits and defects of thé two Systems are analogotis to those of classical and romantic

[1] Except at thé end of a verse, where a trochée might hâve its time made up by thé final pause, ♩ 𝅗𝅥 𝄾.

art in général; there is a similar contrast between firm and clear-cut outlines and more pliant and wavering or indistinct forms.

§ 7, *(fi) Ils Connexion with thé Ictus.* The connexion of quantity with thé metrical ictus is not quite so certain. A definite theory is put forward by those who identify quantity with stress, or assert that thé two are invariable concomitants. Poe said that emphasis ' can, of course, make any syllable as long as desired. . . . *Accented* syllables are, of course, always long/ Sylvester considered that Poe's principles were ' perfectly right . . . that thé substratum of measure is time; that an accented syllable is a long syllable, and that an unaccented syllable is a short one of varying degrees of duration; and that feet in modem mètre are of equal length ' *(The Laws of Verse,* p. 64). H. A. J. Munro, too, could not recognize ' any real distinction of quantity except that which is produced by accentuated and unaccentuated syllables '.

Experiments hâve shown that a syllable is usually longer when stressed than when unstressed; and it is well known to phonologists that if an originally stressed syllable has its stress transferred to another syllable, it is liable to become, and usually does become, shortened. It must not be said that quantity is *identical* with stress—they are quite distinct properties of sound—but thé common coïncidence of force and length in English can hardly be without significance. Allowing for disturbing conditions which différences in pitch, quality, &c., might introduce in apparent contravention of thé law, we may safely assert a général tendency for stress to affect duration. For example, in Gray's line

The bréezy câll of incense bréathing morn

-censé might be thé longest syllable ' in thé line, if abstracted from thé influence of stress; but hère its position between two stressed syllables *in-* and *breath-* deprives it of ail possibility of prominence, and so causes it to be shorter or, at most, no longer than *breaih-*, as will be clear if it is compared with *his wôrds incense thé King.*

The speech-accent of thé Greeks depended upon pitch and not on stress, This left their nice perception of quantitative values unvitiated, so that they could base their verse primarily upon quantity, without being tempted (as English poets too often are—witness examples below and elsewhere) to force thé accentuation of short syllables and rely on metrical stress to make good any

[1] Stone says *-censbr-* but of course there is no such syllable.

roughnesses of adjustment. In classical épie verse, examples of thé ictus falling on a short syllable, as in Virgil, *Aen.* vi. 254, *Pingue super oleum,* or Homer, *Od.* xii. 423, are exceptional.

In English verse it is obvious that syllables used in thé arsis are generally long, and those in thé thesis most frequently short. But this is not an invariable rule, and we hâve already seen numerous instances in iambic verse of short arsis and long thesis (so-called pyrrhic and spondée). There are also examples where thé thesis seems to be even longer than thé arsis ; as in

Mâke pŭri|ishmént | a crime

In some of thèse cases thé neighbouring sounds are so arranged that thé metrical stress easily carnes off thé line, as in

Swëêt Ḱcho, swéetest Nymph, that liv'st unseen.

and perhaps in

And while in that vâst s&litude to which

and

Five years hâve past; fïve sŭmmers, wlth thé length
Of fïve long winters ![1]

but certainly not in

Make sa]tïre & | lampoon and fiction lie

where *a* is shorter and weaker than any of thé syllables near it ; while thé defective balance of such readings as

Blëw wïm\ic hootings to thé silent owls
When thou return'st, | *thôu ht* \ this place wilt see

perhaps justifies our accepting différent scansions, such as | *BUw* \ *mimic hoôt\ings* and | *thôu* \ *in this place* , although thèse are not quite satisfactory.

§ 8. If one of thé stepping stones in a turbulent stream is somewhat narrow and unstable, there is thé more need for thé others to be broad and firmly planted ; just so in good verse thé ictus normally prefers to find a naturally strong support. For this reason there is a prédominance in arsis of syllables that are long as well as

[1] The first syllable of *summers* is not made long by thé doubled consonant, which is not so pronounced, as it represents O.K. *sumer.* The pause after *summers* probably helps ; and, sensé being disregarded, a Sound-arrangement like

Five winters with thé length of five | 15ng summers

would be better still, for thé final syllable, being hypermetrical, and not required for any other foot, would give support to thé short *sum-*, very much as in Old English two short syllables separated only by a single consonant might be regarded as combining to form a ' resolved ârsis '.

stressed, while monotony of cadence is avoided and scope given for fine effects by occasional short syllables, as in

Thou canst not touch thé free|dôm àf | my mind

and by a skilful intermixture of both long and short in thesis. But there is no rhythmical necessity for thé arsis to be *longer* than thé thesis so long as thé ictus falls at its proper interval and falls upon a syllable which, by its own importance or by thé skilful distribution of weight amongst surrounding syllables, is strong enough to carry thé ictus.

There is thus no distinct and deliberate récognition of quantity as an essential for thé ictus, although it is a général concomitant. But in good poetry \ve expect thé normal line to run with considérable smoothness ; and this is usually ensured by making thé ictus fall on a long syllable, for there is then no conflict or disturbance. When it falls on one distinctly shorter than that in thé thesis, this may be done either *(a)* through mère carelessness, or want of ear, or *(b)* deliberately, to produce some spécial effect of emphasis or suggestion.

Whereas quantity, then, ordinarily coïncides with thé metrical stress and supports it, it may set up a counterclaim on thé attention, which does not destroy thé metrical rhythm, but, if skilfully managed, gives an enhanced pleasure in thé perception of thé mental rhythm that is striving to embody itself in an external form, but apparently for thé moment at variance with it.

ADDENDA

I. RELATIONS BETWEEN STRESS AND QUANTITY

(a) Expérimental Evidence. Professer E. W. Scripture *(Expérimental Phonetics,* pp. 509-10) concludes from experiments by Mr. Miyafee that, in English at least, increase in duration is ordinarily associated with increased stress. He suggests, however, that * thèse associations are essentially mental ones, and not interdependent physical or physiological phenomena'. Mental prédominance of some kind, however produced, is of course thé paramount essenliaî, but, on thé other hand, in dealing with speech-sounds it must be évident that thé increase of vocal energy necessary to produce an increased intensity of utterance naturally causes, or at least facilitâtes, a prolongation of sound ; or to put it in another way, a sound that lasts longer ordinarily requires more

energy than a shorter one, just as a long jump - requires a more vigorous spring than a short one. Increased emphasis needs increased muscular work, which produces also increased duration. From experiments upon thé mental interprétation of variations in a séries of simple sounds, Mr. T. L. Bolton concluded that increased force suggested a fictitious idea of prolongation, and that prolongation suggested a fictitious idea of force *(American Journal of Psychology,* Jan. 1894). But although thé more forcible physical act which, produced thé sound may hâve occupied no more time than thé less forcible : yet thé former, *ex hypothesi,* must hâve set up more powerful vibrations than thé latter, and thèse would continue longer ; so that thé sound, as distinct from thé productive movement, would then really be prolonged by emphasis.

(£) *The Classicist View.* Mr. Bridges states that ' many of our words are accented independently of their quantifies . . . e. g. *mâgistrate, prolific ' (toc. cit.,* p. 27). Of course a lexicon will mark thé first syllable of *mâgisirâtus* fwith a short *a,* and thé three consonants *-sir* make thé next syllable long by classical rules. But this does not represent thé natural syllabic quantities of thé English word *magistrale* as heard by an unbiased ear. As we pronounce thé word thé / certainly,, and probably thé *s,* belongs to thé last syllable, so that thé syllabic division is *madzhi-straie* or perhaps *madzhis-trate* at most. When pronounced with level stress, thé first syllable occupies as long a time as thé second ; if it receives thé chief stress, thé voice dwells on it, and its sound lasts longer. (When thé syllable ends, thé tongue is already in thé *-d* position.) The différence in syllabic division is probably due to thé tendency of thé English word-accent to recède towards thé beginning of thé word, which induces thé vowel to connect itself more strongly with preceding than with succeeding consonants.

W. J. Stone admits that ' in ordinary rapid pronunciation we habitually shorten unaccented syllables, often slurring or half leaving out consonants ', and instances ' Clough's dactyl *silenced but,* where *ncd b* hâve ail to be made équivalent to little more than one consonant* (Bridges, *Miltons Prosody,* 1901, p. 145). Plautus does this, even ' in verses that are meant to scan [i.e. quantitatively], not merely to go by accent, like Clough's '. But it is dismissed as a ' colloquial licence ' which we do not expect in elevated poetry. Careless pronunciation, Stone argues, is natural on thé cornic stage, with its imitation of common life, but thé accent 'would not be allowed by educated Romans to cause any contraction, thé full

value being given to every syllable' *(ibtâ.).*[1] But thé 'educated Romans ' were educated into an artificial System adopted frorn Greek, wherein, thé accent depending on pitch, there was nothing to prevent thé full quantitative value being given to every syllable. In thé language of Plautus thé original stress-accent of thé native tongue survived, and 4here, as in English speech, and thé verse founded upon it (true. song-verse may exhibit différences), unstressed syllables did not always receive their full quantitative values. But in English there need not be any contraction or 'half leaving out ' ; sounds may be hurried over without being lost or even mutilated.

II. POE ON QUANTITY

' In général, a syllable is long or short, just as it is difficult or easy of enunciation. The *natural* long syllables are those encumbered—thé *natural* short syllables are those w^encumbered—with consonants ; ail thé rest is mère artificiality and jargon. The Latin Prosodies hâve a rule that " a vowel before two consonants is long ". This rule is deduced from " authority "—that is, from thé observation that vowels so circumstanced, in thé ancient poems, are always in syllables long by thé laws of scansion. The philosophy of thé rule is untouched, and lies simply in thé physical difficulty of giving voice to such syllables—of performing thé lingual évolutions necessary for their utterance. Of course it is not thé *vowel* that is long (although thé rule says so), but thé syllable of which thé vowel is a part. It will be seen that thé length of a syllable, depending on thé facility or difficulty of its enunciation, must hâve gréât variation in various syllables; but for thé purposes of verse we suppose a long syllable equal to two short ones, and thé natural déviation from this relativeness we correct in perusal. The more closely our long syllables approach this relation with our short ones, thé better, *ceteris paribus,* will be our verse : but if thé relation does not exist of itself we force it by emphasis, which can, of course, make any syllable as long as desired ;—or, by an effort we can pronounce with unnatural brevity a syllable that is naturally

[1] Stone's argument illustrâtes thé danger of putting an impassable barrier between poetry and thé living speech. He also objected to a verse ' reading itself, Even for Latin his remarks on thé vulgarity of Plautus or his actors do not dispose of thé case. Moreover Virgil did not always disdain thé contractions of colloquial speech (cf. *Aen.* vi. 780, vii. 603, x. 487, &c.) ; although of course he avoids several licences peculiar to Plautus. Stone believes that thé speech-accent in English, as in Greek, is constituted by pitch ; and therefore thinks that ' thé accent in English does not lengthen thé syllable at ail '.

too long. *Accenied* syllables are, of course, always long, but where «wencumbered with consonants, must be classed among thé *unnaturally* long. Mère custom bas declared that we shall accent them—that is to say, dwell on them ; but no inévitable lingual difficulty forces us to do so. In fine, every long syllable must of ils own accord occupy in its utterance, or must be *made* to occupy, precisely thé time demanded for two short ones. The only exception to this rule is found in thé caesura.

X

HYPERCATALECTIC VERSE

§ I. A normal verse in rising rhythm ends on a stressed syllable, or in other words thé line ends with thé final arsis. But often—thé frequency varies with différent poets or with différent periods of their development—thé last word ends with an unstressed syllable ; i. e. there is a hypermetrical syllable after thé final arsis :

or till another Câes(ar
Hâve added slaughter to thé sword of trâit(ors
(J. Caes. v. i. 54-5.)

But since thé affairs of men do rest incertain *(t'a.* 96.)
O Cassius, Bratus gave thé word too éarl(y (ib. iii. 5.)

This extra syllable that is added to a line whose metrical scheme would be complète without it is called a *redundant* syllable, or thé line is said to hâve a *double or féminine ending.*

Puttenham naïvely explains that mètres of an odd number of syllables are only allowable when thé ' accent falles upon thé *penultima* or last save one sillable of thé verse, which doth so drowne thé last, as he seemeth to passe away in a manner unpronounced, and so make thé verses seeme even ' *(Arte of English Poésie,* n. iv.).

Usually this féminine ending is thé final syllable of a word that has two or more syllables ; but sometimes a redundant monosyllabic word is used :

Or felt thé flatteries that grow upon (it
Yourself pronounce their office. I must tell (you
As not to know thé language I hâve liv'd (in
Pray speak in English. Hère are some will thânk (you
(Heniy VII)

This monosyllabic féminine ending is characteristic of Fletcher's verse, and especially peculiar to Fletcher are lines where thé

redundant monosyllable is so heavy or important that il cannot be slurred over :

C6'lour'd with smôoth excuses. WâVt a frié'nd's (part
To hide his head then when honour càll'd (hlm
And stand upon as strong and honest guâ'rds (too

Milton's *Cornus,* which shows Fletcher's influence, bas

Corne not too near; you fall on iron stäkes (èlse (v. 491.)
Bore a bright golden flowre, but not in thïs (s6il (v. 633.)

Indeed in thé lâst case perhaps one ought to scan | *in this soit,* as also in one of Fletcher's most marked examples :

Welcome to thé court, swcet beauties ! Now thé court shines.

Occasionally we find two redundant syllables :

Like one that means his proper harm in *man (ac/es (Coriol.* I.ix. 57.)
Was dukedom large enongh : of té'mporal *roy(alttes. (Temp.* i. ii. no.)
The région of my heart : be Kent unmän(nearly (*Lear,* I. i. 147.)

and Schipper quotes from Fletcher instances of three and four :

What young thing's this?—Goodmo'rrow, bé'auteous *gënt(leivoman*
No sir, I dare not leave her to that sol*(itariness*

It might be claimed that thé two redundant syllables make up an extra foot, and in thé âge of Dryden and Pope alexandrines were deliberately introduced in five-foot Unes.

§ a. In falling rhythms hypermetrical syllables are found at thé beginning of thé line, i. e. in *anacrusis* (as they were frequently found in Old English Verse) :

Ôwning her wéakness,
Her} évil behâviour,
And) léaving with méekness,
Her} sins to her Sâviour. (HOOD.)

Swéeter thàn those ddinty pies A
Of) vénison ? G generous food ! (KEATS.)

§ 3. The justification for this extra syllable, whether final or initial, is that it seems to fill in thé natural pause between two successive verses. It is important to observe that by doing this it tends to cause a continuous flow by making thé transition smoother from one verse to another ; a free use of it is apt, therefore, to weaken thé metrical (as distinct from rhythmical) character of thé verse.

Alas! poor wenches, where are novv your for(tunes?
Shipwracked upon a kingdom where no pi(ty,
No friends, no hope, no kindred weep for me;
Almost no grave allowed me. Like thé li(ly,
That once was mistress of thé field and flour(ish'd,
l'il hang my head and per(ish.
Wolsey. If your grâce
Could but be brought to know our ends are non(est,
You'd feel more comfort. Why should we, good la(dy,
Upon what cause, wrong you ? alas ! our plac(es,
The way of our profession is against (it :
We are to cure such sorrows, not to sow (them.
. . . . . .
I know you hâve a gentle noble temp(er,
A soûl as even as a calm : pray think (us
Those we profess, peace-makers, friends, and serv(ants.
(Henry VIII, III. i. 148 et seq.)

In some cases, were it not for thé rime, a word that forms thé anacrusis of one line in falling rhythm would seem to fill up a truncated foot at thé end of thé previous line. Thus

Ôwning lier I wéakness A,
Her) évil bejhâviour A ,
And) léaving with | méeknessA
Her) sins to her | Sâviour.

might be printed :

Ôwning her | wéakness, her
Kvil be|hâviour, and
Léaving with | méekness her
Sins to her | Sâviour,

without altering *iheframework* of thé primary rhythm.

Poe, after quoting thé opening of Byron's *Bride of Abydos,* points out that its rhythmical flow cannot be exhibited by citing single verses, but that thé lines are continuons (just as in thé blank verse of Milton and thé heroic verse of Keats) and form a verse-paragraph.

Know ye thé I land where thé | cypress and | myrtle Are [emblems of | deeds that are | aone in their | clime, Where thé | rage of thé | vulture, thé | love of thé | turtle Now | melt into | softness, now | madden to | crime. |
Know ye thé | land of thé | cedar and | vine, Where thé | flowers ever blossom, &c.

Whether Poe was right in considering this dactylic rather than anapaestic is not hère in question; but he has certainly added something to thé rationale of hypermetrical verse.

§ 4. Since thé pause at thé end of a verse allows thé addition of an extra syllable, it is possible that a strong internai pause should afford thé same facility, as in

But mine own sâfe(ties. You mây be rightly just. *(Macb.* iv. iii. 30.)
For goodness dare not chéck *(thee* wear thou thy wrongs. *(ib.* 33.)

The old French heroic verse—thé *vers décasyllabe* of thé *Chanson de Roland* and thé *chansons de geste* in général—could hâve an extra syllable, if weak *(atone)* after thé fourth syllable, thé usual place for thé caesura ; thé féminine caesura thus formed being called Epie.[1]

En son visage sa color at perdude *(Chanson de Roland,* 87.)

Since this mètre exerted an enormous influence on thé Middle English heroic verse, it is extremely likely that thé extra syllable was deliberately admitted as hypermetrical by Chaucer.[2]

That in hir cop(pë) ther wâs no ferthyng séné (A. 134.)
What sholde he stûd(ië and mâke himselven wood (A. 184.)

and similar verses are probably on thé French model in which thé atonie *~e* is not elided when thé caesura is followed by a vowel.

Elision is of course impossible in

He was a shép(herde ff| and nôght a mercenarie (A. 5)
Why this a fân(tom, why thèse oracles (//. *ofFamé,* n.)

thé latter being a four-beat line from which Ten Brink *(pp. cit.* § 300, note) would remove thé difficulty by deleting thé second *why.*

Hypercatalexis is probable before such marked pauses as in

That cruel sérp(ent. On me | exercise not. *(Par. Lost,* x. 927.)
Away, fond wom(an ! were he twen|ty times my son. *(Rick.* 77, v. ii. lot.)

And particularly in drama, where there is a change of speaker :

Upon what sick(ness ?
Brutus. Impà|tient 6f my absence *(J. Caes.* iv.iii/152.)

so that thé term ' dramatic caesura ' is perhaps justified for thèse cases.

[1] The Lyric féminine caesura came after a weak syllable that was not hypermetrical.

[2] Ten Brink dénies this, and would ' assume apocope, slurring, and elision to thé same extent at thé caesura as in other positions ' *(Chaucer's Sprache,* § 307). On thé contrary, thé intervention of a pause is thé very reason why elision does not take place to thé same extent as in other positions.

Beth wâr by this ensâmplë fl 61d and pldyn (B. 3281.)
Thanne hâdde youre tâlë ai be tôld in véyn (B. 3989.)

Farthermore he himself admits that ' a redundant syllable at thé caesura after thé model of thé féminine caesura in thé O. Fr. epos occurs withont doubt in Lydgate and some later poets;

In a well-known Miltonic line thé pause is probably too light for thé admission of a redundant syllable :

Creâted hûgesf that swi'm thé Océan stréam *(P.* Z. i. 202.)

and-£r//yfo/ *swim* is best taken as a substituted anapaest if we keep this reading instead of thé original printing *th Océan.* The latter would hâve to be scanned with syllabic alternation :

Creâted hûg|est thàt | swlm th' ôcjean stré'am
O I I 2

Probably thé latter reading should be kept, although of course Milton was at thé mercy of his amanuensis, and unable to revise his own proofs.

Probable cases of two redundant syllables before thé medial pause are :

O'erbéars your ôff(icers. ffi The râbble câll him lord *(Hamlet,* iv. v. loi.)
The flux of com(pany : ' anon a careless hérd. *(As You Like* //, il. i. 52.)

Thèse hypermetrical syllables are, like féminine endings, justified because thé pause facilitâtes thé insertion of an extra syllable which does not interfère with thé rhythm.

XI

VARIETY IN VERSE

§ i. The conclusions gained up to this point may be summarized as follows. In English speech certain words or syllables naturally stand out above their neighbours in greater prominence, according to their mental importance. The basis of thé primary rhythm of poetry is found when an intelligible succession of speech-sounds, thus varying in vveight—both physical and mental—and in other respects, arranges itself in such a way that thé relatively heavy syllables seem to mark thé ends or beginnings of feet or measures equal in duration. From another point of view it may be said that an ictus or metrical beat constantly recurs at regular intervais, usually coinciding with thé relatively heavy syllables.

In English verse thé weight which marks both thé mental importance of words and the rhythmical ictus is produced in général by a stress which consists largely in force of utterance and falls usually on a syllable long in quantity. This stress may vary in degree, but the arsis must be thé heaviest syllable of its own foot.

Feet may be filled partly by silence (compensatory pause) instead of sound-material, and thé number of syllables cannot always be fixed absolutely. In any particular type of verse, however, a certain kind of filling-in prédominâtes and may be regarded as thé normal. Roughly speaking, thé speed of thé rhythmical movement is in direct ratio to thé prépondérance of light over heavy syllables.

Verse is always divided into larger equal or symmetrical units, viz. Unes or verses, containing a definite number of feet, The ends of thèse may be regarded as normally marked by a pause (metrical pause). There are also thé pauses which are naturally made in reading prose, pauses in thé rhythmical flow corresponding with divisions in thé sensé. Thèse sensé-pauses may occur at any position within or at thé end of thé line, or both. In thé latter event thé final pause is heavy, but where there is no sensé division at thé end of thé line thé metrical pause tends to be overlooked or obscured, and thé rhythm runs on or overflows.

§ a. It is obvious, then, that there is much scope for variation in thé filling-in and movement of thé mètre without violating thé equal periodicity that is thé basis of its rhythm. 'The essence of verse is regularity/ said Johnson, 'and its ornament is variety. To write verse is to dispose syllables and sounds harmoniously by some known and settled rule ; a rule, however, lax enough to substitute similitude for identity, to admit change without breach of order, and to relieve thé ear without disappointing it.'

Johnson, however, would give no spécifie explanations as to how this was to be accomplished ; and his detailed criticisms show that he frequently forgot this admirably catholic principle, and betray his bondage to a syllabic scheme.

Hitherto attention has been concentrated rather on thé aspect of uniformity in verse : thé object of this chapter is to exhibit its manifold variety. Différent methods of variation hâve been in vogue in différent periods, amongst différent poets, or at différent stages of a poet's career.

§ 3. For purposes of analytic classification it may be convenient to take as thé normal type of verse one with a certain number of syllables, and with a certain number of beats, each coinciding with every second or third syllable ; and then register déviations from this type. The drawback of this method of exposition is that it does not bring out thé regularity (which must be thé basis of verse)

as well as thé formai variety. To call a particular mètre octo-syllabic or decasyllabic may be extremely misleading, and thé application of syllabic terminology, justifiable as it may be in some cases, to English verse in général is responsible for much misunderstanding. The foregoing chapters, however, should be sufficient guard against thé danger of regarding cases where thé beat falls on thé third instead of thé second syllable, or others similar, as violations rather than as variations. Equality of time-intervais must be recognized as thé basis of verse-rhythm. The foot terminology may well be used in consonance with thé principle of periodicity ; and examples of diversity of rhythm may appear not so much as déviations from, as variations within, a rhythmical scheme.

' A verse ', as J. A. Symonds said, ' may often hâve more than ten syllables, and more or less than five accents ; but it must carry so much sound as shall be a satisfactory équivalent for ten syllables, and must hâve its accents sb arranged as to content an car prepared for five/

§ 4. No one has asserted more charmingly thé value of metrical variation. ' The secret of complex and melodious blank verse lies in preserving thé balance and proportion of syllables, while varying their accent and their relative weight and volume, so that each Une in a period shall carry its proper burden of sound, but thé burden shall be differently distributed in thé successive verses. This is done by sometimes allowing two syllables to take thé time of one, and sometimes extending one syllable to thé length of two, by forcing thé accentuation of prominent monosylljbles and gliding over successive liquid sounds, by packing one line with emphatic words so as to retard its movement, by winging another with light and hurried polysyllables, and by so adapting words to sensé, and sensé to rhythm, that pauses, prolongations, and accélérations, absolutely necessary for thé understanding of thé matter, evoke a cadence of apparently unstudied melody. In this prosody thé bars of thé musical composer, where différent values from thé brève to thé demi-semiquaver find their place, suggest perhaps a truer basis of measurement than thé longs and shorts of classic quantity[1]

[1] Symonds has often been charged with anarchism. He is certainly anxious to emphasize thé variety of fine verse, but thèse extracts show clearly his récognition of thé uniformity which underlies it ail. The orthodox scansion of 1874 deserved ail he said of it.

An attempt to express thé same idea was made some three centuries earlier by Gascoigne, who noted with regard to Chaucer ' that although his lines are not alwayes of one selfe same number of Syllables, yet beying redde by one that hath understanding, thé longest verse and that which hath most Syllables in it, will fall (to thé eare) correspondent unto that whiche hath fewest sillables in it : and likewise that which hath in it fewest syllables shal be found yet to consist of woordes that hâve suche naturall sounde, as may seeme equall in length to a verse which hath many moe syllables of lighter accentes ' *(Certayne Notes of Instruction concerning thé making of verse . . ..*

Many years were to pass, despite thé practice of Marlowe and Shakespeare, before any other theorist showed such an insight into thé chief way of achieving thé combination of regularity and variation which English verse required.

§ 5. In speech-versé, and especially in dramatic blank verse, thé looser rhythms of natural speech are continually counterpointed—to use analogically a term of music—upon thé strict metrical rhythm ; and occasionally thé periodicity of thé time-scheme is only approximately realized in thé actual material rhythm, especially when thé thought or émotion to be expressed is so insistent that thé metrical isochronism has to give way before thé overpowering rhetorical emphasis. But thèse actual departures from temporal uniformity must be only slight and must not be so fréquent as to obscure thé time-scheme.

The metrical stress, then, marks out for thé mind a strict and definite rhythmical scheme ; and thé less regularly timed récurrences of thé speech accent—syntactical and rhetorical—give variety without distinct violation. In order that by this compromise thé rhythm may not be lost, a skilful poet usually takes gréât care to préserve thé normal scheme most distinctly immediately before and after any places where it may appear doubtful. Particularly in thé freer measures which hâve become more common since Coleridge set thé example, it is noteworthy that in those verses of good poets where thé number of syllables differs much from thé standard, thé ictus is generally made to coïncide with unmistakable speech-stresses, and that, on thé other hand, where thé arsis is notably weak thé line is for thé nonce made syllabically regular, or thé preceding and succeeding beats are so unmistakable that thé ictus can be located without doubt. The rhythm being thus firmly

established, thé mind bas no difficulty in placing every beat, despite thé occasional failure of thé ictus to coïncide with a full speech accent, and thé verse is saved from disintegration.

If then in Marlowe, or Shakespeare, or Milton, each line gives a général five-foot iambic effect, it produces this in différent ways. The best verse, as Leigh Hunt said, modulâtes its language 'on thé principle of variety in uniformity'. It combines oneness and variety; 'oneness, that is to say, consistency, in thé général impression, metrical and moral; and variety, or every pertinent diversity of tone and rhythm, in thé process. . . . Variety in versification consists in whatever can be donc for thé prévention of monotony by diversity of stops and cadences, distribution of emphasis, and retardation and accélération of time; for thé whole real secret of versification is a musical secret;

§ 6. The jemainder of this chapter will give a résumé of thé spécifie methods of variation from a theoretic normal.

A. The *theoretic normal* of English heroic verse is a five-foot iambic Une; i. e. a verse in rising rhythm which has five feet, each containing two syllables, The ictus therefore usually falls on every second syllable.

The Gods | who lïve | at é'ase, | where Ï [shall reïgn
And nône | or few | to scâre | or chase j thé béast
And swïms, | or sïnks, | or wâdes, | or cré'eps, | or flïes.

Hère, and also in lines like

Say first | of God | abôve | or man | belôw

thé foot division does not occur within a word. Thèse are examples of *diaeresù*: thé movement of thé verse is a little more jerky and inclined to a *staccato* effect than where there is no diaeresis, for if thé foot division does not coïncide with a phonetic division but falls within a word, thé feet are phonetically more continuous and thé rhythm smoother.

Son6r|ous met|al blow|ing mâr|tial sounds
Or foun|tain sô'me | bêlât|ed péas|ant sees
A thous|and dé'm|i-gôds | on gôld|en sé'ats.

Experiments hâve shown an indubitable tendency to make a slight pause after a rhythmical group or foot; this, however, is nullified when thé foot-division is within a word. Even, therefore, when strict syllabic uniformity is preserved, a variation in movement is possible.

§ ?• *(a) Syllabic number.*

(i) *Omission of a syllable,* resulting in a *monosyllalic foot,* thé missing syllable being replacée by an équivalent interval of silence (compensatory pause).

(a) *Omission o/thesis.*

And scorn thé sto'ry that thé knight |A told.
ATwenjty bookes clâd in blak and ré'de
'Gainst my captivity. | A Hâil, | brave friend.

In thé first example thé pause is purely compensatory, but in thé remaining examples there is also a pause for other reasons (suspensory pause). The purely compensatory pause is not infrequent in lyric verse, e.g.

Thy brôther Death | A came | and crïed

but in heroic verse it is rare save in combination with trisyllabic substitution (see below), and in either case occurs most commonly in connexion with a metrical (suspensory) pause.

(ß) Omission of arsis. Occasionally a syllable is dropped from thé place in which an ictus should fall (always at a metrical pause):

That shê did gïve | me, — | whose posy wâs
You hâve not sŏught | it. - | How. cŏrnes it then

(y) *Omission ofa wholefoot* occasionally occurs in drama :

He 's ta'en ; |————and hârk ! | they sho'ut for joy

(ii) *Additional unstressed syllables,* i.e. disyllabic thesis, making an anapaest instead of an lamb :

Tis done already, and thé mé'ss|enger gone
I mû'st not suffer this ; yet tis | but thé lees.

This, however, is not so common in thé fifth foot as in other parts of thé Une.

This *trisyllalic substitution* is very common, but in Milton's *Paradise Lost* it is confined almost exclusively to instances where no harshness could resuit, i.e. to instances where two vowel sounds corne together or are separated only by a liquid consonant, or similar cases, so that phoneticaîly elision is possible. In point of euphony thèse are thé most satisfactory cases.

For still they knew, and onght | to hâve stïll | remembered.
{Paradise Lost.)

The friv|olous boït | of Cupid ; Gods and men *(Cornus,}*
A foil'd circu|itous wân|derer : till | at last *(Sohrab andRustutn.)*

Cases of four-syllabled feet are also found, but are more fréquent in lyric verse, particularly in thé lighter kinds.

(iii) *Combined trisyllabic and monosyllabic substitution* of course leaves thé total number of syllables unaltered :

A Hère | is your hus|band ; lïke a mïldew'd êar,
For one restraïnt, | A lords | of thé world | besides
A mïnd | Anôt | to be chânged | by lime or place
Affection? pooh ! you speak | like a gré'en | A gïrl,
Profan'd | A fïrst | by thé sér(pent,fj] by hî'm | A fïrst.

In thé last three examples thé pause is purely compensatory ; but this variation occurs more often at a sensé-pause, whether initial or medial. Similarly quadrisyllabic feet are combined :

To thread thé pöst|ern of a smaïll | A need|le's eye

(£) *Hypermetrical syllables.*

(i) *Final.* At thé end of thé Une—*-féminine or double endings :—*

'Tis not alone my inky cloak, good moth(er,
So hâve I heard and do in part believe (it

Lines with two redundant syllables might of course be claimed as alexandrines :

My lord, I came to see your father's fun(eral.

(ii) *Medial.* Possibly at thé medial pause when very pronounced (féminine caesura):—

To mâke them rânk(er.) Forgïve me thïs my vïr(tue

(iii) *Extra foot.* In eighteenth-century poetry an *alexandrine* or verse of six feet or twelve syllables was regarded as one of thé few legitimate variations of heroic verse.

And like a wounded snake drags its slow length along.

(c) Degree ofweight.

In thé first of thé following Unes

O me, my King, let pass whatever will,
AËlves, | and thé hârm|less glam|our 6f | thé field ;
3 o o 2 0 2 0 I 0 2

thé stresses are normal and regular. In thé second line, however, *cives* is much heavier than any other arsis, and *of* is much lighter.

Although there is a little more stress on *of* than on *our*, thé différence in weight is not so marked as between thé thesis and arsis of thé other feet. A similar variation in thé weight of thé arsis marks

His mïnistèrs of vengeance and pursïïit
And wallow'd In thé gardens of thé ki'ng

On thé other hand

For Hôt, Cold, Moist, and Dry, four champions fïerce
Rocks, cäves, lâkes, fens, hogs, dé'ns, and shädes of death
And thrïce thréefo'ld thé gâtes ; thrée fôlds were brâss
Few | but âll brave, | A âll | of one mïnd | with hïm
a O 1 2 2 O 1 2 O 3

are remarkably heavy lines and slow in movement.

Tennyson in thé *Passing of Arthur* shows his mastery of this method of variation :

And éVer and anön with host to höst
O 2 O 1 O 2 O 2 0 2
Shftcks, and thé splïntering spé'ar, thé hard mail h'é'wn.
3 o o 2 0 0 2 0 2 2 3
Shield-bré'akings, and thé clash **of** brände, thé crash
2 3 0 1 0 3 0 2 0 3

The first is a comparatively light line. In thé second, *mail* is nearly as heavy as *hewn*, and is heavier than any other thesis in thé line. This, with thé emphatic *shocks*, makes a very strong line. In thé third line thé heavy first foot is to a certain extent isolated by thé following light foot, but thé total resuit is heavier than thé normal.

Blow, winds, and crack your cheeks ! rage ! blow,
Singe my white head ! And thon, all-shaking thunder

are two other striking examples of this quality of strength.[1]

Lightness of thé first arsis has generally a poor effect, as it makes thé opening rhythm somewhat indecisive ; it is not common in thé greater poets.

(d) Speed. In général a heavy or strong line is slower in movement than a light one. *Ceteris paribus*, thé verse will be more rapid in proportion as its light or unstressed syllables outnumber thé heavy or stressed syllables. Free trisyllabic substitution in iambic verse therefore increases its speed, because obviously when two syllables are put in thé time of one they must be hurried over.

[1] Weak and light endings in dramatic blank verse are important as helping thé overflow of rhythm from one verse to thé next, since they are words on which thé voicc cannot dwell.

The sôund of mân|y a hé'av|ily gall|oping hoof [1]
Smote on her car, and tuming round she saw. (TENNYSON.)

Flé'd | like a glïtt|ering rïv|ulet to | thé tarn. (ib.)

A still better example is from Coleridge's *Christabel:*

The ône red lé'af, thé lâ'st | of its clan,
That dânc|es as 6ft|en as dà'nce | it can,
Hâng|ing^so lîght | and hangjing so hïgh,
On thé top|most twi'g | that looks ûp | at thé sky.

A prépondérance of liquid consonants also contributes to rapidity, for thèse allow thé verse to run smoothly and easily. An accumulation of explosives impedes thé flow, as in Butler's

He that hangs or beats out's brains *(Hndibras.}*

and in two lines quoted by Leigh Hunt :

Only thé firmest and thé constant'st he'arts
God sets to act thé stout'st and hardest parts.

(e) Smoothness. Johnson in one of his *Rambler* papers noted that for verse to be ' melodious and pleasing it is necessary not only that thé words be so ranged as that thé accent may fall on its proper place, but that thé syllables themselves be so chosen as to flow smoothly into one another. This is to be effected by a proportionate mixture of vowels and consonants, and by tempering thé mute consonants with liquids and semi-vowels/ Such a line would be Tennyson's

And over them thé tremulous isles of light

vvhere there is no spécial emphasis or consonantal blockage.

The eighteenth century tended to exaggerate thé importance of smoothness. We may, of course, legitimately expect a verse to be smooth, without some good reason for thé contrary ; but artistically a rough or harsh verse may be justifiable.

There are innumerable varieties of effect that may be produced by a skilful poet from thé varieties of quality in individual sounds, but thèse are not primarily structural and need not be discussed hère.

(/) *Pause.*

(i) *Final pause.* There is theoretically a pause at thé end of each verse to mark thé unit of secondary rhythm. When this coïncides with a pause marking a division in thé sensé—thé

[1] Cf. *Qtiadrupedante pntrem sonitu quatit ungula campum,* where thé unbroken dactylic rhythm contributes largely to thé galloping effect.

end of a sentence, clause, or even a phrase—thé metrical pause is strongly marked :

> Unknown thou art ; yct thy fierce vaunt is vain.
> Thou dost not slay me, proud and boastful man !
> No ! Rustum slays me, and this filial heart.
> For were I matched with ten such men as thee,
> And I were that which till to-day i was,
> They should be lying hère, I standing there.
>
> (Arnold, *Sohrab and Rustîitn,* 541-6.)

In some poets, however, thé verse frequently ends in thé middle of a phrase or clause. In that case thé metrical pause is obscured by thé close syntactical continuity between thé end of one verse and thé beginning of thé next. When sensé and rhythm thus run on or overflow from one line into another, and thé sensé-divisions fall mainly within thé line, thé whole movement of thé verse-paragraph is différent.

> When Arthur reach'd a field of battle bright
> With pitch'd pavilions of his foe, thé world
> Was ail so clear about him, that he saw
> The smallest rock far on thé faintest hill.
>
> (Tennyson, *Corning of Arthur',* 95-8.)

A more striking spécimen of overflowing blank verse will be found in thé opening lines of *Paradise Lost.* Keats in thé opening of *Endymion* gives an equally pronounced example in rimed heroic verse.

It is also noticeable that féminine endings tend to obscure thé pause, by filling it up with sound :

> And though he came our enemy, remem(ber
> He was paid for that; though mean and mighty, rott(ing
> Together, hâve one dust, yet révérence,
> That angel of thé world, doth make distinction
> Of place 'tween high and low. *(Cymbelitte* iv. ii.)

Light and weak endings, too, imply a syntactical continuity between one line and thé next.

(ii) *Medial pause.* Some poets follow thé metrical convention of placing a *caesura* or metrical pause as near as possible to thé middle of thé line, i. e. after thé second foot or after or in thé middle of thé third foot, as in thé passage above from Arnold, or in any passage from Pope. Puttenham, for example, laid down thé law that * thé meeter of ten sillables . . . must hâve his *Césure* fall upon thé fourth sillable ', and this was thé strict rule in thé Old French épie mètre.

Others, however, freely vary thé position of thé internai pause,

and make their sensé-divisions or breaks at any place in thé line, Most frequently, of course, thé break tends to fall in thé middle, but it is by no means uncommonly found earlier or later in thé line,

> When thé wild peasant rights himself, thé rick
> Fiâmes, and his anger reddens in thé heavens . . .
> Breathing and sounding beauteons battle, cornes
> With thé air of thé trumpet round him, and leaps in ...
> He heard thé deep behind him, and a cry
> Before. His own thought drove him like a goad.

(g) Relation beîween metrical units and speech-units, Besides variety in thé metrical form itself, we hâve also to consider thé unceasing variety in thé relation between metrical units and thé speech-units which dépend on phonetic and syntactical or rhetorical conditions. The varying position of thé sensé-pauses is one manifestation of this—sometimes coinciding with thé metrical pause which marks thé units of secondary rhythm, sometimes so frequently falling within thé line at différent places as to set up a rhetorical grouping which threatens to neutralize and supersede thé metrical grouping.

But actual speech may also be divided into other units regardless of its character as verse; e.g. it may be analysed by référence to ' monopressures ' into groups of one, two, or three syllables produced by one jet of breath ; and thèse groups sometimes coïncide with thé feet which are thé units of primary rhythm and sometimes overlap and are at vaïïance with them. Professer Skeat represents thé monopressures of Chaucer's line

That-fro the-tymë || that he-first bigan

Al bismot'red || with his-haber. geoun

whereas thé units of primary rhythm or feet are respectively :

That fro | thé tym|ë thàt | he first | bigân
Al | bism6t|'red with | his hâb|erge6un.

Again, syllables may be grouped around thé primarily stressed syllables to which they are naturally joined in actual uttered speech :

The thûnder | of thé trûmpets | of thé night

Thèse two methods do not produce thé same groups : but thé point is that thèse are phonetic groupings which sometimes coïncide with feet and at other times do not.

§ 8. With regard to thé scansion of Unes that are doubtful, it must

be realized that mètre is a spécifie arrangement of certain material, sound and silence, in harmony with rhythmic law. This harmony must be actual if not apparent, real if not obvions. Rhythm does not necessitate any uniform syllabic arrangement, such as a strict alternation of light and heavy, and one cannot therefore assume that any one scheme will be exhibited by a particular line. But in good verse thé fall of thé chief beats will mark out thé main Unes of thé rhythm so that thé music of thé verse arises out of a natural reading. Sometimes, of course, only by considérable straining can thé words be set to any rhythmical scheme, but usually, in absence of spécial artistic or rhetorical purposes, thé excellence of an individual verse, *qua* verse, is in inverse ratio to thé amount of coercion required. The skilful writer chooses and orders his words in such a way that on thé whole they suggest and bring out thé rhythm unmistakably, and require a minimum of adjustment. If he does this he can then with greater effect introduce verses where thé rhythm is less obvious, and where thé sounds and silences do require deliberate adjustment, and even coercion, if thé rhythm is to be preserved. The whole poetic value of such lines dépends on their being made to fit into thé rhythmical scheme.

We hâve, of course, to be continually prepared for slight discrepancies between thé regular time-beat of thé idéal rhythm and thé mobile stresses of actual speech; but thé gréât poets rarely let them diverge so far as to cause perplexity. The actual sound of thé verse as it is naturally read must in général suggest thé main lines of thé rhythm ; and it must be remembered that a verse cannot always be judged in isolation from thé rhythmical séries of which it forms a part, any more than thé value of a syîlable can be estimated apart from thé neighbouring syllables of thé group or phrase in which it is embedded.

§ 9. Again, thé phonetic grouping of sounds is not by any means a certain guide to thé metrical division ; verse is governed, not by phonetic law, but by metrical law; and while in poets with thé finest technique there will be no violation, thé phonetic qualities of words will occasionally hâve to accommodate themselves to thé metrical scheme. Phonetics, music, rhetoric—however closely connected metric may be with thèse, it has its own being and its own laws.

It has also to be remembered that différent théories hâve influenced thé technique of verse at différent epochs, and that at ail tirnes

différences in kind, e.g. between drama and lyric, are naturally expressed by différences in method.

Further scope for variation in thé arrangement of stanzas, and in thé irregular lengths of Unes and paragraphs in *vers libres* and blank verse, is indicated in Part II.

XII

THE SYLLABIC THEORY OF VERSE

§ i. Poe maintained that poetic rhythm depended on thé récognition of more or less complex equalities. There is, of course, a subtle pleasure given by complexity itself when an underlying equality or unity is grasped. But complexity has its dangers, and in an âge which loves external orderliness and regularity thé simpler forms of equality are more favoured, just as they are in thé earliest stages of conscious technique. The simplest form of rhythm is obviously one where thé temporal equality is équivalent to a numerical equality such as might be represented by thé séries *oc a \ x a \ x a \ oc a \ x a,* where thé component éléments are alternately weak and strong.

§ a. A syllabic type of verse, i.e. verse which dépends on enumeration of syllables, came into English poetry from French verse, in which thé length of thé Unes was determined strictly by thé number of their syllables, and partly too under thé direct influence of thé Latin Church hymns of thé early Middle Ages, thé most popular forms of which often showed a regular alternation of weak and strong syllables as well as a strict observance of syllabic limits. In French, so dominant was thé syllabic idea that where thé exigencies of thé language prevented conformity to thé rule, spécial législation had to déclare what syllables need not be counted in thé verse, such as so-called atonie syllables at thé caesura or end of thé line, and syllables capable of élision.

In proportion as thé speech-stresses of a language were weak, as in French, it was thé more necessary to préserve syllabic regularity. But thé transplantation of this verse System into a language of strong speech stresses naturally resulted in a type of verse in which thé accented and unaccented syllables tended to alternate regularly, as they did frequently in thé Low Latin hymns; for, so

long as thé number of syllables was fixed (an extra weak one being allowed only at thé end of a verse, or at thé caesura), thé stress had to fall with syllabic regularity in thé majority of cases.

§ 3. One of thé greatest exponents of thé order-loving eighteenth century tells how he Misped in numbers', and how 'most by numbers judge a poet's song'. It is significant that this word, meaning verse and its éléments, should hâve been used so much at a time when rhythm was regarded—in theory at least—as numerical in character. Sidney's phrase, 'that numbrous kinde of writing which is called verse ', suggests thé same arithmetical idea ; and he says later that modem verse observes 'onely number (with some regarde of thé accent) . . .' Webbe says that English poetry is 'framed in wordes contayning number or proportion of just syllables ', and elsewhere speaks of an ' equal number of syllables ' as characterizing our usual verse *(Elizabethan Critical Essays,* éd. Gregory Smith, pp. 248, 266). Puttenham, too, regards thé number of syllables as thé basis of English verse ; verse to thé Greeks and Latins 'consisteth in thé number of their feete; and with us in thé number of sillables' *(Art of English Poésie,* Ch. iii).

§ 4. In exténuation of their narrow views it may be urged that Sidney, Webbe, and Puttenham had ail written their treatises before any of Shakespeare's plays had appeared ; thé two former before even *Tamburlaine* had threatened thé world with high astounding terms. The ' drumming decasyllabon ' probably represented their ideas of workmanlike verse.

Nevertheless, Gascoigne as early as 1575 could lament 'that commonly now a dayes . . . we use none other but a foot of two sillables ' ; and could point out that Chaucer's lines ' are not alwayes of one selfe same number of Syllables'. And by thé end of Shakespeare's life, syllabic limits were so freely set at nought in dramatic blank verse that liberty had become licence. The remedy applied was a stringent observation of syllabic principles, again encouraged considerably by French example and precept.

In French syllabic verse, while units of secondary rhythm (lines) were very definitely fixed, thé primary rhythm within thé Une was largely indeterminate.[1] In English a definite secondary rhythm

[1] In thé *vers décasyllabe* thé accents might be our or five, in thé alexandrine they varied still more (generall from to sir)

was restored by fixing thé length of thé line in syllabic terms. This process, since English verse is fundamentally regular with regard to thé number of feet or of metrical stresses in each line, also reduced to order thé internai lawlessness which was developed in Jacobean dramatic verse. Not only were hypermetrical syllables prohibited, but trisyllabic feet were banned in theory, and in practice were admitted only where they could under a metrical fiction be explained away by assuming elision, or in conjunction with monosyllabic feet, so that thé total number was unchanged.

§ 5. This is reflected in thé théories of Bysshe and Johnson. In 1702 Bysshe's *Art of Poetry* declared that 'the structure of our verses consists in a certain number of syllables', and obviously desiderated alternation of stressed and unstressed syllables. Dr. Johnson explicitly laid down that ' thé accents are to be placed on even syllables ', and every line, considered by itself, is harmonious in proportion as this rule is strictly observed.

In a paper in thé *Rambler* (No. 86) he declared that'thé heroic measure is only pure ' when thé accent rests upon every second syllable through thé whole line', as in

> Hère Love his golden shafts employa, hère lights
> His constant lamp, and waves his purple wings.

This would be wearisome if sustained, and therefore ' some variation of thé accents is aliowed ' ; though this ' always injures thé harmony of thé line, considered by itself.

Johnson of course had to admit that most of Milton's verses were not ' pure ' ; even he, however, did not say that they were mostly inharmonious, although several fine lines are so branded. Pope's lines, indeed, are not strictly alternating. In fact, as Mr. Omond insists, 'no English poet (unless Glover deserve thé name) ever sanctioned by his practice this monstrous canon, which owes its conception and promulgation to grammarians alone. So artificial and unreal had our theoretic prosody become ' *(English Metrists,* pp. 55-6). Although thé syllabic System undoubtedly involves a tendency to alternation it does not necessitate such a law.

The extent to which thé syllabic idea has influenced Engiish théories of mètre, even up to thé présent time, may be gauged by thé still fréquent use of such terms as octosyllabic or decasyllabic verse.

§ *6.* Milton was thé greatest poet who held to thé theory of syllabism. He felt thé necessity of freedom, and so did actually introduce extra syllables, though in *Paradise Lost* it was always in

cases where phonetic elision was possible ;[1] or else thé total number of Syllables remained unchanged because a three-syllabled foot was accompanied by a monosyllabic foot.[2] But in actual practice Milton was guided by a fine metrical feeling, though this had to work within certain limits imposed by himself; and thèse verses are good because, with pleasant and significant différences in movement, they préserve thé rhythm and do not break it; in other words, because they can be scanned as cases of combîned substitution, and when read accordingly give aesthetic satisfaction. In his earlier and later verse he claims greater freedom as to thé number of syllables.

§ 7. The full importance of thé syllabic idea could be brought out satisfactorily only in an historical survey of English verse. It is, however, necessary to point out hère how it may throw light on thé scansion of doubtful lines in syllabic verse which seems to hâve been written under thé influence of thé alternating idea. In Glover, for example, typical lines are :

Tliy ârm | is grôVn | ené'rv|ate, and | would sïnk
Whlch bût | on few | his spârjing hând | bestovvs ;

and, after thèse, such lines as

Who hâve | compélled my fré'eborn hând to change
Wh^ this | astônishmént on é'very face

are comparatively easy to accept, and probably

\Vhlch on | my youth hâve pré'yed ; relé'nting 6'nce

is to be so scanned ; and possibly Glover would hâve scanned

Grânt î | may bé'ar my buckler to thé fié'ld

Similarly

'He -will/ replies thé brôther In a glow, . . .
[1] Hé wïll | permît | me to | complé'te | by dé'ath
The measure of my duty, will permit
Me tô | achieve a sé'rvice, whïch no hând
But mine can render . . .
and avenge thé shame
Of an enslâved Laconian.

But this conventional stress in thé first foot is always a weakness in heroic verse. When it cornes between two normal feet thé rhythmic adjustment is easily made, and an imaginary beat supplied instinctively ; but thé line must be started decisively and unmistakably.

[1] For thé elision fiction see Ch. V, §§ 3-8.

[2] This latter mode of escape from thé supposed law of alternation bas been explained away by many nineteenth-century metrists by thé theory of trochaic substitution, or of pyrrhic and spondée.

The alternating theory is not very skilfully put into practice in Johnson's own verse :

And for | a moment lûll thé sé'nse of woe.
Of âll thé griefs that hâr|ass thé | distré'ssed
Sure thé most bitter is a scornful jest.

The in thé second Une is too insignifiant to support even an imaginary ictus, especially after an arsis so short as *har-* ; and in thé third line it is still weaker because of its position between two syllables with rhetorical accent. In fact thé line is difficult to scan satisfactorily on any principle, for *biffer* is too short to support an accent stronger than that on thé emphatic *most,* such as is necessary to attract thé ictus, as in

Sûre | thé most bïtt|er fs | a scô'rnful jest

especially as thé succeeding arsis *ts* is also light. A heavier word than *bitter* would hâve made thé verse better as verse, thé emphatic *most* setting up an effective counterclaim, but not strong enough to attract thé ictus to itself. Again, although with most poets thé adversative force *tâyet* would indicate thé scansion

A Yé't | when thé sé'nse | of sacred présence fires

would Johnson hâve scanned

Yet whén | thé sensé | ?

Similarly with

Hard is his lot that, hère by Fortune plac'd

Milton was no slave to thé alternating scheme, but his departures from it are generally so marked and so clearly made for thé saké of emphasis, that in doubtful cases, where no spécial significance is at stake, an alternating scansion may perhaps be preferred as such.

Sây, Heavenly Muse, | that, on | thé sé'|cret tŏp
That with | no middle flïght inté'nds to sôar.

In thé latter verse *with* is rather too light for thé first ictus, which should be décisive and unmistakable ; but *that* is also lacking in thé weight and emphasis which a monosyllabic foot demands, while thé shortness of *middle* would hardly support thé strong ictus which a trisyllabic foot requires. In another type of line too it is not alone thé alternating idea, but also, and in fact more, thé question of balance that décides. This is preserved by stressing *our* in

Irréconcïleablè, | to oûr | grand fo'e,

which has a slow and deliberate dignity, whereas

Irréconcïleablè, to our grand | A foe,

would give a continuous run of four light syllables. On thé other hand, afler a full ictus and a décisive pause thé adversative force of *yet* makes it strong enough to stand alone in

As one | gréât fur|nace flâ'med ; | A y et | from those fiâmes

although it is not impossible to scan

I yèt from | those fiâmes.

A place in thé alternating scheme cannot of course convert a pair of syllables respectively heavy and light into light and heavy.

Mïxed | with ob|durate prïde |

or

Mïxed | with obdur|ate prïde . . .

cannot become

Mixed wfth | obdûr|ate prïde . . .

In Chaucer's verse alternation often décides thé accent of such words as *nature, honour, vertu,* which sometimes retained their original French accent, and sometimes followed thé English normal.

Of which vertü engendred is thé flour
Sownynge in moral vé'rtu was his speche

But such Miltonic Unes as

And sat as Princes ; whom | thé Suprême King
In confused march | forlorn, thé adventurous bands

do not necessitate adhérence to an alternating scheme and thé assumption of a fluctuating accent in thèse words, for thé same séquence (x X — | ^ -) occurs with monosyllables at thé end of other lines :

So clomb this first grand Thief | into Göd's A fölld
And thence in Heaven called Sât|an, with bâld | A words
The rest, in imitât|ion, to lïke | A ârms
Among them he arrived, | in his rïght | A hand.

§ 8. If one could accept thé theory advanced by Professor J. W. Bright that rise of pitch may be used to mark thé metrical ictus instead of thé natural stress of thé English language, which physically is constituted by an increase of force, alternation might be accepted as a regular accompaniment of syllabic verse. But thé avaiiability of pitch-accent for thé marking of ictus could not be admitted in thé case of non-syllabic verse, for thé resuit would be far greater uncertainty than now. It is not necessary in syllabic verse, and no conclusive proof in its support has yet been put forward. Moreover, there is a certain theoretic objection to assuming an alternative means of marking thé ictus. Finally,

against thé pitch-accent theory must be placed thé assertion made by Mr. H. Woodrow, after expérimental investigation, that pitch alone in place of intensity is incapable of producing any perceptible rhythm *(Psych. Rev.,* vol. xviii, No. i).

§ 9. A very interesting set of cases may be found in verses like *Par. Lost,* i. 406, 735, ii. 132, which show thé so-called ' hovering stress '. In thé absence of directly conclusive évidence as to thé actual pronunciation, this point is still more or less debatable.

hope never cornes
That cornes to ail, but torture without end

might be scanned with a pause before *end,*

but toiture without | A é'nd.

To préserve alternation we should hâve to give a very even delivery, thé last three syllables being pronounced slowly and deliberately, so that, as thé two syllables of *without* would hâve nearly thé same prominence, thé fact that *with* occurred in thé place where thé ictus might normally be expected would be sufficient to justify thé scansion

tor|ture with|6ut end.

(For other examples see Ch. VIII, § 12.) But this expédient has, I think, not yet been proved necessary.

§ 10. It is of course in connexion with thé syllabic systenr that thé theory of elision becomes important, for apparent déviations from thé normal number of syllables are assumed to be explained away thereby. In reality thèse are simply cases where greater attention is paid to thé smooth flow of sounds, cases, therefore, where a combination of syllabic variety and temporal regularity is achieved most easily and with thé least jarring effect. Elision is only a fiction ; there need be no actual clipping in pronunciation.

§ il. It will be seen, then, that thé syllabic theory in its best form is hardly more than a limitation set upon thé freedom of natural rhythm, with différent degrees of necessity at différent stages of literary history. Its effect is astringent; it tightens up thé metrical- form when it has become loose and is in danger of breaking up. The secondary rhythm which is so essential is made more unmistakable, while thé primary rhythm is kept nearer to a uniform standard, though still not debarred from considérable variety. The danger was that what had to gréât poets like Milton been merely a self-imposed regulative principle, to set a check on structural

laxity like that of thé Jacobean drama, became elevated into a positive and fundamental law. But poets must ordinarily utilize thé material afforded by natural speech rhythms, and Coleridge, in theory and in practice, recalled one of thé obvious features of our older native verse, which was constantly présent in genuine ballads, namely, disregard of strict syllabic number. His vindicatipn of thé importance of thé beats instead of thé number and alternation of syllables was not faultlessly expressed,[1] and led to some confusion of idea; but by breaking down conventions that were no longer necessary, and at best had only a négative, restrictive value, he made thé way clear for récognition of thé temporal basis of verse and thé discovery or recovery of many free and beautiful rhythms which deepened and widened thé whole range of poetic expression.

XIII

SONG-VERSE AND SPEECH-VERSE

§ x. In thé application of metrical principles to English verse no distinction has yet been made between différent idéal types of poetry, save for occasional warnings that in some cases thé isochronism of thé primary rhythm might be only approximate. But it is plain that rhythmical précision *may* be found in varying degrees in actual verse, and that différent factors may be more or less prominent in différent poets or types of poetry. Shelley's *To a Skylark* and Shakespeare's *Henry V* are both written in verse of a high order, but they are felt by ail to be at thé opposite pôles of verse and hardly within thé same sphère of jurisdiction.

§ 2. Poetry obviously occupies a position between music and prose speech. If we conceive of idéal poetry as lying exactly midway, there would, of course, be varieties tending more in one direction than in thé other. The Greeks regarded melic or lyric poetry, i. e. poetry intended to be sung, as of a kind quite différent from poetry composed for recitation. This distinction, which in thé most primitive poetry had probably not emerged, is also

[1] 'The mètre of thé *Christabel* is not, properly speaking, irregular, though it may seem so from its being founded on a new principle: namely, that of counting in each line thé accents, not thé syllables. Though thé latter may vary from seven to twelve, yet in each line thé accents will be found to be only four* *(Préface* to thé édition of 1816).

suggested by thé meaning of *epos* or *saga*—' something said '—as differentiated from what was sung. Again, thé original bard was **ἀοιδός,** <a singer'.[1]

§ 3. Thèse two kinds of verse are to be distinguished also in Modem English poetry. The kind nearer to music tends to conceive of verse as dominated by thé metrical sound-scheme and thé mélodie effect. The other kind, nearer to prose speech, is dominated by thé sensé or thought-scheme. There is, of course, no hard and fast division between song-verse and speech-versé; they shade into each other by almost imperceptible degrees. But Shelley, for instance, in his lyric poetry thinks more of words as sound-material for thé song that will suggest his émotion than most poets do, and less as a means of exact expression for his thought. Mr. Symons said of a more modem lyrist, Ernest Dowson, that 'a song for him was music first, and then whatever you please afterwards, so long as it suggested, never told, some délicate sentiment'. Wordsworth, on thé other hand, rarely has thé singing quality ; while Swinburne is before ail things a genuine singer. But there is probably only one poet who rivais Shelley in this way ; and he in other respects is much less gréât. [There are poems of Verlaine ', says Mr. Symons, ' which go as far as verse can go to become pure music, thé voice of a bird with a human soûl. . . . He knows that words are living things, which we hâve not created. They transform themselves for him into music, colour, and shadow. They serve him with so absolute a self-abnégation that he can write *romances sans paroles,* songs almost without words, in which scarcely a sensé of thé interférence of human speech remains/ Verlaine's poetry was in truth at thé very opposite pôle to rhetoric, and deliberately so. In lyrical verse,

[1] Historical investigation has shown that thé earliest poetry was nearly always sung; as a later development came épie poetry in which thé song élément was more or less disregarded, as interest in gréât heroes or semi-divine personages took thé form, not of mère allusion in eulogistic hymns, but of actual narration of tbeir deeds. See Gummere's *Beginnings cf Poetry* adding to his materials *Iliad* xviii. 569-72 (of lyric}, and *Odyssey* viii. 260 et seq. (of narrative poetry), as quoted in Ch. II atove. The verse of *Bevtoulf* was apparently meant to be recited and not to be sung. The song élément dpubtless was no more than a rough chant ; but however this may be, it is certain that at a later stage ballads and lays were produced in thé closest connexion with music, and *Beowulf* itself (e.g. 1. 1065) gives évidence of this practice at a very early date.

says Mr. Symons elsewhere, ' words are used by rhythm as notes in music, and at times with hardly more than musical meaning '.

§ 4. Between thé extrêmes of pure music on thé one hand and of speech-versé, as in drama and satire [1], on thé other, there is, of course, gréât différence in thé degree in which rhythm dominâtes thé sound-material ; in thé former it is absolute, in thé latter it may frequently be regular, but sometimes it is only approximate.

As Helmholtz observed, ' whereas in poetry thé construction of thé verse serves only to reduce thé external accidents of linguistic expression to artistic order; in music, rhythm, as thé measure of time, belongs to thé inmost nature of expression. Hence also a much more délicate and elaborate development of rhythm was required in music than in verse ' *(Sensations of Tone*, Eng. trans., p. 388). This doubtless refers primarily to speech-versé; but thé antithesis is too sharp. The first statement is applicable to thé greater part of our poetry, but in ail true poetry, as weli as in music, rhythm certainly does belong to thé inmost nature of expression.

§ 5, In verse of every kind, however, there must be at work two distinct and often conflicting tendencies. Even within thé same type thé balance may be constantly changing in favour of one or thé other, thé instinctive rhythmic tendency or thé acquired normal utterance of habituai speech ; but in général thé rhythmic tendency dominâtes in song and lyric verse, which is nearer to music, more obviously than in speech-versé, where departures from natural pronunciation are less marked and comparatively rare.

In other words, while thé idéal is for sensé and sound to harmonize, if thé two are in fact at variance, song-verse demands a sacrifice of sensé to sound, requires our habituai accents and quantities to denaturalize themselves and submit to having an artificial pronunciation imposed on them, in order that they may acquire a new mélodie value.

Edmund Gurney pointed out that thé voice has two distinct faculties —utilitarian and artistic. It constitutes ' on thé one hand a médium for thé symbols of speech, and on thé other a musical instrument which, when in perfection, may seem préférable to ail others. .. .

[1] Horace calls his satires ' conversations ', *Sermones* : ' nisi quod pede certo differt sermoni, sermo nieras ' *(Serm.* i. iv. 47-8). The original features of thé Roman *satura* were its semi-dramatic character and its mixture of prose with rough and unpolished verse.

It may use *notes* in delivering thé words it bas to *sqy,* as a means of making them emphatic and widely audible ; or it may use words in delivering thé notes it has to *stng,* in order to avoid thé inanity of using meaningless syllables' *(Power of Sound,* p. 452). Thèse are, of course, thé two extrêmes, and there are between them mean types of various degrees. In song—' thé meeting-point of speech and music '—' as thé combination of pitch-ratios with time-ratios is thé essence of ail thé endless combinations of mélodie form, thé voice was sure to break through thé bounds imposed by thé normal lengths of syllables. Music is absolute and accurate in thé employment of both its factors ; while words can yield themselves to thèse strict requirements without any loss of intelligibility. When, then, thé power of appreciating more complicated mélodie phrases had been developed, thé voice would naturally not debar itself from delivering them by any sensé of duty to thé length of syllables natural in thé normal delivery of speech. One syllable might be held for several notes, unimportant words and syllables might be held for as long a time as important ones, words might be repeated. Glaring reversais of natural verbal accents could be easily avoided ; but while avoiding them thé mélodie rhythm might lift thé words wholly into its own région, justifying thé transformation of their flow by thé inhérent agreeableness of thé resulting form ' *(pp. cit.* p. 456). In proportionate degree this is true of lyric verse ; where, of course, thé pitch-ratios are left to thé discrétion of thé reader instead of being laid down definitely by thé composer.

§ 6. Music, which was probably at first subordinate, afterwards dominated thé words of songs. Milton in his sonnet 'to Mr. H. Lawes '—

> Harry whose tuneful and well-measur'd song
> First taught our English musick how to span
> Words with just note and accent, not to scan
> With Midas ears, committing short and long;
> . . . . . .
> To after âge thou shalt be writ thé man,
> That with smooth aire couldst humor best our tongue—

praises Lawes for doing what many evidently failed to do in sctting poems to music, viz. preserving thé natural accent of thé words, and not aîlowing thé music altogether to override thé verse, as for instance by giving too long a note to a short syllable and vice versa.

Most of thé lyrics of Bums were of course written to fit thé

mélodies of more or less well-known airs ; but Burns usually took care not to allow himself to lose sight of natural word-values. Campion, one of thé finest of thé Elizabethan song-writers, both wrote his own words and composed his own music. His aim, however, was 'to couple words and notes lovingly together', recognizing both in theory and in practice that there were verses ' which we may call *Lyricall,* because they are apt to be soong to an instrument, if they were adorned with convenient notes' *(Observations,* ch. viii). He laid it down clearly that ' in joyning of words to harmony there is nothing more offensive to thé eare then to place a long sillable with a short note, or a short sillable with a long note, though in thé last thé vowell often beares it out '. His verses were intended to be sung, and his contemporaries considered that never did lyrical strains more happily than his ' hit thé moods and various veins of music ' (Davies)[1] but although he does in his best work préserve thé natural lengths and accents, in his earlier songs he occasionally allowed thé musical form to override thé metrical form. For example, thé following pairs of Unes from ' When Laura smiles ' *(A Booke of ' Ayres,* No. ix) would hardly be recognized as correspondent without thé musical setting :

> But when she her eyes encloseth, blindnes doth appeare
> The chiefest grâce of beautie, sweetelie seated there.
> For she with her devine beauties ail thé world subdues,
> And fils with heav'nly spirits my humble muse.

And in thé opening lines of thé stanzas of No. x

> Long hâve mine eies gaz'd with delight

his later care is not évident.[2]

Similarly

> Woman to find man so true

[1] ' He wrote his words in order to set them himself; . . . and thé contour of each melody is carefully devised, both in pitch and rhythm, to express thé sensé, throwing thé important words into relief. He takes care, therefore, to bring thé important words in each stanza into thé same position in thé line ; and, as in Burns, each stanza corresponds not only in metrical rhythm, but in inner sense-rhythra to ail thé rest ' (Mr. H. H. Child, *Camb. Hist.of Eng. Lit.,* iv. p. 112).

[2] Mr. Percivai Vivian *(Camà. H. E. L.,* iv, p. 147) unnecessarily finds difficulty in two lines of No. xii :

> Shall I corne if I flie, my deare love, to thee?
> She a priest, yet thé heate of love truly felt.

Thèse surely are exactly correspondent ; there is nothing unnatural in giving *deare* an accent.

shoulcf correspond with

Which when after-ages view.

§ 7. The distinction can be made clear by observing some of thé songs of Burns.

Oh my lûve's Hke a red, red rösé

could in speech-versé be so scanned, but when we know that thé Une is symmetrical with

As faïr art thô'n, my bonie lass

it is obvious that there are four feet, and that if thé différent stanzas were intended to fit thé same air, thé scansion may be

Oh my luve's li'ke a ré'd, red rosé.[1]

So, too,

O wert thou In thé cauld A blâst

must be so scanned to correspond with

O were I In thé wïldest wâste.

The isochronism may be preserved entirely by thé rest between *cauld* and *blast,* or in part by a further lengthening of thé long syllable *cauld.* Song-verse daims thé option of utilizing thé latter method with considérable freedom, although in général thé greatest satisfaction will resuit when it attends to thé natural quantities and accents of its speech-material.

An interesting comparison may be made of thé concluding lines of thé stanzas in thé song ' Ça' thé Yowes to thé Knowes '. What is thé scansion of

My bonie dearie?

The second stanza gives an indication, but no certainty :

To thé moon sae clearly ;

but it is put beyond dispute by

Fâeries | da'nce sae | ché'ery

and

Ye shall | be my | dé'arie.

The first two cases must be

My A | borne | dé'arie
Tó thé | môon sae | clearly.

The influence of thé strictly musical scheme over thé speech stresses is illustrated in thé last two lines of

'Twas na lier bonie blue e'e was my ruin ;
Fair tho' she be, that was ne'er my undoin' ;

[1] Unless ' Oh my love is like . . .' should prove to hâve better authority.

'Twâ's thé déar smïle when nâebody did mïnd us,
'Twâ's thé bewïtching, sweet, stôwn glance o' k'mdness,

which correspond with

Qué'en shall she bé' in my bösom for é'ver.

In speech-versé thé word *lut* often receives stress on account of its antithetical force; but in ' O Willie brewed a peck o' maut ' rhetoric does not décide thé accentuation.

But by my sô'oth she'll wait a wé'e

is therefore a possible scansion, as also is

He is thé Kïng amâ'ng us thré'e,

both of which correspond with

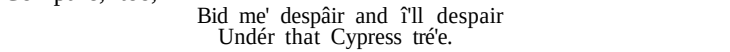
And mcfaie may we hope to bê.

Again, in thé first line of Herrick's *To Anihea* thé principles of prose accentuation would give a stress to *Bid,* but thé musical setting by J, L. Hatton demands thé scansion

Bid me' to livë and ï will l'ive.

Compare, too,

Bid me' despâir and î'll despair
Undér that Cypress tré'e.



In this composeras treatment of quantities it is noteworthy that thé first eleven monosyllables are ail made equal in time-length. In thé second stanza *as* and *a* are as long as *heart* and *kind,* and *in* is half as long again as *whole* and *world, whole* and *world* being represented by quavers and *in* by a dotted quaver.

As in thé whole world thoti canst find.

Speech-versé cannot legitimately préserve isochronism by any such distortion of thé natural proportions and values of words.

§ 8. This same général law must be applied to another set of instances. Speech-versé will provide many lines where thé syllables which form thé content of one foot would, if given their normal pronunciation as if in prose, naturally occupy a longer time than those of another foot. Now to indicate a décisive change of time-signature so as to produce equality of duration is possible in a pre-dominantly musical treatment of thé words, but such a device is

outside thé scope of speech-versé, where thé weight must reinforce thé sensé. Lines like

Brought death into thé world and all our woe

would if they were formulated musically hâve to show many changes of time-signature ; and it must be admitted that in speech-versé thé isochronïsm or temporal periodicity is sometimes only approximate. Nevertheless isochronism, with modulation of weight, must be thé basis ; and thé flexibility of language has usually enabled thé gréât masters to make their déviations from thé law so slight, and so justifiable on other artistic grounds, that it is really unnecessary and misleading to term 'irregular' so many of what are felt to be amongst their finest lines.

§ 9. Moore, like Burns, fitted most of his songs to already existing tunes, but he had a more complète command of technique and showed greater care in thé choice of his words. Although in simple directness and intensity of passion Burns stands far above him, Moore had gréât metrical skill, and he had always, even when it might well hâve been absent, as in *Lalla Rookh,* thé true singing quality. His skill shows itself in attention, firstly, to vocal qualities required by words that are to be sung, and, secondly, to thé requirements of rhythm. To take thé second point first, Moore is always careful to provide for thé musical accents important words which are strong enough to carry thé metrical beat even in reading, so that rhythm and sensé reinforce each other, instead of, as so commonly happens in songs, diverging. Hardly ever in Moore does thé accent fall on an insignificant word, such as a mère article or a conjunction or an unemphatic préposition, as in

Are héfaped for thé^beloved's bé'd
And lé'ap intô a trance ;

thé resuit is that his songs can be read as well as sung. Lover said that ' Moore is liable to be falsely read, when thé ordinary accent is given to thé reading '. This, however, is true of only two cases :

(i) Sometimes there is in a dactylic foot a heavy syllable in thé place of a light one; which despite its valuable effect in thé second place—giving an evenly continuons fall of stress as in

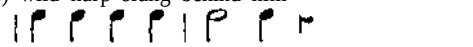
Avé'nging and | *bAght fall thé* \ *swift swârd of* \ Êrin

—is generally out of place in thé third position, as in

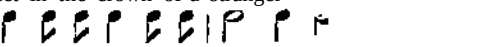
And | gave ail thy | *chfords to light,* \ fréedom, and | song.

(ii) The double-stressed ending of such lines as

And his) wïld harp slûng behïnd him



Was) set in thé crown of a strängér



where in speech-tones this peculiar dragging cadence is not so easy.

It is true of course that Moore instead of deep émotion gives us diffuse sentiment, and even this is obvious rather than subtle and complex. But to thé song as song this very diffuseness was a gain in so far as it meant that there was no rare or elusive feeling, no strained and condensed expression to distract thé attention of thé audience. The language of songs must be simple and direct; because words and phrases when sung with musical gradations of tone are not so immediately grasped by thé hearer as words spoken at thé natural pitch, and a listener will miss thé sensé of an ingeniously compressed or difficult phrase, or gain it only at thé expense of missing what follows—he cannot take time for thought as a reader can. Similarly, too, complex and unusual feeling or thought will not lend itself to that direct and immédiate appréhension which is necessary for thé song-lyric.

§ 10. The requirements for vocalization are mainly phonetic. Words must be chosen in uttering which thé singer can open his mouth. A good supply of open vowels is therefore a prime necessity, particularly for thé syllables which receive accent. An examination of *Love's Young Dream* will show Moore's care in this respect; and thé thin i of 'The minstrel boy to thé war is gone' and thé short *u* of ''Tis thé last rosé of summer' are compensated by résonant consonants like *m* and *n.* Thin and hard consonants like *f, p, k* and *s,* like thin, short vowels, cause a contraction of thé air passage at some point or a closing of some vocal organ, which impoverishes thé 'body' of thé sound.

§ u. Thèse, however, are not primarily poetic considérations; more important for thé poetic lyric are thé mélodie values of sounds, and it is by délicate perception of thèse values that poets like Shelley and Swinburne hâve been able to compensate so magnificently for thé absence of musical accompaniment, and compose lyrics that 'sing themselves'. This dépends partly on thé qualities of individual sounds; one modem lyrist, for example, considered that thé letter *v* was thé most beautiful and could not be used too

often, although thé song-writer might regard it as too thin. Liquid consonants are particularly pleasant in their effects; they furthermore offer no difficulties for vocalization, and, most important of ail, they hâve unusual combinative qualities. There is hardly any better example of liquid melody than Herrick's *Cherry Ripe* (which was of course set to music), particularly in its fifth line :

Cherry ripe, ripe, ripe, I cry,
Full and fair ones ; corne and buy.
If so be you ask me where
They do grow, I answer : There,
Where my Julia's lips do sraile,
There's thé land, or cherry-isle,
Whose plantations fully show
Ail thé year where cherries grow.

A lyric expresses passion or tender feeling rather than thought ; its language therefore is on a higher level of emotional pitch, and consequently rhythmic movements are admissible which would not be natural in speech-verse, such as thé trochaic and dactylic. Furthermore, words or phrases may be repeated just because of their richness of tone and résonance, or of thé délicate melody in them, which appears to écho thé key-note of thé whole, even when it is almost unmeaning, as, for example, ' Heigh, ho ', and ' Hey, nonny, nonny ', and * Waly, waly ', as well as

Merrily, merrily shall we live now.

No more, O never more.

Blow, bugle, blow, set thé wild echoes flying,
Blow, bugle; answer, echoes, dying, dying, dying,

and thé refrains of triolets, villanelles, and other forms, including thé ballad as well as thé ballade. Rime in fact gives to a lyric poem some of that résonance which is essential to a song; and gives it wings upon which to soar above thé level of sober, rational speech. ' Rhyme ', said Swinburne, ' is thé native condition of lyric verse in English ; a rhymeless lyric is a maimed thing, and halts and stammers in thé delivery of its message. . . . To throw away thé natural grâce of rhyme from a modem song is a wilful abduction of half thé power and half thé charm of verse;

So too Meredith : ' In lyrics thé demand for music is imperative, and as quantity is denied to thé English tongue, rimes there must be; The reason may be questioned by some, but thé conclusion is hardly disputable. Even in lyrics which hâve no regular rime or refrain thé essential résonance is found internally in thé form of

assonance or allitération, more or less subtle and unobtrusive, or even of actual répétition. See for example thé last dozen lines of Tennyson's 'Corne down, O maid' in *The Princess.* Similar devices are used in Sir William Watson's *England my Mother,* reinforced by thé obvious correspondences of thé short-metred lines :

England my mother,
Wardress of waters,
Builder of peoplcs,
Maker of men.
. . . . .
Lo, with thé ancient
Roots of man's nature
Twines thé eternal
Passion of song.

Ever Love fans it,
Ever Life feeds it ;
Time cannot âge it,
Death cannot slay.

Deep in thé world-heart
Stand its foundations,
Tangled with ail things,
Twin-made with ail.
. . . . .
Trees in their blooming,
Tides in their flowing,
Stars in their circling,
Tremble with song.

God on His throne is
Eldest of poets ;
Unto His measures
Moveth thé whole.

§ 12. Wordsworlh in his 1815 *Préface* said tbat for thé production of thé *full* effect of lyrics ' an accompaniment of music is indispensable '; but for his own lyric verse he required ' as a substitute for thé classic lyre or roinantic harp ' only an ' impassioned recitation'. This is an admission that a new set of conditions arises for lyric poetry that leaves thé realm of thé true song, which had been reopened by Burns and Moore ; a poet has to create, by his melodious rhythm and impassioned treatment of a suitable lyric thème[1], that ' medicated atmosphère ' which produces in thé reader an exalted mood in which thé verse is accepted as something to be sung rather than spoken, something in which thé normal intonations of language are fcasily modified at need.

Shelley's lyrical poems, even though not composed for musical setting, and though he had evidently no ear for musical tones, were dominated by this idéal of song. He made mélodies of words, and therefore chose words which had fine and subtle mélodie qualities, both combinative and individual. Yet it was hardly more in thé external form than in thé content that thé mélodie value of Shelley's song-verse showed itself ; or, to be more exact, it was largely in thé emotional intensiveness of thé mélodie materials that he used. Words were chosen for their emotional significance

[1] It must be remembered that rhythm may be both a cause and an effect, and also an intensifier of passionate feeling.

as much as for their strictly intelligible and explicit meaning, so that thé metrical ictus often did not coincide with rhetorical or logical importance. Only thus could he hâve given expressive voice and form to thé délicate shades of spiritualized feeling which characterized thé imaginative expériences and aspirations in which he centred his life. And it is this which makes thé eflfect of his own finest poetry, where form and spirit seem inséparable, so well expressed in thé song :

Child of Light ! thy limbs are burning
Thro' thé vest which seems to hide them
As thé radiant Unes of morning
Thro' thé clouds ère they divide them ;
And this atmosphère divinest
Shronds thee wheresoe'er thou shinest.
{Prometheus Unbound.)

It is poetry like this that best illustrâtes Coleridge's saying that ' verse is in itself a music, and thé natural symbol of that union of passion with thought and pleasure, which constitutes thé essence of ail poetry '. Nevertheless for thé very reasons mentioned, many of Shelley's lyrics, such as *To Night* and *To a Skylark,* are notable for thé absence of metrical uniformity. An examination of thé first lines of thé différent stanzas of thé two poems named will show that thé same exact formula will not serve : e. g.—

Swiftly walk over thé western wave.
Wrap thy form in a mantle gray.
When I arose and saw thé dawn.
Thy brother death came and cried.
Death will corne when thou art dead.

In this respect, then, there is a gréât différence between Shelley and Moore, or even Campion or Burns. J. A. Symonds once ' asked an eminent musician . . . why Shelley's lyrics were ill-adapted to music', and in reply ' she pointed out how thé verbal melody was intended to be self-sufficing ; how full of complicated thoughts and changeful images thé verse is, how packed with consonants thé words are,[1] how thé tone of thé émotion alters, and how no one mélodie phrase could be found to fit thé daedal woof of thé poetic émotion '. In truth a musical setting would be superfluous and futile ; it could superimpose no finer melody, it could only obscure that which is already présent.

§ 13. The characteristic form of speech-versé is probably thé

[1] Words written for singing require, of course, a greater percentage of open **vowels** and liquid consonants.

blank verse of drama written for thé stage, where it has usually been felt of some importance to find a médium as little removed as possible from thé conversational standard without losing a distinct verse character. Hère it is thé général law that thé verse form must reinforce thé rhetorical and logical signifîcance, although of course thé same verse form sometimes becomes distinctly lyrical in character, as notably in parts of *Romeo and Juliet* and of *Richard //,* when thé emotional significance outweighs thé intellectual.[1]

The characteristic we call ' vveight ' is more important and is better brought out in thé reading of speech-versé than in song-verse, because in rhetorical delivery this has first importance and thé isochronism is sometimes only approximate. The singing voice, however, is not so intent on thé logical stress ; there is more regard to thé mélodie than to thé résonant qualities of sound, and in thé song-lyric thé isochronism can therefore be more rigorously imposed. The above-quoted stanza from *Prometheus Unbound* has thé quality of ' singing itself ' to such a degree that thé lightness of thé ictus-syllables *As* and *And* causes no perplexity or doubt.

§ 14. There must, in thé nature of things, always be this twofold aspect of verse, though perhaps since thé end of thé eighteenth century we hâve had a more extensive use of song-verse on thé one hand, and of literary prose on thé other. Cowley had said that thé music of numbers ' sometimes (especially in songs and odes), almost without anything else, makes an excellent poet'. There hâve been of late many poets who would probably agrée with Flaubert that ' un beau vers qui ne signifie rien est supérieur à un vers moins beau qui signifie quelque chose ', and that a fine lyric may arise simply from a subtle synthesis of exquisite rhythms with a minimum of explicit meaning, thé words being chosen for their mélodie qualities and emotional suggestiveness, rather than for their intelligible value. But although thé metrist's first concern is with such questions as whether there is any ' committing short and long ', or rather light and heavy, an adéquate theory must contemplate thé dependence of lyric or song verse on thé emotional content or suggestiveness of thé word-material ; for this is as

[1] Fletcher's *Faitkful Shepherdess* is not quite a fair example, not so much because most pf its heroic verse is rimed as because it is not essentially a stage play, but, as Swinburne called it, ' simply a lyric poetn in semi-dramatic shape, to be judged only as such '.

important as thé dépendance of speech-versé on its intellectual content and associations. In either case thé material is not pure sound, but articulate, significant sound.

This alone is sufficient to vindicate thé position of metrical law as something quite distinct from either phonetic or musical law, although of course thé idéal verse will not set itself in opposition to those laws vvithout sufficient justification on other artistic grounds.

ADDENDUM

ON PITCH-RELATIONS IN SONG AND LYRIC VERSE

When thé words of song are furthermore set to music, they hâve also to submit themselves to an artificial scale of pitches, foregoing to a considérable extent those gliding transitions in pitch which mark many délicate emotional utterances. There is, perhaps, a loss of freedom, but a gain in exactitude and certainty of melody.[4] Mélodie motion is change of pitch in time. To measure it perfectly, thé length of time elapsed, and thé distance between thé pitches, must be measurable. This is possible for immédiate audition only on condition that thé altérations both in time and in pitch should proceed by regular and determinate degrees. This is immediately clear for time . . . [for] in music, rhythm, as thé measure of time, belongs to thé inmost nature of expression.. . . It was also necessary that thé altérations of pitch should proceed by intervais, because motion is not measurable by immédiate perception unless thé amount of space to be measured is divided off into degrees ' (Helmholtz, *Tonempfindungen,* Engl. trans., pp. 387, 388).

XIV

THE METRES OF ENGLISH VERSE

§ i. Whether or not we adopt for purposes of analysis a scheme of notation, analogous to that of musical convention, in which thé beat or ictus is represented as *always* falling on thé first syllable of thé bar or foot, it is clear that thé staple rhythm of nearly ail Englîsh speech-versé has been iambic, i. e. in rising rhythm, falling normally into disyllabic feet, and usually approximating to thé

movement of what musicians call triple lime. Aristotle was evidently of opinion that colloquial speech in Greek ran most readily into thé iambic form; and despite thé falling cadence of Old English, thé same rule is hardly disputable for Modem English. The majority of recognized English poetry falls into verses which open on a light syllable and end on a heavy, thé iambic cadence being unmistakably in thé writer's mind. Comparatively uncommon are lines which hâve both an opening heavy and a final light syllable, such as we should expect if they had been deliberately composed on a trochaic basis,

Dänte | önce pre|päred to | päint an | ängel :

and only a decided minority of them can be brought within thé category of speech-versé.

§ 2. The conventional arrangement mentioned above may be justifiable for music, but poetry differs from music in that it has to deal with significant sounds, simple and compound, which hâve already a cadence and rhythmic individuality of their own arising out of their use in natural speech, and this, which cannot be disregarded by thé poet, affects thé character of thé verse-movement. Most English speech-versé falls into what is known as rising rhythm. Scansion according to a trochaic scheme might represent thé abstract time-relations of this, disregarding thé concrète cadences; but an iambic scheme of notation has thé advantage of representing both.[1]

§ 3. Occasionally, of course, thé whole cadence of a line may be changed for some artistic reason, so long as thé time-relations are preserved; and such a reversai of rhythm may with justification be indicated by thé notation. This, however, is comparatively infrequent in true speech-versé, although it may be found in such a composition as *L'Allégro,* for example, which is nearer to song-verse, and contains some lines which seem to run trochaically, while most follow thé iambic form. For thèse and for most verses

[1] The iambic run of English speech-versé is not due to a prédominance of lambically stressed disyllables, i.e. to any tendency to make metrical and phonetic divisions coïncide, but rather thé reverse; for in typical heroic verse a decided majority of thé disyllables are stressed on thé first syllable. The abundance of unstressed particles prefixed to nouns, &c., results in thé metrical divisions constantly cutting across thé word-divisions, and producing a more suitable norm of movement than thé clipped effect where trochaic feet and words commonly coïncide.

it may be sufficient, however, simply to indicate time-relations by marking thé ictus without showing foot-divisions, unless some particular purpose is thereby served.

To hé'ar | thé Lârk | begïn | bis flïght
Zêphir | with Au|rora | playing
The melting vôice through mazes rûnning
Thé're let Hymen ôft appé'ar

§ 4. In général iambic speech-versé falls most satisfactorily into five-foot measures. The reason is partly physiological—thé whole line may, when this is necessary, be uttered with one inspiration, although it is long enough to admit an internai pause, or two, at which breath can be taken[1] without cutting up thé movement of thé rhythm. There is also thé psychological reason—thé mind can attend to a séries of rive beats, thé auditory imagination can hold five feet within its compass, without undue strain. There is hère no insistent necessity for a pause, whereas it is only by a *tour deforce* that in a six-foot or longer verse a strong break, usually at or near thé middle of thé line, can be avoided.

Again, in a five-foot verse there is no exact middle, so that even in an end-stopped verse in which a medial pause is deliberately attempted there must be some little variation, however narrow its limits, for thé Une can never fall into two rhythmically similar halves; while distinctly free variation is easily and naturally intio-duced. On thé other hand, alexandrines in séquence (though not so noticeably when they are single at thé end of a Spenserian stanza or when used sporadically for thé saké of variation in heroic verse) nearly always invite thé exactly central pause, with, in thé English foot-scheme, three beats on each side.[3]

Thèse are reasons enough to account for thé émergence of thé five-foot iambic line as thé most common and valuable metrical type of English poetry. There was in it room for everything—thé décorative as well as thé essential—without it being too voluminous and rûnning to superfluity; and it was consequently well adapted for ftillness of treatment of almost any thème.

§ 5. It is also noticeable that only in iambic Unes, particularly of five feet, are light feet really acceptable, i. e. feet in which thé ictus is materialized only in syllables with an extremely weak stress or

[1] Hence thé French term *reprise d'haleine.*

[2] In thé French alexandrine monotony was avoided to some extent by thé use of both masculine and féminine rimes, and by variety in thénumber and distribution of accents, which might be arranged 2 + 2, 2 + 3, 3 + 2, or 3 + 3.

hardly any at ail ; in other words, it is only hère that thé rhythmical beat can be made thoroughly unobtrusive so as not to dominate thé sense-rhythm, without at thé same time failing to make itself clearly perceptible.[1] On thé other side a heavy thesis is admissible, adding to thé weight and impressiveness of thé whole foot. This capacity for variation at will *in either direction* shows itself also in connexion with thé speed of thé line, which may be either accelerated by trisyllabic feet or retarded by feet of emphatic monosyllables; whereas in trisyllabic mètres déviation is practically confined to one direction, viz. towards weight and slowness.

Furthermore, it is only in thé heroic line that there is full scope for effectively varied distribution of rhetorical pauses and of différent degrees of stress. Without its characteristic combination of stability with infinitely variable balance, thé exhibition of this wide range of effects would be impossible.

Was this thé face that launched a thousand ships
And bnrnt thé topless towers of Ilium ?

Wilt thou upon thé high and giddy mast
Seal dp | thé ship-boy's eyes, and rock his brains
In cradle ôf thé rude imperious surge?

If thou didst ever hold me In thy heart,
Absent thee frôm felicity awhile
And in this | hârsh world | drâw thy breath in pain
To tell my story.

Darken'd so, yet shone
Above them ail th'Arch Angel : but his face
Deep scars of Thunder had intrencht, and care
Sat on his faded cheek. . . .

AU is not lost ; thé unconqueràble will,
And study of revenge, immortal hâte,
And courage never to submit or yield ;
And what is else n6t to be overcome

The stïll, sâd mûsic of humanity.

A pré'sence that disturbs me with thé joy
Of elevated thoughts ; a sensé sublime
Of something far more deeply interfused,
Whose dwé'lling fs thé lïght of s£tting suns
And thé round océan and thé lïving aïr
And thé blûe A sky and In thé mïnd of mân :
A motion and a spïrit, that impêls
Ail th'mking things, âll tfbjects ôf âll thÔught,
And rolls through ail things.

[1] Song-verse often relies on thé music to cover deficiency in natural accent ; but this nevertheless is a weakness from thé metrical point of view.

The silence thât is In thé stârry skf,
The slé'ep that is among thé lônely hïlls.

Sffcked from thé dark hé'art of thé long hïlls rôll
The torrents, dashed to thé vale :

The sound of many a heavily galloping hoof
Smote on her car.

Myriads of rivulets hurrying thro' thé lawn,
The moan of doves in immémorial elms,
And murmuring of innumerable bées.

The thunder 6f thé trumpets 6f thé nïght.

But peace they hâve that none may gain who live,
And rest about them that no love can give,
And over them, while life and death shall be,
The light and sound and darkness ôf thé sea.

The facilities which such a form offers for perpétuai variation of effect makes it *par excellence* thé mètre for a long poem, even if we regard thé lines only in isolation, without taking account of its value for combinative purposes ; for a more definitely pronounced beat, however taking at first, would after a time become wearisome. But at thé same time, just because thé rhythm is not so insistent, ail thé greater danger arises \vhen liberties are freely taken : wide and perpétuai divergence from thé normal causes an uncertainty of rhythm which nullifies thé aesthetic satisfaction that should resuit from thé use of mètre.

§ 6. The différent possible variations hâve been enumerated previously ; but they are not ail used indiscriminately or with thé same frequency. This is partly due to thé influence exerted by thé syllabic theory and a commonly felt necessity of maintaining a steady and equable movement. It is not surprising, therefore, that combined monosyllabic and trisyllabic substitution, and extra syllables that could be explained away by an elision theory or as hypermetrical, whether at thé caesural break or at thé end of thé line, should be thé characteristic modes of variation; and it is natural that they should nearly ail occur in close connexion (logical and local) with pauses. In général, poets make thé extra ripple as smooth as possible, especially in thé fifth loot, as in

High in a chamber up a tower | to thé east. *(Lancelot and Elaine.)*

Pure and uncombined trisyllabic feet at thé end of thé line, like

And flashing round and round, and whirl'd | in an arch
(Passine of Arthur!)

are rare in post-Jacobean verse, although not uncommon in Shakespeare :

Rouse up thy youthful blood, be val|iant and live. *(Rick. II,* I. iii. 83.)

Perfumes thé chamber thus : thé flame | o' thé tap(er. *(Cymb. il.* ii. 19.)

Lightness of ictus in thé first foot, as in

And from | thé extrém|est ifpward of thy hé'ad
To thé | descé'nt | and dû'st below thy fôot. *(Lear,* v. iii. 136-7.)

which gives a very indecisive opening to thé line, is generally avoided; although it is satisfactory between two feet with full stresses, and even at thé end of thé line when thé rhythm is firmly established and thé position prevents uncertainty. Otherwise thé scope for variety is almost unlimited.

§ 7. An older mètre is thé four-foot verse. This is so well within thé compass of thé voice and attention, and can so easily be taken ail at once, that rapidity and lightness of movement are natural to it, and in fact are usually avoided only by deliberate intention. An internai pause, far from being necessary, is not very common. Chaucer used fréquent overflow, which is natural to narrative verse in short Unes, and monosyllabic feet were fréquent—alone at thé beginning or anywhere in combination. Its natural rapidity is easily increased by free use of trisyllabic substitution, which seems especially congenial to it, and it then becomes almost breathless. This accounts for thé particular fitness of this 'light-horseman' verse for stirring narratives of swift romantic action like those of Scott and Byron, and also for humour and satire of thé broader type, as in *Hudibras,* provided that it is not kept up for long without variation. But for full description and weightier narrative thé line hardly gives scope enough. It is better for suggestion than for circumstance. Hence Coleridge's success in *Chrùtabel)* and hence too its use in poetry that has really passed over to thé lyric mode, as *L'Allégro.*

•

§ 8. Scott, in his defence of what he calls 'thé eight-syllable stanza', says that it is *more favourable to narrative poetry at least' than thé heroic couplet. 'If you will take thé trouble to read a page of Pope's *Iliad* you will probably find a good many lines out of which two syllables may be struck without injury to thé sensé ...

Achilies' wrath, to Greece thé *direful* spring
Of woes unnumbered, *heavenly* goddess sing.
That wrath which sent to Pluto's *gloomy* reign
The soûls of *mighty* chiefs in battle slain,
Whose bones unburied on thé *désert* shore
Devouring dogs and *hungry* vultures tore.

Now since it is true that by throwing out thé epithets italicized we préserve thé sensé without diminishing thé force of thé verse, I do really think that thé structure of verse which requires least of this sort of bolstering, is most likely to be forcible and animated. The case is différent in descriptive poetry, because thèse epithets, if they are happily selected, are rather to be sought for than avoided/

He also considers that 'thé eight-syllable stanza is Capable of varieties denied to thé heroic. Double rhymes, for instance, are congenial to it, which often give a sort of Gothic richness to its cadences ; you may also render it more or less rapid by retaining or dropping an occasional syllable. Lastly . . . it runs better into sentences than any length of line I know, as it corresponds, upon an average view of our punctuation, very commonly with thé proper and usual space between comma and comma.' But thé movement of thé shorter mètre is either too light or too jerky, and it usually has not thé dignity and body which fus thé heroic line for épie and tragic poetry.

§ g. The difficulty of thé alexandririe breaking up into two has already been noticed. When it does not do this, it is apt (when in séries and purely iambic) to drag itself along with rather lumbering gait. It does not march with energy divine—with either thé majestic délibération or thé splendid buoyancy of thé Homenc hexameter. The différence dépends largely on thé présence or absence of trisyllabic feet ; but when anapaests are admitted in large numbers thé whole movement really ceases to be that of an alexandrine, and Mr. Mackail considered that Morris in *Sigurd thé Vohung* made it represent more closely than anything else in English ' thé effective value of thé Homenc hexameter '. Meanwhile Browning in *Fifine at thé Fair* showed how much could be donc by fréquent *enjambement* and constant variation of internai pauses to avoid thé rocking-horse movement. For examples see Ch. XX, § i *(c),* and thé following from *Sigurd :*

The white flame licks his raiment and sweeps through Greyfell's mane,
And bathes both hands of Sigurd and thé hilts of Fafnir's bane,

And winds about his war-helm and mingles with his hair,
But nought his raiment dusketh or dims his glittering gear ;
Then it fails and fades and darkens till ail seems left behind,
And dawn and thé blaze is swallowed in mid-mirk stark and blind.

§ 10. Longer verses than thé alexandrine even more inevitably fall into two parts, and thé regularity with which a break tended to fall after thé fourth foot in thé early popular septenary resulted in thé typical ballad measure of alternate four-foot and three-foot verses. This tendency is noticeable in later verse like Chapman's *Iliad* and Kipling's *M1 Andrew1s Hymn;* though thé extra speed given by thé fréquent trisyllabic feet in *The Rin^e of thé Three Sealers* does something to hold thé line together.

Steady iambic movement then realizes itself best in thé five-foot measure ; it can be used with a little quickening in four-foot lines, but longer lines tend to break up unless there is such a leavening of trisyllabic feet as changes entirely thé iambic cadence by thé very swiftness which brings about thé unity.

§ il. Shorter verses, owing to thé greater simplicity of phrase required, are only found in lyric of thé graver kind, as in

Once more thé Heavenly Power
Makes ail things new,
And dômes thé red-plow'd hills
With loving blue ;
The blackbirds hâve their wills,
The throstles too. (Tennyson, *Early Spring.)*

Also in Cowper's *Loss of thé Royal George* ('Toll for thé brave, The brave that are no more . ..'), Milton's *Nativity Ode, &c.* Two-foot verses are generally used only in combination with longer verses as above, or in thé Burns stanza (e.g. of *Holy Williés Frayer),* or in irregular pseudo-Pindarics, so that they hardly exist in their own right. The same is true of some of thé short-line measures of Herrick, where there is a constant tendency to coalesce :

Hère, hère, I live,
And somewhat give,
Of what I hâve,
To them that crave.

Similarly with one-foot lines :

Give me a cell
To dwell
Where no foot hath
A path. (Herrick's *Wish to Privacie.)*

O ! Times most bad
Without thé scope
Of hope
Of better to be h.id !
(After thé Troublons Times.)

See also Swinburne's *Interpreters> Pan and Thalassius,* and *The RecalL* In Herrick's *Anacreontike :*

I must
Not trust
Hère to any

pairs of iambic monopodies alternate with trochaic dipodies.

§ 12. The most obvious characteristic of anapaestic verse is thé speed which is due to thé larger proportion of light syllables. It is also more independent and self-sufficient than thé iambic in shorter measures ; for instance,

I am monnrch of ail I survé'y

is a line quite capable of standing by itself, having sufficient volume to satisfy thé ear as a unit. In this form there is less of thé tendency to rush and gallop than in longer verses ; but thé latter are often held together by thé very impetuosity to which thé anapaestic run is so favourable, especially when internai pauses are constantly varied.

And thé height of its heads as thé height of thé utmost stars of thé air
And thé ends of thé earth at thé might thereof tremble, and time is rnade bare. (Swinburne, *Hymn to Proserpine.)*

As thé grinding of teeth in thé jaws of a lion that foam as they gnash
Is thé shriek of thé axles that loosen, thc shock of thé pôles that crash.
(Erechtheus?)

One infinité blossom of blossoms innumerable afiush through thé gloom,
That exults and expands in its breathless and blind efflorescence of heart.
(jGarden of Cymodoce.)

And thé flying gold of thé ruined woodlands drove thro' thé air
And thé heart of thé citizen hissing in war on his own hearthstone.
(Tennyson, *Maud.)*

The bisection which in six-foot anapaestics is constantly waiting to proclaim itself, as in

Of thé maiden thy mother men sing ' as a goddess with grâce clad around

nearly always does so in longer lines, as in thé seven-foot verse of Swinburne's *Armada* (Pt. IV), and *Hesperia,* or thé eight-foot verse of *March* and parts of thé *Ode to England.*

Anapaestic dipodies, as in Shelley's *Arethusa.* tend almost as

much as iambics to run together in rhythm, so that thé verse might well be printed like that of *The Cloud:*

I bïnd thé sun's throne with a burning z6'ne
And thé moon's with a gi'rdle of pearl

But continuons hypercatalexis checks this as in Scott's *Coronach* (see Ch. XXI, § 2 (b)), and constant end-stopping tends to do thé same when combinée! with a disyllabic substitution that retards thé movement, as in Henley's

Friends . . . old friends . . .
One sees how it ends.
A woman looks
Or a man tells lies,
And thé pleasant broojcs,
And thé quiet skies ...
Enchant no more
As they did before.

Five-foot anapaestics are not threatened with thé same insistent break, nor with quite thé same necessity for speed : but, perhaps for thèse very reasons, they hâve not thé same individuality as longer or shorter lines.

And it was but a dream, yet it yielded a dear delight
To hâve look'd, tho' but in a dream, upon eyes so fair,
That had been in a weary world my one thing bright ;
And it was but a dream, yet it lighten'd my despair
When I thought that a war would arise in defence of thé right,
That an iron tyranny now should bend or cease,
The glory of manhood stand on his ancient height.
(Tennyson, *Màud.)*

The pauses that do occur fall most naturally near thé middle ; after thé third foot being thé most common position.

Swinburne's short chorus,

'We hâve seen thee, O Love, thou art fair',

is thé finest example of this measure.

§ 13. Browning's *Soûl* illustrâtes thé peculiarly disastrous eflect in this mètre of heavy syllables in thé thesis of an anapaest :

I report as a man may of God's work-all 's love yet ail 's lâw

We hâve to rush thé fence and then find a ditch on thé other side. The jump would not be of so much conséquence in shorter verses, nor in thé longer ones which distinctly fall into two sections, for they hâve ail thé lyrical spring in them ; but they are disconcerting

in thèse five-foot Unes, where we hâve settled down to a steady gallop in a kind of accelerated speech-versé. We hâve to choose between taking thé jump and missing thé sensé, or taking thé sensé and missing thé jump. The only way to do both is to stop and turn back : in other words, to read thé line once for thé meaning, and once again for thé rhythm. In a more lyric verse like

I gâlloped, Dirk galloped, we galloped ail thré'e

thèse difficulties cause less embarrassment because rhythmic values are felt to be more important than rhetorical values :

And sé'e thé rogues flourish and honest folk droop

§ 14. Despite thé divine energy of Swinburne's chorus, ' Before thé beginning of years ', ancf thé seductive melody of *Dolores*, which are in three-foot anapaestics, thé four-foot line is probably thé most characteristic measure normally anapaestic, whether alone, as in Scott's

O, Young Lochinvar is corne out of thé west,

Bonny Dundee (' To thé Lords of Convention 'twas Claver'se who spoke '), and thé Cavalier song from *Rokeby* (' While thé dawn on thé mountain was misty and grey ') ; Byron's

The Assyrian came down like a wolf on thé fold,

Moore's

O breathe not his name, let it sleep in thé shade
She is far from thé land where her young hero sleeps
'Tis believed that this Harp, which I wake now for thee

and Swinburne's

When thé hounds of spring are on winter's traces

or alternating with three-foot lines, as in Moore's

When he who adores thee has left but thé naine
Of his fault and his sorrows behind

or Wolfe's

Not a drum was heard, not a funeral note,
As his corse to thé rampait we hnrried.

§ 15. It is noticeable that lines of pure anapaests are far less fréquent than lines of pure iambs; substitution is far more inévitable, and, since thé anapaestic beat is more pronounced, is more désirable. But substitution is practically confined to that of two syllables for three, ⏑ ⏑ – or ⏑ ⏑ – for ⏑ ⏑ ⏑ ;* whereas in iambic

[1] Or ⏑ ⏑ – or ⏑ ⏑ – or ⏑ ⏑ ⏑ – for ⏑ ⏑ ⏑ – in triple time.

mètres thé syllables may be either decreased or increased. This is one of thé reasons for thé greater effective range and pliability of thé iambic rhythm.

Paeonic (quadrisyllabic) substitution is rare.

An immeas|urable ïn|finite flower of thé dark that dilates and descends.

Swinburne and Yeats usually confine thèse to cases where thé consonants are of thé liquid type, as above, so that even a five-syllabled foot is found :

One infinité blossom of blossoms innüm|erable aflüsh | through thé gloom

But however free thé substitution, thé anapaestic basis can scarcely be overlooked ; for while a very fevv anapaests will change thé character of an iambic verse and increase its pace, thé anapaestic lilt takes far more disestablishing, and it has a more marked personality.

§ 16. Trochaic mètres hâve in gênera] a light tripping movement which is rarely heard in English speech and is very distinct from thé firm. and steady gait of thé iambic. Thug they are usually unsuited for thé graver business of speech-versé. Why thé différence should arise it is not easy to say. Partly it may be because a light syllable that précèdes a heavy one seems to hâve a certain importance of its own until thé heavy one overshadows it ; but when thé light syllable follows fhe heavy one it is never out of thé shadow, and is regarded as a sort of mère tail. This shows itself also in thé fréquent final catalexis wherever thé deliberate use of féminine rimes does not perpetually demand thé full metrical form.

§ 17. The four-foot Une is thé one which seems to stand, or run, best on its own legs :

Fear no more thé heat o[1] thé sun,
Nor thé furious winter's rages . . .

Where thé bée sucks, there suck I ...

What is love? 'tis not hereafter;
Présent mirth hath présent laughter . . .
(SHAKESPEARE.)

Worlds on worlds are rolling ever . . . (SHELLEY.)

Then let wingëd Fancy wander
Through thé thought still spread beyond her. . . .

Soûls of poets dead and gone,
What Elysium hâve ye known,

Happy field or mossy cavern,
Choicer than thé Mermaid Tavernî (KEATS.)

Werther had a love for Charlotte,
Such as words could never utter. (THACKERAY.)

You are carried in a basket
Like a carcase from thé shambles . . . (HENLEY.)

But this dancing movement can hardly be kept up satisfactorily through a long poem, witness *Hiawatha* ; especially when thé absence of lyric élévation makes more prominent thé insignificance of many syllables which hâve to carry thé ictus, for it is noticeable that a light arsis is less tolerable in trochaics than in iambics.

Four-foot and three-foot trochaics in alternation are effective :

Corne, you pretty false-eyed wanton,
Leave your crafty smiling !
Think you to escape me now
With slipp'ry words beguiling ? (CAMPION.)

§ 18, The shorter trochaic measures are nearly ail lyrical, and are generaliy combined with Unes of différent lengths.

Three-foot lines are thé basis of Shelley's *To a Skylark :—*

With thy clear keen joyance
Languor cannot be :
Shadow of annoyance
Never camé near thee.

For two-foot lines see Swinburne's *Song m Season :*

Thou whose beauty
Knovvs no duty
Due to love that moves thee never . . .

where they are so closely continuous in rhythm that, but for thé rimes, thé pairs would be équivalent to thé tetrapodies with which they alternate.

A five-foot line, although as in iambics it holds together as a unit, seems too long for thé tripping movement of trochaics. In Tennyson's *Vision of Sin* (Part II) and Browning's *One Word More,* thé reader expériences a feeling of relief when he reaches breathlessly thé end of thé line. For—and thé sarhe is true of four-foot lines—thé trochaic dance does not admit of pauses in thé middle of a unitary movement as thé more sedate and deliberate iambic does.

You and I would rather see that angel
Painted by thé tenderness of Dante,
Would we not ? than icad a fresh Inferao.

In longer lines, which tend to fall into two parts, this disability disappears ; as in Swinburne's *Grâce Darling* and ' Clear thé way, my Lords and Lackeys, you hâve had your day ' (seven-foot lines), Poe's *Raven* and Tennyson's *Locksley Hall* (eight-foot), and thé lines *To Virgil* (nine-foot : ' Roman Virgil, thou that singest Ilion's lofty temples robed in fire *').* But in thé six-foot lines of *The Last Oracle* Swirrburne often contrives to avoid this effect of bipartition by allowing only a very slight pause, and that usually not in thé middle of thé line. The pause, too, is frequently in thé middle of a foot, and for this reason interfères rather less with thé rhythmical continuity of thé line. It is also noticeable that Swinburne hère contrives to give a graver movement to thé rhythm, which is as suitabîe to thé subject as it is unusual.

§ 19. With regard to thé structure of trochaic verse in général :

(1) substitution of monosyllabic or trisyllabic feet within thé line is far less common than in iambic verse ;

(2) final truncation is far more common than are féminine endings in iambic verse, and is usually only avoided where there is a deliberate scheme of double rimes (Browning's *One Word More* is a notable exception) ;

(3) anacrusis or upbeat is extremely common.

Thèse last two points show thé difficulty even in song-verse of escaping entirely from thé natural speech rhythms of thé language.

§ 20. In dactylic verse it is perhaps more difficult to avoid anacrusis and open with a true unmistakable dactyl, and final catalexis is particularly hard to avoid—rather more so when rime is necessary. In thé absence of rime a slight rearrangement would remove thé apparent anacrusis and final truncation :

The)blé'ak wind of I March made her
' tré'mble and | shi'ver, but
not thé dark I arch or thé
blăck-flowing j river A.

There is furthermore a scarcity of suitabîe dactylic rimes. For thé rime often induces a stress on thé final syllables, as in

Flash'd ail their sabres bare,
Flash'd as they turn'd in air
Sabring thé gunners there . , .

and so destroys thé true dactylic character of thé last foot, if it is intended as a dactyl. Dactylics in général hâve often been marred

by thé occurrence of many heavy syllables in thesis ; and Southey allows this at thé end of lines even without thé excuse of rime :

Weary way wanderer languid and | sïck at heart
Travelling painfully over thé | nîgged road .

Browning has perhaps been thé most successful writer in dactylics, but he has boldly—and wisely—made free use of catalectic lines :

Thïs is a | spräy thé Bird | clûng to ,
Making it | blossom with | plé'asure . . .

Just for a I händful of | silver he | léfft us ,
Just for a] rïband to | stick in his | coat …

Three-foot and four-foot lines, as with anapaestics, are generally, most successful. Dipodies, with constant catalexis and anacrusis, hâve been written by Hood (' Take her up tenderly ') and Tennyson *(Merlin and thé Gleam*—without rime) :

Then to thé melody
Over a wilderness
Gliding, and glancing at
Elf of thé woodland .. .

Longfellow has not only hexameters *(Evangeline* and *Miles StandùK]* but octometers *(Golden Legend,* Part IV). But thé difficultés hère mentioned hâve generally kept poets away from dactylics. Any considérable use of masculine endings affects not merely thé final cadence, but thé run of thé whole line, and, especially when combined with anacrusis, practically changes it to anapaestic verse ; and on thé other hand, when a pure dactylic cadence is achieved, with or without rime, thé resuit is felt to be rather unnatural and something of a *tour deforce.*

Imitations of thé classical hexameter are treated separately.

§ ai. Paeonic mètres are found usually only in song-verse of thé lighter type, e. g. ' The Policeman's Lot ' in Gilbert's *Pirates of Penzance* :

When thé | é'nterprising | btfrglar 's not a | Jbiîrgling,
When thé j cûtthroat isn't | occupied in | crime

But this verse has both a major rhythm (as marked above) and a minor rhythm, which is marked out below :—

When thé | é'nterprising j burglar 's not a | bûrgling, when thé |
c(îtthroat isn't | occupfed in | crime

And thé paeon, which is found only in thé major rhythm, is therefore something between a true paeon and a ditrochee. But elsewherç thé paeon is found even in thé minor rhythm :

His | énergetic fist should be | ré'ady to re|sïst
A | dictatorial | w6'rd.

Compare also

The rïch attorney was as go'od as his word,

which corresponds \vith

When I, good frïends, was called to thé bar.

The speed of thèse lines is, of course, exceptional.

§ 22. Trochées and iambs cannot be mixed in thé same line (nor can dactyls and anapaests); but there is no *a priori* reason why they should not be used in différent lines of a stanza for thé saké of antiphonal effect. I believe this was intended by Shelley in his *To a Skylark :*

Lïke a I glowworm | golden
In a|dêll of| dew, j
Sca'tteringI(inbe|hOlden
ïts a|êrïal *[Me*
Amo'ng | thé flowers | and grâ'ss, | which scréen | it frôm | thé vïew:

Of thé twenty-one stanzas, only two hâve thé last line commencing with a stressed syllable, and thèse two hâve thé combined substitution that is so common in iambic schemes (∧ ⏑ | ⏑ ⏑ ⏑); and only one has a féminine ending *(singes f).* This seems clear enough évidence that there is a deliberate reversai of rhythm, and not a mère accidentai or optional anacrusis to a trochaic line. The same may be true of Swinburne's *Rùvers Neck- Verse :*

Some die | laügliing and | some die | quaffîng,
And some | die hïgh | on tré'e :
Some die | spmning, and | some die | sïnning,
But fagg|ot and nre | for yé', | my dêar,
Faggot and fire for ye.

and Herrick's *Anacreontikc :*

I must
Not trust
Hère to any.

§ 23. The majority of verse proclaims itself clearly as either rising or falling rhythm, and of this much can be further defined as iambic or anapaestic, trochaic or dactylic, triple time or ' common ' time (duple or quadruple). There remains, however, a certain portion which, rhythmic beyond doubt, does not commit itself quite so clearly to one type of rhythm; its cadence seems to be perpetually changing and refuses to be fixed in definite forms. There

is secondary rhythm unmistakably présent too, but it does not always help to résolve thé apparent conflict between speech-rhythm and verse-rhythm. A fine example of this is one of Henley's short poems. The opening

When you wäke in your crïb

is apparently rising, but then corne lines which, especially when run together,

Waïling and strïving To ré'ach from your fé'eblençss
So'mething yon fé'el Will be gô'od to and chérish you,
Something you knôw And can ré'st upon blïndly

show up firmly thé falling cadence ; and we find that ail can be set to this scheme. Then, again, thé next slanza starts with an upbeat and apparently maintains an anapaestic movement for some dozen lines before with fine effect cornes thé change :

Sudden a hand—
Mother, O Mother !—
God at His best to you,
Out of thé roaring
Impossible silences,
Falls on and urges you,
Mightily, tenderly,
Forth, as you clutch at it,
Forth to thé infinité
Peace of thé Grave.

'Time and thé Earth' *(To A.f. H.)* suggests thé rising cadence almost to thé end ; but in *The Song of thé Sword,* clespite such lines as

The voice of thé Sword from thé heart of thé Sword

and those commencing,

Stooping, He drew
On thé sand with His finger
A shape for a sign
Of his vvay to thé eyes . . .

thé effect is predominantly dactylic with free anacrusis. This is even more évident in Tennyson's rendering of *The Battle of Brunanlurh.* But for ail thèse cases, not merely to avoid thé necessity of choice, but rather to recognize an évident demand for unrestricted freedom of cadence, it would be préférable to use thé term ' two-beat ' rather than a term suggesting feet. Similarly it is advisable to call *L'Allégro* 'four-beat verse'. It can be scanned as iambic throughout with occasional féminine endings (10 in 142 lines) and fréquent initial truncation (55 in 142), or both (5 in 142),

or as trochaic with very fréquent anacrusis and général catalexis ; but it would not be correct to say that it is built upon a trochaic base when there are only five completely trochaic lines in 142, for Milton would hâve contrived to make his intention more unmistakable. He clearly had thé trochaic lilt frequently coming into his mind as a natural and pleasing way of differentiating metrically between thé temper and outlook of *L' Allegro* and *// Penseroso,* but he was not willing to désert his base.[1] Morris wrote much of *Love is Enough* in verse that was deliberately intended to recall thé principles of Old English verse.

§ 24. Trisyllabic mètres hâve greater speed on account of thé greater proportion of unaccented syllables. Their suitability for rapid narrative or gay, light-hearted song is therefore obvious ; witness Shelley's *Arethusa,* Kingsley's *Andromeda,* Browning's *Cavalier Tunes* and *How They brought thé Good News,* Swinburne's ' When thé hounds of Spring are on Winter's traces ' ; and thé same is true where iambic mètres hâve a free admixture of anapaests, as in *The Lay of thé Last Minstrel* or Tennyson's *Revenge.* At thé same time Hood showed that a dactylic mètre could be used for pathetic effects ; and such lines as Tennyson's

To thé noise of thé motirning of a mighty nation

and

Lét thé bé'll be töll'd :
And a deeper knell in thé heart be knoll'd ;
And thé sound of thé sorrowing anthem roll'd
Thro* thé dôme of thé golden cross;
And thé volleying cannon thunder his loss . . .

and Wolfe's *Burial of Sir John Moore,* and Arnold's *Rugby Chapel,* and Henley's lines referred to above ('When you wake in your crib . . .') ail show that a solemn note can be struck in trisyllabic rhythms.[2] The criterion, therefore, is probably subjective rather than objective : it dépends not so much on thé matter that is to be represented as on thé imaginative state of thé poet, on thé level of poetic température ; when this is at white heat there is a rush of

[1] There are eight lines in *// Penseroso* with féminine endings, but they ail hâve anacrusis and therefore nine syllables, and in abstract forai, therefore, give no more proof of a trochaic than of an iambic design.

[2] The length and quality of thé vowel sounds contribute largely to thé effect ; and of course, however much we may abstract for purposes of analysis thé meanings of words, their intellectual and emotional associations are of thé greatest importance in thé création of thé poetic atmosphère.

passion and imagination or a hearty zest which is best represented by trisyllabic measurcs, whether for a narrative of action or for a lyric, for intense sorrow or ecstatic joy.

Trochaic measures can also be swift, as in *Hiawatha :*

Then upstarted Hiawatha
And with threatening look and gesturc
Laid his hand upon thc black rock,
On thé fatal Wawbeck laid it,
With his mittens, Minjekahwun,
Rent thé jutting crag asunder,
Smote and crushed it into fragments,
Hurled them madly at his father . . .

or as in Henley's *Opération :*

Then thé lights grow fast and furious,
And you hear a noise of waters,
And you wrestle, blind and dizzy,
In an agony of effort.

or gay, as in many a lyric. But they hâve not thé same momentum ; their movement is lighter and daintier, and more under control. A trochaic cadence, too, can be used for solemn purposes, as.in Swinburne's *Last Oracle* and Tennyson's *To Virgil,* or for tender pathos, as in thé song in *Cymbelim* :

Fear no more thé heat o' thé sun.

An important characteristic of trisyllabic mètre, is .thé striking insistence of its beat owing to thé strong contrast between fche heavy arsis and thé two light syllables in thesis. A resuit of this is that it is not quite suitable for work in which perpétuai modulation of thé rhetorical emphasis is required, as in drama or other speech-versé, because this is made too crudely obtrusive by coincidence with thé strong ictus of a pure anapaest or dactyl. On thé other hand, emphatic syllables in thé thesis of a trisyllabic foot embarrass thé rhythm (see § 13 on Browning's *Saut*[1]), although in slower moving and constantly checked verse spondaic substitution may be introduced with excellent effect :

A woman looks
Or a mon | *tells lus.*
The fiîll | *strfams féed* on flower of rushes

[1] Worse examples still are :

But I sink thé pretension as fearing a man may o'ertake
God's own spied in thé one way of love : I abstain for love's saké
All's one gïft thou can'st grant it, moreover, as prompt to my prayer.

XV

IMITATION OF CLASSICAL METRES

A. THE HEXAMETER

§ i. The revival of classical learning in Tudor England led to a dissatisfaction with ail native poetry of thé preceding peiïod, a désire to improve thé outlook for English verse, a belief that this could be donc only by recourse to thé classical System of prosody, and, finally, many attempts to reproduce quantitative hexameters in English.

§ 2. Most of thé theorists, Puttenham above ail, could not discriminate effectively between accent and quantity in verse, and none had any accurate sensé of thé individual quantities in English. Campion had sagacity enough to say that ' we must esteem our syllables as vve speak, not as we write '; but in their pseudo-classical experiments this necessity was neglected.

Thèse reasons alone were sufficient to make success impossible. But several of them, at one time or another, saw that natural English verse as it was actually written depended on accent for its *ictus metricus,* and it became évident that if poetry was to remain in vital connexion with thé living language, accent *must* hold that position. Campion said that ' chiefly by thé accent thé true value of syllables is to be measured '. Daniel considered that thé words and rhythms of English ' fall as naturally already in our language as ever arte can make them, being such as thé eare of itselfe doth marshall in their proper roomes ', and would not hâve them yield ' to thé authoritie of antiquitie '.[1]

§ 3. Something like this view prevailed in thé earlier nineteenth century. The *Edinburgh Review* of July 1821 asserted that thé quantitative hexameter could not be naturalized because English verse depended upon thé discrimination between accented and

[1] The view of common sensé is vigorously expressed by Nash : ' The Hexamiter verse I graunt to be a Gentleman of an auncient house (so is many an English begger), yet this Clyme of ours he cannot thrive in : our speech is too craggy for him to set his plough in : hee goes twitching and hopping in our language like a man running upon quagmires, up thé hill in one Syllable, and down thé dale in another, retaining no part of that stately smooth gâte which he vaunts himselfe with amongst thé Greeks and Latins.'

unaccented syllables. And Southey saw that it would involve imposing a new pronunciation on thé public. A step towards this was taken by Stone, who, recognizing that, for metrical purposes at least, pronunciation would hâve to be arbitrarily and authoritatively fixed as a firm basis for thé experiment, elaborated some rules for thé détermination of quantity and composed hexameters in accordance \vith them, such as

Gltfrying | ïn thé râp|ïd footed | hînds and | hdrdy-féot|ëd beârs

He gives careful directions for thé reading of his verses, but, apart from his views about accent, thé very necessity for thèse emphasizes thé utterly artificial character of thé attempt.

§ 4. James Spedding's Unes, such as

Verses | so modu|late, so | tuned, so | varied in | accent,
Rich with unexpected changes, smooth, stately, sonorous,
Rolling ever forward, tide-like with thunder in endless
Procession, complex mélodies, pause, quantity, accent.

are probably thé most Virgilian in metrical pattern of any English hexameters, but, as even Stone admits, they are quite un-English in sound. Furthermore, to thé average English ear they are not obviously rhythmical. We can take pleasure in reading thèse verses, and especially thé Poet Laureate's ' Now in wintry delights ', because we know they are modelled on thé classical hexameter. We at once recall thé scheme of that mètre, impose it on thé verses, and read accordingly. Most of us of yore scanned many hundreds of hexameters before we were ever required to scan one of English verse; but nevertheless if a reader met one of thé above-quoted Unes embedded in prose, just as he has met ' How art thou failen from Heaven, O Lucifer, son of thé morning ' in reading thé Book of thé Prophet Isaiah, it would not inevitably proclaim itself as verse, unless he were carrying thé hexameter scheme deliberately in mind. This being so, it is difficult to believe that such verse can hâve any other than a purely académie value and interest.

Arnold insisted that ' it is advisable to construct *ail* verses so that by reading them naturally—that is, according to thé sensé and legitimate accent—thé reader gets thé right rhythm ; but for English hexameters that they be so constructed is indispensable '. The inability of thé most correct classical imitations to ' read themselves' may be a proof of scholarship, but it effectually prevents quantitative mètres on thé classical scheme from evef being naturalized in Engîand.

§ 5. There are other factors in thé problem. One of them—thé différence between thé nature and function of accent in thé two languages—has already been discussed. Another is mentioned by F. W. Newman, who notes that Greek was 'a highly vocalized longue; while ours is overfilled with consonants'. It is partly, no doubt, for this reason that thé classical languages and thé Romance languages descended from them are more smoothly continuous in sound than English and Germanie tongues in général. As Calverley says, 'A Greek line is, in fact, a succession of vowels separated by consonants introduced sparingly and under such restrictions that it flows on uninterruptedly from syllable to syllable. The flow of an English line is generally choked (so to speak) by blocks of consonants thrown in *ad libitum*'[1]

§ 6. This not only made elision more feasible, but to a certain extent justifies in Greek and Latin thé convention by which thé last syllable of a word ending in a consonant was in classical prosody considered long instead of short when thé next word opened with a consonant. Latin prosody makes *et* long by position in *Aen.* ii. 133,

et salsae fruges et circum tempora vittae

but short in line 152,

dixerat. ille dolis instrtictus et artc Pelasga.

So in line **145,**

his lacrimis vitam damas, et miserescimus ultro

if *-tam* and *dam-*, taken strictly *in isolation* are not exactly equal, *dam-* with thé longer consonant wouldbe longer. It is as if in theory thèse lines were divided (in a way phonetically absurd) :

ets-als|ae frug|es etc|irc-umt|emp-or-a | vitt-ae
his lacrimis vit|amd-am-us | etm-is-er|esc-im-us | ultro

It is true that thé combination *-tam dam-* is more difficult to pronounce than *damus* on account of thé consonantal blockage; but it is quite arbitrary and phonetically incorrect to say that there-

[1] Campion attributed this to another cause; thé dactylic mètres, he said, hâve had only 'passing pitiful successe; and no wonder, seeing it is an attempt altogether against thé nature of our language. For both thé concourse of our monasillables make our verses *unapt to slide* . . .' (*Observations* ch. 3). English is by no means markedly more monosyllabic than Greek, but Campion, I believe, was thinking not of numfoër, but of combinative facility, as thé italicized words indicate.

fore *-tam* must be longer than *dam-*. *The combination* is longer, but thé true reason is probably that a pause intervenes if thé consonants are distinctly pronounced. Prosodie theory may, if it likes, assume that this pause is added on to thé first syllable ; so that *-tam* plus pause is longer than *dam-*. Obviously there is not thé same need for a pause after *-is* in

Palladis auxiliis (Aen. ii. 163.)

as in

artifices scelus | et taciti *(ib.* 125.)

In point of natural quantity *scel-* must hâve been longer than -/>, but prosodie theory was evidently bound to assume that *-is* plus thé pause between thé consonants was longer than *scel-*.

artific\is A *scelus ëT/\ tadt\i*

§ 7. Of course no one dénies that classical prosody is highly artificial. Verse written on classical principles is really impracticable in England, not onîy because no such prosody has grown up or been made, but also because thé nature of thé language, as most of our poets hâve felt instinctively, is against it. In ail languages it is thé value of sounds (or sounds and silences) in combination and not in isolation that is important for mètre, but in English thé words stand out individually to a greater extent than they could in Latin. The pseudo-classical hexameters of Spedding and Stone hâve been admitted as correct ; but it is only by thé artificial classical canons of quantity that in

Sôftly[1] com|ëth slûmb|êr clÔs|îng th'o'er|wëariè'd | êyelid

-eth and *-er* are long. The actual syllables are not *-ethsl-* nor *-ercl-*, particularly as in thé latter case thé caesura intervenes to prevent fusion. In English this pause might be regarded as added to *-er*, but thé ordinary classical hexameter did not contemplate thé caesural pause as occupying metrical time.[1] So too in Stone's

as thë ârrôw-scâttërîng Gôddëss

and

în thë ràpïd fôotëd

thé English ear does not find true dactyls.

[1] Probably thé final trochée was reckoned équivalent to a spondée on account of thé pause ; and in thé so-called pentameter of thé elegiacs there was a ' rest ' or compensatory pause, both medial and final :

— ᴗᴗ | — ᴗᴗ | — ∧ ‖ — ᴗ ᴗ | — ᴗ ᴗ | — ∧

but this substitution affected thé thesis alone.

§ 8. Landor declared

> Much as old mètres delight me, 'tis only where first they were nurtured,
> In their own clime, their own speech.

And most modems hâve abandoned thé attempt to transplant quantitative mètres. Southey in his préface to thé *Vision of Judgement* declared ' that an English mètre might be constructed in imitation of thé ancient hexameter, \vhich would be perfectly consistent with thé character of our language '. His System was to ignore quantity as such, and accept as a dactyl an accented followed by two unaccented syllables; instead of spondées, however, he generally used trochées, i.e. feet of one accented followed by one unaccented syllable, such as *mighty, single.* Southey ought, of course, to hâve called his mètre an analogue instead of an imitation, since he based it on accent instead of quantity. Despite Byron's gibe at thé ' spavin'd dactyls ', thé verses were, like most things that Southey undertook, fairly workmanlike ; but thé use of trochées for spondées and carelessness with regard to thé caesura heavily discounted even their analogical character.

§ g. Longfellow's verses usually ' read themselves ' much more easily than Southey's, but suffer from thé same lack of thé heavy feet corresponding to spondées, thèse being replaced too frequently by trochées (which lighten thé verse too much and destroy thé analogy with thé classical hexameter), or thé Une being wholly dactylic. We hâve, as Poe objected, ' a dactylic rhythm interrupted rarely by artificial spondées which are no spondées at ail '. Some of thé poorest of thèse are *Sat thé, pallia, a\non thé.* The latter fault, but not thé over-abundance of dactyls, is avoided by Kingsley, who in his *Andromeda* achieved a wonderful fluidity.

§ 10. Clough boldly abandoned ail attempt to follow classical rule, and wrote free English hexameters with plentiful variation. Their roughness, partly due to thé carelessness of haste, often suits his subject ; but, although they hâve energy enough, they hâve not thé dignity of thé Homeric hexameter. Matthew Arnold, however, thought that this was thé best way of approaching thé Homeric effect, that thé prédominance of accent in English could not without disaster be disregarded; and when Spedding objected that thé English hexameter did not perfectly represent thé movement of thé ancient hexameter, retorted that we must work with thé tools that we hâve. And it is equally undehiable that even when attempts to

force English into thé mould of classical quantitative mètre hâve been successful technically, thé true ancient rhythm has not been reproduced.

§ il. Calverley is probably thé most pleasing of thé hexameter translators save Hawtrey, and his methods are therefore instructive. He avoids dactylic excess more successfully than Kingsley, but \vithout sacrificing thé Homeric rapidity ; and pays careful attention to syllabic values. Thus he achieves a stately impressiveness that is consonant with thé dignity of his original.

Iliad I

Sing, O daughter of heaven, of Peleus[1] son, of Achilles,
Him whose terrible wrath brought thousand woes on Achaia.
Many a stalwart soûl did it hurl untimely to Hades,
Soûls of thé heroes of old : and their bones lay strown on thé sea-sands,
Prey to thé vulture and dog. Yet was Zeus fulfilling a purpose;
Since that far-off day when in hot strife parted asunder
Atreus' sceptred son, and thé chos'n of heaven, Achilles.

In several lines there are dactyls in which thé second syllable is distinctly heavier than thé third :

Say then, which of thé | *Gods bid* a|rise up battle between them
Her will I never release. Old âge must *first corne* w/|on her
Fat flesh of \ bulls and of goats ; then do this thing that I ask thee :
So did he pray, and his | *prayer reaehed thé* \ cars of Phoebus Apollo.

But this is an admirable means of securing variety and avoiding a perpétuai lightness that is incompatible with thé true hexameter effect. It will be noticed that there is a général concurrence of accent and natural quantity ; thé arsis is usually, though not always, long as well as stressed. Genuine spondées, like *wrath brought) boncs lay*$_t$ are far from infréquent.

§ 12. The methods theoretically possible are then :—

i. To base thé mètre on quantity :

(a) to apply to English thé prosodie rules by which classical quantities were determined, using for arsis a long syllable, and for thesis one long or two short, paying no attention to English speech-stresses. The resuit will be utterly alien to thé English ear, 'and at best', as Swinburne exclaimed, 'what ugly bastards of verse ! '

By thé rush|îng swirl]îng river, | and thé wom|ën set a|bout it
Unload|îng thé waggjons, carry|îng clôthes | dôwn to thé | wâter

(ti) to disregard thé conventional rules of classical prosody, and rely on natural quantity, i.e. use in arsis only those syllables which thé English ear accepts as long in themselves, and rule out those which are merely long by position, such as *-en* in *wom\en set a\bout it.* The weakness of this System lies in thé uncertainty as to thé quantity of many English words, when accent is abstracted.

ii. To base thé mètre on natural stresses or weight : i. e. to put in arsis a stressed syllable, no matter whether in strict quantity long (as *growth* or short (as *son).*

Latin and Greek are alône its languages. Wc hâve a mé'asure
Fcashioned by Mïlton's own hand, a fûller, a dé'eper, a lo'uder.

The only uncertainty which can arise hère is from thé varying degrees of stress in English and thé mobility of sentence-stress, and this only in weak hands. A natural rhythm results, but it has not thé fine modulation of thé Homeric or Virgilian hexameter. An additional drawback is thé temptation to use trochées instead of spondées. The contrast between methods i *(a)* and ii is well exemplified by thé treatment of thé word *hexameter* by Tennyson :

Ûp gôes | hëxâmë|têr, wïth | mïght, as a | fountâin â|rïsîng

and by Coleridge :

In thé hex|â'meter | rïses thé | fô'untain's | sïlvery | coîumn

iii. To work upon a combined quantitative and accentuai base. The second method may be restricted and refined by combination with method i (b), or still further by combination with i *(a).* The former plan is that adopted with considérable success by Hawtrey and Calverley, though perhaps with hardly sufficient stringency ; • and it is probably only with thé liberties that they take that thé method could be followed out through a long poem. The latter plan was adopted by Tennyson in his spécimen of a ' perfect hexameter ' (not, however, perfect in thé caesura) :

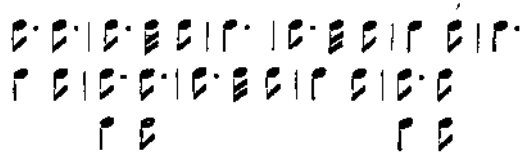
Hîgh wôods | rôarïng â|bôve me, | dârk lêaves | fallïng â|bôut me,

as well as in his imitations of lyrical measures. Hallam, Lord Tennyson noted that ' some of thé Hexameters in two quantitative experiments "Jack and thé Beanstalk" and "Bluebeard" . , . were made or amended by him. . . . Throughout thé hexameters, by his advice, quantity, except hère and there for thé saké of variety, coïncides with accent

Jack was a poor widow's heir, but lie lived as a drone in a beehive,
Hardly a handstir a day did he work. ' To squander lier earnings
Seemed to thé poor widow hard, who raved and scolded him always.

B. THE LYRIC METRES.

§ 13. The rhythmical basis of Greek lyrical mètres was for long little understood, and ail that could be stated was that thé quantités were arranged in certain séquences. The lesser Asclepiad was – – – ∪ ∪ – – ∪ ∪ – ∪ –, thé lesser Sapphic – ∪ – – – ∪ ∪ – ∪ –, and so on. Now if one long is equal to two shorts, it is difficult to find any rhythm in this; but clearly notes were not confined to thèse arbitrary values, and a musical notation (not différent in principle from that of thé Greeks) will bring out thé probable rhythmic schemes.



Difficultés arose because syllables which thé Greeks could in singing easily give more than their normal length could not be so treated when in Latin they were recited. A compensatory pause or rest was therefore utilized, so that thé third and sixth feet of thé Asclepiad were rather – ⁊ or ♩. ⁊; and to facilitate this pause Horace made it a rule to end a word at that point.

Maecenas atavis édite regibus.

Mère imitation of Latin quantities produced unfortunate results in thé hands of some Elizabethans, and of Isaac Watts; and Southey (parodied by Canning) left thé track entirely. But where poels hâve tried, with thé natural means at their command, to reproduce thé rhythm of thé original, without paying meticulous attention to what are, for English, fictitious rules of quantity, but letting thé ictus fall only on syllables which can well bear it, thé results were far more satisfying, for English words are evidently more plastic than Latin.

§ 14. The Sapphic stanza ha§ three lesser Sapphic Unes



followed by an Adonius*[1] or 

rébus angustis animosus atque
fortis appare : sapienter idem
contrahes vento nimium secundo
turgida vêla.

In Swinburne's *Sapphùs*

ĀU thé | mght sléep | came not ujpo'n my I efelids,
Shed not dew, nor shook nor unclosed a lieather,
Yet with lips shut close and with eyes of iron
Stôod and be|held me

thé common rhythmical basis is quite clear, and yet each line bas a delicately varied cadence of its own. Swinburne was particularly happy in his arrangement of thé lingering spondaic effect in thé second foot.

In Tennyson's quantitative example

Faded ev'ry violet, ail thé rosés,
Gone thé glorious promise; and thé victim,
Broken in this anger of Aphrodite,
Yields to thé victor.

`thé second line naturally invites scansion as a hendecasyllabic



but could be brought nearer to thé Sapphic rhythm by transposing thé second and third feet with a slight altération

Gone thé prospect glorious ;

A typical Elizabethan experiment in quantity is from Sidney's *Arcadia :*

If mine | eyes can | spé'ake to doe | heirtie | é'rrand,
Or mine eyes language she doe hap to judge of,
So that eyes message be of her received,
Hope we do live yet.

The glaring reversais of accent in thé middle lines prevent them from flowing as an English rhythm, while judged by classic mies of quantity ail are imperfect. In thé latter respect Isaac Watts is more careful, but lines that run well like

Whén thé fierce North-wïnd with his airy forces

[1] The Adonius is used regularly in Sir William Watson's *Englandmy Mother,* sporadically by Hood in *The Bridge of Sighs :*

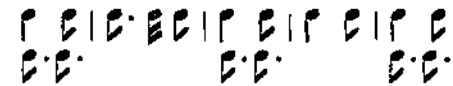
Ŏwning her | wé'akness.

are rare, and his use for thé arsis of light syllables only long by position is unsatisfactory, as in

Rears up | thé Balt|ic to a | foaming | fury
How thé poor sail|ors stand a|mazed and tremble

while *stand* in thé shortest place of thé line may well make others amazed.[1]

§ 15. The hendecasyllabic scheme was probably



i. e. of much thé same type as thé lesser Sapphic, but with thé trisyllabic foot in thé second position. The rhythm of Swinburne's *Hendecasyllabic s* is unmistakable :

ï be|hôlding thé | siïmmer | dé'ad be|fôre me

except in thé first line, where thé weakness of thé first ictus would tempt a reader unwarned by thé title into taking it as an anapaestic verse :

In thé month of thé long décline of rosés

He often introduces a valuable spondaic tendency in thé first or last foot :

Fâ'ir fâlse | lé'aves (but thé | summer | lé'aves were | falser
Gazing eagerly where above thé | sé'a-mdrk

as does Tennyson :

Thé'y should | speak to me not without a | wé'lcome
Âil thât | chorus of indolent reviewers.

Tennyson's Hendecasyllabics were intended to be

Ail in quantity, careful of my motion

but a note says, ' Thèse must be read with thé English accent '. What then are we to do with

O blatant magazines, regard me rather

[1] Sidney is one of thé few who hâve imitated thé lesser Asclepiad :

O sweet woods thé delight of solitarinesse

This exhibits again thé futility of making thé ictus fall on an unimportant word Hke *of*, which is only long by position. See also his hendecasyllabic experiment ('Phaleuciades'):

Of Vir|tue's regi|ment shin|ing in | harness.

In a line which runs well accentually :

Reason, | tell me thy | mind, if hère be reason

a classicist would doubtless regard *me* and *thy* as long.

which, with thé English accent, reads like an heroic Une with féminine ending,

O blâ|tant mâg|azines, | regard me râth(er?

The mère fact that thé second *a* of *Mettant* is foliowed by two consonants in its own syllable and one in thé next does not make it in English a good ictus carrier. The fault is not in thé first foot, where a spondée was always allowable, and even two syllables which would be conventionally represented as ⏑ –, probably treated as 𝅗𝅥· 𝅗𝅥·, thé ictus falling on thé first. Even a slight doubt hère would always be rectified by a correct second foot, as in such a line as

In fine | quantity | our inventive writing

or in Swinburne's

And green | fields of thé | sea that make no pasture

The difficulty could hâve been easily removed :

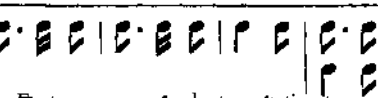
Ŏ you | prôud maga|zïnes regard me rather

§ 16. Alcaics hâve been little imitated, despite thé prévalent anacrusis or upbeat which opens thé door to an iambic cadence. The scheme is usually represented as

⏑ | – ⏑ | – ⏑ | – ⏑ ⏑ | – ⏑ | –
⏑ | – ⏑ | – ⏑ | – ⏑ ⏑ | – ⏑ | –
⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ |
– ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏑ ‖

but thé rhythm was probably continuous, and might be shown





Fortuna, saevo laeta negotio et
ludum insolentem ludere pertinax,
transmutât incertos honores,
mine mihi, nunc alii benigna.

The Greek Alcaic mètre was apparently a somewhat lightly running mètre, distinguished from thé Sapphic by a regular anacrusis. Horace, however, increased its weight and made it rather slower by various changes: (i) making thé anacruses (real or apparent) nearly always 'long'; (2) avoiding short syllables in thé second foot of thé first three Unes (cf. Tennyson's ' deep-domed ') ; and (3) by using a diaeretic caesura after thé second complète foot (nearly always spondaic) in thé first two lines. Thèse helped to give thé Horatian Alcaic greater dignity of movement and make it, as Tennyson said, ' perhaps thé stateliest mètre in thé world, except thé Virgilian hexameter at its best '.

O I mïghty | mouth'd in|vé'ntor of | hâ'rmon|fes,
O I skilled to sing of Time or Eternitf,
God|-gifted | organ|-voice of |England,
Milton, a | nâme to re|sound for j âges

Tennyson, however, in thèse fine Alcaics to Milton—splendidly sonorous and liquidly musical according to thé transition of idea—takes advantage of thé greater freedom of thé Greek model, as when he uses 'The' as an anacrusis in Une 10, and uses light syllables in thé second foot, such as *sing of, organ, Eden* (1. 10), and *hued thé* (1. 15):

The | brooks of | Êden | mazily | murmur! ing
And | crimson-|hued thé stately palm-woods

Alcaeus was sufficient authority for this, without arguing that *-an* in *organ-voice of* or *thé* in *hued thé stately* are long by position.[1] Like Alcaeus, too, he generally dispenses with an internai break. More serious is thé excessive weight of thé so-called anacruses, especially when thé first full foot has only a light syllable to carry thé ictus, as in

Starred) from Jelhovah's gorgeous armouries
Tower,) as thé | deep-domed empyrëan

To neutralize thé tendency to read with a dactylic opening (or a separate monosyllabic foot, as distinct from a *hemimer)* it is

' According to classical rnles he falsifies thé quantity of thé first syllable of *Eternity* by putting it in a place which requires a short.

hardly sufficient for *from* and *as* to be merely long by position. And in view of thé probably continuons rhythm of thé original, thé balance is not quite perfect, as thé following arrangement shows:

Whose) Titan | angels, | Gabriel, | Abdïèl, Starr'd | from Je|hovah's |
g6'rgeous | ârmour|ies, Tower | as thé | déep-domed | é'mpy|rean

Tennyson's method, nevertheless, is probably thé one that gets nearest to thé original effect, though thé restriction of phrase involved in such mètres makes freedom of composition almost impossible ; and no one approaches nearer to thé cunning metrical art of Horace.

§ 17. Swinburne's *Choriambics* follow thé metrical scheme of thé Greater Asclepiad :



in which an apparent combination of thé form , Le. choree (trochée) -f iamb, occurs three times. The monosyllabic foot may once hâve been completely filled by a syllable lengthened to 1½ times, but a double caesura is usually found, which facilitâtes a rest (i. e. a compensatory, as well as a suspensory, pause), as in Hor, *Carm*. i. II :

Spem longam reseces. dum loquimur, fugerit | invida

and in thé second line of

Ah thy bcautifnl hair ! so was it o'nce A braided for me, for me ;
Now for | dé'ath is it | crôwned, only for | death, lover and | lord of | thée

In thé first line of thé poem

Lovej what ailed thee to leave . life that was made lovely, we thought, with love?

thé caesuras are less marked, and thé pause more obviously compensatory. This variation adds to thé beauty of thé rhythm. Swinburne bas been careful in providing sufficiently strong syllables for thé internai monosyllabic feet, so that in no case is thé rhythm doubtful. The only weak line is

Lov'st thou deathî is his face fairer than love's, brighter to look upon?

where thé final syllable is too light, and thé adversative emphasis of *his* is rather lost by its position in thesis.

The *Galliambic* is a form of *Ionic* mètre, with constant anacrusis *(ioniens a minoré)*, used by Catullus in his *Attis*. The ionic foot is

one of six * times' ⏑ ⏑ – ⏑, but other équivalents, ⏑ ⏑ ⏑ ⏑ or ⏑ ⏑ ⏑ ⏑ ⏑, may be used as variations. Tennyson's *Boadicea* is meant to be a 'far off écho' of thé *Attis* mètre:

While a|b6'ut thé shore of | Mona those Né|rô'nian légion|aries
Burnt and | brôke thé grove and | altar of thé | Drtiid and Druidjess

but thé ditrochaic metron has clearly become thé base, and thé double beat is far more marked than it probably was in Catullus, thé minor rhythm being in fact almost as strong as thé major rhythm. Furthermore, a distinct beat is given to what was originally an anacrusis (of two shorts or one long), so that thé mètre has practically become one of eight trochées,[1] with some tribrachic substitutions, as in

Néar thé | côlony | Câmulo|dûtie,
did they | pïty me | sûppli|câting?

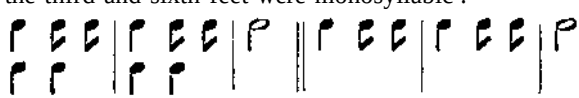
Mûst their ever-|râvening | é'agle's bedk and] talon an|nfhilâte us?
Tear thé noble heart of Britain, leâve it | gorily | quïvermg?

although it îs rather a compressed dactyl in thé last case, and in

Britain's | bârbarous | populaces
Shall I | brtfok to be | supplicated.

Tennyson's method in his Alcaics and Hendecasyllabics was to distinguish syllabic values by thé classical rules of quantity, while at thé same time making his rhythm unmistakable to an English ear by combining length and stress in thé arsis, i.e. by allowing thé ictus to fall only on syllables that were both long (by classical rules) and accented. In *Boadicea*, like Swinburne, he abandons artificial quantitative rules, and relies boldly on thé principles of natural English rhythm, aiming rather at analogy than at strict imitation, at producing a similar effect by différent means,

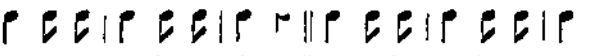
§ 18. Midway between thé hexameter and thé lyric mètres is thé elegiac mètre; regular hexameters alternate with hexameters in which thé third and sixth feet were monosyllabic :



The lengthening of thé long syllables at thé caesura and end of thé line was easily possible in sung verse, but in thé recited Latin

[1] Tennyson seems to hâve considered even thé *Attis* as trochaic, for he explains of thé line ending *misérable in ignominy*, 'I put a tribrach where Catullus has a trochée .

measure was, at least partially, replaced by a 'rest' or compensatory pause which was facilitated by thé metrical pause :



The catalectic line was for long called a pentameter with thé idea that thé monosyllabic feet were only half-feet, which, added together, were équivalent to one, giving a total of five.

The contrast between English imitations on an accentuai and on a quantitative basis is well illustrated by thé companion lines of thé hexameters already quoted from Coleridge and Tennyson :

ïn thé pent|ameter | afe | falling in | tné'lody | back
Lïghtly thë | foûntaïn | fâlls, | lîghtly thë | pêntàmët|er

Sir W. Watson's *Hymn to thé Sea* is thé best example of English elegiacs :

Grant, O | régal in I bounty, a | snbtle and | délicate | largess ;
Grant an ëjthereal | alms, | out of thé | wealth of thy | soûl :

Clough disregards quantities still more boldly :

Corne let us | go, though with|al a voice | whisper, thé | world that we | live in,
Whitherso|ever we | turn, | still is thé | same narrow | crib.

Neither follow Ovid in avoiding thé final monosyllabic word.

ADDENDUM

THE SO-CALLED 'COMBATIVE ACCENT' IN PSEUDO-CLASSICAL VERSE

Matthew Arnold complained that ' we read every Greek dactyl so as to make a pure dactyl of it ; but to a Greek thé accent must hâve hindered many dactyls from sounding as pure dactyls ' ; ato'Aoç iTnroç or afyioxoio did not give pure dactyîs like *Tityre* or *digniïy,* but to a Greek they 'must hâve been nearly as impure* as *death-destined* or *dressed his own* are to us. But why ? A Greek dactyl was simply a foot with thé time values – ∪ ∪ or  thé ictus or metrical stress falling on thé long syllable. The word-accent, i. e. thé position of thé highest tone or pitch, had nothing to do with thé rhythmical structure. Confusion on this point in classical metric has infected thé theory and practice of English imitations of classical verse.

Munro showed that in Homer coïncidence of length and tonic word-accent was commoner than Spedding and others made it

appear; but such lines are nevertheless in a décisive minority. Observation of this gave rise to a theory that there was an intentional disagreement **or** conflict between thé metrical accent and thé speech-accents of words, so that thé lines should not read themselves.[1] Thus Calverley argues that thé ancients ' read their verses by an accent which was so far arbitrary that it was wholly independent of thé scansion, and was intended partially to conceal thé scansion ', and that they ' made it a spécial point that their verses should *not* " scan themselves ", and every form of line which did so they held bad on that account '.

It may not be quite true that classical verse was constructed without regard to speech-accents—Virgil, for instance, made thé latter coïncide with thé ictus in thé last two feet, evidently to mark still more clearly thé end of thé line (so that a strong end-pause was thé less necessary)—but thé rhythmical structure of thé verse, and therefore its scansion, did not dépend on thé tonic accents. Probably there was no recognized law as to this ' combative accent ', thé poet being left free to follow his own mélodie inspiration ; but thé resuit was doubtless a more définitive melody in thé actual delivery, even of speech-versé, than with us, who hâve no law of pitch governing our pronunciation.[2] Rhythmically, however, no conflict would necessarily be thus produced, because thé ictus was probably marked by thé incidence of a metrical stress on a long syllable at thé beginning of each foot, and there was no necessary connexion between stress and pitch, or between length and pitch, any more than there is in modem music.

In English we mark thé ictus with just thé same kind of accent, viz. stress, as we use for our word-accent. The same mélodie effect, therefore, is not possible in English, unless professional elocutionists adopt a conventional System of fixed tones like thé Greek, supplementary to and independent of thé fixed word-stress ; but this again would be a mélodie, not strictly a rhythmical, device.

Spedding and others were so obsessed with this theory that in such verses as

> Áfter | Vïrgili|ân précèdent and practice in | érder
> Dïstribut|êd—coûld | thèse grâtif y th' Étjonian | éar-drum

[1] See W. J. Stone in R. Bridges, *Milton*s Prosody* &c., 1901, p. 116.

[2] Possibly thé Greek rhapsodists and actors and their traditions were more mutually dépendent than our elocutionists and actors hâve been ; but below and beyond this there are thé fundamental différences in thé character of thé languages.

thé resuit of thé 'conflict' is not merely to disguise but to strangle and mutilât^ thé rhythrru Stone makes matters worse, if anything, by avoiding thé Virgilian combination of accent and ictus in thé last two feet (see § 3). The Greeks could probably give a stress to any long syllable because thé words had no natural stress of their own, i.e. just because no conflict would resuit. Similarly we can give, as in fact we do in singing, a high pitch to almost any syllable of a word, because thé word has no fixed pitch relations ; but we are not free to put a metrical stress on any syllable we like in a word, because thé word has its natural stress or stresses already fixed, and to put them elsewhere would produce a conflict in which thé naturally strong ones would not give way. In English verse thé heavy stresses always mark out thé main lines of thé rhythm, so that lines quoted in § 3 and above would be read

> Glô'rying In thé rapid fô'oted hïnds and hârdy f6'oted bé'ars
> Distrîbuted coûld thèse grâtify th'Etonian é'ar-dnim

—bad lines of any kind and certainly not hexameters.

NOTE. The following sentences from Schmidt's *Rhythmic and Metric of thé Classical Languages* (p. 8) are of importance in connexion with §§ g and 6 : The Greek language on account of its many short syllables could be pronounced with gréât rapidity and ease. This is geen also from thé fact that thé pause between thé single words was very short, and consequently an entire sentence sounded, in comparison with an English sentence, almost like a single word... » [It is for this reason that] two consonants which begin a word make position with thé final vowel of thé preceding word, e.g. **ἀνὰ σκῆπτρῳ.**

PART II

SECONDARY AND TERTIARY RHYTHM—RIME AND STANZA

XVI

RIME

§ I. Rhythm is marked and made manifest by thé regular récurrence of similar phenomena. Primary rhythm is marked by a regular beat or ictus which coïncides usually with a relatively heavy syllable at thé end of every foot. The unit of secondary rhythm is thé line or verse; and one of thé most important ways of marking thé end of thé unit of secondary rhythm (for thé metrical pause is often overridden) is by thé periodical récurrence of sounds which are of similar quality though not absolutely identical. In other words, thé metrical division into lines is often reinforced and made easily perceptible by rime.

A thing of beauty is a joy for ever:
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health and quiet breathing.
Therefore on every morrow are we wreathing
A flowery band to bind us to thé earth . . .

It is also évident that a tertiary order of rhythm is manifested by thé combinalion of verses into récurrent groups with a regular and symmetrical kind of structural arrangement.

A slumber did my spirit seal;
I had no human fears:
She seemed a thing that could not feel
The touch of earthly years.

No motion has she novv, no force;
She neither hears nor sees;
Rolled round in earth's diurnal course,
With rocks and stones and trees.

Thèse larger structural units are called stanzas; and thé récurrence of sounds of similar quality serves not only to divide line from line, but also to mark thé arrangement of lines; and to bind together and mark thé intégral character of each group or stanza, for each successive stanza in thé séries has one System of riming

sounds différent in quality from, though similar in arrangement to, those of thé stanzas immediately preceding or following. It bas thus both a separating and a combining effect.

Rime, therefore, often plays an important part in thé production of extended rhythmical effects ; and it usually enforces thé secondary or linear rhythm, though in différent degrees and with variety of effect according to thé coïncidence or divergence of logical and metrical pauses.

In addition to this, thé répétition of beautiful sounds is pleasing in itself, although there is, of course, a danger that ' thé jingling sound of like endings ', as Milton complained, may be used ' to set off wretched matter and lame mètre '.

Again, as in such verses as thèse from Tennyson and Swinburne,

> Your wother is *mute* in her grave as her *image* in warble above
> Your father is ever in London, you wander about at your will
> You hâve but fed on thé rosés and l ain on thé lîlies of life

there is not only thé pleasure to thé car from thé perception of récurrence, but also thé emphasis which certain ideas gain by having attention called to them in this way. Compare also in this respect Coleridge's

> As *near* as *near* can *be*

and Pope's

> Know then thyself; présume not God to scan ;
> The proper study of mankind is *man.*

This point was put very tellingly in an essay by Mr. G. Bourne *(Macmillarfs Mag.,* May 1906): 'The two rhymed words in a stanza are above ail thé others conspicuous. If, therefore, thé poet can also concentrate his meaning upon those same words, thé light of it will be diffused thé farther, thé rhymes being then like beacon-fires answering one another across thé whole verse. Words rich in association, full of fragrance, glowing with colour, are especially meet for rhyming ; as in Burns's " My love 's like a red, red rosé ", in which ail thé four lines are suffused by thé meanings that emanate from *June* and *tune.* . . . With a couple of rhymes, therefore, thé poet not only extracts thé perfect tone-vibrations from his language, but sends his meaning through and through it;

Rime which always coïncides with thé end of a sentence—thé most emphatic place—as in Augustan verse it usually did, receives thereby too gréât a prominence ; and it is therefore in verse that

makes a judicious use of overflow that we may expect to find thé most subtle artistic use of rime.

But one of thé dangers of thé more freely overflowing verse, such as that of thé earlier poems of Keats, is that thé rime too often falls on unimportant words, words which hâve hardly strength and body enough to bear it; so that in conséquence thé rime is cheapened and its vibrancy lost, or an undue appearance of emphasis is given to otiose words.

> Or 'tis thé cell of Echo, where she sits
> And babbles thorough silence, till her wits
> Are gone in tender madness, and anon
> Faints into sleep, with many a dying tone
> Of sadness. *(Endymton,* i. 947-51.)
>
> That when through heavy hours I us'd to rue
> The endless sleep of this new-born Adon',
> This stranger ay I pitied. For upon
> A dreary morning once I fled away
> Into thé breezy clouds, to weep and pray
> For this my love. (ib., ii. 553-8.)

How feeble and empty are thèse line endings—*sits, wùs, anon, tone upon, away!* None of them would hâve been chosen as a satisfactory ending of a sentence or clause; it is simply thé facility of thé overflowing form which has admitted them into a prominent place which they cannot fill. And again when Keats, riming with *glad,* says

> yet in truth we've had
> Strange thunders from thé potency of song

we feel that a word of greater potency than *had* is called for in that particular place. Rime has a peculiar value in run-on verse as an indicator of thé secondary rhythm, but it should usually be supported by thé strength and significance of thé words and thé balance of thé phrase.

This rule, that rime should ordinarily never fall on an unimportant word (or we might add, merely on thé unimportant part of a word, as in *ardency--fearfully*\ is not a mère technical rule, but one that is deep-seated and affects vitally thé poelic value of a passage.[1] As an outstanding example of weakness in riming, Shakespeare's thirteenth sonnet is quoted :

[1] This rule, again, will be applied more stringently to some kinds of poetry (e.g. thé sonnet or satire) than to others. In long narratives some leavening with light rimes would be welcomed, but this leads on to thé question as to how far riine is suitable for narrative verse.

O! that you were yourself; bnt, love, you *are*
No longer yours than you yourself hère live :
Against this coming end you should prépare,
And your sweet semblance to some other give:
So should that beauty which you hold in lease
Find no détermination; then you *were*
Yourself again, aftar yourselfs decease,
When your sweet issue your sweet form should bear.
Who lets so fair a house fall to decay,
Which husbandry in honour might uphold
Against thé stormy gusts of winter's *day*
And barren rage of death's eternal cold?
O ! none but unthrifts. Dear my love, you *know*
You had a father: let your son say *so.*

With thé exception of *lease* and *decease*, *uphold* and *cold*, how flat and lifeless are thèse rimes ! The italicized words, *are*, *were*, *dqy*, *know*, *so*, are particularly weak or otiose; they hâve no individuality. Contrast ail this with thé thirtieth and thirty-third sonnets (' When to thé sessions of sweet silent thought ', and ' Full many a glorious morning hâve I seen ') ; or better still with Carew's song,

Ask me no more where Jove bestows,
When June is past, thé fading rosé,

with Milton's *Nativity Ode* and his ' Avenge, O Lord ', and Shakespeare's ' Let me not to thé marriage of true minds Y where thé riming words are charged with a vibrant life and a distinctive significance and imaginative force which justifies their résonance as sounds.

The finest effects, therefore, are produced by rime which, while it is full enough to be satisfying, does not aggressively call attention to itself as a rime. But burlesque or other comic effects may be produced by rimes that are startling or far-fetched. Thus thé comparative poverty in English of trisyllabic rimes makes them prominent when they are used, and attention is also attracted by ingenuity in overcoming thé obvious difficulties of broken rimes, and by cleverness in making new and unexpected combinations of sounds.

The functions of Rime therefore are :

i. Structural : (a) to signalize thé ends of metrical sections or lines (Secondary Rhythm), *(fi)* to mark thé grouping of lines into stanzas (Tertiary Rhythm).

ii. Mélodie : to give pleasure by thé répétition of sounds.

[1] The two last are quoted in Chap. XXII.

iii. Rhetorical and emotional : to reinforce thé natural emphasis of important words, and through their Imaginative suggestion to strike certain chords of feeling.

The 'jingling sound of like endings' is strictly, as Milton said, ' no necessary adjunct. . . of poem or good verse ', although it may be a ' true ornament ', as was shown by his own early poems, like those of Campion, another opponent of rime, and it may hâve a still higher value as a factor in many true musical effects and harmonie combinations.

§ 2. Similarities of sound quality fall under three heads :— *(a)* allitération, *(fi)* assonance, and *(c)* rime proper—end-rime or full-rime.

Allitération occurs when two or more syllables, strictly and originally stressed syllables, in close proximity commence with thé same consonant sound:

/ain in thé /ilies of /ife.

Allitération is

i. *Simple,* when two or more words in close proximity are linked together by thé same allitération :

The furrow followed free
And thé height of its heads as thé height of thé utmost stars of thé air
The wother of wonths in weadow or plain

ii. *Compoundy* when there are two or more groups of alliterative words in succession :

The laurel, the/alms, and thé /aean, thé breasts of thé nymphs in thé brake
Dropped and afeep hi thé fowers, with strings that ficker like fire
With lisp of leaves and ripple of rain
The tare black cliff clanged round him
The //owman homeward //ods his ïe/eary *way*

iii. *Inferlaced,* when allitérations of one group occur between those of another :

We hâve drunken of things Lethean, and fed on thé fullness of death
I heard thé water lapping on thé crag,
And thé long ripple washing in thé reeds
fbllows with dancing and jills with ûfelight

§ 3. In Modem English allitération is only used. either as mélodie ornament, often with some onomatopoeic value, or to attract attention to important words. In Old English it had a structural function, and was therefore an organic factor in verse,

not merely an embellishment or accidentai élément. Two or three of thé metrical beats in each full line were marked by allitération. Since one of thé allitérations occurred in each half-line, thé allitération served to-bind together thé two half-lines (which had usually a différent movement), as weli as to reinforce and emphasize their individual movement.

Stiél wœs stan-fâh, *stig* wisode *(Beowulf,* 320.)

Old English allitération extended also to vowel sounds; and even différent vowels were held to alliterate together, as in

atol an-gengea, oft gefrémede (ib., 165.)

In Middle English alliterative verse, vowel-alliteration is less fréquent and is usualiy restricted to identical vowels.

With regard to strict allitération in Modem English, whereas it ordinarily reinforces and emphasizes thé rhythm by coinciding with thé ictus, it may also give thé effect of variety by its irregular occurrence at différent parts of thé line, or at thé end and beginning respectively of two successive Unes, which withdraws attention from thé insistent regularity of thé line-units, especially when thèse are also marked out by rime.

Spécial effects may also be produced by thé arrangement in pfoximity of consonant sounds which are not ail identical but are closely allied in respect of their phonetic production,[1] e, g. dentals, /, *d,* and thé two *th* sounds, as in

Death ready stands to interpose his dart *(Par. Lost* ii, 854,)
Fluttring his pennons vain plumb down he drops
Ten thousand fadom deep. (ib., 933-4.)

Cf. also *Par. Lost,* iv. 194-8.

In général perhaps thé finest mélodie effects are those achieved by thé least ostentatious allitération, that which does not always receive prominence from its coïncidence with a natural stress, for hère as always that art is thé highest whose processes are least obtrusive.

§ 4. Allitération of-a less strict and obtrusive kind is often used with délicate effect falling in thç middle and at thé end of words and unaccented syllables,

/ierce phlegeton
Whose waves of torrent fire infâme with rage.
Fw offrom thèse, a slow and silent rtrea.m,
Zethe, thé river of obliivion, ro//s
Her watery /abyrinth. *(Par. Lest,* ii. 580-4.)

[1] This bas been called 'Phonetic Syzygy'.

There is not only thé obvious *f* and *s* allitération of thé first three lines, but thé more pervasive and more subtle internai allitération of / and *r.* Compare also

Thammuz came wext behind,
Whose awnua/ wouwd in *Lébanon* a//ured
The Syrian dawse/s to /awent his fate
In awórous ditties a// a su/wmer's day.
(Par. Lost, i. 446-9.)

§ 5. *Assonance* consists in thé correspondent between thé vowel sounds of words, principally of thé stressed syllables of words, along with différence of consonants.

Simple assonances affect only one syllable, e. g. *Une, rime, bite, ride, while;* double assonances require identity of both vowel sounds of a disyllabic word, e. g. *blackness, hatchet. Handling* and *rambling* approximate to identity of thé unaccented syllable, and in so far are not pure assonances.

Assonance at thé ends of lines is to be found in some of thé Latin hymns of thé early Church, and was used regularly afterwards in Old French and Spanish poetry. It was used spasmodically in default of rime in some early Middle English poems, such as Layamon's *Brut.* But except in a few deliberate experiments, usually imitations of Spanish verse, it has had no systematic structural function in Modem English mètre. Internai assonance has, however, been used deliberately by subtle metrical artists like Milton, Coleridge, and Tennyson to produce spécial and délicate mélodie or onomatopoeic effects.

It moaned as near as near can be (COLERIDGE.)
Now to thé scream of a maddened beach dragged down by thé wave,
Walked in a wintry wind by a ghastly .glimmer . , . (TENNYSON.)

Symonds observed that Milton's blank verse ' abounds in open-mouthed, deep-chested *a*[1]*s* and *o's* ' ; but equally noteworthy is his skilful and subtle interchange of vowel sounds. Tennyson is said to hâve believed ' that though for a definite effect thé same vowel sound might be repeated in close juxtaposition, yet that thé finest line contained thé largest possible variety of vowel sounds, succeeding each other in a melodious séquence' (A, C, Benson, *Life,* p. 140).

There is an imitation of thé Spanish structural assonance in George Eliot's *Spanish Gipsy* :

Maiden, crowned with glossy blackness,
Lithe as panther forest-roaming,

Long-armed naiad, when she dances,
On a stream of ether floating,—
Bright, O bright Fedalma.

Of final assonance occurring irregularly there are fréquent examples in Matthew Arnold :

We are young and thé world is ours,
For man is thé king of thé world.
Fools that thèse mystics are
Who prate of Nature ! but she
Has neither beauty, nor warmth,
Nor life, nor émotion, nor power.
But man bas a thousand gins
And thé generous dreamer invests
The senseless world with them ail.
Nature is nothing! her charm
Lives in our eyes which can paint,
Lives in our hearts which can feel !
(The Youthof Man.}

(Ours power ; are, charm ; she feel ; warmth, all)

See also *The Future* and *Rugby ChapeL*

With clamour thence thé rapid currents drive
Towards thé retreating sea their furious tide,
Forthwith from out thé ark a raven flies,
And after him, thé surer messenger,
A dove, sent forth once and again to spy
Green tree or ground whereon his foot may light;
The second time returning, in his bill
An olive-leaf he brings, pacifie sign. (*Par. Lost* xi. 853-60.)

Assonance is used with fine onomatopœic effect in Tennyson's

Dry clashed his harness in thé icy caves
And barren chasms, and ail to left and right
The bare black cliff clanged round him, as he based
His feet on juts of slippery crag that rang
Sharp-smitten with thé dint of armed heels.
(The Passing of Arthur, 354-8.)

§ 6. *Rime* in général, we hâve seen, means thé regular récurrence after definite intervais of sounds similar in quality though not completely identical, such récurrence always taking place at thé end of a Une or verse-section, so that thé resuit gives an artistic and symmetrical design.

With regard to thé similarity of sounds, certain spécifie conditions are fulfilled by ail strict *full* rimes or rimes that are commonly accepted as *good.*

i. There must be exact identity between thé last metrically stressed vowel sounds of thé riming Unes or sections; that is

to say, thé vowels of thé riming words must be alike both in quality and in accentuation.

2. Ail soumis, consonant or vowel, following thé first assonant vowel must be identical.

3. The consonant sounds preceding thé first assonant vowel must be différent.

Rime proper therefore is a combination of assonance and allitération, and may be defined summarily as thé likeness between thé vowel sounds in thé last metrically stressed syllables of two or more lines (or sections), and between ail sounds, consonant or vowel, which foliow. Thus *dear, rare ; finding, binding ; tenderly, slenderly,* are strict rimes. But *to sing* and *finding* are not good rimes because thé accentuation is not similar ; *blinding* and *sinking* are not good because thé similar syllables are not stressed ; *glove* and *move* are not good because thé vowel sounds are not exactly identical ; *dîme* and *Une* differ in their final consonants ; *death* and *breathe* hâve both vowel and consonant sounds différent ; and finally *bear* and *bare* do not fulfil thé condition of différence in thé initial consonants.

The latter. species is called *identical rime* or *rich rime.* Rime is a sound-effect, and différence of meaning alone cannot justify such rimes as *set, sea ; be> bée ; blue, New ;* or even *crew, accrue ; renewed, dénude.* Rimes therefore may be bad for two reasons :

(à) too much similarity—identical rimes,

(b) too little similarity—imperfect or approximate rimes.

§ 7. *Imperfect rimes* that are not merely thé resuit of carelessness may be classified as follows :

1. *Eye rimes* or *spelling rimes \ brood, blood ; proved, loved ; arose, morose.* Thèse are spelt alike, but are not true rimes, for rime is a matter of sound, not of spelling ; of similarity to thé car, not to thé eye. The spelling often represents an original likeness of sound, but because *môd* and *gôd* had identical vowels in Old English, *mood* and *good* do not make a correct rime in our century, though they probably did in thé seventeenth (see Milton's twelfth Sonnet).

2. *'Traditional* or *obsolète rimes,* i.e. words that were formerly correct rimes, but on account of change in pronunciation are now imperfect rimes ; e. g. *join, Une ; obligea, besieged ; cheat gréât* (Pope) ; *life,five* (Chaucer).

Similarly *countrée* represents thé original accentuation, and so it

is preserved in imitations of early ballads, such as *The Ancient Mariner* (1. 518), where it rimes with *thé sea.* So too in Chaucer, *yeer, soper (i.c.year zndsupper)* ; *penaunce, pùaunce] es ta te frelate.*

3. Rimes admittedly only approximate, but deliberateiy employed for thé saké of variety. W. M. Rossetti, after pointing out that Shelley's rimes are not always rigidly exact, says : ' It would hardly be reasonable to attribute his laxity to either carelessness, indifférence, or unskilfulness : but rather to a deliberate préférence for a certain variety in thé rhyme-sounds—as tending to please thé ear, and availing to satisfy it in thé total effect, without cloying it by any tight-drawn uniformity. Such a préférence can be justified on two grounds : firstly, that thé général effect of thé slightly varied sounds is really thé more gratifying of thé two methods, and I believe that, practised within reasonable limits, it is so ; and secondly, that thé requirements of sensé are superior to those of sound, and that, in thé effort after severely exact rhyming, a writer would often be compelled to sacrifice some delicacy of thought, or some grâce or propriety of diction ' (Shelley's *Adonais,* pp. 62-3). Mrs. Browning, too, has in one six-lined stanza (in thé *Swatïs Nesf) alone, clown; meadow, shadow; grass face;* and elsewhere *guerdon, pardon* ; *so pale, farewell; deserted,light-hearted;* and says that she has run into thèse ' in no spirit of carelessness or easy writing, or désire to escape difficulty', but has 'chosen them, selected them on principle ', and has given a gréât deal of attention to thé subject.

A similar principle seems to hâve been followed in practice by Dante Gabriel Rossetti, who has many such rimes as *endows, house; atone, done; slone, on; charmed, warmed; was, grass* (from *Jenny crowd, road; god' fear, her; son, town* (from *The Whtie Ship*\ He also rimes fully-stressed syllables with syllables that are normally unstressed and even by wrenching can be given only a very light secondary stress :

> And thé last cowslip in ihe fields we see
> On thé same day with thé first corn-poppy.
> Or may thé soûl at once in a green plain
> Stoop through thé spray of some sweet life-fountain. .
> *(The House of Life,* xxiv and ci.)
>
> The grasses wave o'er thé ruined weir,
> But thé bridge still leads to thé breakwater ;
> Nay, thé flags are stirred in thé breeze,
> And thé water's bright through thé dart-rushes.
> *(Rosé Mary.)*

which is almost as bad as thé notorious *freewill* and *evil* in *Eden Bower.* Thèse wrenched-accent rimes and obsolète rimes doubtless owe something to Rossetti's study of old ballads, where, however, thé original Romance accentuation was often preserved, and of Coleridge, whose ' That come from a far countrée ' is a ' literary ' imitation. There are several more of this kind in *The White Ship* and *The King's Tragedy.*

Such a plea for liberty may appear quite natural in thé modem Romantics, but a similar laxity is rare in thé verse of Pope, Gray, and their contemporaries. Research has shown that many rimes that were once thought imperfect are supported by thé prévalent pronunciation at thé time of writing ; it is therefore wise to suspend judgement on thé few doubtful rimes that remain until further évidence is collected. Some of thèse traditional rîmes that are also eye rimes appear to hâve been ' tolerated ' in nineteenth-century verse.

Approximate or bad rimes are imperfect either in—

(a) Quality—(i) of vowel, e.g. *anon, tone ; fans, pains ; cloak, struck ; house, thus* (Keats) ; *noble, trouble ; alters, welters* (E. B. Browning).

(ii) of consonant, e.g. *case, plays ; arose, morose ; is, bliss* (Keats).

(iii) of both vowel and consonant, e.g. *édifice, lus* (Keats); *was, pass* (Keats, but allowable in Milton's time) ; *mouth, loth ; driven, heaving* (E. B. Browning).

(è) Accentuation—-(i) neither of thé similar endings being stressed —unaccented rimes, affecting only suffixes or inflexions which are hypermetrical, e.g. *méditation, passion (Endymion,* i. 975); *midnight^ mbonlight.*

(ii) both of thé similar endings receiving only a light secondary accent, e.g. *ârdency ,féarfully (Endymion,* ii. 33-4); *images, présences (Lamia,* ii. 279-80).

(iii) thé similarity of sound affecting in thé one Une a fully stressed syllable and in thé other a syllable which receives only a secondary word-accent, but has to carry thé ictus or metrical stress; e.g. *essences, trees; thèse, offices; possible, dispel ; sepulchres, burrs ; exhalations , who cons.* The adverbial termination *-ly* has to do double duty in keats—*pleasantfy, see ; blushingfy, eye.* Many examples, too, will be found where thé vowels are not quite identical, so that thé whole rime is very questionable. Sometimes thé secondary accent is wrenched for thé saké of thé rime (and rhythm),

as in *wayfaring, sing ; contemplating, sober ring ; strawberries' sees* (elsewhere *sirawberries* rimes with *butterflies] ; set. velvet ; enchanlment, and bentï*

(c) both quality and accent—*curious, house (Lamia,* i. 392-3).

A spécial case falling under *(è)* i or ii is that of some rimes in dactylic verse, such as Hood's *Bridge ofSighs: gârments, cérements ; côntantly, instantly ; évidence, éminence, providence ;* where thé likeness is only in thé thesis.[2]

§ 8. i. *Masculine* or *monosyllabic.* When thé similarity of sound occurs in thé final syllable only of each line, thé rime is called masculine, no matter whether that syllable form part or thé whole of a word : *boon, moon ; begin, my sin ; recline, divine ; gentlemen, denizen.* This occurs normally in rising rhythms, but also in catalectic trochaic and dactylic mètres.

ii. *Féminine* or *disyllabic.* When thé similarity occurs in thé last two syllables of each line, i.e. in thé last stressed syllable and a following unstressed syllable, thé rime is féminine : *grafed, baited ; brother; mother ; summit, thumb it.* This occurs in trochaic mètres or in hypercatalectic iambic (or anapaestic) mètres ; but it is in thé latter—in rising rhythm—that its use has been so magnificently developed in thé nineteenth century.

Owing to thé survival of Old English inflexional forms, féminine rimes were very common in Mîddle English verse :

> Whan that Aprillë with his shoures sootë
> The droghte of March hath perced to thé rootë,
> . . . . . .
> And smale fowles maken mélodie,
> That slepen al thé nyght with open fë,
> So priketh hem nature in hir corages ;
> Thanne longen folk to goon on pilgrimäges

so also *strôndës, lônd'ës ; éndë, wéndë; sekë, séekë.* But thé decay of inflexions made féminine rimes much less fréquent during thé

[1] *Endymion,* i. 355-6, 257-8, 873-4, iii. 796-7 ; *Sleep and Poetry,* 103-4. An accent on *-ed* at thé end of thé line as in bewîderèd, *bed (Endymion,* ii. 93-4) is usually avoided by other poets.

[2] Professer Saintsbury asserts as a ' gréât principle ' that ' any letter or combination of letters may, for rhyming purposes, take in one word thé sound that it bears in another ' *(History,* iii, p. 537), or, as he states if in his *Manual* (p. 34), 'vowels in rhyme may take thé value which they hâve in words other than those actualiy employed ; On tbis principle evidently *though* could rime with *scoff,* or with *stuff,* or with *brew !* Mr. G. C. Macaulay remarked that there is nothing 'more preposterous than thé suggestion that poets ever followed any such rule '.

sixteenth century. They occur in occasional lines in Elizabethan poems, as in Lyly's

> He stakes his quiver, bow and arrows,
> His mother's doves and team of sparrows ;

throughout Shakespeare's sonnet

> Farewell, thou art too dear for my possessing.

and thé song 'O mistress mine, where are you roaming?' and Campion's song

> Turn back, you wanton flyer,
> And answer my désire
> With mutual greeting.
> Y.et bend a little nearer,—
> True beauty still shines clearer
> In closer meeting !
> Hearts with hearts delighted
> Should strive to be united,
> Each other's arms with arms enchaining,—
> Hearts with a thought,
> Rosy lips with a kiss still entertaining.

and Herrick's

> Gather ye rose-buds while ye may,
> Old Time is still a-flying :
> And that same flower that smiles to-day
> To-morrow will be dying.

and a few lines of Milton's earlier poems, and many of *Hudibras.*

But thé deliberate use of disyllabic rimes in a regular alternating scheme ïeally commences in thé early nineteenth century with Scott, Moore, Byron, Shelley, and Praed.[1]

> Though thé day of my destiny 's over,
> And thé star of my fate hath declined,
> Thy soft heart refused to discover
> The faults which so many could find ;
> Though thy soûl with my grief was acquainted,
> It shrunk not to share it with me,
> And thé love which my spirit hath painted
> It never hath found but in thee. (BYRON.)

[1] In thé earlier poems of Keats, féminine rimes are common—rather too common indeed, for they make thé rhythm too effeminate in character. They were probably used deliberately as a help towards thé rich effects of ' linkèd sweetness long drawn out ', as well as to enter a practical protest against thé monotonously masculine endings of thé syllabic Augustan verse. But they were spasmodically fréquent, and hâve not thé same organic structural function as in thé poets hère mentioned. Burns, in such a poem as *The Holy Pair,* inakes a far more persistent, though not quite regular, use of them.

I fear thy kisses, gentle maiden ;
Thou needest not fear mine ;
My spirit is too deeply laden
Ever to btirthen thine.

I fear thy mien, thy tones, thy motion;
Thou needest not fear mine ;
Innocent is thé heart's dévotion
With which I worship thine. (SHELLEY.)

Compare also thé so-called amphibrachs of Byron's

O talk not to me of a name gréât in story;
The days of our youth are thé days of our glory ;
And thé myrtle and ivy of sweet two-and-twenty
Are worth ail your laurels, though ever so plenty.

This alternation of masculine and féminine rimes is a device which has added a new charm to thé resources of English lyric poetry. Sometimes it is combined with an alternation of rising and falling cadence, as in Byron's

There be none of Beauty's daughters
With a magie like thee ;
And like music on thé waters
Is thy sweet voice to me :
When, as if its sound were causing
The charmed ocean's pausing,
The waves lie still and gleaming,
And thé lull'd winds seem dreaming :

Sometimes thé rimes are prédominai!tly disyllabic, as in Shelley's *Love's Philosophy :*

The fountains mingle with thé river
And thé rivers with thé océan,
The winds of heaven mix for ever
With a sweet émotion;
Nothing in thé world is single,
Ail things by a law divine
In one another's being mingle—
Why not I with thine?

or entirely disyllabic, as in Scott's *Coronach :*

He is gone on thé mountain,
He is lost to thé forest,
Like a summer-dried fountain,
When our need was thé sorest.
The font reappearing
From thé raindrops shall borrow,
But to us cornes no cheering,
To Duncan no morrow !

Amongst later poets, Swinburne has perhaps made thé most remarkable use of thèse rimes—in thé gréât chorus of *Atalanta* :

When thé hounds of spring are on winter's traces,
The mother of montns in meadow or plain
Fills thé shadows and windy places
With lisp of leaves and ripple of rain ;

in *Hesperia* :

As thé cross that a wild nun clasps till thé edge of it bruises her bosom,
So love wounds as we grasp it, and blackens and burns as a fiatne;
I hâve loved overmuch in my life ; when thé live bud bursts with thé blossom,
Bitter as ashes or tears is thé fruit, and thé wine thereof shame.

and in *The Garden of Proserpinei*

From too much love of living,
From hope and fear set free,
We thank with brief thanksgiving
Whatever gods may be
That no life lives for ever ;
That dead men rise up never;
That even thé weariest river
Winds somewhere safe to sea.

Many other examples will be found in thé *Shorter Poems* of Mr. Bridges, and Austin Dobson's *Vers de Société* and *At thé Sign of thé Lyre.*

Amongst disyllabic rimes must be distinguished what may be called true double rimes or full double rimes, i.e. rimes where thé second syllable seems capable of carrying a secondary stress. The peculiar effectiveness of thèse rimes was perceived by Gayl

The schoolboy's désire is a plaÿdày,
The schoolmaster's joy is to flog,
The milkmaid's delight is on May-dày,
But mine is on sweet Molly Mog.

and by Moore, as in

Oft, in thé stiily night,
Ere slumber's chain has Mund me,
Fond mem'ry brings thé light
Of other days arôund me.

and

Let Erin remember thé days of old
Ere her faithless sons betrayed hèr,
When Malachi wore thé collar of gold,
Which he won from thé proud invâdèr.

The final cadence of such Unes as thèse is very différent from that of

Though dark are our sôrrows, to-dây we'll forgé:t them
And smïle through our tears like a sûnbéam in show'rs

and of

My gentle harp, once more I waken
The swéetness of thy slûmb'ring strain.

A similar cadence is suggested by thé opening lines of Swinburne's *An Interlude :*

In thé greencst growth of thé Māytlme,
I rode where thé woods were wet,
Between thé dawn and thé dâytlme ;
The spring was gîad that we met.

though thé following stanzas do not seem to call for it in thé same way.[1] The same is true of thé second and some other stanzas of *Before Dawn,* of such a stanza of *Dolores* as

Dost thou dream of what was and no more is,
The old kingdoms of earth aud thé kings ?
Dost thou hunger for thèse things ; Dolores,
For thèse, in a world of new things?
But thy bosom no fasts could emaciate,
No hunger compel to complain
Those lips that no bloodshea could satiate,
Our Lady of Pain.

An unusually full double rime occurs in thé fourth stanza of Swinburne's *Baby-bird:*

Sorrow dies for love's saké,
Love grows one with mirth,
Even for one white dove's saké,
Born a babe on earth.

One of thé most systematic examples is :

There is no land like England
Where'er thé light of day be,
There are no hearts like English hearts,
Such hearts of oak as they be.

iii. *Gliding, tumblmgj* or *trisyllabic.* In thé lighter forms of verse, thé last metrically stressed syllable of a line is occasionally followed by two metrically unstressed syllables. This occurs in dactylics or in hypercatalectic iambics.

Her favourite science was thé mathematical,
Her noblest virtue was her magnanimity;
Her wit (she sometimes tried at wit) was Attic ail,
Her serious sayings darkened to sublimity;
In short, in ail things she was fairly what I call
A prodigy . . .
But—oh ! ye lords of ladies *intellectual,*
Inform us truly, hâve they not hen-pecked you ail?
(Byron, *Don Juan,* I. xii and xxii.)

Hood's *Bridge of Sighs,* however, shows that trisyllabic rimes may be used to produce pathos as well as levity :

[1] One of thé later stanzas, for instance, has thé rimes *flower, hour,* which hover between thé masculine and féminine types.

Perishing gloomily,
Spurred by contumely,
Cold inhumanity,
Burning insanity,
Into her rest.

But ordinarily, especially when thé rime is also ' broken ', tumbling rime is somewhat of a *four de force,* and is therefore used to secure a grotesque or humorous eriect.

Barham's *Ingoldsby Legends* will give many examples :

The Conclave was full, and they'd not a spare hat, or he
M long since been Cardinal, Legate *a latere,*
A dignity fairly his due, without flattery . . .

' My Lord; said thé King, ' hère 's a rather tough job,
Which, it seems, of a sort is To puzzle our Cortes.
And since it bas quite flabbergasted that Diet, I
Look to your Grâce with no little anxiety
Concerning a point Which has quite ont of joint
Put us ail with respect to thé good of society.' . . .

' Since your Majesty don't like thé peas in thé shoe—or to
Travel—what say you to burning a Jew or two ? . . .
And then for a Cook We hâve not far to look—
Father Dominic's self, Sire, your own Grand Inquisitor,
Luckily now at your Court is a visitor;
Of his Rev'rence s functions there is not one weightier
Than heretic-burning ; in fact, 'tis his *métier.*
Besides Alguazils Who still follow his heels,
He has always Familiars enough at his beck at home,
To pick you up Hebrews enough for a hecatomb !
And dépend on it, Sire, such a glorious spécifie
Would make every Queen throughout Europe prolific ! '

In Chaucer there are a few examples of trisyllabic rimes in iambic lines that are syllabically normal, i. e. that hâve masculine endings. The riming syllables are thé last two metrically stressed syllables of thé line together with thé intervening thesis, as in

I folwed ay myn inclinâcioun
By vertu of my constellâcioûn (D. 615-16.)

and *vacation occupâcioûn* (D. 683-4) ; *affécciouns, protéccioûns* (F. 55-6). Thèse might be called *compound rimes.* **Cf.** also Moore's song, ' The young May Moon ', *look bright, my déar delfght, my déar.*

Cases where thé last two metrically stressed syllables rime in a pair of lines but not thé intervening thèses might be called *intermittent compound rimes.*

So hoote he lovede that by nyghtertâle
He sleep namoore than dooth a nyghtyngâle (A. 97-8.)

§ 9. There are also several kinds of *extended rime.* Thèse occur when thé accented riming syllables (whether identical or with difFering initial consonants) are preceded by an unaccented syllable which is homophonous (i. e. either completely identical in Sound or only with identical vowels). The final rime may be either masculine or féminine :

i. Extended masculine rimes, where thé final arses are :

(a) true rimes—*to wéep, to sîéep; thé night, the fîght;*

(fi) identical rimes—*humiliiée, advérsilée*; *amendement, ésemént*; preceded by homophonous unaccented syllables. Thèse might perhaps be called *reversed* or *rising-siress* disylJabic rimes,

ii. Extended féminine rimes, where thé final arses are :

(a) true rimes—*abrégge, aléggè'. to qûyken, to stiken* ; *bifôrne; ibôrnë;*

(ß) identical rimes—*aUngë; chaléngë'* preceded by homophonous thèses.

§ 10. The accepted nomenclature of rimes—masculine, féminine, &c.—covers thé most important kinds, but is not comprehensive, and new terms, not always quite self-explanatoryj hâve to be invented for other varieties. For complète classification, therefore, thé following System is suggested :—

1. Monosyllabic (masculine) : *to scân, is mân.*

2. Disyllabic—*(a)* falling or trochaic (féminine) : *sôrrow, mérrozv*;
(b) rising or iambic (extended masculine) : *to wéep, io sléep.*

3. Trisyllabic—*(a)* falling or dactylic (gliding) : *ténderly slénderly.*
(K) rising or anapaestic : *to thé coûnt, to thé foûnt*[1] *fearful and sâd joyful and glâdï*
(c) falling-rising or cretic (compound) : *inclmàcioûn, constellâcioûn ; bestôw thé méad, sôw thé séedï*

[In Chaucer often identical in thé second arsis, but rarely so in thé first, *nyghtertâle) njghtingâle* (intermittent compound).]
(d) rising-falling or amphibrachic (extended féminine) : *but builded, but gîlded*; *and swàllow, and hollow.*

4. Quadrisyllabic—*(a)* double falling or ditrochaic : *néars to greet her féars to méet her.*[1]
(b) double rising or diambic : *rejéct thé bâd, refléct thé sâd*[1] *is béaming, lave, is gléaming, lave.*

[1] **Theoretic examples.**

(c) falling-rising or choriambiç : *rejécting thé bâd, reflécting thesâdï*

(d) rising-falling—mostly third paeonic : *on thé mountain' on thefoûntain ; as it closes, as a rosé s.*

5. Quinquesyllabic (extended compound) :

To Util you tfll one stilled you,
To kiss you till one killed you. (SwINBURNE.)

§ Il. What is called *broken rime* occurs when either disyllabic or trisyllabic rimes are made by separate words ; e, g, *intellectuel, heti'pecked you ail] mathematical, was Attic all sitrpass her, Macassar ; s fortes, more is ; Julia, truly a ! Perplexing question ; Epicurus, wouîd allure us.*

When you pay your gas and *poor rate,*
Tip thé rector, fée thé *curate.*

Another kind of broken rime occasionally used by humorous writers occurs when a word is divided, sometimes not even at a syllabic division, between two lines :

she'll be nice hence-
Forward, and there is no gréât cause to quake ;
This liberty is a poetic licence,
Which some irregularity raay make
In thé design, and as I hâve a high sensé
Of Aristotle and thé Rules . . . (Byron, *Don Juan,* i. cxx.)

Canning rimes as follows with *grew :*

Thou wast thé daughter of my tu-
tor, law professer at thé U-
niversity of Gottingen ;

and Lewis Carroll asks

Who would not give ail else for two p-
ennyworth only of beautiful soup?

Pope's satires hâve a few less bold examples.

Perhaps thé most persistent practitioner of broken rimes was R. H. Barham in his *Ingoldsby Legends :*

[1] Oh ! take it, she cries ; ' but secure every document.'—
' A bargain, says Maurice,—' including thé stock you meant ? '
But a régular Broomstick—you'll find that thé favourite—
Above ail, when, like Robin, you haven't to pay for it.

See particularly his *Babes in thé Wood.*

[1] Theoretic example.

§ 12. Différence of effect is also secured by différent arrangements of thé riming sounds. The commonest structures with full lines are :

i. *Couplet rime (aabb ce)*—thé first and second riming together, third and fourth, and so on.

The simple Wordsworth, framer of a lay
As soft as evening in his favourite May,
Who warns his friend 'to shake off toil and trouble,
And quit his books, for fear of growing double';
Who, both by precept and example, shows
That prose is verse, and verse is merely prose.

ii. *Alternaling,* or *interlaced,* or *cross rime (a b a b)* thé first and third lines riming together, second and fourth, and so on :

The Curfew tolls thé knell of parting day,
The lowing herd wind slowly o'er thé lea,
The plowman homeward plods his weary way,
And leaves thé world to darkness and to me.

iii. *Intermittent rime (a b c b),* thé second and fourth lines riming together, but not thé first and third :

It is an Ancient Mariner,
And he stoppeth one of three.
'By thy long grey beard and glittering eye,
Now wherefore stopp'st thon me ?'

iv. *Enclosing rime (abb a),* thé first and fourth lines riming together, forming as it were a framework to enclose thé second and third, which themselves rime together:

Cromwell, our chief of men, who through a cloud
Not of war only, but detractions rude,
Guided by faith and matchless fortitude,
To peace and truth thy glorious way hast ploughed,

v. *Tail rime* or *rime couee (a a b a a b* or *a a b c c b),* two couplets (or triplets) usually on différent rimes, each followed by a tail, usually a shorter verse, thé two tails riming together :

Y-born he was in fer contrée,
In Flaundries, al biyonde thé see,
At Poperyng, in thé place;
His fader was a man fui free,
And lord he was of that contrée
As it was Goddes grâce. . . .
And over that a fyn hawberk
Was al y-wroght of Jewis werk,
Fui strong it was of plate;
And over that his cote-armour,
As whit as is a lilye-flour,
In which he wol depate.

It will be seen that Chaucer's *Tale of Sir Thopas,* from which thèse examples are taken, bas both *aabaab* and *a a b c c b.*

In Shelley's *Arethusa* thé 'tail' is longer than thé other verses :

And now from their fountains
In Enna's mountains,
Dowii one vale where thé morning basks,
Like friends once parted
Grown single-hearted,
They ply their watery tasks.
At sunrise they leap
From their cradles steep
In thé cave of thé shelving hill ;
At noon-tide they flow
Through thé woods below
And thé meadows of asphodel;
And at night they sleep
In thé rocking deep
Beneath thé Ortygian shore;—
Like spirits that lie
In thé azuré sky
When they love but live no more.

Several other forms of 'lailed' rimes are to be found, e.g. *aaacbbbc,* as in Calverley's *Ode to Tobacco,* or *aaabab,* as in one of Burns's favourite stanzas :

Thou who, when fears attack,
Bid'st them avaunt, and Black
Care, at thé horseman's back
Perching, unseatest ;
Sweet, when thé morn is gray ;
Sweet, when they've cleared away
Lunch ; and at close of day
Possibly sweetest.

Wee, sleekit, cowrin', tim'rous beastie,
O, what a panic's in thy. breastie !
Thou need na start awa sae hasty,
Wi' bickering brattle!
I wad be laith to rin an' chase thee
Wi' murdVing pattle !

§ 13. Rime may, of course, mark thé end of half-lines or other metrical sections. This *infernal rime* occurs frequently but spasmodically in *The Ancient Mariner'.*

The guests are met, thé feast is set,
The ship was cheered, thé harbour cleared
Nor dim nor red, Hke God's own head,
The glorious Sun uprist :
Then all averred, I had killed thé bird
That brought thé fog and mist.

'Twas right, said they, such birds to slay,
That bring thé fog and mist.

There are différent structural arrangements of this internai rime, corresponding to those of final rime.

i. *Léonine verse rime* connects thé first and second halves of one line,[1] as in thé examples above ; and in

The splendeur *falls* on castle *watts*
And snowy summits old in story :
The long light *shakes* across thé *lakes'*
And thé wild cataract leaps in glory.
(Tennyson, *The Princes s.)*

I am thé daughter of earth and water
And thé nursling of thé sky.
I pass through thé pores of thé océan and shores,
I change., but I cannot die.
For after thé rain when with never a stain
The pavilion of heaven is bare,
And thé winds and sunbeams with their convex gleams
Build up thé blue dôme of air,
I silently îaugh at my own cenotaph,
And out of thé caverns of rain,
Like a child from thé womb, Jike a ghost from thé tomb,
I arise and unbuild it again. (Shefley, *The Cloud.)*

ii. *Interlaced medial and final rime (rime Irisée)*—thé first sections of two verses riming togethef, and thé second sections also riming on a différent sound :

I hâve lived long enough, having *seen* one thing, that love hatK an *end*\
Goddess and maiden and *queen,* be near me now and *befriend.*
Thou art more than thé day or thé *morrow'* thé seasons that Iaugh or that *weep,*
For thèse give joy and *sorroiv* ; but thou, Proserpina, *sleep.*
(Swinburne, *Hymn to Proserpine.)*

iii. *Sectional rime*—two internai sections of each line riming together, as well as thé separate final couplet rime :

England, *queen* of thé waves whose *green* inviolate girdle enrings thee round,
Mother *fair* as thé morning, *where* is now thé place of thy foemen foundI (Swinburne, *The Armada?)*

At *Flores* in thé *Azores* Sir Richard Grenville lay
(Tennyson, *The Revenge.)*

[1] This *vers léonin* was sometimes by French prosodists said to hâve *rime renforcée* to distinguish it from thé *rime léonine,* which was a kind of extended rime.

§ 14. *Epanaphora,* or répétition of thé same words at thé beginning of several successive lines, bas frequently a fine effect, as in Tennyson's *Holy Grail* :

> Fainter by day, but always in thé night
> Blood-red, and sliding down thé blacken'd marsh
> Blood-red, and on thé naked mountain top
> Blood-red, and in thé sleepmg mère below
> Blood-red.

Compare also in *The Princes s :*

> And partly that I hoped to win you back,
> And partly conscious of my own déserts,
> And partly that you were my civil head,
> And chieily you were born for something gréât,

Similarly five successive lines in *The Marriage of Geraint* commence with *Forgetful of,* and four in Keats's *habella* (st. liii) with *And she forgot.*

Matthew Arnold uses ihis device frequently, though with less emphatic words, as in *Stagirius,* and *The Forsaken Merman* (11. 46-9).

§ 15. The same verse or same phrase at thé end of a verse recurring regularly after a certain number of Jines, so as to mark off stanzas, is called a *Refrain.*

> (a) Tears, idle tears, I know not what they mean,
> Teais from thé depth of some divine despair
> Rise in thé heart, and gather to thé eyes,
> In looking on thé happy autumn-fields,
> And thinking of thé days that are no more.
>
> Fresh as thé first beam glittering on a sail
> That brings our friends up from thé underworld,
> Sad as thé last which reddens over one
> That sinks with ail we love below thé verge;
> So sad, so fresh, thé days that are no more.
>
> (Tennyson, *The Princess.)*

Similarly thé last line in each stanza of one of Moore's songs (' As slow our ship ') ends with thé words ;' left behind us ', and one by Burns with ' Highland Mary '.

> (0) He quits bis mule, and mounts his horse,
> And through thé street directs his course;
> Through thé street of Zacatin
> To thé Alhambra spurring in.
> Woe is me, Aihama !

And when thé Alhambra walls he gain'd
On thé moment he ordain'd
That thé trumpet straight should sound
With thé silver Clarion round.
Woe is me, Alhama ! (BYRON.)

In thé first case thé refrain is a part of thé last line of thé stanza, in thé second it stands rather outside and apart from thé stanza.

Similarly in a song from Tennyson's *Princess* each stanza ends with thé line :

Blow, bugle ; answer, echoes, dying, dying, dying.

The splendour falls on castle walls
And snowy summits old in story:
The long light shakes across thé lakes,
And thé wild cataract leaps in glory.
Blow, bugle, blow, set thé wild echoes flying,
Blow, bugle ; answer, echoes, dying, dying, dying.

O hark, O hear ! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear thé purple glens replying:
Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river :
Our echoes roll from soûl to soûl,
And grow for ever and for ever.
Blow, bugle, blow, set thé wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

In another song from *The P rinces s,* thé refrain ' Ask me no more ' is not only thé last line of each stanza, but also part of thé first line of each. So too in Burns's famous song, each stanza commences with 'John Anderson my jo, John', and ends with 'John Anderson, my jo'; and in a hunting song by Scott each stanza save thé last commences and ends with ' Waken, lords and ladies gay'.

Not infrequently there is an internai refrain as well as thé final one, as in Tennyson's *Lady of Shalott:*

On either side thé river lie
Long fields of barley and of rye,
That clothe thé wold and meet thé sky;
And thro' thé field thé road runs by
To many-tower'd Camelot;
And up and down thé people go,
Gazing where thé lilies blow
Round an island there below,
The island of Shalott.

where, although thé other words vary, thé fifth and ninth lines always end with *Camelot* and *Shalott'* save in two stanzas, where Lancelot replaces Camelot and Shalott.

In *The Sùters* thé double refrain is constant, save that for *bîowing* other words, *howling, roaring, raging,* are sometimes substituted.

We were two daughters of one race,
She was thé fairest in thé face :
The wind is bîowing in tunet and tree.
They were together, and she fell ;
Therefore revenge became me well.
O thé Earl was fair to see.

She died : she went to burning rlame :
She mixed her ancient bloocl with shame.
The wind is howling in turret and tree.
Whole weeks and months, and early and late,
To win his love I lay in wait.
O thé Earl was fair to see.

Rossetti's *Troy Town* has both final and internai refrain :

Heaven-born Helen, Sparta's queen,
(0 Troy Town!}
Had two breasts of heavenly sheen,
The sun and moon of thé heart's désire:
Ail Love's lordship lay between.
(0 Troy's doivn,
Tall Troy 's on fire !)

In thé stanzas of *Sùter Helen,* thé second, fifth, sixth, and thé second half of thé seventh line remain constantly unchanged, while thé first half of thé seventh line varies.

' Why did you melt your waxen man,
Sister Helen?
To-day is thé third since you began.'
'The time was long, yet thé time ran,
Little brother.'
(0 Mot her, Mary' Mother,
Three days to-day, between Hell and Heaven !)

Eden Bower has two separate internai refrains alternating in successive stanzas.

It was Lilith thé wife of Adam :
(Sing Eden Bower!)
Not a drop of her blood was hnman,
But she was made like a soft sweet woman.

Lilith stood on thé skirts of Eden ;
(Alas thé hour!)
She was thé first that thence was driven;
With her was hell and with Eve was heaven.

While some of thèse refrains, like ' Sing Edien Bower ' and those of *Troy Town, John Andersôn,* and thé internai refrain of *Sister Hehn,* are mère répétitions of a phrase or a name, having hardly more than their sound value, others give an écho, more or less monotonous, of thé emotional key-note of thé song, and their value lies largely in their emphasizing of thé mood which is thé real nucleus of thé poem, as in ' Tears, idle tears ' and thé *Bugle Song.* In *Sùier Helen* thé variable part of thé refrain expresses thé inner and instinctive comment of Helen on thé various stages through which thé situation is developed, as though she were a horror-stricken but helpless spectator of her own action.

In many songs, as for instance those of Burns, a whole stanza is used as refrain or chorus, e.g. ' Lassie wi' thé Lint-white Locks ' or ' My Heart 's in thé Highlands ', and so too in Rossetti's ' The Cloud Confines*. Similarly each eight-line stanza of Tennyson's *Mariana in thé South* is followed by a quatrain in which thé Unes always end with *moan, morn, alone,forlorn* (an obvious reflection of mood), although their content varies.

The origin of thé refrain is doubtless to be found in thé days when poetry was improvised, and thé singer required a rest in which to collect his thoughts for thé next stage. But in any case its présent metrical value lies firstly in thé élément of répétition, and secondly in its function of holding thé structure together and clinching it firmly and decisively, so concentrating thé poetic energy and intensifying thé metrical effect; while, thirdly, it may serve thé purpose of emphasizing some important emotional aspect of thé poem.

XVII

THE 'STANZA

§ i. *Stanzas* or *strophe*[1] are units of tertiary rhythm in poetry, junitary* groups of verses combined according to uniform and more or less symmetrical patiern the structural arrangement being usually marked by timê Rime is not essential (see for example

[1] *Stanza*—' so named from thé stop or halt at thé end of it . . . Cognate with Eng. " stand " ' (Skeat, *Etymological Dict.). Strophe m*eans literally a turning.

Collins's *Ode to Evening)*; but thé lines occupying corresponding positions in thé stanza must also correspond in length and rhythmical structure. This correspondent is accentuated by similarity in rime-scheme, so that rime may play an organic part in thé moulding of stanzas. Each stanza in thé séries has usually, then, one System of riming sounds différent in quality from, but uniform in scheme of arrangement with, that of thé preceding and following stanzas.

Verse may be written continuously, i. e. without entering into spécifie structural groups, or having any fixed structural unit larger than thé line,[1] as in thé case of heroic blank verse (sometimes called stichic verse), or it may be written in definite strophic or stanzaic forms.

§ 2. The smallest possible group is obviously one of two lines. Verse riming in couplets is of course very common in English poetry, but it must be remembered that in poems where fréquent use is made of enjambement in thé strict sensé (v. Ch. IV, § 6) and rime-breaking *(v.* Index), thé lines hâve a continuity of movement almost like that of blank verse. Take, for instance, thé familiar verses from Keats quoted in Ch. IV, § 5,or thé opening lines of his *Endymion.* Il is doubtful whether thé term couplet could justifiably be applied in its strict meaning fb thé structure of thèse lines. In Pope's *Essay on Criticism,* on thé other hand, thé couplet is normally self-contained and expresses a complète thought, thé end of thé sentence coinciding with thé end of thé verse, so that there is a distinct approach to stanzaic effect. And it seems extremely probable that this was'their deliberate aim, since Dryden, rightly or wrongly, gave Waller thé praise of having 'first showed us how to conclude thé sensé most commonly in distichs, which in thé verse of those before him runs on for so many lines together that thé reader is out of breath to overtake it'. The préface to an édition of Waller's poems published posthumously in 1690, says that before his time 'their verses ran ail into one another, and hung together . . . like thé *hoofft atoms* that compose a body in Des Cartes. There was no distinction of parts, no regular stops, nothing for thé car to rest upon. . . . Mr. Walier remov'd ail thèse faults, brought in more polysyllables, and smoother measures; bound up his thoughts better, and in a cadence more agreeable to thé nature of thé verse

[1] The qualifying words *spécifie* and *fixed* are important hère, for 'verse-paragraphs' are without doubt organic units, but they are determined less by formai harmonie conditions than by thé unifying action of thought and feeling.

he wrote in : so that where-ever thé natural stops of that were, he contrived thé little breakings of his sensé so as to fall in with 'em. And for that reason since thé stress of our verse lies commonly upon thé last syllable, you'll hardly ever find him using [a] word of no force there.'

In Tennyson's *Locksley Hall* thé couplets are separated in thé printing, thus giving notice to thé eye of thé poet's évident intention.

§ 3. With regard to thé aesthetic value of thé stanzaic structure, at least in thé larger stanzas, there is, firstly, thé pleasure of anticipated récurrence both of rhythm and rime, more complex and on a larger scale than hitherto. Secondly, there is scope not merely for accumulative but for larger harmonie effects, especially when Unes of différent lengths are used, and refrains.

On Linden, when thé sun was low,
AU bloodless lay thé untrodden snow,
And dark as winter was thé flow
Of Iser, rolling rapidly.

Dear as remember'd kisses after death,
And sweet as those by hopeless fancy feign'd
On lips that are for others; deep as love,
Deep as first love, and wild with ail regret ;
O Death in Life, thé days that are no more.

The flower that smiles to-day
To-morrow dies;
Ail that we wish to stay
Tempts and then flies.
What is this world's delight ?
Lightning that mocks thé night,
Brief even as bright.

O World! O Life! O Time!
On whose last steps I climb,
Trembling at that where I had stood before;
When will return thé glory of your prime?
No more—Oh, never more !

Out of thé day and night
A joy has taken flight ;
Freah spring, and summer, and winter hoar
Move my faint heart with grief, but with delight
No more—Oh, never more!

In thèse examples thé whole emotional force of thé stanza is felt fo be working up to a culminating point in thé last line, so that at

no previous point could thé rhythmical movement close with thé same aesthetic satisfaction. The full Imaginative significance of thé content is held in suspense until thé metrical structure is also complète.

This aspect of stanzaic effect, which must be felt by every one even in thé isolated stanzas quoted above, and much more in thé whole poems, is finely expressed with référence to one particular form in Théodore Watts-Dunton's famous sonnet :

A sonnet is a wave of melody ;
From heaving waters of thé impassioned soûl
A billow of tidal music one and whole
Flows in thé 'octave'; then, returning free,
Its ebbing surges in thé 'sestet' roll
Back to thé deeps of Life's tumultuous sea.

Thirdly, there is further scope for confiict or interplay between thé metrical and rhetorical structure, while at thé same time a certain limit is set. There 'may be internai variety with external unity ; phrases and clauses now coinciding with, now passing over thé line-endings, but nearly always coinciding at thé end of thé stanza ; not running on without check as in blank verse. Some excellent examples of this are provided by Milton's sonnets, on which see below, Ch. XXII, § 9.

§ 4. In général, stanzas which are as long as, or longer than, thé rime-royal lend themselves to thé full development of successive ideas and feelings, while at thé same time thé fixed structural scheme tends to act as a natural check to undue élaboration. At thé same time thé natural pauses invited at regular intervais by thé stanza form give a metrical resting-point, which prevents that exhausting strain on thé attention that is sometimes felt in blank verse with continuai overflow. On thé other hand, of course, poverty of idea or tenuity of feeling is a source of weakness to thé longer stanza forms, as forms, on account of thé temptation to fill up with mère verbiage. The occasional judicious use of overflow from slanza to stanza will obviate thé difficulty to some extent, but excessive use of this device would destroy thé integrity of thé stanza form. In ail cases a final couplet, which may be abrupt or not, according to thé way in which it is led up to, will give a décisive ending to thé stanza.

The shorter forms of stanza, particularly thé couplet and quatrain, favour concentrated strength of expression, and often give thé effect of combined rapidity and emphasis of movement. Their gréât danger is abruptness. In so far as enjambement is

used between thé couplets this danger is avoided; thé closeness of thé rimes is not so insistent, but thé stanza effect is proportionately weakened.

Blank verse does not suffer from thèse limitations; but on thé other hand it loses thé supports given by stanzaic form, and, as Shelley said, it gives ' no shelter for mediocrity *—it requires unfailing judgement and aesthetic resource.

The most important formai criteria for a poetically effective stanza are : *(a)* that it must not be so long that it cannot be grasped as a unifîed whole, and similarly its structure must not be so ingeniously intricate that attention is distracted from its intellectual and emotional significance; and *(b)* that it must not be so short that it does not give scope for some variety and complexity of harmonie effect, such as is provided by thé balancing of lines of différent lengths, by reversais of cadence, change of tempo, and thé alternation of single and double end-rimes, &c. In général thé most successful stanzas apart from what may be regarded as \vhole poems of fixed form, like thé sonnet, are not shorter and simpler than thé quatrain, nor longer and more complex than thé nine-line Spenserian stanza; and within thèse limits there is ample scope for thé poet to give artistic individuality to his stanzaic forms, by means of thé devices mentioned above, which will be further elaborated in détail in connexion with thé more important strophic schemes.

§ 5. The full possibilities of thèse devices hâve probably not even yet been exhausted. Many new harmonie combinations were made by thé Romantics, and most remarkably by Shelley; but despite thé wonderful new créations of Swinburne, yet further resources are revealed in such a poem as Mr. Abercrombie's *Hymn to Love :*

' Yea, made of chance and ail a labouring strife,
We go charged with a strong fiame ;
For as a language Love hath seized on life
His burning heart to story.

Yea, Love, we are thine, thé liturgy of thee,
Thy thought's golden and glad name,
The mortal conscience of immortal glee,
Love's zeal in Love's own glory.

Whether we call this an eight-lined stanza or a pair of linked quatrains is of little importance. The first and third lines of thé separate quatrains rime together and are of rive feet. The two second lines of four feet correspond both in rime and in thé

internai cadence wilh its lingering emphasis, and similarly thé two three-foot fourth lines correspond both in rhythmical structure and their féminine rimes.

Simpler than this in its éléments but with a sad, haunting melody of its own is thé lyric by Ernest Dowson with thé title *Non sum qualis eram bonae sub regno Cynarae:*

I hâve forgot much, Cynaral gone with thé wind,
Flung roses, rosés riotously with thé throng,
Dancing to put thy pale lost lilies out of mind;
But I was- desolate and sick of an old passion,
Yea ail thé time because thé dance was Igng.
I hâve been faithful to thee, Cynara! in my fashion.

The melody of this cannot be fully analysed, but part of its undying music dépends, so far as formai structure is concerned, on thé shorter fifth Une between thé constant refrain of thé fourth and sixth lines, which are repeated in each stanza and contain, as a true refrain should do, thé emotional nucleus of thé whole.

Even more perfect perhaps is thé exquisite music of *0 Mors! quam amara est memoria tua . . .*

Exceeding sorrow
Consumeth my sad heart!
Because to-morrow
We must départ,
Now is exceeding sorrow
Ail my part!

with its délicate interweaving of single and double rimes, its subtle and quiet changes of line length, and especially thé suggestive shortness of thé final line, after thé répétition of thé first as part of thé fifth.

§ 6. There are many lyrical poems where no use is made of rime in thé body of thé stanza, but where thé end, and sometimes thé beginning, of each stanza is marked by some répétition of a sound or a word, as in thé song ' Now sleeps thé crimson petal ', in Tennyson's *Princess*, in which each stanza commences with *now* and ends with *me.* Or thé end of thé stanza may be marked by a refrain embodied in thé last line, as 'thé days that are no more ' in ' Tears, idle tears ' ; or in thé first line, as in ' Our enemies hâve fall'n '.

Now sleeps thé crimson petal, now thé white;
Nor waves thé cypress in thé palace walk;
Nor winks thé goid fin in thé porphyry font:
The fire-fly wakens: waken thou with me.

Now droops thé milkwhite peacock like a ghost,
And like a ghost she glimmers on to me.

Now lies thé Earth ail Danaë to thé stars,
And ail thy heart lies open unto me.

Now slides thé silent meteor on, and leaves
A shining furrow, as thy thoughts in me.

Now folds thé lily ail her sweetness up,
And stips into thé bosom of thé lake :
So fold thyself, my dearest, thou, and slip
Into my bosom and be lest in me.

Tears, idle tears, l know not what they mean,
Tears from thé depth of some divine despair
Rise in thé heart, and gather to thé eyes,
In looking on thé happy Autumn fields,
And thinking of thé days that are no more.

Fresh as thé first beam glittering on a sail,
That brings our friends up from thé underworld,
Sad as thé last which reddens over one
That sinks with ail we love below thé verge ;
So sad, so fresh, thé days that are no more.

Ah, sad and strange as in dark summer dawns
The earliest pipe of half-awaken'd birds
To dying ears, when unto dying eyes
The casement slowly grows a glimmering square ;
So sad, so strange, thé days that are no more.

Dear as remember'd kisses after death,
And sweet as those by hopeless fancy feign'd
On lips that are for others; deep as love,
Deep as first love, and wild with ail regret;
O Death in Life, thé days that are no more.

Our enemies hâve fall'n, hâve fall'n : they came,
The woodmen with their axes : lo, thé tree !
But we will make it fagots for thé hearth,
And shape it plank and beam for roof and floor,
And boats and bridges for thé use of men.

Our enemies hâve fall'n, hâve fall'n : they struck ;
With their own blows they huit themselves, nor knew
There dwett an iron nature in thé grain :
The glittering axe was broken in their arms,
Their arms were shatter'd to thé shoulder-blade.

Our enemies hâve fall'n, but this shall grow
A night of Summer from thé heat, a breadth
Of Autumn, dropping fruits of power ; and roll'd
With music in thé growing breeze of Time,
The tops shall strike from star to star, thé fangs
Shall move thé stony bases of thé world.

But stanzas without rime in any shape are also to be found. Like thé Greek Sapphic and Alcaic stanzas and thé 4th and 5th Asclepiads they dépend on thé use of lines differing in length and metrical structure. The use of thé final short line in particular, in rimed or unrimed forms, must'have been frequently suggested by thé Adonius of thé Sapphic stanza, The stanzas of Collins's *Ode to Evening* hâve regularly two five-foot lines followed by tvvo three-foot lines, ail in iambic metie :

Then lead, calm vot'ress, where some sheety lake
Cheers thé lone heath, or some time-hallow'd pile
Or upland fallows grey
Reflect its last cool gleam.

Another scheme is shown by Sir William Watson's *Engîand my Mother*, where thé masculine ending of thé fourth line, in contrast with thé féminine endings of thé first three, clearly marks thé end of thé stanza. There are three two-foot lines, each composed of a dactyl and a trochée—thé Greek Adonius—followed by one composed of a dactyl and a monosyllabic foot :

Engîand my mother,
Wardress of waters,
Builder of peoples,
Maker of men.

§ 7. A stanza, or at least one of thé larger and more elaborate stanzas, is usualiy complète in itself, a self-contained whole. Shelley, however, above ail others, is fond of allowing his stanzas to overflow, not merely in his *terza rima*, where it is common, but in thé Spenserian stanzas of *The Revoit of Islam :*

and many a band
The Arctic Anarch sent, and Idumea's sand,

VI
Fertile in prodigies and lies. (Canto x.)

' Ha ! hear'st thou not thé tread

XII
Of rushing feet ? (Canto xi.)

and in shorter stanzas, as in a chorus from *Hellas* :

Love were lust—if Liberty

III
Lent not life its soûl of Light

and in *To a Skylark* :

Thou art unseen, but yet I hear thy shrill delight,
v
Keen as are thé arrows
Of lhat silver sphère,

and in *The Semitive Plant,* stanzas 15 and 16. Cf. also Byron, *Don Juan, ll.* vi-vii, ccx-ccxi ; m. xlii-xliii ; iv. lii-liii. Tennyson's *In Memoriam* bas many stanzaic enjambements, section Ixxxvi having four stanzas of which three do not end even with a pause that could be marked by a comma :

Sweet after showers, ambrosial air,
That rollest from thé gorgeous gloom
Of evening over bralce and bloom
And meadow, slowly breathing bare
The round of space, and rapt below
Thro' ail thé dewy-tassell'd wood,
And shadowing down thé hornè'd flood
In ripples, fan my brows and blow
The fever from my cheek, and sigh
The full new life that feeds thy breath
Throughout my frame, till Doubt and Death,
lll brethren, let thé fancy fly
From belt to belt of crimson seas
On leagues of odour streaming far,
To where in yonder orient star
A hundred spirits whisper ' Pcace '.

§ 8. Stanzas are sometimes classified as is*ometrical* or *anisometrical* according as thé component Unes are equal or unequal.

According to thé poetic theory of Provence and Italy, stanzas or short complète poems like *canzoni* were divisible into certain recognized parts, and were generally regarded as definiteîy bipartite or tripartite. In thé latter case thé body of thé stanza was usually thé opening portion, which was divisible into two equal parts called *pedes,* thé conclusion being called thé *cauda.* Sometimes this arrangement was reversed, and *ihefrons* was followed by two equal *versus.* This System may hâve some interest in connexion with Middle English lyrics or imitations of Italian or Provençal, but there is nothing to be gained from applying it to a modem poem like Wordsworth's *Daffodils,* and saying that ils scheme, *a b a b c c* , represents two *pedes, ab, ab,* and a *cauda, cc.* It was in fact applied primarily to thé musical setting, thé two *pedes* (or *versus)* corresponding to thé same melody. (See Dante, *De Vulgari Eloquentia,* IL ix. et seq.)

XVIII

VERS LIBRES

§ x. We hâve seen that in most poetry there is both primary rhythm and secondary rhythm, if not also tertiary 'rhythm. In other words, there is a more or less continuons stream of speech-sound characterized by that regular wave-like rise and fall which we call rhythm (primary rhythm) ; and this is organized in regularly proportionate sections—lines, or verses—marked off more or less distinctly from each other; and there may also be a further systematic grouping of thèse lines into stanzas of determinate length. In some types of verse-composition, however, while thé primary rhythm is unmistakable, thé secondary rhythm may be cjuite indeterminate, thé rhythmical sound-sequence may be divided into irregular lengths. The organizing principle may be not a regular temporal proportion in thé volume of sound, but thé créative feeling—émotion, or emotional thought and imagination—of thé poet ; though this may sometimes be forced or disregarded for thé saké (apparently) of contrast between long and short lines, or other effects of sound, so that there seems to be no law save thé will of thé poet that shapeth as it listeth.

§ 2. Similarly, instead of stanzas being moulded in accordance with a symmetrical harmonie scheme, thé stanzaic unit really becomes that of thé verse-paragraph. ' The arrangement of thé rhymes and thé length of thé lines in any rhymed metrical passage may be determined either by a fixed stanzaic law or by a law infinitely deeper—by thé law which impels thé soûl, in a state of poetic exaltation, to seize hold of every kind of metrical aid, such as rhyme, caesura, & c,, for thé purpose of accentuating and marking off each shade of émotion as it arises, regardless of any demands of stanza.' Watts-Dunton, after making this important distinction, points out thé immense différence between ' thé irregularity of makeshift ' as in Cowley's so-called Pindarics, and thé irregularity of Coleridge's 'fine frenzy; in *Kubîa Khan,* where ' having broken away from ail restraints of couplet and stanza—having caused his rhymes and pauses to fall just where and just when thé émotion demands that they should fall, scorning thé exigencies of makeshift no less than thé exigencies of stanza—he bas found what every writer of irregular English odes has sought in vain, a music as entrancing, as natural, and at thé same time as

inscrutable as thé music of thé winds or of thé sea' *(Enc. Brit.'* art. *Poetry).* As Coleridge himself said in a différent connexion, ' this variation is not introduced wantonly or for thé mère ends of convenience, but in correspondence with some transition in thé nature of thé imagery or thé passion '.

§ 3. Milton's *Lycidas* is one of our earliest poems of gréât importance to show divergence from a uniform metrical scheme in its short lines[1] and in what Johnson called its ' uncertain ' rhymes and its occasional blank lines. The structural principle is that of ' free musical paragraphs ' ; and Milton's fine ear enabled him to arrange his rimes so skilfully and produce cadences so exquisite that we cannot seriously quarrel with Landor's opinion that ' no poetry so harmonious had ever been written in our language'— none at least will deny that this is nearer thé mark than Johnson's astonishing denunciation of its ' unpleasing numbers '. There is a definite base-mètre, viz. thé heroic line, and thé irregularities are introduced not merely for thé négative purpose of avoiding monotony, but also for thé positive end of marking some emotional change or emphasizing some aspect of thé thought-movement, as well as to gain a definite verbal harmony. The variations must not be arbitrary—having no significant, emotional reason ; but everything must be thé work of thé créative spirit's plastic stress.

§ 4. With regard to thé mère external sound-scheme of irregular mètres it is true in général that thé fewer variations there are from a base-mètre and a standard rime-séquence, thé more effective they will be ; and where irregularity is almost made thé rule a valuable source of effect is lost, and regularity will corne to hâve much thé same value as was attached to departures from a normal arrangement. In fact thé use of irregular mètres is sometimes more artificial and arbitrary, more of a convention, than adhérence to a definitely chosen form of stanza ; and it is a convention which may lead thé poet astray as often as it helps him. The variations in length of verse, metrical movement, and rime séquences in Wordsworth's gréât *Intimations of Immortality* Ode are not always inévitable. Wordsworth, as Professor Bradley said, ' could not command thé tone of sustained rapture, and where his metrical form is irregular his ear is uncertain '. One reason for thé greater success of thé *Ode to Duty* is thé support given by a regular and

[1] Milton was anticipated by Drummond in learning from Itaîy thé harmonie value of thé three-foot line in combination with thé five-foot;

not too complex stanza form, just as ihe definite limits of thé sonnet structure prevented him from dissipating his poetic strength in amorphous diffuseness.[1]

§ 5. In irregular mètres thé rime bas an important fonction, not merely in gratifying thé expectation of récurrence, but also in holding thé verse-paragraph more tightly together. *Vers libres* in discarding rime forgo an invaluable means of intensifying thé antiphonies and setting off more clearly thé varied cadences. Unrimed *vers libres,* in fact, might almost as well be written continuously like prose (for thé primary rhythm would be equally manifest in that form), were it not for thé presumption that they are so divided to give effect to thé poet's désire to balance thé cadence of one section of thé rhythmical continuum against that of neighbouring sections. The division into thèse sections (lines or verses) will often be guided by thé phrase or thought-grouping, but on thé other hand there will often be intentional overflow so that sensé and sound may set each other in relief.

§ 6. When rime is absent, even more than when it is présent, strength of phrase and rhythmic energy are demanded, and, above ail, certainty of ear. Only thus can a poet compensate for thé loss of that deep aesthetic pleasure which results from thé récognition of récurrences and from thé satisfaction of thé instinctive craving for some principle of unity amidst variety, of law amidst disorder and chaos. The control and support of a law that manifests itself by prescribing determinate and symmetrical forms and patterns can only be dispensed with in obédience to thé imperious insistence of an internai law that expresses itself in thé one throbbing rhythm which alone will illuminate thé fullness of thé poet's thought and feeling.

§ 7. Rimeless irregular verse was used continuously by Southey in *Thaîaba,* partly in thé belief that it gave a wider range of expression, and partly in deliberate revolt against thé obtrusive 'Jew's harp twing-twang ' of thé heroic measure. The bold individualism of thé new movement in poetry was bound to consider, at least experimentally, thèse wayward and lawless rhythms as peculiarly suited to thé treatment of a wild romantic subject, to thé embodiment of evasive phantasies, to thé passionate exposition of an irresponsible idealism, to thé expression of a distracting sensé of

[1] Though in thé sonnet Wordsworth relaxed more than Milton thé strict scheme of thé Italianâ.

thé overwhelming chaos of life and death, or of thé fearful havoc of war. Thus we hâve thé irregular measures—some with rime, some without—of *Kubla Khan, The Curse of Kehama, Thalaba, Queen Mab,* Tennyson's early *Sea-Fairies,* and *Eleanore,* and many parts of *Maud,* Arnold's *Strayed Reveller* and *The Forsaken Merman* and *Empedocles on Etna,* Patmore's *Amelia,* some poems of Henley, Francis Thompson's *Hound of Heaven,* and, one of thé latest, Mr. Gilbert Frankau's *City of Fear.* And it was natural too that thé romantic âge should hâve revived thé irregular pseudo-Pindaric form of Ode practised by Cowley and Dryden.

§ 8. But in ail this work except that of thé very greatest thé absence of support from a determinate form has been a constant source of metrical weakness even while thé flexibility of thé médium has given scope for some very fine effects. When thé poet's command of rhythm is as fluctuating and spasmodic as was Southey's, thé capricious divisions of verse merely tend to produce a baffling impression of shapelessness, which suggests that, even by thé strongest poets, metrical life could never be sustained at full vigour in thèse irregular measures throughout a long composition. Its possibility there and its success in pièces of only moderate length will probably be in proportion to thé dominance of some base-mètre throughout thé paragraph-sections, to which thé rhythm always returns after its apparent vagaries, so that thé changes in cadence and variations from thé standard will be thé more effective when they do occur [1] in other words, it will be in proportion to thé degree of récognition that is given to thé principle of récurrence on a larger scale than that of thé feet, i.e. to thé principle of secondary as well as of primary rhythm.

§ 9. It was natural and right that there should be an attempt to restore thé freer melody and cadence of thé phrase, which had too often been cramped by thé controlled metrical structure of thé Une ; but thé line too has its own possibilités of music, and to secure thé one it is not necessary to neglect thé other. The two are complementary rather than antagonistic. Shakespeare and Milton, to mention no others, hâve shown that in heroic blank verse thé claims both of thé phrase and of thé line can be reconciled, and thé two forces joined to produce thé finest harmonies of which our language is capable.

[1] See *Lycidas* and Swinburne's *Thalassius,* and *On thé Cliffs.*

10. ILLUSTRATIONS

ODE ON INTIMATIONS OF IMMORTALITY FROM RECOLLECTIONS OF EARLY CHILDHOOD

There was a time when meadovv, grove, and stream,
The earth, and every common sight
To me did seem
Apparell'd in celestial light,
The glory and thé freshness of a dream.
It is not now as it hath been of yore;—
Turn wheresoe'er I may,
By night or day,
The things which I hâve seen I now can see no more.

The rainbow cornes and goes,
And lovely is thé rosé;
The moon doth with delight
Look round her when thé heavens are bare ;
Waters on a starry night
Are beautiful and fair ;
The sunshine is a glorious birth ;
But yet I know, where'er I go,
That there hath past away a glory from thé earth.

Now, while thé birds thus sing a joyous song,
And while thé young lambs bound
As to thé tabor's sound,
To me alone there came a' thought of grief :
A timely utterance gave that thought relief,
And I again am strong.
The cataracte blow their trnmpets from thé steep ;
No more shall grief of mine thé season wrong ;
I hear thé echoes through thé mountains throng,
The winds corne to me from thé fields of sleep,
And ail thé earth is gay ;
Land and sea
Give themselves up to jollity,
And with thé heart of May
Doth every beast keep holiday ;—
Thou child of joy,
Shout round me, let me hear thy shouts, thon happy Shepherd-boy !

Wordsworlh undoubtedly commences his gréât Ode on a high level of metrical exécution ; this, however, is not maintained. In thé middle of thé next stanza he seems to hâve lost thé visionary gleam and thé glory of which he speaks at its close, and in particular thé poverty of thé Une

On every side

is only made more glaring by its shortness. Another example of

weakness amounting to a kind of metrical anti-climax is thé short final couplet

As if his whole vocation
Were endless imitation

where thé rime falling on mère suffixes results only in a commonplace jingle. Again, what a différence there is between thé fine cadence of

Thou whose exterior semblance doth belie
Thy soul's immensity;

where thé transition from a long to a short line has full r,rtistic justification, and thé flatness of thé short couplet

Mighty Prophet! seer blest!
On whom thèse truths do rest

for which there is no aesthetic reason, unless that they might be magnificenlly redeemed by thé simple and satisfying dignity of

Which we are toiling ail our lives to find.

THE FORSAKEN MERMAN

Corne, dear children, let us away;
Down and away below!
Now tny brothers call from thé bay,
Now thé gréât winds shoreward blow,
Now thé sait tides seaward flow ;
Now thé wild white horses play,
Champ and chafe and toss in thé spray.
Children dear, let us away !
This way, this way!

Call her once before you go,—
Call once yet!
In a voice that she will know:
'Margaret! Margaret!'
Children's voices should be dear
(Call once more) to a mother's car;
Children's voices, wild with pain,—
Surely she will corne again!
Call her once and corne away;
This way, this wayî
' Mother dear, we cannot stay ! '
The wild white horses foam and fret.
Margaret ! Margaret !

Corne, dear children, corne away down ;
Call no more !
One last look at thé white-walled town,
And thé little gray church on thé windy shore,
Then corne down !
She will not corne, though you call ail day;
Corne away, corne away ! ...

Down, down, down !
Down to thé depths of thé sea !

She sits at her wheel in thé humming town,
Singing most joyfully.
Hark what she sings: 'O joy, O joy,
For thé humming street, and thé child with its toy:
For thé priest, and thé bell, and thé holy well;
For thé wheel where I spun,
And thé blessed light of thé sun!'
And so she sings her fill,
Singing most joyfully,
Till thé spindle drops from her hand,
And thé whizzing wheel stands still.
She steals to thé window, and looks at thé sand,
And over thé sand at thé sea;
And her eyes are set in a stare;
And anon there breaks a sigh,
And anon there drops a tear,
From a sorrow-clouded eye,
And a heart sorrow-laden,
A long, long sigh
For thé cold strange eyes of a little mermaiden,
And thé gleam of her golden hair.

There is no need for comment on thé rhythmical beauty of this, with its 'mixture of mortal sorrow with thé strange, wild sensé of a life that is not after mortal law—thé childlike moan after lost love mingling with thé pure outer note of a song not human'; but it is not superfluous to point out with what exquisite fitness thé rimes are placed and thé lines lengthened or shortened, for nothing could be better adapted to thé subject than this forlorn music which has in it 'thé pathos of naturai things ... thé cry of a créature astray in thé world, wild and gen(le and mournful . . . thé wail of something lost midway between man's life and thé life of things soulless'.

To read after this even thé finest chorus from *Merope* ('O Son and Mother . . .') and *The Strayed Reveller* is to realize how inevitably (I quote Swinburne again) 'to throw away thé naturai grâce of rime from a modem song is a wilful abdication of half thé power and half thé charm of verse'. *The Strayed Reveller* is, like *The Forsaken Merman*, a fine pièce of pictorial imagination, but it has not thé same music. Sometimes its rhythm is quite satisfying:

Faster, faster,
O Circe, Goddess,
Let thé wild, thronging train,
The bright procession
Of eddying forms,
Sweep through my soûl;

and thé form well adapted to rapid ever-changing flow of imagery; but often thé pauses and line-divisions are awkward, or at least not inévitable, as thé very next stanzas show.

In général, then, we are forced to conclude that, in this kind of verse, where there is no rime there must be in compensation either thé unfailing charm of an unforced fluent melody like that of Shelley's *Queen Mal* (and even Shelley after two cantos had to fall back on regular blank verse, and later made further changes), or a constant command of strong and striking Imaginative phrase as in Hçnley:

How wonderful is Death,
Death and his brother Sleep !
One pale as yonder waning moon
With lips of Jurid blue ;
The other, rosy as thé morn
When throned on ocean's wave
It blushes o'er thé world;
Yet both so passing wonderful !

. . . .

The magie car moved on.
As they approached their goal
The coursers seemed to gather speed;
The sea no longer was distinguished ; earth
Appeared a vast and shadowy sphère ;
The sun's unclouded orb
Rolled through thé black concave;
Its rays of rapid light
Parted around thé chariot's swifter course,
Arid fell, like ocean's feathery spray
Dashed from thé boiling surge
Before a vessel's prow.

. . . . .

Spirit of Nature ! thou
Life of interminable multitudes;
Soûl of those mighty sphères
Whose changeless paths thro[1] Heaven's deep silence lie;
Soûl of that smallest being,
The dwelling of whose life
Is one faint April sun-gleam :—
Man, like thèse passive things,
Thy will unconsciously fulfilleth :
Like theirs, his âge of endless peace,
Which time is fast maturing,
Will swiftly, surely corne ;
And thé unbounded frame which thou pervadest
Will be without a flaw
Marring its perfect symmetry. *(Queen Mab, i* and iii.)

. . . . .

Space and dread and thé dark—
Over a livid stretch of sky
Cloud-monsters crawling, like a funeral train

Of huge, primeval présences
Stooping beneath thé weight
Of some enormous, rudimentary grief;
While in thé haunting loneliness
The far sea waits and wanders with a sound
As of thé trailing skirts of Destiny,
Passing unseen
To some immitigable end
With her grey henchman, Death. . . .

Life—life—-let there be life!
Better a thousand times thé roaring hours
When wave and wind,
Like ttye Arch-Murderer in flight
From thé Avenger at his heel,
Storm through thé desolate fastnesses
And wild, waste places of thé world !

Life—give me life nntil thé end,
That at thé very top of being,
The battle-spirit shouting in my blood,
Ont of thé reddest hell of thé fight
I may be snatched and flung
Into thé everlasting lull,
The immortal, incommunicable dream.

(Heniey, *Rhymes and Rhythms,* xvi.)

My final example carnes thé contrast between short and long Unes to its furthest possible limit, but at thé same time shows how even in thèse extrêmes rime may hâve a unifying effect : [1]

The brown roads run
Bare to thé sun ;
Not a cart
Jingles in through thé gâtes that our torn graves guard
To thé mart;
Never a peasant girl passes and smiles with raised eyes for a greeting,
Never men clink at thé cottage thé cup of thé wayfarers' meeting ;
(Strown
ìnto heaps by thé roadside thé cottages, blown
And riven by shell-fire, and scarredi)
Only at night when thé dank mists arise and thé gaze of our watchers is hidden,
Cornes trarap and muttered cursing of infantry, rush of horse ridden
In fear of thé dark—
For who knows how thé far shell may swerve or thé blind bullet hiss to its mark!

(Gilbert Frankau, *The City of Fear.)*

[1] It will be noticed how thé integrily of thé longer lines is constantly threatened by an inévitable and insistent médial break, and is hardly saved even by thé rime.

ADDENDUM

The germs of this irregular verse in English may be found partly in thé longer and shorter lines which appear sporadically in dramatic blank verse, as, e. g. in thé final agony of *Faustus'* or *Hamlet^* Act I, Se. v or Act II, Se. ii, partly in thé Italian *canzone,* which was symmetrical, and thé later irregular choruses, also in eleven and seven syllabled lines, of Tasso's *Aminta* and Guarini's *Pas/or Fido,* and partly in thé apparently irregular Greek dramatic choruses and Pindaric odes. Even when thé real law was understood it was often not followed, as for instance by Milton, who in *Samson Agonùtes,* instead of reproducing thé antiphonies of thé Greek choral music, [4] made a kind of strange and enormous harmony by intermixture of assonance and rhyme with irregular blank verse '.

How firmly thé heroic Une established itself as thé standard of English mètre is illustrated by Patmore's *Amelia,* where constantly successive short lines can be combined into a five-foot Une :

> While, therefore, now | Her pensive footstep stirr'd
> The daraell'd garden of unheedful death . . .
> . . . . . .
> An incidental greatness character'd
> Her unconsider'd ways. | But ail my praise
> Amelia thought too slight for Millicent,
> And on my lovelier-freighted arm she leant,
> For more attent ; | And thé tea-rose I gave
> To deck her breast, she dropped upon thé grave.

so that there is some. justification for regarding this kind of *vers libre* as resulting from thé dissolution of heroic verse, with or without an admixture of resolved alexandrines. Southey prided himself that in *Thalaba* ' no two lines are employed in séquence which can be read into one ' ; in other words, thé sections do not follow any constant law of secondary rhythm, but are demarcated entirely by thé variable law of thé phrase. So far as this is true, by so much does thé form move away from thé standard of verse nearer to that of prose, and by so much does it forgo that contrast and interplay between speech-rhythm units and verse-rhythm units, and those subtle effects of varied overflow and internai pausation by which verse gains so much. Yet without that contrast and those effects *vers libres* lose thé independence which is one of their chief justifications, as well as thé bold antiphonal effects which they seek to borrow from thé music of thé ode.

XIX

BLANK VERSE PARAGRAPH STRUCTURE

§ i. Heroic blank verse may be regarded as occupying an intermediate position between rimed stanzaic forms and unrimer vers *libres; and it is party for this reason because it partakes both of* thé stabiLity of the one mobility of the others and can at its nëed move in either direction, tôwards greater fïxïty or greatef elasticity that as tennyson said bank verse can" be the finest mode of expression in our language for in the best blank verse, thé ear or auditory imagination is satisfied without thé obvious. recurrences of rime and stanzaic pattern but at the same time it îs not cheated of sense of form There is form and structure. not predetermined as *a form* and fixêd, but arising out of, and evolving itself in response to the demands of the poet's creative feeling the demands of sense and emotion. it obeys a law of unity not one of mere uniform regularity, it is ordered without, but grows from with in.

§ 2. Such a verse form as this was, of course, invaluable wherever, as in drama, thé writer required a médium of poetic expression which left him free to move as his changing thèmes required, without being shackled by thé necessity of conforming to a rigid artificial framework of sound; to change his key and vary his cadences without abandoning his metrical base. For in blank verse thé primary rhythm may be every whit as strong and individual as in rimed verse; thé secondary rhythm may be présent in actuality without being insistently obtrusive and without imposing any restrictions upon thé natural play of poetic feeîing, or thé natural distribution of dramatic emphasis, or thé natural rise and fall of emotional pitch. There is no fixed unit of tertiary rhythm like thé stanza, but instead there may be corresponding organic units, whose form and extent are dominated only by harmonie considérations arising out of thé movement of thé thought and passion to be expressed.

§ 3. 'Every short poem', Tennyson once said, 'should hâve a definite shape like a curve, sometimes a single, sometimes a double one, asstimed by a severed tress or thé rind of an apple

when flung on thé floor '. On a smaller scale, too, a stania should hâve this definite shape like a curve ; for an organic plan is a necessity in ail art, at ail levels—for thé parts as well as thé whole. There must be a more or less conscious structural idea in thé artist's mind, according to his composition is designed so as to produce an organic relation between thé parts themselves and between thé parts and thé whole. What Pater said in his essay on *Style* is far more true of verse than of prose : ' In literary as in ail other art, structure is ail-important, felt, or painfully missed, everywhere—that architectural conception of work, which foresees thé end in thé beginning and never loses sight of it, and in every part is conscious of ail thé rest.' This is peculiarly applicable to thé building up or évolution of stanzas. But in thé larger forms of art—thé épie and thé drama—thé parts, too, are larger, and thé same meticulous attention to pattern on thé smaller scale is neither possible nor perhaps désirable. A wider sweep and more comprehensive effects are aimed at ; more countenance and accommodation can be given to thé unexpected, and there is more room for movement within thé scheme ; for in this case ' thé literary architecture, if it is to be rich and expressive, involves not only foresight of thé end in thé beginning, but also development or growth of design, in thé process of exécution, with many irregularities, surprises, and afterthoughts ; thé contingent as well as thé necessary being subsumed under thé unity of thé whole '. This, whether Pater thought of it or not, is thé advantage that blank verse has over rimed forms, even thé longer stanzas like thé Chaucerian and Spenserian : thé elasticity of its paragraphs enables 4he rhythm to fit closely to thé movement of thought and feeling, whether simple or complex, and give it complète and satisfying expression without any of thé artificiality and constraint that may corne from rime and a rigid stanza form, but always admitting thé guidance or control of a normal scheme of mètre.

§ 4. Blank verse can be used, and well used, for almost ail purposes, for tragedy and comedy, for épie narrative, and for reflective description, as was shown by Marlowe, Shakespeare, Milton, Wordsworth, and Tennyson ; and it is also capable of being charged with lyric émotion, as was shown by Marlowe, by Shakespeare in *Romeo and Juliei* and *Richard II,* by Shelley in *A las for* and *Prometheus Urîbound,* by Tennyson in *CEnone, Tithdnu$)* and thé song from *The Princess, '* Corne down, O maid,

from ydnder mountain height', and by Stephen Phillips in *Mar' fessa.*

It responds equally to Hghter and darker moods, to thé calls of idealism or realism, of geniality or cynicism; it may be light and svvift in moyement, or slow and majestic; it lends itself to luxuriance of style or austerity, to languor or energy, to thé délicate mélodies of thé violin or thé solemn harmonies of thé organ.

It was very fortunate for England that blank verse appeared just at thé time when it was wanted (partly, perhaps, *because* it was wanted) to provide a vehicle for thé expression by a gréât âge—an âge that was just feeling its splendid powers and opportunities—of a poetic and dramatic vision that embraced thé whole range of human expérience and aspiration, and touched thé furthest bounds of human thought and feeling.

§ 5. The reason for this wide diversity of effect and thèse inexhaustible possibilities lies, of course, in its flexibility and freedom from artificial restraints and its openness to ail kinds of metrical variation. Metrical variation, within thé individual line, has been discussed in an earlier chapter (Ch. XI, see also Ch. XIV, §§ 4~5)j b[ut] constant change of thé balance of successive lines by means of shifting thé pauses and thé distribution of heavier and lighter speech-accents, together with thé judicious use of overflow, also enables thé poet to mould verse paragraphs of gréât diversity, both in length and in cadence. At times he may use end-stopped verse, with its more regular medial breaks, for purposes of epigrammatic or sententious effect, or terse expression of contrast or abrupt changes of idea, or definite and emphatic statement of clear-cut thought; but it remains true that its finer possibilities are those which Wordsworth evidently had in mind when he gave us his 'notion of harmonious verse, that it consisted (thé English iambic blank verse above ail) in thé apt arrangement of pauses and cadences, and thé sweep of whole paragraphs,

> with many a winding bout
> Of linkëd sweetness long drawn out,

and not in thé even flow, much less in thé prominence or antithetic vigour of single lines, which were indeed injurious to thé total effect, except where they were introduced for some spécifie purpose' *(Safyranis Letters,* No. 3, appended to Coleridge, *Biog. Lit.'* Ch. xxii),

Thus, as J. A. Symonds says, blank verse 'seems adapted

specially for thought in évolution ; it requires progression and sustained effort. As a conséquence of this its melody is determined by thé sensé which it contains, and dépends more on proportion and harmony of sounds than upon récurrences and regularîties of structure. This being its essential character, it follows that blank verse is better suited for dialogues, descriptions, éloquent appeals, rhetorical déclamations, for ail those forms of poetry which imply a continuity and development of thought, than for thé setting forth of some one perfect and full-formed idea [1]

§ 6. But thé very plasticity that is capable of being its greatest virtue may also be its greatest danger. Its demands are apparently so little, but no measure taxes more severely thé poetic resources and judgement and aesthetic balance of thé writer, and none shows up more remorselessly any poverty of vital thought and feeling or deficiency of rhythmic energy. The moment that in vveak hands thé rhythm of blank verse ceases to be governed by thé movement of thé sensé, to be an organic embodiment of thé poet's creative feeling, it becomes mère mechanism or formlessness, and is little or no better than prose that has thé fault (for prose) of scanning as verse.

Johnson said with some justice of Akenside that ' thé concaténation of his verses is commonly too long continued, and thé full close does not recur with sufficient frequency. The sensé is carried on through a long intertexture of complicated clauses, and as nothing is distinguished, nothing is remembered. The exemption which blank verse affords from thé necessity of closing thé sensé with thé couplet, betrays luxuriant and active minds into such self-indulgence that they pile image upon image, ornament upon ornament, and are not easily persuaded to close thé sensé at ail. Blank verse will therefore, I fear, be too often found in description exubérant, in argument loquacious, and in narration tiresome' He is clearly thinking more of thé bearing of mètre on style than

[1] Johnson pointed ont thé suitability of blank verse for Thomson's descriptions of extended scènes and général effects : ' Thomson's wide expansion of général views and his ennmeration of circumstantial varieties would hâve been obstrocted and embarrassed by thé fréquent intersections of thé sensé, which are thé necessary effects of rhyme.' Elsewhere of course he complained that variety of panses ' changes thé measures of an English poet to thé periods of a declaimer', and recommended 'thé préservation of every verse unmingled with another, as a distinct system of sounds', adding that this distinctness is accentuated—he says ' obtained '—and ' preserved by thé artifice of rhyme '.

of its own harmonies, but Milton would hâve showed that free overflow, while not favouring epigram, was compatible with a strong, emphatic style such as he loved. Nevertheless, he has certainly put his finger upon what may easily become a dangerous laxity.

§ 7. J. A. Symonds has given an éloquent account of how Marlowe gave variety of emphasis and pause to thé ' drumming decasyllabon ', so that ' his mètre did not préserve one unalterable type, but assumed diversity of cadences, thé beauty of which depended on their adaptation to thé current of his ideas. . . . He found no séquence of concatenated lines or attempt at periods—one verse followed another in isolation, and ail were made after thé same insipid model.[1] He grouped his lines according to thé sensé, allowing thé thought contained in his words to dominate their form, and carrying thé melody through several verses linked together by rhetorical modulations.'

Symonds may somewhat exaggerate Marlowe's actual achievement, which nevertheless was wonderful enough ; but he does not exaggerate thé possible compass of blank verse, and thé effects of which it was capable in strong and skilful hands.

§ 8. Marlowe's paragraphs, however, seem to be achieved by thé sheer onward rush of his fiery Titanic passion, while those of Milton—' mighty-mouthed inventor of harmonies '—seem as though they were preconceived as organic wholes. This is thé secret of Milton's grand, sustained power. His never-failing majestic forward sweep dépends partly, of course, on thé fullness of his imagination, but largely on his wonderful skill in varying thé position of thé pause and drawing out thé sensé variously/rom line to line, so as to avoid any check in thé movement of thé whole ; and by giving always a further impetus to prevent any line having to stand by itself. There are within thèse harmonie periods several important pauses, major as well as minor ; but they never give thé impression that thé structure is complète. They rather hold thé harmony in suspense, giving an opportunity to take breath and collect forces, as it were, to continue thé paragraph to its full and perfect close. The most remarkable example of this characteristic is that tremen-

[1] Similarly Swinburne speaks of ' thé tuneless tramp of *Gorboduc* '. It was not quite as bad as that, at least in thé part written by Sackville ; but still Marlowe's is thé crédit of energizing it, giving it life and fire.

dous paragraph in *Paradise Lost* (I, 192-220) vvhich describes how Satan

> Prône on thé Flood, extended long and large,
> Lay floating many a rood,

and contains thé elaborate parenthetic simile of thé Leviathan. The most marked pauses are those before and after thèse six interposed lines; yet even hère we feel that thé movement is not brought to a close, but rather suspended : thé stream is momentarily dammed up, but when thé picture is completed with those graphie détails which so dilate thé imagination, then thé current, hâving gathered volume, bursts forth with yet greater strength and a momentum whîch, with an irrésistible forvvard sweep, carries it on for twelve more lines.

§ g. Thèse magnificent 'slow planetary wheelings'[1] are not found in Shakespeare ; nor, indeed, would they be in place in drama that holds thé mirror up to nature, as they are when with Milton we hâve ' passed thé flaming bounds of Place and Time '. Shakespeare, too, has his verse paragraphs, but they are not composed in thé same way as Milton's. The principle of Milton's paragraphs is that of suspense, as in thé Ciceronian prose period. Shakespeare's paragraph is rather like that kind of sentence which in books on rhetoric is technically called ' loose ' ; it is not based on thé principle of subordination, nor is it a mère mechanical aggregate, but its method is that of amplification, and its effect cumulative. On analysis we may be able to see how it has been built up, but it is thé resuit of a continuous process ; thé parts are not merely added, like bricks which lie side by side, or one on another, but they are closely dovetailed, or rather, to change thé

[1] Possibly when De Quincey used this illuminating phrase, he had in mind a passage from Book V (11, 618-27) which at once exemplifies and describes thé movement of Milton's verse :

> That day, as other solem dayes, they spent
> In song and dance about thé sacred Hill,
> Mystical dance, which yonder starrie Spheare
> **Of** Planets and of fixt in ail her Wheeles
> Resembles nearest, mazes intricate,
> Eccentric, intervolv'd, yet regular
> Then most, when most irregular they seem :
> And in thir motions harmonie Divine
> So smooths her charming tones, that Gods own ear
> Listens delighted.

metaphor, one grows out of another without losing ils organic relation to thé central idea of thé whole. It is constantly putting forth new shoots ; before we hâve realized that one aspect has been unfolded thé point of view has been changed, and we find before us another aspect, for one thing that Shakespeare instinctively realizes and makes us realize is that truth is a jewel of many facets.

§ 10. This cumulative method (which Shakespeare had learnt from Marlowe, though what he found in its vigorous elemental simplicity he gave with more masterful complexity and applied with more skilfully varied dramatic effect[1]) was, on a more ethereai level, instinctively adopted by Shelley for thé beautiful and impnlsively fluent verse of *Alastor*, which bears us along, we know not—and care not—whither, on a swift stream of ever-changing imagery. One image has melted into another before we hâve grasped it, for Shelley's blank verse is informed with thé breathless impetuosity of that eager pursuit of thé idéal which is thé real subject of thé poem ; its spirit was like his own, ' tameless, and swift, and proud ', for his prayer to thé West Wind was answered—

> Be thon, spirit fierce,
> My spirit ! Be thou me, impetuous one !

Even greater intensity is given to thèse qualities by thé spiritual fire of *Prometheus Unbound :*

> Behold it, rolling on
> Under thé curdling winds, and islanding
> The peak whereon we stand, midway, around,
> Encinctured by thé dark and bloominç forests,
> Dim twilight lawns, and stream-illummed caves,
> And wind-enchanted shapes of wandering mist :
> And far on high thé keen sky-cleaving mountains
> From icy spirea of sun-like radiance fling

[1] Marlowe's principle, even in his looser paragraphs, seems usually to aim at an emotional climax, and he generally achieves a climax of sound, although he nearly always starts off with a striking Une. Cf. thèse concluding lines of speeches or unitary parts of speeches :—' And none but thou shalt be my paramour' *(Faust,* se. xiv), 'And then myself to fair Zenocrate' (I. *Tamb.* i. ii), 'In every part proportioned like thé man | Should make thé world subdued to Tamburlaine ' *(ib. I*l. i), ' That perfect bliss and sole felicity, | The sweet fruition-of an earthly crown' *(ib'I*il. vii),

> ' Yet should there hover in their restless heads
> One thought, one grâce, one wonder, at thé least,
> Which into words no virtue çan digest.' *(ib.* v. i.)

This climax can be found frequently in Shakespeare, e.g. Henry IV's invocation to Sleep, and *Richard II,.* i. 66, in. ii. 177.

The dawn, as lifted Ocean's dazzling spray,
From some Atlantic islet scattered up,
Spangles thé wind with lamp-like water-drops.
. . . . Hark ! thé rushing snow !
The sun-awakened avalanche ! whose mass,
Thrice sifted by thé storm, had gathered there
Flake after flake, in heaven-defying minds
As thought by thought is piled, till some gréât truth
Is loosened, and thé nations écho round,
Shaken to their roots, as do thé mountains now.

§ n. As might be expected, Shelley's verse shows more overflow than Shakespeare's (in his middle period) and far more than Marlowe's. This is less obvious in thé above-quoted passage than in thé first two speeches (if they can be called ' speeches ' which are so tremulous with music) of Panthea in Act II, or in such a passage in *Alastor* as that commencing

He heard
The motion of thé leaves ; thé grass that sprung
Startled, and glanced and trembled, even to feel
An unaccustomed présence; and thé sound
Of thé sweet brook that from thé secret springs
Of that dark fountain rosé. (11. 474 et seq.)

or thé earlier lines (11. 239-71) describing how thé Poet wandered on wildly

Through Balk, and where thé desolated tombs
Of Parthian kings scattcr to every wind
Their wasting dust . . .

This last example exhibits very cîearly, not merely an unfailing and ever-changing music, but thé characteristic interlinking of rhythm, with its free Miltonic use of internai stops (never giving, as in Thomson, thé impression of disjointedness) and bold overflow, which enables Shelley to extend thé cumulative effect over very long passages.

Just before this, however, there is a short paragraph,

As an eagle, grasped
In folds of thé green serpent, feels her breast
Burn with thé poison, and précipitâtes,
Through night and day, tempest and calm and cloud,
Frantic with dizzying anguish, her blind flight
O'cr thé wide aëry wilderness : thus, driven
By thé bright shadow of that lovely dream,
Beneath thé cold glare of thé desolate night,
Through tangled swamps and'deep précipitons dells,
Startling with careless step thé moonlight snake,
Ile fled. (11. 227-37.)

which, despite thé absence of overflow in thé last four lines, is really ' periodic ' and constructed on thé Miltonic principle of suspense.

§ 12. Similarly Marlowe, when his imagination was fired, had thé power of fusing into a unified periodic whole passages where technically almost ail thé lines are end-stopped, as in

> If ail thé pens that poets ever held
> Had fed thé feeling of their masters' thoughts,
> And every sweetness that inspired their hearts,
> Their minds, and muses on admirèd thèmes ;
> If ail thé heavenly quintessence they still
> From their immortal flowers of poesy,
> Wherein, as in a mirror, we perceive
> The highest reaches of a human wit ;
> If thèse had made one poem's period,
> And ail combined in beauty's worthiness,
> Yet should there ho ver in their restless heads
> One thought, one grâce, one wonder, at thé least,
> Which into words no virtue can digest.

or, to take a shorter example, that wonderful crescendo of passionate intensity in *Faustus :*

> Think'st thou that I who saw thé face of God,
> And tasted thé eternal joys of Heaven,
> Am not tormented with ten thousand hells
> In being deprived of everlasting bliss?

This, however, would be hardly possible when thé verse is pitched in a lower key, and often it is only by thé intense heat of Marlowe's imaginative passion that thé parts are fused into an emotionally unified whole ; but what Milton and Shelley did, and Shakespeare whenever he wished it, was by thé very structure of thé verse paragraph, by free overflow and frequently .beginning or ending within thé line, to make this effect irrésistible.[1]

[1] Professor Saintsbury has donc less than justice to Marlowe in this respect. The well-known purple patches of poetry in *Taniburlaine* and *Faustus* are mostly end-stopped (although thé verse is 'always moving as thé restless sphères' , and has a swelling impetus which often overcomes thé stoppage), but thé more strictly dramatic *Jeu) of Malta* and *Edward II* show that Marlowe was rapidly learning thé value of overflow, as in

> O thou, that with a fiery pillar led'st
> The sons of Israël through thé dismal shades,
> Light Abraham's offspring; and direct thé hand
> Of Abigail this night ; or let thé day
> Turn to eternal darkness after this!

and thé whole speech of Barabas at thé beginning of Act II, Se. i, and throughont Act V, Se. iii (particularly thé speech of Barabas ' What wilt thou give me... ',

§ 13. Milton, however, master as he was of thé rich melody of 'thé brooks of Eden mazily murmuring', as well as of thé more massive harmonies, showed nothing like thé marvellous versatility of Shakespeare's craftsmanship in blank verse—a versatility that was essential for thé reflection of thé rich and abundant variety of life that fills his plays. Shakespeare could fashion thé continuons metrical period with interlinked cadences when he needed it; but, after ail, thé drama gives comparatively little genuine opportunity for this, and more often his verse is built up in shorter sections, whether end-stopped or overflowing and middle-stopped, not merely in rapid dialogue, but in speeches of some length. For one thing, a sharply defined form is naturally adapted to thé expression of clear and defmite ideas: for another thing, Shakespeare soon learnt how pauses that amount to real breaks, even more within thé line than at thé end, are useful in thé expression of contrasts of character and thé ironies of situation and sudden or broken thought, or for scènes of gréât emotional strain.

After indulging in thé quotation of two purple patches which exhibit Shakespeare's metrical power at its high-water mark:

> Wilt thon upon thé high and giddy mast
> Seal up thé ship-boy's eyes, and rock his brains
> In cradle of thé rude imperious surge,
> And in thé Visitation of thé winds,
> Who take thé ruffian billows by thé top,
> Curling their monstrous heads, and hanging them
> With deafening clamour in thé slippery clouds,
> That with thé hurly death itself awakes?
> Canst thou, O partial sleep! give thy repose
> To thé wet sea-boy in an hour so rude,
> And in thé calmest and most stiliest night,
> With ail âppliances and means to boot,
> Deny it to a king? (2 *Hemy IV, III.* i.)

> Poor naked wretches, wheresoe'er you are,
> That bide thé pelting of this pitiless storm,
> How shall your houseless heads and unfed sides,
> Your loop'd and windowM raggedness, défend you
> From seasons such as thèse! *(Lear, III.* iv.)

I would give an illustration from *As Fou Like It* (II. i) of his workmanship on a more ordinary level:

> To-day my lord of Amiens and myself
> Did steal behind him as he lay along

which contains nearly twenty examples. In *Edward //*, see n. v. 20-4, ni. ii. 1-19, ni. iii. 79-86 (Spencer's last long speech), IV. ii, *passim*, and thé whole of iv. iv, for thé more outstanding examples.

Under an oak whose antique root peeps out
Upon thé brook that brawls along this wood ;
To thé which place a poor sequester*d stag,
That from thé hunters' aim had ta'en a hurt,
Did corne to languish; and, indeed, my lord,
The wretched animal heav'd forth such groans
That their discharge did stretch his leathern coat
Alinost to bursting, and thé big round tears
Cours'd one another down his innocent nose
In piteous chase ; and thus thé hairy fool,
Much marked of thé melancholy Jaques,
Stood on thé extremest verge of thé swift brook,
Augmenting it with tears.
Duke. But what said Jaques ?
Did he not moralize this spectacle?
ist Lord. O, yes, into a thousand similes.
First, for his weeping into thé needless stream ;
' Poor deer,* quoth he, ' thou mak'st a testament
As worldiings do, giving thy sum of more
To that which had too much : ' then, being there alone,
Left and abandon'd of his velvet friends;
' 'Tis right,' quoth he ; ' thus misery doth part
The flux of company : ' anon, a careless herd,
Full of thé pasture, jumps along by him
And never strays to greet him : ' Ay,' quoth Jaques,
' Sweep on, you fat and greasy citizens ;
'Tis just thé fashion : wherefore do you look
Upon that poor and broken bankrupt there ? '
Thus most invectively he pierceth through
The body of thé country, city, court,
Yea, and of this our life ; swearing that we
Are mère usurpers, tyrants, and what's worse,
To fright thé animais and to kill them up
In their assign'd and native dwelling-place.

I would point out, as an example of Shakespeare's varied adaptation of verse to character, thé contrast between thé smooth, run-on movement of Kent's speech in *Lear, III.* i. 35-9 : "

If on my crédit you dare build so far
To make your speed to Dover, you shall find
Some that will thank you, making just report
Of how unnatural and bemadding sorrow
The king hath cause to plain.

and thé broken utterance of Lear in thé storm at thé beginning of thé second and fourth scènes of thé third Act.

The first no lines of *Hamlet,* i. v may be taken as a good example of Shakespeare's absolute control of his médium, and his power of moulding it to suit thé demands of thé situation—thé contrast between thé broken dialogue at thé beginning and thé vivid

period in which thé Ghost describes his poisoning (II. 59-70), thé distracted soliloquy of Hamlet—and thé constant rise of Imaginative température which is an index to thé growing horror of Hamlet. Or, to take separate scènes, there is thé contrast in metrical style between thé complacent and sententious ' few precepts' of practical philosophy uttered by Polonius—-clear-cut, detached ideas, often antithetically presented—and thé two soliloquies (IL ii and m. i) in which Hamlet pours out his overwrought émotions and lays bare his tortured mind in verse which is bound by no limits but thé organic ones set by thé feeling and thought to be expressed.

§ 14. In ail thèse plays, even when there is free ' running-on ' of thé rhythm, thé line is perpetually suggesting itself as a metrical integer : thé présence of a secondary rhythm, over and above thé primary rhythm, is constantly felt. But excessive enjambement, reinforced by redundant syllables and weak endings (especially when combined with much internai irregularity), tends to break down thé distinction between verse and loosely rhythmical prose. The danger is illustrated by such passages as

> Not for Bohemia, nor thé pomp that may
> Be thereat glean'd, for ail thé sun sees or
> The close earth wombs or thé profound seas hide
> In unknown fathoms, will I break my oath
> To this my fair belov'd. Therefore, I pray you,
> As you hâve ever been my father's hononrd friend,
> When he shall miss me (as, in faith, I mean not
> To see him any more), cast your good connsels
> Upon his passion : let myself and fortune
> Tug for thé lime to corne.

Of thèse ten Unes *(Wm/er's Taie,* iv. iv. 498-507—thé remainder of thé speech is in thé same style) six at least must be run on, two hâve weak or light endings, four hâve féminine endings, and one is an alexandrine. Compare also *Winter's Taie,* iv. iv. 531-43, 548-5[1] 557-64; *Pcricles, III.* ii. 27-39; III. iii. 9-17 ; and from Fletcher, *Maid's Tragedy,* v. i :

> I must kill him,
> And I will doo't bravely: thé meere joy
> Tels me, I merit in it. Yet I must not
> Thus tamely doe it as he sleepes—that were
> To rock him to another world: my vengeance
> Shall take him waking, and then lay before him
> The number of his wrongs and punishments :
> Ile shape his sins like Furies, till I waken

> **His** evill angell, his sicke conscience,
> And then Ile strike him dead.

and from Massinger, *Fatal* ***Dowry,*** **v. ii :**

> I but attended
> Your lordship's pleasure. For thé fact as of
> The former, I confess it, but with what
> Base wrongs I was unwillingly drawn to it,
> To my few words there are some other proofs
> To witness this for truth.

Laxity may hâve been deliberately admitted into thé drama of Shakespeare's later years with a view of securing an effect of greater ease and naturalness, but in any case a comparison of thèse amorphous passages with thé invocation to Sleep by Henry IV (quoted in § 13), or even with Richard's

> For God's saké, let us sit upon thé ground
> And tell sad stories of thé death of kings . . .
> *(Rich. //,* III. ii. 155-770

or Gaunt's speech about 'This royal throne of kings' *(ib. II.* i. 40-66), will show how rapidly a noble form may, as form, descend towards licence and anarchy as a resuit of ignoring thé factor of secondary rhythm. Shakespeare in his tragédies had carried liberty as far as was safe, even in thé interests of dramatic expression; even amidst thé splendours of *Antony and Cleopatra* thé beginning of metrical décadence can be seen, and, whether Shakespeare was influenced or not by Fletcher and others, this rapidly became more prominent in thé latest romances and in thé work of his successors.

§ 15. Tennyson was a conscious master of verse-craft, but had not, of course, thé same compass as Milton nor thé same wide-ranging command as Shakespeare, nor thé imaginative intensity of either. Without thé same dramatic necessity as in Shakespeare, his larger verse paragraphs are successions of waves more often than periods. They are full of overflow skilfully contrived, and are therefore not unconnected; but they are built up on thé principle of extension. One sentence is literally *joined on* to another; it carries on thé movement of sensé and rhythm, but is still something added to rather than flowing out of its predecessor. Despite Tennyson's care in commencing and ending them in thé middle of a Une, thé paragraphs produced by this co-ordinative method hâve an effect very différent from that of thé magnificent suspended periods which Milton evolves with ail thé parts subordinate to thé

whole. The best effect is when thèse sectional waves gather strength as they advance, as in

> And then thé two
> Dropt to thé cove, and watch'd thé gréât sea fall,
> Wave after wave, each mightier than thé last,
> Till last, a ninth one, gathering half thé deep
> And full of voices, slowly rosé and plunged
> Roaring, and ail thé wave was in a flame:
> And down thé wave and in thé flame was borne
> A naked babe and rode to Merlin's feet,
> \Vho stoopt and caught thé babe, and cried ' The King !
> Hère is an heir for Uther ! '

But this is not always accomplished, as for instance in *The Corning of Arthur*, 11. 55-62, a passage which has previously been quoted (Ch. IV, § 5) as an example of free overflow. A fair example of Tennyson's metrical style in blank verse is this from *Gwnevere :*

> But I was first of ail thé kings who drew
> The knighthood-errant of this realm and ail
> The realms together under me, their Head,
> In that fair Order of my Table Round,
> A glorious company, thé flower of men,
> To serve as model for thé mighty world,
> And be thé fair beginning of a time.
> I made them lay their hands in mine and swear
> To révérence thé King, as if he were
> Their conscience, and their conscience as their King,
> To break thé heathen and uphold thé Christ,
> To ride abroad redressing hnman wrongs,
> To speak no slander, no, nor listen to it,
> To lead sweet lives in purest chastity,
> To love one maiden oniy, cleave to her,
> And worship her by years of noble deeds,
> Until they won her; for indeed I knew
> Of no more subtle master under heaven
> Than is thé maiden passion for a maid,
> Not only to keep down thé base in man,
> But teach high thought, and amiable words,
> And courtliness, and thé désire of famé,
> And love of truth, and ail that makes a man.

It will be noticed that there are hère and there single Unes, whether end-stopped, as

> A glorious company, thé flower of men,

or even run-on, as

> The knighthood-errant of this realm and ail

which can be discarded without serions détriment to either meaning[1]

[1] Some meaning of course is lost, but thé passage still raakes sensé.

or movement ; although doubtless by omitting one or two lines from thé séries beginning 'To break .. .' (as from a similar séries in *The Prmcess,* vii. 81-97) something of thé spécial effect of persistent réitération would be lost. And even in verse that is freely run-on and where Tennyson approaches thé periodic effect, thé parts are more separable and less organic than in Milton's fine paragraphs. This is most true of his later work, which is constantly apt to be broken by a sententious style, but it can be detected even in *Ulysses* (11. 6-17, 45-53),. though hardly in thé wonderful paragraph which ends thé blank verse part of *Tiresias* (11. 2I7-33).[1] We look in vain for thé momentum of Milton or thé splendid impetus of Shelley.

Tennyson has put blank verse to many fine uses—and hardly even Milton was a more deliberate metrical artist—but it is in thé hands of poets in whose genius hâve been combined strength of thought and thé living force of passion and soaring imagination that its highest effects hâve been produced.

XX

THE SHORTER STANZAIC FORMS

§ i. Croups of two rimed lines—*couplets-, distichs.*

(a) Four-foot Couplets, (i) Four-foot iambic couplets. This is one of thé oldest regular forms of rimed verse in England ; it owes its origin either to thé old French *vers octosyllabe,* as in *Le Roman de la Rosé,* or to thé iambic dimeters of thé Church hymns, or to both.

> Ther saw I graven eek how he,
> His fader eek, and his meynee,
> With his shippës gan to saile
> Toward thé contrée of Italie.
>
> (Chaucer, *ffous of Famé,* 193-6.)

It was used in thé long narrative poems of Gower, Barbour, and Lydgate; by Butler *(Hudibras),* Gay *(Fables),* and Swift; Scott, Byron, and Morris; and in a lyric type of verse by Milton *(L'Allégro* and // *Penser oso).* In Chaucer, Lydgate, and Milton catalectic verses are very fréquent, so that a trochaic lilt is often given to thé verse, as in

[1] For an example frona thé imervening periûd see *The Princess* V. 364-79.

Zéphyr with Aurora playing
As he met her once a-Maying.

Dancing in thé chequer'd shade

Russet lawns and fallows gray
\Vhere thé nibbling flocks do stray

Towred cities please us then

On thé whole, however, thé number of syllables was carefully observed, until Coîeridge in his *Chrtstabel* returned to thé freer rhythm suggested by thé old ballads :

The one red leaf, thé last of its clan,
That dances as often as dance it can,
Hanging so light, and hanging so high,
On thé topmost twig that looks up at thé sky.

Scott imitated thé rhythms of *Christalel* in his *Lay of thé Last Minstrel,* but in his later poems, e.g. *The Lady of thé Lake,* returned to thé strict 'octosyllabic couplet'. Nearly ail thé modems favour a prépondérance of end-stopped verses and couplets, but Morris used enjambement and rime-breaking more freely than Chaucer did. Contrast thé following passages :

The boat had touch'd this silver strand
Just as thé Hunter left his stand,
And stood conceal'd amid thé brake,
To view this Lady of thé Lake.
The maiden paused as if again
She thought to catch thé distant strain.
(Scott, *The Lady of thé Lake)*

She said : ; Corne then !
It shames me not that of ail men
I love him best. But hâve ye there
Somewhat thèse twain might reckon dear?
Their life is ill enow to live
But that withal they needs must strive
With griping want when I am gone.'
He answered, 'O thon goodly one,
Hère hâve we many a dear-bought thing,
Because our master bade us bring
Ail queenly gear for thee, and deems
That thou, so clad as well beseems
That lovely body, wouldst aboard ;
But ail we hâve is at thy word
To keep or spend.' (Morris, *The Fostering of Aslaugï)*

(ii) Four-foot trochaic couplets (with fréquent final catalexis) are constantly used for lyric or semi-lyric poetry, as in Keats's

Soûls of Poets dead and gone,
What Elysium hâve ye known,
Happy field or mossy cavern,
Choicer than thé Mermaid Tavern.

Four-foot anapaestic couplets also are common, as in Byron's

The Assyrian came dowii like thé wolf on thé fold,
And his cohorts were gleaming in purple and gold;

but dactylics are comparatively rare.

(è) Five-foot Couplets, (i) Five-foot iambic couplets. The *herotc couplet* was first used regularly in England by Chaucer. The *vers décasyllabe* used in thé Old French *chansons de geste* was characterized by assonantal séquences. The idea of riming in couplets after thé manner of thé *vers octosyllabe* may hâve presented itself to Chaucer spontaneously ; but as Machault, of whose work Chaucer had read something, had written one or two poems in decasyllabic couplets about thé middle of thé fourteenth century it is probable that thé suggestion came from him. In any case Chaucer used thé form with much greater freedom, doubtless owing to his growing familiarity with thé Italian *endecasillabo.*

Even more markedly than in thé case of thé four-foot couplet thé path of modem heroic couplet has shown a tendency to divide. Enough has perhaps been said already (see Ch. IV, §§ 4-6, and Ch. XI, § 7/) on thèse two extrême types—

(1) couplets with free overflow and lïme-breaking, as in Keats ;

(2) couplets with a thoroughly distichic character, almost every couplet ending with a distinct pause, and almost every couplet-ending being also a sentence-ending. But attention must also be drawn to two divergent sub-types of distichic verse.

(a) The balanced type suitable for didactic and satiric verse, which aims at epigrammatic and pointed expression and at antithetical effects. The caesura, usually strong, occurs usually at or near thé middle of thé line, dividing it into two balancing parts. Overflow from one line of a couplet to thé second is rare ; strict enjambement and rime-breaking are practically unknown.

Awake, my St. John ! leave ail meaner things
To low ambition, and thé pride of kings.
. . . . . .
Try what thé open, what thé covert yield;
The latent tracks, thé giddy heights explore
Of ail who blindly creep, or sightless soar ;

Eye Naturels walks, shoot Folly as it flics,
And catch thé Manners living as they rise;
Laugh where we must, be candid where we can ;
But vindicate thé ways of God to Man.
(Pope, *Essay on Man* 1-16.)

Compare also such lines as :

Know then thyself; présume not God to scan . . .
Reason is hère no guide, but still a guard;
"Fis hers to rectify, not overthrow …
The merchant's toil, thé sage's indolence,
The monk's humility, thé hero's pride.

The rocking-horse sort of motion hère achieved is obviously far better suited to méditative verse than to narrative, where a forward movement is required.

(ß) The couplet has also been used for narrative (and dramatic) purposes without losing its distichic character. The position of thé internai break is varied more freely, and thé strong caesura is much less fréquent. Enjambement is still rare, though less rare ; and overflow within thé couplet far from common. But variety is also gained by means of occasional alexandrines and tripîets :

She said, and passed along thé gloomy space;
The prince pursued her steps with equal pace.
Ye realms, yet unrevealed to human sight!
Ye gods, who mie thé régions of thé night!
Ye gliding ghosts! permit me to relate
The mystic wonders of your silent state.
Obscure they went through dreary shades, that led
Along thé waste dominions of thé dead.
Thus wander travellers in woods by night,
By thé moon's doubtful and malignant light,
When Jove in dusky clouds involves thé skies,
And thé faint crescent shoots by fits before their eyes.
(Dryden's *Aeneid,* Book VI.)

The following lines from Pope's *Râpe of thé Lock* obviously differ in movement and character from those quoted above from thé *Essay on Man :*

This nymph, to thé destruction of mankind,
Nourish'd two Locks, which graceful hung behind
In equal curls, nnd well conspired to deck
With shining ringlets her smooth iv'ry neck.
. . . . . .
But when to mischief mortals bend their mind,
How soon fit instruments of ill they find !
Just then Clarissa drew with tempting grâce
A two-edg'd weapon from her shining case :
. . . . . .

He takes thé gift with rev'rence, and extends
The little engine on his fingers' ends ;
This just behind Belinda's neck he spread,
As o'er thé fragrant steams she bends her head.
He first expands thé glitt'ring Forfex wide
T[1] inclose thé Lock, now joins it to divide ;
One fatal stroke thé sacred hair does sever
From thé fair head, for ever and for ever.

As an example of thé triplet as well as thé alexandrine variation a few lines may be given from *Lamia.* They also show how, under thé influence of Dryden, Keats was avoiding thé excessive use **of** enjambement which marked his first violent reaction from thé school of Pope :

Then, once again, thé charmè'd God began
An oath, and through thé serpent's ears it ran
Warm, tremulous, devout, psalterian.
Ravished she lifted her Circean head,
Blushed a live damask, and swift-lisping said,
'I was a woman, let me hâve once more
A woman's shape and charming as before.
I love a youth of Corinth—O thé bliss !
Give me my woman's form, and place me where he is.
Stoop, Hermès, let me breathe upon thy brow
And thon shalt see thy sweet nymph even now;
The God on half-shut feathers sank serene,
She breathed upon his eyes, and swift was seen
Of both thé guarded nymph near-smiling on thé green.

The following are thé principal writers of thé heroic couplet: Chaucer (followed by Lydgate, Blind Harry, Gavin Douglas), Spenser *\Mother Hubberd's Tafe),* Marlowe, Shakespeare (e. g. *Midsummer-Nigh?s Dreant, Richard //,* and especially *Love's Labour's Lost),* Fletcher *(Faithful Shepherdess),* Donne, B. Jonson, Waller, Sandys (translation of *Ovid),* Denham, Dryden, Addison, Keats, Shelley, Goldsmith, Cowper, Crabbe, Byron, Leigh Hunt, Pope, Johnson, Browning, Morris, and Swinburne. From Sandys and Waller to Crabbe and Byron thé strict closed couplet was in vogue ; Keats and Shelley and those who followed them preferred free enjambement.

(ii) Couplets of five-foot trochaics (as Tennyson's *Vision of Stn)* and anapaestics (Browning's *Saut)* are not common; dactylics are almost unknown.

(c) Longer mètres. Six-foot iambic, i.e. alexandrine couplets.

In Drayton's *Polyoîbion* thé generally regular fall of a caesura

after thé sixth syllable makes thé mètre rather lumbering and monotonous, and apt to fall into two :

> The brave carnation then, with sweet and sovereign power
> (So of his colour call'd, although a July flower),
> With th.' other of his kind, thé speckled and thé pale :
> Then th' odoriferous pink, that sends forth such a gale
> Of sweetness ; yet in scents as varions as in sorts.

But thé constant variation in thé position of thé internai break in Browning's *Fifine at thé Faîr* and his fréquent enjambements make thé mètre very much lighter :

> Frenetic to be free ! And, do you know, there beats
> Something within my breast, as sensitive ?—repeats
> The fever of thé flag? My heart makes just thé same
> Passionate stretch, fires up for lawlessness, lays daim
> To share thé life they lead : losels, who hâve and use
> The hour what way they will,—applatid them or abuse
> Society, whereof myself am at thé beck,
> Whose call obey, and stoop to burden stiffest neck !

Couplets of six-foot anapaestics also show thé danger of breaking into quatrains :

> ' And moreover' (thé sonnet goes rhyming,) ' thé skirts oi Saint Paul has reached,
> 'Having preached us those six Lent-lectures more unctuous than ever he preached.'
> Noon strikes,—hère sweeps thé procession ! onr Lady borne smiling and smart
> With a pink gauze gown ail spangles, and seven swords stuck in her heart !
> (Browning, *Up at a Villa.)*

This danger is still more évident in couplets of seven-foot lines, whether iambic, as in Chapman's *Ittad,* or anapaestic, as in Swinburne's *Armada.* In thé former case décomposition results in thé ballad-stanza, whose parent was in fact thé old septenary.

Eight-foot couplets are found in Swinburne's *March* (anapaestic) and Tennyson's *Locksley Hall* (trochaic), and nine-foot couplets (trochaic) in Tennyson's ode *To VirgiL*

§ 2. Croups of three lines.

(a) Triphts or *tercets*—ail thé three lines riming together, as in Tennyson's *Two Voices* and Herrick's

> Whenas in silks my Julia goes,
> Then, then methinks how sweetly flows
> The liquéfaction of her clothes.

For long triplets see Swinburne's *Armada* (seven-foot anapaestic),

In Crashaw's *Wishes for thé Supposed Mistress* thé lines vary in length :

Whoe'er she be—
^That not impossible She
That shall command my heart and me.

(V) Terza Rima, imitated from Dante's *Divina Commedîa,* bas a progressive rime-scheme, thé first and third lines of each stanza riming with thé second of thé previous stanza, *a b a, b c b c d c...;* it is really therefore continuons in movement by virtue of its structure. In Shelley's *Triumph of Life* thé end of thé stanza rarely coïncides with thé end of a sentence :

Swift as a spirit hastening to his task
Of glory and of good, thé Sun sprang forth
Rejoicing in his splendeur, and thé mask

Of dârkness fell from thé awakened Earth—-
The smokeless altars of thé mountain snows
Flamed above crimson clouds, and at thé birth

Of light, thé Ocean's orison arosé . . .

So, too, in Byron's *Prophecy of Dante* ; but in his *Franc-esta of Rimini* Byron succeeds in avoiding almost entirely this enjambement of stanzas, as Browning aîso does in *The Statue and thé Bust* :

The land where I was born sits by thé seas,
Upon that shore to which thé Pô descends,
With ail his followers in search of peace.

Love which thé gentle heart soon appréhenda,
, Seized him for thé fair person which was ta'en
From me, and me even yet thé mode offends.

See also Morris's *Defence of Guenevere.*

(c) Another scheme is for thé first and third lines to rime together without any rime in thé second line, *a x a, b y b, c z c . . .*

Who in this small uni reposes,
Celt or Roman, man or woman,
Steel of steel, or rosé of rosés ?
(Victor Plarr, *Ad Ctmrarium.)*

There is hère, however, internai rime in each second verse.

(d) In kamb's *Old Familiar Faces* there is no rime, but every third line ends with thé same words, ' thé old familiar faces'.

§ 3. Croups of four lines—*Quatrains.*

(a) With Couplet Rime. Occasionally thé quatrain is composed of two couplets, *aabb*\ but thé thought scheme, usually indicated

by thé punctuation, shows that thé quatrain and not thé couplet is thé unit, as in Tennyson's *May Queen,* and so in Shelley's *Sensitive Plant:*

A sensitive plant in a garden grew,
And thé young winds fed it with silver dew,
And it opened its fan-like leaves to thé light
And closed them beneath thé kisses of night.
. . . . . .
She had no companion of mortal race,
But her tremulous breath and her flushing face
Told, whilst thé morn kissed thé sleep from her eyes,
That her dreams were less slumber than Paradise.

Sometimes, while thé verses fall into main groups of four, thé couplets also form a distinct subdivision :

There's not a joy thé world can give like that it takes away,
When thé glow of early thought déclines, in feeling's dull decay ;
'Tis not on youth's smooth cheek thé blush alone, which fades so fast,
But thé tender bloom of heart is gone ère youth itself be past.
(BYRON.)

So, too, in *The Destruction of Sennacherib,* but not in thé *Song of Saul*

(b) *With Alternate Rime,* (i) The most common true quatrain is that with alternate or interlaced rimes, *abab.* Of thé forms with lines of equal length *(isometrical)* thé *heroic quatrain* has four heroic lines, i.e. five-foot iambic, riming alternately :

The Curfew tolls thé knell of parting day,
The lowing herd wind slowly o'er thé lea,
The plowman homeward plods his weary way,
And leaves thé world to darkness and to me.

Gray showed that this stanza \vas much better adapted for elegiac purposes than for narrative,[1] despite thé energy of Dryden's *Annus Mirabilis.* Sir William Watson has used thé stanza for his *Words-wortiïs Grave.* The same rime-scheme is used with other mètres :

In thé greenest growth of thé Maytime
I rode where thé woods were wet,
Between thé dawn and thé daytime ;
The spring was glad that we met.
(Swinburne, *An Interlude.')*

O listen, listen, ladies gay !
No haughty feat of arms I tell ;
Soft is thé note and sad thé lay
That mourns thé lovely Rosabelle. (Scott, *Rosabctte.)*

[1] In fact thé name ele*giac quatrain* has sometimes been given to this form.

The same rime-scheme is also used in continuous verse without stanza-division, as in Swinburne's *Hesperia* (quoted Ch. XVI, § 8, ii) and in Yeats's *Wanderings of Oisin*:

> The hare grows old as she plays in thé sun
> And gazes around her with eyes of brightness;
> Before thé swift things that she dreamed of were donc
> She limps along in an aged whiteness.

(ii) Very frequently lines of différent lengths are combined in thé same stanza *(anisometrical* stanzas):

> She found me roots of relish sweet
> And honey wild and manna dew,
> And sure in language strange she said,
> 'I love thee true. (Keats, *La Belle Dame sans Merù^)*
>
> The poet in a golden clime was born,
> With golden stars above;
> Dower'd with thé hâte of hâte, thé scorn of scorn,
> The love of love. (Tennyson, *The Pcet.)*
>
> Lean back, and get some minutes* peace.
> Let your head lean
> Back to thé shoulder with its fleece
> Of locks, Faustine. (Swinburne, *Fausthie.}*
>
> I built my soûl a lordly pleasure-house,
> Wherein at ease for aye to dwell.
> I said, 'O soûl, make merry and carouse,
> Dear soûl, for ail is well. (Tennyson, *Palace of Art.)*
>
> Dan Chaucer, thé first warbler, whose sweet breath
> Preluded those melodious bursts, that fi il
> The spacious times of gréât Elizabeth
> With sounds that écho still.
> (Tennyson, *A Dream of Pair Women.')*

The short final lines of thèse stanzas, especially those that hâve only two feet, give a strongîy individual balance to thé stanza. The last rime, coming, as it were, before it is due, has a peculiar crisp résonance which has a virtue of its own, quite apart from its unmistakable marking of thé end of thé stanza. The most remarkable example of this effect is perhaps in thé wonderful eight-line stanza of Swinburne's *Dolores.*

(c) Intermittent Rime—Ballad Measure. The most common of thé quatrains with equal lines is that of *Ballad mètre* or *Common mètre.* This is a quatrain in which (i) thé first and third lines are four-foot iambic and thé second and fourth three-foot iambic (originally, and often in modem times, with very free substitution), and (ii) thé

rime is intermittent, i. e. thé second and fourth Unes rime together but not thé first and third, so that thé scheme is $x_4\ a_3\ y_4\ a_3$

John Gilpin was a citizen
Of crédit and renown;
A train-band captain eke was he
Of famous London town.

Coleridge's *Ancient Mariner* contains stanzas of rive, six, and even nine lines, varying thé normal mould. The schemes of thèse variant forms are $a_4\ b_9\ c\ c_4\ 3_S$ (11. 248-52) in thé five-line stanzas, that is an extra line after thé third, of thé same length and riming with it.[1] The six-line stanza is formed by adding two lines at thé end, three-foot and four-foot respectively, thé sixth line riming with thé fourth, often identicaîly, $x_4\ a_4\ y_4\ a_3\ z_4\ a_3$ (11. 282-7, 367-72). Rossetti's *Stratton Water* also shows free departures from thé normal ballad stanza.

The ballad stanza probably resulted from thé break up, at thé caesura, of thé old septenary or seven-foot couplet:

Ne scholde nomon don a virst • ne slakien wel to donne
Vor mony mon behoteth wel • that hit for-yeteth sone
The mon that wile syker beo • to habbe godes blysse
Do wel him seolf thé hwile he may • thenne haveth he hit mid iwisse.
(Moral Ode, 11. 38-41.)

There is no real différence between this form and

In somer when)beshawes be sheyne,
And levés be large and long,
Hit is full mery in feyre foreste
To hère)befoulys song. *(Robin Hood and thé Monk.)*

In thé one case—thé Jésus MS. of thé *Moral Ode*—thé division is made by means of a period-dot, in thé other case by printing in separate lines.

Sometimes thé long lines had medial rimes, i.e. each couplet rimed both at thé caesura and at thé end:

& is man so is tis érn • wûlde gé nu listen
d in hfse sinnes dérn • or hé bicûmeo cristen *(Bestiary.)*

and thé break up of this into short lines produced a stanza with interlaced rimes, $a_4\ b_3\ a_4\ b_3$:

A slumber did my spirit seal;
I had no human fears:
She seemed a thing that conld not feel
The touch of earthly years. (WoRDSWORTH.)

[1] Lines 203-7 have a différent scheme, $aa_4\ b_3\ cc_4$.

Similarly thé so-called ' Poulter's measure ', couplets made up each of a six-foot line followed by a seven-foot line, breaks up into thé ' short-mètre ' stanza :

Each beast can choose his fere, | according to his mind ;
And eke can shew a friendly cheer | like to their beastly kind.
A lion saw I late | as white as any snow,
Which seemèd well to lead thé race, | his port thé same did show.
(SURREY.)

usually without internai rime.

(d) Enclosing Rime—In Memoriam Stanza. The quatrain of four-foot iambic lines With enclosing rime, *abba*, is now usually known as thé *In Memoriam* stanza :

Calm is thé morn without a sound,
Calm as to suit a calmer grief,
And only through thé faded leaf
The chestnut pattering to thé ground :

Calm and deep peace on this high wold,
And on thèse dews that drench thé furze,
And all thé silvery gossamers
That twinkle into green and gold :

Calm and still light on yon gréât plain
That sweeps, with all its autumn bowers
And crowded farms and lessening towers,
To mingle with thé bounding main :

Calm and deep peace in this wide air,
Thèse leaves that redden to thé fait;.
And in my heart, if calm at all.
If any calm, a calm despair :

Calm on thé seas, and silver sleep,
And waves that sway themselves in lest,
And dead calm in that noble breast
Which heaves but with thé heaving deep.
(Tennyson, *In Memoriam.)*

The fact that thèse stanzas do not end in a couplet favours their combination into a continuons séries ; one is not cut off so sharply from thé rest. This is one of thé properties which gives its metrical character to thé whole poem ; for thé return in thé fourth line to thé rime of thé first gives an impression of completeness without isolation (unless there is *enjambement),* which makes thé form as suitable for méditative poetry as ît would be unsuitable for narratve, which requires a forward movement and greater rapidity. No stanza could be better adapted to thé peculiar mood of calm and sober reflectiveness than this equai-lined scheme, where any

tendency to an impulsive increase of speed is checked by thé third line lingering on thé same rime as thé second, followed by thé turning back in thé fourth which complètes thé circle.

Rossetti's poem in this stanza, *My Sister's Sleep,* was published before *In Memoriam,* but after 1834, by which time Tennyson had written two short poems, ' You ask me why ' and ' Love thou thy land ', in thé same measure.[1]

(e) Asymmetrical Schemes. (i) FitzGerald for his paraphrase of thé Rubà'iyât of Omar Khayyâm used a quatrain of five-foot iambic lines, of which thé first, second, and fourth lines rimed together, *aa x a.*

> Lo! some we loved, thé loveliest and thé best
> That Time and Fate of all their Vintage Prest,
> Hâve drunk their Cup a Round or two before,
> And one by one crept silently to Rest.

First there is a couplet, and then the effect of the blank third line is as if it were feeling out into thé gréât void for a mate in its loneliness, when the fourth line, returning to the rime of the first two, gives a very conclusive unity to the quatrain. Nothing could heve been better suited to express the temper of old Khayyeam ' who after vainly endeavouring to unshackle his Steps from Destiny, and to catch some authentic Glimpse of To-Morrow, fell back upon To-Day (which has outlasted so many To-Morrows!) as thé only Ground he had got to stand upon,however momentarily slipping from under his Feet V It is in particular thé isolation of thé blank line that makes thé mètre so appropriate to that mood of calm hopelessness and aloofness that characterizes thé whole séries. The original Rubâ'iyât or Tetrastichs, says FitzGerald, ' are independent stanzas, consisting each of four lines of equal, though varied, prosody, sometimes *all* rhyming, but oftener the third line suspending the Cadence by which the last atones with the former two. Something as in the Greek Alcaic, where the third line seems to lift and suspend the wave that falls over in the last.' [2]

In *The Daisy* Tennyson varies the movement by regularly giving a féminine ending to the blank third line in each stanza. Swin-

[1] Tennyson did not consciously borrow this form (see *Memoir,* Ch. xiv), but it had been used by Ben Jonson and Lord Herbert of Cherbury. Shakespeare's (?) *The Phoenix and thé Turtle,* which, however, was in trochaic measure, has thé same rime-scheme, as has a song by Sidney, who makes a regular use of féminine rimes. The rime-scheme may have been suggested by the five-foot quatrains of the regular Italian form of the sonnet.

[2] Introduction to the First Edition, 1859.

burne's *Laus Veneris* is written in the same stanza as FitzGerald's ; but the stanzas are linked together in pairs by community of rime between the third lines of every two consécutive stanzas ; *aapa, bbpb; ccqc, ddqd.*

Ah God, that love were as a flower or flame,
That life were as thé naming of a name,
  That death were not more pitiful than désire,
That thèse things were not one thing and the same!

Behold now, surely somewhere there is death :
For each man hath some space of years, he saith,
  A little space of time ere time expire,
A little day, a little way of breath.

Another interlinked scheme is that of Swinburne's *Mémorial Verses* on Gautier—*a aba, b b c b . , .* x *x b x, b by* b_y *y y by,* thé blank line of one quatrain giving the rime for the next, and the blank lines of the first and last quatrains riming together and with the body of the penultimate,

(ii) In Campbell's *Hohenlinden* the first three lines rime together, *aaab,* while thé final lines of each stanza have for their final ictus a syllable with only light or secondary stress, *révelry,, artillery, chivalry, sépulchre,* and may therefore be taken as riming together :

On Linden, when thé sun was low,
All bloodless lay the untrodden snow,
And dark as winter was thé flow
  Of Iser, rolling rapidly.

But Linden saw another sight,
When the drum beat at dead of night
Commanding ftres of death to light
  The darkness of her scenery.

(f) Monorimed Quatrains. There are also a few examples of quatrains in which ail four lines rime together; see Sir William Watson's *Epigrams.* The Rubâ'ï, which was thé Persian équivalent for thé classical epigram, had sometimes four lines (hemistichs in Persian) riming together.

§ 4. With groups of five lines thé permutations and combinations become almost innumerable. The foliowing are amongst the most successful. They are mostly written in lines of unequal length,

(i) *aaaab.*

Woe to thé clansman who shall view
This symbol of sepulchral yew,

Forgetful that its branches grew
Where weep thé heavens their holiest dew
On Alpine's dwelling low.
(Scott, *Lady of the Lake,* HT. ix.)

Here the tail-lines (the three-foot lines ending the stanzas) ail rime together.

(ii) *a a b b b* and *a a a b b.*

When passion's trance is overpast,
If tenderness and youth could last,
Or live, whilst all wild feelings keep
Some mortal slumber, dark and deep,
I should not weep, I should not weep !

It were enough to feel, to see,
Thy soft eyes gazing tenderly,
And dream the rest—and bura and be
The secret food of fires unseen,
Couldst thou but be as thou hast been. (SHELLEY.)

Rossetti's *Rose Mary* is also written in the *aabbb* stanza.

(iii) *aabab.*

Out of the day and night
A joy has taken fiight;
Fresh spring, and summer, and winter hoar,
Move my faint heart with grief, but with delight
No more—Oh, never more ! (SHELLEY.)

(iv) *a b a b b.*

Higher still and higher
From the earth thou springest
Like a cloud of fire;
The blue deep thou wingest,
And singing still dost soar, and soaring ever singest.
(SHELLEY.)

The remarkable individuality of the stanza form of Shelley's *To a Skylark* is largely to be explained by the fifth line, which is double the length of its predecessors, and has a rising rhythm, which is in contrast with the trochaic cadence of the others, and gives a wonderfully sustained soaring effect to the verse. This is intended to be one long line and not two short, for there is in the middle no rime with the first and third lines, and, in fact, if there is any break at all in the fifth line it is often not in the middle. There is much truth in Leigh Hunt's remark that ' the earnest hurry of the four short lines, followed by the long effusiveness of the alexandrine, expresses the eagerness and continuity of the lark '.

(v) For the arrangement *a b a b a s e e* Browning's *By the Fireside.*

§ 5. Groups of six iines.

(i) *a b a b a b.* (a) with unequal Iines : $a_4\ b_3\ a_4\ b_3\ a_4\ b_5$.

Thy days are donc, thy fame begun ;
Thy country's strains record
The triumphs of her chosen Son,
The slaughters of his sword.
The deeds he did, the fields he won,
The freedom he restored. (BYRON.)

(ß) with Iines of equal length : $a\ b\ a\ b\ a\ b_4$.

She walks in beauty, like the night
Of cloudless climes and starry skies ;
And all that 's best of dark and bright
Meet in her aspect and her eyes ;
Thus mellowed to that tender light
Which heaven to gaudy day denie. (BYRON.)

(ii) *xayaza.*

The blessëd damozel leaned out
From the gold bar of Heaven ;
Her eyes were deeper than the depth
Of waters stilled at even ;
She had three lilies in her hand,
And the stars in her hair were seven.
(Rossetti, *The Blcssed Damozel.)*

(iii) *aabbcc.*

O, young Lochinvar is come out of the west,
Through all the wide Border his steed was the best ;
And save his good broadsword he weapons had none,
He rode all unarm'd, and he rode all alone.
So faithful in love, and so dauntless in war,
There never was knight like the young Lochinvar.
(Scott, *Marmton.)*

See also *Allan-a-Dale* from *Rokeby,* Byron's *Maid ofAthens^* and Browning's *How they Brought the Good News from Ghent to Aix.* In Browning's *Marching Along* the final couplet forms a refrain, and in W. B. Yeats's *Mystical Prayer to the Masters of the Eléments* Iines of différent lengths (alternately six-foot and three-foot) are used.

(iv) *ababcc.* A very common form of six-line stanza consists of an alternately rimed quatrain followed by a couplet :

Queen and Huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair
State in wonted manner keep :
Hesperus entreats thy light,
Goddess excellently bright. (BEN JoNSON.)

I pant for the music which is divine,
My heart in its thirst is a dying flower;
Pour forth the sound like enchanted wine,
Looseu the notes in a silver shower;
Like a herbless plain, for the gentle rain,
I gasp, I faint, till they wake again. (Shelley, *Music.)*

See also the *Song ofProserptne,* the Dirge commencing ' Orphan Hours, the Year is dead '. In Shakespeare's *Venus and Adonis,* and Shelley's *Hymn of Apollo,* five-foot verses are used.

(v) $aa_4\ b_3\ cc_4\ b_3$. The scheme of the old *rime couee* has been revived by Suckling in *A Wedding:*

Her feet beneath her petticoat,
Like little mice, stole in and out
As if they fear'd the light :
But oh! she dances such a way;
No sun upon an Easter Day
Is half so fine a **sight.**

by Gray in his Ode *On thé Death of a Favourite Cat,* by Wordsworth in *The Education of Nature* (' Three years she grew in sun and flower ') and *Ruth : or the Influences of Nature,* and by many others.

(vi) *abba cc.* Rossetti's *Dante at Verona* is in four-foot lines arranged as a quatrain with enclosing rime followed by a couplet.

(vii) *aaabab.* Another scheme, which may be regarded as a variation of the tail-rime stanza, was much used by Burns and other Scots poets :

Hear me, anld Hangie, for a wee,
An' let poor damnèd bodics be;
l'm sure sma' pleasure it can gie,
Ev'n to a deil,
To skelp an' scand poor dogs like me,
An' hear us squeel!
(Address to the Deil.)

See also *Holy Willie's Prayer, To a Mouse, To a Mountain Daisy.* Scott used the scheme for a song in *Rokeby,* but it has been put to finer uses as an elegiac measure in Wordsworth's *At the Grave of Burns,* and Sir William Watson's *The Tomb ofBurns.*

Note.—For compendious stanzaic formulae the number of feet in the various lines may be indicated by attaching digits to the letters of the rime formulae. Thus the Burns stanza would be $a_4\ a_4\ a_4\ b_2\ a_4\ b_2$ (or $aaa_4b_2\ a_4\ b_2$), the tail-rime stanza $a_4\ a_4\ b_3\ c_4\ c_4\ b_3$, the ballad-stanza $x_4\ a_3\ y_4\ a_3$ the heroic quatrain $a_5\ b_5 a_5\ b_5$ or merely $a\,b\,a\,b_6$.

XXI

THE LONGER STANZAS

§ I. Groups of seven lines.

(a) The Chaucerian stanza or *rime-royal, a b a b b c* c_5. Chaucer wrote much of his work—*Troïlus and Criseyde, The Parlement of Foules, Prioresss Tale, Clerk's Tale, Man of Law's Tale, Second Nun's Tale*—in a stanza which is often called by his name. It is a stanza of five-foot iambic lines of which the first and third rime together; the second, fourth and fifth; the sixth and seventh forming a final couplet :

> ' This is ynogh, Grisilde myn,' quod he,
> ' Be now namoore agast, ne yvele afrayed ;
> I have thy feith and thy benygaytee,
> As wel as ever womman was, assayed,
> In greet estaat and poureliche arrayed.
> Now know I, goode wyf, thy stedfastnesse ; '
> And hire in armes took and gan hire kesse.
>
> *(Clerk's Taie,* 11. 1051-7.)

Ten Brink (§ 347) unwisely says 'the stanza is clearly tripartite, the first two parts of it *(pedes)* being equal to each other but unequal to the third, the *cauda* . But the next stanza is obviously as much of bipartite structure as of tripartite :

> And she for wonder took of it no keepe,
> She herde nat what thyng he to her seyde,
> She ferde as she had sterte out of a sleepe,
> Til she out of hire mazednesse abreyde.
> ' Grisilde,' quod he, ' by God that for as deyde,
> Thou art my wyf, ne noon oother I have,
> Ne never hadde, as God my soûle save ! '
>
> *(M.* 1058-64.)

There are numerous stanzas in which the second line overflows into the third :

> 1 In al this meene—while she ne stente
> 2 This mayde and eek hir brother to commende
> 3 With al hir herte . . . *(ib.* 1023-5.)
>
> 2 that oother feithfuliy
> 3 Shal be myn heir . . . *(ib.* 1066-7.)
>
> 2 I warn hem wel that I have doon this deede
> 3 For no malice . , . *(ib.* 1073-4.)

Cf. also H. 1080-1, 1094-5, II22-3, **II50-I,** and the three following stanzas. Obviously therefore Chaucer set little store by any tripartite division.

Nor apparently did he feel himself bound to observe a bipartite division:

3 And to the pepies eres, alle and some,
4 Was kouth eek that a newe markysesse
5 He with him broghte . . . *(ib,* 94Î-3.)

3 And peyned hire to doon al that she myghte,
4 Preyynge the chambreres for Goddes sake
5 To hasten hem . . . *(ib.* 976-8.)

4 But ay they wondren what she myghte bee
5 That in so poure array was for to see. *(ib.* 1019-20.)

Again, he did not regard the final couplet rime as marking any logical division:

5 Hir brother eek so fair was of visage
6 That hem to seen the pépie hath caught plesaunce. *(ib.* 992-3.)

5 But with glad cheere to the gate is went
6 With oother folk to greet the markysesse. *(ib.* 1013-14.)

5 But atte laste whan that thise lordes wende
6 To sitten doun to mete . . . *(ib.* 1027-8.)

Cf.also 11.1097-8,1104-5, IIII-12, III8-19. Sometimes, however, the couplet is most distinctly separated as in II. 1056-7 (quoted above) and 1070-1 ; though hardly so often as the concluding three lines. In the following stanza there is no separate concluding couplet, and no division after the fourth line, much less any possibility of tripartite division:

O thyng biseke I yow, and warne also,
That ye ne prikke with no tormentynge
This tendre mayden, as ye han doon mo;
For she is fostred in hire norissynge
Moore tendrely, and, to my supposynge,
She koude nat adversitee endure
As koude a poure fostred créature. (ib. 1037-43.)

Clearly, therefore, Chaucer, if he divided the stanza at all, did so at whatever point suited him best, and sometimes within a line instead of at the end ; and there is no sufficient évidence that he regarded as essential any subdivision of the stanza.

In fact the great virtue of the rime-royal in the hands of its master is its unifying effect. The fourth line by virtue of its rime belongs as it were to both parts and binds them together:

$$aba\ \begin{Bmatrix} b \\ b \end{Bmatrix} bcc.$$

The pulling up with a jerk which the isolated final couplet gives to the *ottava rima* is avoided in Chaucer's rime-royal by the couplet formation of the fourth and fifth lines; and this middle couplet insinuâtes itself without abruptness because its riming sound already appears in the alternating scheme with which the stanza opens.

The origin of this stanza must be sought in Old French and Provençal lyric poetry, where, however, only two rimes were generally used, and there were various arrangements for the last three lines. The most common scheme was to have a final couplet riming with the first line, *a b a b b a a.* Chaucer wisely kept to one form and used always a third rime for his final couplet. The superiority of the scheme *ababbcc* over *ababbaa* for narrative is évident, in so far as a forward movement is given by the new rime and the stanza never turns back upon itself, as it might fitly do in a lyric.

Although Machault and others may have used the same scheme, the systematic way in which Chaucer used a definitely chosen form for both lyric and continuous narrative, and the skill and resource with which he used it, particularly as regards his constant variation of the pause, certainly justifies us in calling it the Chaucerian stanza. In *Troilus and Criseyde* Chaucer showed that the stanza was well adapted to a narrative that was in many respects like a novel and was devoted largely to psychological analysis of character and situation, so that we can see the full significance of every little incident, and the graduai stages in the drawing closer of the net are traced out with unfailing wealth of détail. Nothing of the effect is lost by hurry, and the resuit is a unique impression of completeness of exécution.

The stanza was extremely popular amongst Chaucer's followers in England and Scotland, and its use by King James I of Scotland for his *Kingis Quair* is said to have originated the name of *rime-royal.* Guest's explanation is that the name is derived from the French *chant-royal,* a religious poem of a modified *ballade* form recited in contests for the honour of ' poet-king '. It was used also by Sackville in his contributions to the *Mirror for Magistrales,* by Shakespeare in *The Rape of Lucrèce,* and by Morris in parts of *The Earthly Paradise,* e. g. *The Hill of Venus,* where there is an even greater variety than Chaucer's in the position of such pauses as there are, and a much freer use of overflow.

(b) Other Schemes of Seven Lines. Other stanzas with seven

equal lines are used in Wordsworth's *Affliction of Margaret* ($a\,b\,a\,b\,c\,c\,c_4$)and Thomson's *City of Dreadful Night* ($a\,b\,a\,b\,c\,c\,b_5$).

Stanzas with seven unequal lines are used with fine effect for lyrics, e,g.

$a_1\,b_2\,a_1\,b_1\,c_1\,c_1\,b_2$

Swiftly walk over the western wave,
Spirit of Night !
Out of the misty eastern cave,
Where, ail the long and lone daylight,
Thou wovest dreams of joy and fear,
Which make thee terrible and dear,—
Swift be thy flight ! (Shelley, *To Night.)*

$a_3\,b_2\,a_3\,b_2\,c_3\,c_3\,c_2$ Shelley's *Mutability* ('The flower that smiles to-day . . .', quoted in Ch. XVII, § 3).

Another interesting form is that of Rossetti's *The Sea Limiïs,* viz. $a\,b\,b\,a\,c\,c\,a_4$, which looks like a compressed combination of two of the *In Memoriam* stanzas that he used in *My Sister's Sleep.* See also Swinburne's *Epicede.*

§ 2. Croups of eight lines.

(a) Ottava rima, $a\,b\,a\,b\,a\,b\,c\,c_5$ A stanza with six heroic Unes riming alternately, followed by a closing couplet on a new rime, was introduced by Wyatt. The *ottava rima* (normally in hendeca-syllabic lines) was used by numerous Italian writers for romantic poems with a narrative basis, and proved to be capable of brilliant mock-heroic effects (e.g. in thé hands of Ariosto, Pulci, Berni, Forteguerri, and others). It was used sporadically by some Elizabethans; e.g. by Drayton in his *The Barons* Wars,* but mainly by translators such as Harington and Fairfax. It was revived in thé nineteenth century by various translators, e. g. W. S. Rosé, by Tennant *(Anster Fair)* and 'J. H. Frère *(The Monks and thé Giants* purporting to be by two brothers Whistlecraft); but its principal use in thé mock-heroic style was by Byron (who learnt partly from 'Whistlecraft', and partly from thé Italians) in his *Beppo, Vision ofjudgment,* and above ail in his masterly burlesque épie, *Don Juan.* It was also used for purely romantic poetry by Shelley *(Witch of Atlas)* and Keats *(Isabella).*

And therefore Juan now began to rally
His spirits, and without more explanation
To jest upon such thèmes in many a sally.
Her Grâce, too, also seized thé same occasion,

With varions similar remarks to tally,
But vvished for a still more detail'd narration
Of this same raystic friar's curious doings,
About thé présent family's deaths and wooings.
(*Don Juan*, xvi. liii.)

You, Gentlemen ! by dint of long seclusion
From better company, hâve kept your own
At Keswick, and, through still continued fusion
Of one another's minds, at last hâve grown
To deem as a most logical conclusion,
That Poesy has wreaths for you alone :
There is a narrowness in such a notion,
Which makes me wish you'd change your lakes for océan.
(*Don yuan*, i-Dedication.)

Whate'er his youth had suffer'd, his old âge
With wealth and talking made him some amends;
Though Laura sometimes put him in a rage,
I*ve heard thé count and he were always friends.
My pen is at thé bottom of a page,
Which being finished hère thé story ends; .
'Tis to be wish'd it had been sooner done,
But stories somehow lengthen when begun. (*Beppo,* xcix.)

Beattie remarked that for *The Minstrel* he had chosen thé Spenserian stanza: 'I propose to give full scope to my inclination, and be either droll or pathetic, descriptive or sentimental, tender or satirical, as thé humour strikes me ; for, if I mistake not, thé measure . . . admits equally of ail thèse kinds of composition/ He certainly did mistake in exaggerating thé adaptability of thé Spenserian stanza. But Byron showed triumphantly in *Don Juan* that thé *ottava rima* with its two différent movements, gives far greater scope for this wide variety of effect, and especialiy to thé droll and satirical, to vivacious cynicism and flippancy. In particular he made full use of thé opportunity for epigrammatic snap and calculated anti-climax, and for sudden changes of tone, provided by an abrupt final couplet after thé six Unes in alternate rime.

Keats in *Isabella* showed that it was not incapable of expressing tenderness and pathos (as did Byron, too, occasionally) ; but it can hardlybedenied that hehandicapped himself by his choice, for a romantic taie, of a stanza with a naturally abrupt and jerky ending, which seems to invite sudden transitions of mood, and that he would hâve donc better in some other form, such as thé seven-lined Chaucerian stanza of thé *Clerk's Taie* and thé *Man ofLaws Taie.*[1] Shelley too gives it an ethereal lightness and dreamy fluency as natural to thé airy fantasy of *The Witch ofAtlas* as it is unlike anything in Byron :

[1] Professer Saintsbury, I find, has suggested this before me.

And ever as shc went, thé Image lay
With folded wings and unawakened eyes;
And o'er its gentle countenance did play
The busy dreams, as thick as summer flies,
Chasing thé rapid smiles that would not stay,
And drinking thé warm tears, and thé sweet sighs
Inhaling, which, with busy muraïur vain,
They had aroused from that full heart and brain.
(IVitch of Atlas, xl.)

But this *tour de force* could hardly be achieved by any poet with less than Shelley's unsurpassed gift of flowing melody. And it remains true that thé *ottava rima* is a form pre-eminently suited to mock-heroic effects.

(V) Other eight-line schemes. The remaining types of eight-line stanza are principally to be found in lyrical poetry.

(i) *Narrative.* Chaucer, however, in his *Monk's Taie* uses a stanza of eight heroic lines with interlaced rime. It consists of two quatrains riming alternately, thé second rime of thé first quatrain being continued as thé first rime of thé second ; i. e. thé first and third lines rime together ; thé second, fourth, fifth, and seventh ; and thé sixth and eighth, *a b a b b c b c.* This is of no gréât importance save as being perhaps thé basis of thé Spenserian stanza.

I wol biwaille, in manere of tragédie,
The harm of hem that stoode in heigh degree,
And fillen so that ther nas no remédie
To brynge hem out of hir adversitee ;
For certein, whan that Fortune list to flee,
Ther may no man thé cours of hire with-holde.
Lat no man truste on blynd prosperitee ;
Be war by thise ensamples trewe and olde.

The same rime-scheme with three-foot lines (matnly anapaestic) was used by Byron in some *Stanzas for Music* commencing ' Bright be thé place of thy soûl '.

(ii) *Lyrical.* (a) Not uncommon is a stanza composed of two quatrains with alternate rime, not bound together by any common rime, *ababcdcd.* The bipartite character of thé stanza is very marked in nearly ail examples. Scott's *Coronach* bas equal lines :

He is gone on thé mountain,
He is lost to thé forest,
Like a summer dried fountain
When our need was thé sorest.

The font reappearing
From thé raindrops shall borrow,
But to us cornes no cheering,
To Duncan no morrow.

More numerous are forms with lines of unequal lengths :

One word is too often profaned
For me to profane it,
One feeling too falsely disdained
For thee to disdain it.
One hope is too like despair
For prudence to smother,
And pity from thee more dear
Than that from another. (SHELLEY.)

Compare also Shelley's *Loves Philosophy* ('The fountains mingle with thé river', $a_4 b_3 a_4 b\ c_4 d_3 c_4 d_5$ and 'When thé lamp is shattered . In Byron's *Stanzas to Augusta,* commencing :

Though thé day of my destiny's over,
And thé star of my fate hath declined,
Thy soft heart refused to discover
The faults which so many could find.
Though thy soûl with my grief was acquainted,
It shrunk not to share it with me,
And thé love which my spirit hath painted
It never hath found but in *thee.*

thé first, third, fifth, and seventh lines of each stanza are hypermetrical and hâve a féminine rime. But more effective still is thé stanza of Swinburne's *Dolores* and thé *Dedication* to *Poems and Ballads,* first séries, which has thé same rime-scheme and almost thé same metrical scheme :

We shall know what thé darkness discovers,
If thé grave-pit be shallow or deep ;
And our fathers of old, and our lovers,
We shall know if they sleep not or sleep.
We shall see whether hell be not heaven,
Find ont whether tares be not grain,
And thé joys of thee seventy times seven,
Our Lady of Pain.

The peculiar and magnificent individuality of this stanza-form is to be explained partly by thé ringing alternation of masculine and féminine rimes (in which Byron had anticipated Swinburne), but even more by thé shortened last line with its sudden réduction of tempo and its marvellous clear vibrancy. This wonderful line is thé mélodie keystone, as it were, of a wonderful stanzaic arch.

This stanza is, strictly speaking, only anisometrical in thé last line, which has two feet, instead of thé usual three anapaests ; but, as in

Byron's stanza, thé first, third, fifth, and seventh lines are hypermetrical.

(f) Cunningham's A wet sheet and a flowing sea ' is written in alternate four-foot and three-foot lines riming intermittently, $p_4 a_3 q_4 a_3 r_4 b_3 s_4 b_3$ butthéfirstandsecondquatrainsarebound together—more closely than is usual in thèse bipartite stanzas—by thé fourth line being repeated in thé fifth.

A wet sheet and a flowing sea,
A wind that follows fast
And fills thé white and rustling sail
And bends thé gallant mast ;
And bends thé gallant mast, my boys,
While like thé eagle free
Away thé good ship flics, and leaves
Old England on thé lee.

(y) *a b a b c c d d*—an alternately rimed quatrain followed by double couplets.

(1) with alternate four-foot and three-foot lines, ail but thé second and fourth being hypermetrical and double-rimed :

There be none of Beatity's daughters
With a magie like thee;
And like music on thé waters
Is thy sweet voice to me :
When, as if its sound were causing
The charmed ocean's pausing,
The waves lie still nnd gleaming,
And thé lull'd winds seem dreaming. (BYRON.)

The same rime-scheme in a stanza of four-foot iambic lines with a final alexandrine *(a b a b c c* $d_4 d_6$) was used by Wordsworth in his *Ode to Du/y :*

Stern daughter of thé Voice of God !
O Duty ! if that name thou love
Who art a light to guide, a rod
To check thé erring, and reprove;
Thou who art victory and law
When empty terrors overawe ;
From vain temptations dost set free,
And calm'st thé weary strife of frail humanity.

Hère again it is thé solemn close in this lengthened last Hue that gives its spécial dignity to this stanza.

(2) Another very successful variant of this scheme was evolved by Wordsworth. In *TheReaper* he made thé rimes of thé opening quatrain intermittent and shortened thé fourth line, $x a y_4 a_3 b b c c_4$ (*a b* $a_4 b_3 c c d d_4$ *in* two stanzas, as below):

Will no one tell me what she sings?
Perhaps thé plaintive numbers flow
For old, unhappy, far-off things,
And battles long ago :
Or is it some more humble lay,
Familiar matter of to-day ?
Some natural sorrow, loss, or pain,
That has been, and may be again.

(8) Another fine stanza is used by Swinburne in his *Garden of Proserpine, a b a b c c c* b_3, thé *a* and *c* rimes being ahvays féminine :

I am tired of tears and laughter,
And men that laugh and weep;
Of what may corne hereafter
For men that sow to reap;
I am weary of days and hours,
Blown buds of barren flowers,
Desires and dreams and powers
And everything but sleep.

(e) A stanza frequently used with less fine effect is an expansion of thé tail-rime System, *aa a b c c c b*, as in Wordsworth's *To thé Daisy*. See also Calverley's *Ode to Tobacco* (quoted above, Ch. XVI, § 12, v), and Shelley's *Remembrance* (' Swifter far than summer's fligh O.

An effective extension of a tail-rime slanza is exhibited in Swinburne's poem *Jo Victor Hugo.* Six lines in thé *rime coue'e* scheme, with five-foot tails to three-foot body-lines, are foliowed by a couplet of unequal lines (four-foot and five-foot), $a\, a_3\, b_5\, c\, c_3\, b_5\, d_4\, d_5$:

In thé fair days when God
By man as godlike trod,
And each alike was Greek, alike was free,
God's lightning spared, they said,
Alone thé happier head
Whose lanrels screened it ; fruitless grâce for thce
To whom thé high gods gave of right
Their thunders and their laurels and their light.

Milton's hymn *On thé morning of Christs Nativity* has a similar stanza, but with six feet in thé eighth line.

§ 3. Groups of nine lines.

(a) Spemerian Stanza. Spenser, said Campbell, ' brought to thé subject of " The Fairy Queen " a new and enlarged structure of stanza, elaborate and intricate, but well contrived for sustaining thé attention of thé ear, and concluding with a majestic cadence ', This stanza, introduced and perfected by Spenser, and so rightly called by his name, is by far thé most important of thé nine-line, and

indeed of ail stanzaic forms. It consists of thé *Monk's Taie* stanza[1] —two heroic quatrains bound together by an interlaced rime—with a final alexandrine added, riming with thé eighth line. As in thé rime-royal thé community of rime between thé fourth and fifth lines prevents thé stanza from falling definitely into two parts. Spenser was careful not to make a common practice of bipartition at thé end of thé fourth line; and in fact, if there is bipartition at ail it occurs almost as frequently at thé end of thé fifth line ; but he showed gréât skill in varying both thé number and thé position of thé heavy pauses in thé stanza. And thé new stanza is not liable to that fréquent effect of thé final couplet in *oltava rima* which Lowell called ' putting on thé brakes with a jar '.

Lowell made thé mistake of thinking that thé Spenserian stanza was derived from thé *Ottawa rima,* but what he says is almost equally true when thé necessary change is made. ' This delicious abundance and overrunning luxury of Spenser appear in thé very structure of his verse. . . . He found [thé eight-line stanza] not roomy enough, so first ran it over into another line, and then ran that added line over into an alexandrine, in which thé melody of one stanza seems for ever longing and feeling forward after that which is to follow/

The addition of this alexandrine not only prevents thé extrême monotony which would resuit from a long succession of symmetrical stanzas, but it completely changes thé balance of thé stanza, gives it a distinctively individual character, and makes it capable of producing a fuller and more complex harmony.

By giving a décisive ending to one stanza in thé séries, Spenser was at thé same time providing a firm starting-off point for thé next, We feel that he is starting again, not merely because he has filled up a certain number of lines, and has therefore to pass on to thé next compartment, but because that stanza has fulfilled its organic promise and corne to its self-appointed end, and we wait expectantly for its successor. Each stanza is a living thing, and has thé individuality of life.

There is little need to enlarge on thé pre-established fitness of this complex stanza for thé gorgeous pictorial effects which were such characteristic products of Spenser's rich imagination. And Mr. Mackail has pointed out how ' thé long swaying rhythms of thé new stanza were exactly suited to a style like Spenser's, loaded with ornament, and almost stationary in movement. It aîlowed

[1] Spenser had played with this stanza in his *Shepheard's Calender*—April and November.

him full amplitude; it held, it even invited and reinforced, thé quality of boundlessness in his genius, thé immense superflux of language and fancy. . . , For poetry which consists of a stream of pageants it is exactly suited. It is no less apt as a vehicle of imaginative reflection, for thought translating itself in images. It lends itself to rich effects produced by accumulated touches ' *(Springs of Helicon,* pp. 121-3).

On thé other hand, it has defects or at least dangers.

i. Joseph Warton averred that its constraint led thé poet into ' many absurdities '. One of thèse was that it ' obliged him to dilate thé thing to be expressed, however unimportant, with trifling and tedious circumlocutions '. It certainly allows and even tempts him to do so ; but this invitation to diffuseness of expression and over-elaboration of material is only a danger where there is poverty of thought and imagination, and Spenser, Keats, and Shelley (in *Adonaû* at least) were usually poets enough to ' load every rift with ore '. Not always however, for even in Spenser, as Mr. Mackail admits, ' it often drags and becomes languid. The last Une sometimes seems pure surplusage ; sometimes one may say thé same of more than thé last Une. The thought, and even thé imagery, become exhausted before thé end of thé stanza is reached. Spenser's fluency is unfailing ; but there are many places where thé fluency becomes mère verbosity, many where thé stanza seems stuffed out with anything that cornes first to hand' *(op. cit.,* p. 124).

ii. Again, it has not thé capacity for speed and directness of movement that is essential to thé verse of narrative poetry. ' Its movement is not progressive ', says Mr. Mackail ; ' it is like that of spreading and interlacing circles.' This is principally due to thé number and complicated arrangement of thé rimes. Shelley overcame thé tendency to a considérable degree by thé persistent use of overflow, and many of thé individual stanzas of *The Revolt of Islam* hâve a marvellous swiftness and lightness of movement which has not been equalled by any other poet.[1]

iii. Warton also thought thé Spenserian scheme led thé poet into imperfect rimes as well as redundancy, for thé English language ' does not easily fali into a fréquent répétition of thé same termination '. Scott too agreed with thé critics of *Don Roderick '* as to

[1] So far as individual lines are concernée! rather than stanzas as a whole, thé free, though not excessive, use of trisyliabic feet, thé avoidance of consonantal blockage, and of heavy syllables in thesis, also help in thé production of this eflfect.

thé lumbering weight of thé stanza', and shrewdly suspected that 'it would require a very gréât poet indeed to prevent thé tedium arising from thé récurrence of rhymes. Our language is unable to support thé expenditure of so many for each stanza; even Spenser himself, with ail thé license of using obsolète words and uncommon spellings, sometimes fatigues thé ear' *(Letier to Morritt,* Sept. 26, 1811). An examination of parts *of Adonats* would seem to lend support to this view; for instance, in stanza 45 thé rimes are *renown, thought, Chatterton, not, fought, loved, spot, approved, reproved,* where each set is technically at fault. The décision of this question dépends partly on thé aesthetic value that is attached to thé use of approximate instead of exact rimes. But Warton's implication has been met—and justly met—by a fiât déniai, although, of course, thé English language has by no means so gréât a wealth of exact double rimes as thé Italian. This alleged poverty—which is only comparative after ail—is no drawback in English, but rather an advantage. For thé very facility of rime in Italian often rather cheapens its effect, and makes it much less striking and satisfying; and thé fact that so many of thé rimes rest not upon thé more significant part of thé word, but only upon thé inflexional ending, gives them much less substance and body. How often do such terminations occur as *-ente, -endo,-ate,--oso, -ia, -ino, -osi, -iri, are* (thèse are ail from *La Vita Nuovà)* \ On thé other hand, of course, thé fact that so many merely inflexional rimes are available reduces thé temptation to let thé meaning be dictated by thé necessities of sound, as so often happens in Keats, and even in Browning.

> The joyous day gan early to appeare;
> And fayre Aurora from thé deawy bed
> Of aged Tithone gan herselfe to reare
> With rosy cheekes, for shame as blushing red
> Her golden locks for hast were loosely shed
> About her eares, when Una her did marke
> Clymbe to her charet, ail with flowers spred,
> From heven high to chace thé chearelesse darke;
> With mery note her lowd salutes thé mounting larke.
>
> *(Faerie Queene,* I. xi. 451-9.)

Lowell says, 'In ail this there is soothingness indeed, but no slumberous monotony; for Spenser was no mère metrist, but a gréât composer. By thé variety of his pauses .. . he gives spirit and energy to a measure whose tendency it certainly is to become languorous. He knew how to make it rapid and passionate at need, as in such verses as

But he, my lion, and my noble lord,
How does he find in cruel heart to hâte
Her that him loved and ever most adored
As thé God of my life? why halh he me abhorred?'

In général, however, Spenser's own use of his stanza is noteworthy for its regularity; his methods of achieving diversity of effect were mélodie rather than structural.

The use of this stanza was revived in thé eighteenth century by Thomson *(Castle of Indolence),* Shenstone *(Schoolmùtress),* Beattie *(The Minstret),* and Burns *(Cotter's Saturday Nighf)*\ and was used in thé nineteenth by Byron, Keats, and Shelley, as well as by Campbell *(Gertrude of Wyoming)* Scott (*Vision of Don Roderick* and some 'Introductions'), and Tennyson *(The Lotos Eaters)*

I see before me thé Gladiator lie:
He leans upon his hand—his manly brow
Consents to death, but conquers agony,
And his droopM head sinks gradually low—
And through his side thé last drops, ebbing slow
From thé red gash, fall heavy, one by one,
Like thé first of a thunder-shower; and now
The arena swims around him—he is gone,
Ere ceased thé inhuman shout which hail'd thé wretch who won.
(Byron, *Childe Harold*$_t$ iv. 140.)

In his use of this particular measure Byron gave it astounding vigour and energy; but he never achieved thé genuine Spenserian music, and *Childe Harold* will not now be considered more than a magnificent rhetorical *tour de force.* Nevertheless, it will be obvious from thé example quoted that this structural form is peculiarly adapted to thé présentaient of striking picture-effects.

How much thé nature of thé subject has to do with success in thé Spenserian stanza may be seen by contrasting *Childe Harold* with Thomson's *Castle of Indolence* and Tennyson's *Lotos Eaters.* Partly for this reason, and partly because of its peculiar fitness for thé pictorial method of a poet with so rich and luxurious an imagination as Keats, thé spirit of Spenser's measure has never been so nearly revived as in *The Eve of St. Agnes*:

A casement high and triple-arch'd there was,
Ail garlanded with carven imageries
Of fruits, and flowers, and bunches of knot-grass,
And diamonded with panes of quaint device,
Innumerable of stains and splendid dyes,
As are thé tiger-moth's deep damask'd wings;
And in thé midst, 'mong thousand heraldries,
And twilight saints, and dim emblazonings,
A ahielded scutcheon blush'd with blood of queens and kings.

Full on this casement shone thé wintry moon,
And threw warm gules on Madeline s fair breast,
As down she knelt for Heaven's grâce and boon;
Rose-bloom fell on her hands, together prest,
And on her silver cross soft amethyst,
And on her hair a glory, like a saint :
She seem'd a splendid angel newly drest,
Save wings for heaven :—Porphyro grew faint :
She knelt, so pure a thing, so free from mortal taint.

Shelley in *The Revolt of Islam* achieves a swiftness of movement that might hâve been thought impossible for such a stanza. So far as this hnpetuosity is a matter of verse technique it is due principally to thé extremely free use of overflow, although occasional féminine endings, and, within thé individual Unes, trisyllabic feet and an instinctive avoidance of collocations of heavy syllables, ail conduce to lightness and rapidity of movement: [1]

Morn came,—among those sleepless multitudes,
Madness, and Fear, and Plague, and Famine still
Heaped corpse on corpse, as in autumnal woods
The frosts of many a wind with dead leaves fill
Earth's cold and sullen brooks ; in silence, still
The pale survivors stood ; ère noon, thé fear
Of Hell became a panic, which did kill
Like hunger or disease, with whispers drear,
As * Hush ! hark ! Corne they yet ? Just Heaven ! thine hour is near ! '

And Priests rushed through their ranks, some counterfeiting
The rage they did inspire, some mad indeed
With their own lies ; they said their god was waiting
To see his enemies writhe, and burn, and bleed,—
And that, till then, thé snakes of Hell had need
Of human soûls :—three hundred furnaces
Soon blazed through thé wide City, where, with speed,
Men brought their infidel kindred to appease
God's wrath, and while they burned, knelt round on quivering knees.
(x. xliv-xlv.)

Of this poem Churton Collins said, ' Never since Spenser himself has thé Spenserian stanza elicited such varied and such exquisite music; indeed Shelley's range is wider than his master's, for he occasionally added to thé notes of Spenser thé crashing and sonorous note of Byron*. But there are surely fuller and fîner harmonies in thé magnificent elegy of which Shelley himself said, ' it is a highly wrought pièce of art, and perhaps better in point of composition than anything I hâve written ' :

[1] See also above, p. 253 and note.

He is a portion of thé loveliness
Which once he made more lovely : he doth bear
His part, while thé one Spirit's plastic stress
Sweeps through thé dull dense world, compelling therc,
AU new successions to thé forms they wear;
Torturing th' unwilling dross that checks its flight
To its own likeness, as each mass may bear ;
And bursting in its beauty and its might
From trees and beasts and men into thé Heaven's light.

. . . . . .

That Light whose smile kindles thé Universe,
That Beauty in which ail things work and raove.
That Bénédiction » hich thé eclipsing Curse
Of birth can quench not, that sustaining Love
Which through thé web of being blindly wove
By nmn and beast and earth and air and sea,
Burns bright or dim, as each are minors of
The fire for which ail thirst ; now beams on me,
Consuming thé last clouds of cold mortality.

The breath whose might I hâve invoked in song
Descends on me; my spirit's bark is driven,
Far from thé shore, far from thé trembling throng
Whose sails were never to thé tempest given ;
The massy earth and spherèd skies are riven I
I am borne darkly, fearfully, afar,
Whilst, burning through thé inmost veil of Heaven,
The soûl of Adonais, like a star,
Beacons from thé abode where thé Eternal are.

(Adonais, xliii, liv, Iv.)

(b) Other Schemes. Of other forms of nine-line stanza, perhaps thé most successful are that of Tennyson's *Lady of Shalott* (quoted above, Ch. XVI, § 15) and Swinburne's *Taie of Balen,* and that used in Campbell's *Batth of thé Baltic, a b a b c d d c,* where thé peculiar effect is due to thé arresting shortness of thé last Une, coming immediately after three Unes that rime together and are ail of thé same structure, and riming with thé long fifth Une, which is structurally équivalent, as is seldom noticed, to thé eighth and ninth ruri together.

Of Nelson and thé North
Sing thé glorious day's renown,
When to battle fierce came forth
Ail thé might of Denmark's crown,
And her arms along thé deep proudly shone ;
By each gun thé lighted brand
In a bold determined hand,
And thé Prince of ail thé land
Led them on.

Rossetti's *The Portrait* has a rime-scheme $a\,b\,a\,b\,c\,c\,d\,d\,c_4$ Swinburne's *Olive* bas an original symmetrical scheme of rimes *abbcccdda*—thé first and last Unes having two feet each, thé others three feet.

§ 4. Groups of ten lines. The finest examples of ten-line stanzas are to be found in thé varions odes of Keats. The scheme of thé *Ode to a Nightingale* is $a\,b\,a\,b\,c\,d\,e_5\,C_3\,d\,e_5$:

Thou wast not born for death, immortal Bird !
No hungry générations tread thee down ;
The voice I hear this passing night was heard
In ancient days by Emperor and clown :
Perhaps thé self-same song that found a path
Through thé sad heart of Ruth, when, sick for home,
She stood in tears amid thé alien corn ;
The same that oft-times hath
Charm'd magie casements, opening on thé foam
Of perilons seas, in faery lands forlorn.

Three of thé other odes hâve a similar rime-scheme, save that thé rimes of thé last three lines sometimes vary in order, and thé lines are ail of five feet. Gray's Ode *On a Distant Prospect of Eton Collège* (quoted below. Ch. XXIII, § 2) has thé scheme $a_4\,b_3\,a_4\,b_3\,c\,c\,d\,e\,e\,d_4$.

A short Une within thé stanza is thé noteworthy feature of thé metrical form of Arnold's *Scholar Gipsy*—a form most admirably adapted to thé subject and to thé reflective pastoral manner, but one from which we must not expect such harmonies as those of thé Spenserian form in *Adonais.* The same scheme—$a\,b\,c\,b\,c_5\,a_3\,d\,e\,e\,d_5$—was used again in *Thyrsis.* Arnold usually, and wisely, avoided any division into sestet and quatrain :

But fly our paths, our feverish contact fly !
For strong thé infection of our mental striîe,
Which, though it gives no bliss, yet spoils for rest;
And we should win thee from thy own fair life,
Like us distracted, and like us unblest.
Soon, soon thy cheer would die,
Thy hopes grow timorous, and unfixed thy powers,
And thy clear aims be cross and shifting made;
And then thy glad perennial youth would fade,
Fade, and grow old at last, and die like ours.

Campbell's *Ye Mariners of England* has thé second and fourth lines riming together on one sound, thé sixth, eighth, and tenth on another, while thé odd lines are blank. The even lines are of three feet, thé odd generally of four ; but thé first is catalectic, and thé

seventh is of two feet with internai rime. The eighth and tenth lines, almost identical with each other, are thé same in ail stanzâs :

The meteor flag of England
Shall yet terrifie burn ;
Till clanger's troubled night départ
And thé star of peace return.
Then, then, ye 'océan-warriors !
Onr song and feast shall flow
To thé famé of your name,
When thé storm bas ceased to blow ;
When thé fîery fight is heard no more,
And thé storm has ceased to blow.

A further expansion of thé tail-rime System is exemplified in Swinburne's *A Child's Latighter* and Rossetti's *Burden of Nineveh.* The body consists of two séquences of four monorimed four-foot lines with masculine endings ; thé tails are respectively three-foot lines with féminine rime, and four-foot lines with masculine rime (thé final *Nineveh* being constant). The schemes are therefore $a\,a\,a_4\,b_3\,c\,c\,c_4\,b_3$ and $a\,a\,a\,b\,c\,c\,c\,B_4$.

§ 5. For eleven-lined stanzâs, see Keats's *Ode to Autumn* and Shelley's *Aulumn: A Dirge:*

AUTUMN.

Season of mists and mellow fruitfulness !
Close bosom-friend of thé maturing snn ;
Conspiring with him how to load and bless
With fruit thé vines that round thé thatch-eaves run ;
To bend with apples thé moss'd cottage-trees,
And fill ail fruit with ripeness to thé core ;
To swell thé gourd, and plump thé hazel shells
With a sweet kernel ; to set budding more
And still more, later flowers for thé bées,
Until they think warm days will never cease,
For Summer has o'er-brimm'd their clammy cells.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by thé winnowing'wind ;
Or on a half-reap'd furrovv sound asleep,
Drowsed with thé fume of poppies, while thy hook
Spares thé next swath and ail its twinëd flowers ;
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook ;
Or by a cyder-press, with patient look,
Thou watchest thé last oozings hours by hours.

Where are'the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too,
While barrè'd clouds bloom thé sott-dying day,
And touch thé stubble-plains with rosy hue ;
Then in a wailful choir thé small gnats mourn
Among thé river sallows, borne aloft
Or sinking as thé light wind lives or elles ;
And full-grown lambs loud bleat from hilly bourn ;
Hedge-crickets sing ; and now with treble soft
The redbreast whistles from a garden croft,
And gathering swallows twitter in thé skies. (KEATS.)

The order of rimes in thé latter part of thé second and third stanzas is slightly changed from that of thé first stanza.

AUTUMN: A D1RGE.

The warm sun is failing, thé bleak wind is wailing,
The bare boughs are sighing, thé pale flowers are dying,
And thé year
On thé earth her death-bed, in a shroud of leaves dead,
Is lying.
Corne, months, corne away,
From November to May,
In your saddest array;
Follow thé bier
Of thé dead cold year,
And like dim shadows watch by her sepulchre.

The chill rain is failing, thé nipt-worm is crawling,
The rivers are swelling, thé thunder is knelling
For thé year;
The blithe swallows are flown, and thé lizards each gone
To his dwelling;
Corne, months, come away,
Put on white, black, and gray,
Let your light sisters play—
Ye follow thé hier
Of thé dead cold year,
And make her grave green with tear on tear. (SHELLEY.)

Hère again Shelley achieves a remarkable effect by thé use of Unes of différent lengths, and of féminine rimes in Unes i, 2, and 5.

Another fine original stanza is that of Swinburne's *Ave atque Vale* where ten lines of five feet are followed by one of three feet. The rime-scheme is $a\ b\ b\ a\ c\ c\ d\ e\ e\ d_5\ e_3$

The scheme of Browning's *Last Ride Together* is $a\ a\ b\ b\ c\ d\ d\ e\ e\ e\ c_4$.

§ 6. Of twelve-line stanzas in Modem English thé most important is that of Shelley's *Cloud.* The lines are alternately of four and

of three feet; thé even lines rime in pairs, and thé odd lines rime internally, giving a fine example of compound secondary rhythm. This remarkable interwoven pattern provides just thé right support for thaï buoyant rhythm, with its light and rapid movement, which aids in transporting thé reader to a sphère far above that of thé moi tais who give thé name of moon to

That orbèd maiden with white fire laden

who glides through thé fleece-like clouds :

I am thé daughter of earth and water,
And thé nursling of thé sky ;
I pass through thé pores of thé' océan and shores ;
I change, but I cannot die.
For after thé rain vvhen with never a stain,
The pavilion of heaven is bare,
And thé winds and sunbeams with their convex glcams
Build up thé blue dôme of air,
I silently laugh at my own cenotaph,
And out of thé caverns of rain,
Like a child from thé womb, like a ghost from thé tomb,
^ arise and unbuild it again'

Another original form is that of his *Hymn of Pan*, which has a kind of internai and final refrain running through and binding, together ail thé stanzas.

§ 7. Two still longer stanza-forms must be mentioned, in both of which important parts are played by three-foot lines at definite intervais amidst thé five-foot lines, and by thé last line acting as a constant refrain. The *Prothalamium* stanza is of eighteen lines, and is constant in form throughout—$a\ b\ b\ a_5\ a_3\ c\ d\ d\ c_5\ c_3\ e\ e\ f\ e_5 f\ f_3\ g\ g_5$. The influence of thé *canzone* on its structure is évident, and it may be analysed in thé same way into two correspondent *pedes* and a *cauda.* The *Epithalamium* stanza is less symmetrical in form, and its length varies from nineteen lines to eighteen and even seventeen, and thé rime scheme is not meticulously preserved. The last line (refrain) is an alexandrine, as in thé nine-line stanza, , and thé penultimate line always ends with thé word ' sing '.

XXII

WHOLE POEMS OF FIXED STRUCTURE

A. THE SONNET

§ i. There are certain poetic forms which hâve thé length and structure of thé whole poem, not merely of thé parts, fixed by convention. Thèse are thé Sonnet, thé strict Pindaric Ode, and numerous forms, such as thé Ballade, thé Rondeau, thé Villanelle, imitated from thé French.

§ 2. A sonnet is a short poem, complète in itself with unity of substance and a fixed length and metrical form viz. fourteen heroic lines which rime according to a more or less conventionally fixed scheme.There areseveral distinct varieties.

§ 3. The sonnet strictly so called follows thé laws developed by the early Italian wrïters and usually accepted by Petrarch its greatest "exponent. It deals with one thought. émotion, sentiment, or mood ; this is put forward in thé flrst part of the poem, and developed and completed in the second part. The second part, therefore often takes the form of some application of thé special idea "contained in the" fifét *part or some stikings reflection* sùggésted by it.

4. In thé regular sonnet thé thought-structure corresponds wilh thé verse-structure. The logical division coïncides with thé obvious formai division into two parts—of eight and six Unes respectively—effected by thé arrangement of rimes. There is a pause at thé end of thé eighth line, and this corresponds to a turn in thé thought, a change to a différent aspect of thé subject. This transition, however, should never amount to ah abrupt break of subject; but thé same topic should be taken up, though perhaps from a fresh point of view, and carried on io thé conclusion. Milton's second sonnet will exemplify this. In thé first eight lines he déclares how lime has passed, while he has apparently shown no promise of achievement. In thé last six lines he déclares that nevertheless he has in mind a high mission. Hère then thé octave makes thé statement of which thé sestet draws thé conclusion or reflection:

ON HIS HAVING ARRIVED AT THE AGE OF TWENTV-THREE.

How soon hath Time, thé subtle thief of youth,
Stolen on his wing my three-and-twentieth year!
My hasting days fly on with full career,
But my late spring no bud or blossom shew'th.
Perhaps my semblance might deceive thé truth
That I to manhood am arrived so near;
And inward ripenesa doth much less appear,
That some more timely-happy spirits endu th.
Yet, be it less or more, or soon or slow,
It shall be still in strictest measure even
To that same lot, however mean or high,
Toward which Time leads me, and thé will of Heaven;
Ail is, if I hâve grâce to use it so,
As ever in my gréât Task-Master's eye.

ON FIRST LOOKING INTO CHAPMAN'S HOMER.

Much hâve I travell'd in thé realms of golcl,
And many goodly states and kingdoms seen;
Round many western islands hâve I been
Which bards in fealty to Apolio hold.
Oft of one wide expanse had I been told
That deep-brow'd Homer ruled as his demesne:
Yet did I never breathe its pure serene
Till I heard Chapman speak out loud and bold:
Then felt I like some watcher of thé skies
When a new planet swims into his ken;
Or like stout Cortez, when with eagle eyes
He stared at thé Pacific—and ail his men
Look'd at each other with a wild surmise—
Silent, upon a peak in Darien. (KEATS.)

§ 5. In thé practices of Petrarch and in thé eyes of thé theorists thé most prominent structural feature of thé Italian sonnet was its division into two parts. This was regarded as so essential that overflow of thé first into thé second part was carefully avoided by those who aimed at ' correctness ' ; and no running on of sensé and rhythm from thé eighth line into thé ninth was allowed to obscure thé pause which marked thé turn in melody and thought. Nevertheless, they desired no abruptness, for thé nature of this pause should be, as Pattison said, not full, nor producing thé effect of a break, as of one who had finished what he had got to say, and not preparing a transition to a new subject, but as of one who is turning over what has been said in thé mind to enforce it further' (Milton's *Sonnets,* p. 12).

§ *6.* The first part, of eight Unes, îs called thé octave, and thé second part, of six Unes, thé sestet. The octave often appears to

be divided into two quatrains, and sometimes thé sestet into two tercets. In other words, there is a strong pause not only after thé eighth line, but often after thé fourth and sometimes after thé eleventh. This was evidently regarded as thé idéal by thé early Italian critics, whose theory was that thé first quatrain should state a proposition, which should be proved by thé second, confirmed by thé first tercet, while thé second tercet présents thé conclusion towards which thé whole sonnet is directed. According, then, to thé strict divisions of thé Italian sonnet, thé idea or feeling that is to be expressed is brought forwàrd in thé first quatrain, and is more fully stated or deveîoped in thé second. The first tercet, if it has any separate function, leads up to thé spécial application of thé thought in thé second tercet, which contains, therefore, thé kernel of thé whole;

Dante's sonnet *Era venuta nella mente mia (Vita Nuova,* § xxxv) will illustrate thé elaborate division into four parts :

Era venuta nella mente inia
Quella donna gentil, cui piange Amore,
Entro quel punto, che lo suo valore
Vi trasse a riguardar quel ch' io facia.

Amor, che nella mente la sentia,
8' era svegliato nel distrutto core,
E diceva a* sospiri : Andate fuore ;
Per che ciascun dolente sen partia,

Piangendo usciano fuori del mio petto
Con una voce, che soventc mena
Le lagrime dogliose agli occhi tristi.

Ma quelli, che n'uscian con maggior pena,
Venien dicendo : O nobile intelletto,
Oggi fa l' anno che nel ciel salisti.

Dante analysed this in his usual way : ' This sonnet hath three parts ; in thé first I say that this lady was already in my mind ; in thé second I tell what Love therefore did to me ; in thé third I tell of thé effects of Love. The second begins hère : " *Amor che* " ; thé third hère : " *Piangendo usciano* ". This part divides itself into two ; in one I say that ail my sighs issued forth speaking ; in thé other I tell how some of them said certain words différent from thé others. The second begins hère : *"Ma quelli".'*

In a few of Dante's sonnets there is apparently a final couplet, *cdddcc*[1] a few préserve thé original rime-scheme of thé octave,

[1] This arrangement also appears casually in Petrarch.

abababab[1] which thé metricians interprétée as 'four*pedes*'; and a few hâve no regular turning or pause at thé end of thé octave.

The tercet division is rarely observed in English, and bv no means regularly in Italian, and thé only safe général law is that thé thought or sentiment which forms thé thème or topic is introduced in thé octave and elaborated in thé sestet. The quatrain division may be seen in both thé sonnets quoted above, and Rossetti's sonnets, e. g. *Home of Life,* ii and Ixx, sometimes show both quatrain and tercet division ; but thé bulk of English sonnets of thé regular type disregard even thé quatrain division, as e. g. Milton's fifteenth sonnet (to Fairfax), and Wordsworth's *Westminster Bridge :*

TO THE LORD GENERAL FAIRFAX.

Fairfax, whose name in arms through Europe rings,
Filling each mouth with envy or with praise,
And ail her jealous monarchs with amaze,
And rumours loud that daunt remotest kings,
Thy firm unshaken virtue ever brings
Victory home, though new rebellions raise
Their Hydra heads, and thé false North displays
Her broken league to imp their serpent wings,
O yet a nobler task awaits thy hand
(For what can war but endless war still breed ?)
Till truth and right from violence be freed,
And public faith cleared from thé shamefui brand
Of public fraud. In vain doth Valeur bleed,
While Avarice and Rapine share thé land.

COMPOSED UPON WESTMINSTER BRIDGE.

(Early Morning.}

Earth has not anything to show more fair :
Dull would he be of soûl who could pass by
A sight so touching in its majesty :
This city now doth like a garaient wear
The beauty of thé morning ; silent, bare,
Ships, towers, dômes, théâtres, and temples lie
Open unto thé fields, and to thé sky :
AU bright and glittering in thé smokeless air.
Never did sua more beautifuily steep
In his first splendeur valley, rock, or hill;
Ne'er saw I, never felt, a calm sa deepl
The river glideth at his own sweet will:
Dear God I thé very houses seem aslecp ;
And ail that mighty heart is lying still !

[1] See Gray's sonnet in § 10.

§ 7. The rime-scheme of thé régulai sonnet is arranged so as to correspond with thé scheme of thought. The octave has only two rime-sounds, always arranged in thé same order, *a b b a a b b a;* thé first, fourth, fifth, and eighth lines rime together and form a kind of framework into which are fitted thé remaining lines, which also hâve a common rime. The octave may also be said to consist of two quatrains with enclosing rimes similar in quality. The sestet is in Petrarch most frequently divided into tercets by thé rime, *cdecde.* Next in frequency is a sestet of two riming sounds, *cdcdcd.*[1] Then there are other arrangements of three riming sounds; thé most fréquent being *cdedce,* and less fréquent are *cdedecy cdeedc.* Sidney, in some score of his sonnets, had adopted a symmetrical scheme of tercets favoured by Ronsard and his followers, *c c de e d;* e. g.

You that do search for every purling spring
Which from thé ribs of old Parnassns fiowes,
And evcry flower, not sweet perhaps, which growes
Neere thereabouts, into your poésie wring,
Ye that do dictionarie's méthode bring
Into your rimes, iimning in ratling rowes ;
You that poore Petrarch's long-deceasèd wocs
With new-borne signes and demisenM wit do sing;
You take wrong wayes ; those far-fet helps be such
As do bewray a want of inward tuch,
And sure, at length stolne goods doe corne to light ;
But if, both for your love and skill, your name
You seeke to nurse at fullest breasts of Famé,
Stella behold, and then begin to endite.

Swinburne sometimes uses thé same scheme and also *c c de de*[2] (see his sonnet on *Webster).* See also Rossetti's *House of Life,* xix, and a well-known sonnet by Wordsworth :

THE SUBJUGATION OF SWITZERLAND.

Two voices are there : one is of thé sea,
One of thé monntains ; each a mighty voice :
In both from âge to âge thou didst rejoice,
They were thy chosen music, Liberty !
There came a tyrant, and with holy glee
Thou fought'st against him ; but hast vainly striven :
Thou from thy Alpine holds at length art driven,
Where not a torrent murmurs heard by thee.
Of one deep bliss thine ear hath been bereft :
Then cleave, O cleave to that which still is left ;

[1] Probably to be regarded as two tercets on thé *terza rima* principle, not as three groups of two.

[2] A scheme in vogue among nineteenth-century French sonneteers.

For, high-souled maid, what sorrow would it be
That motintain floods should thunder as befpre,
And pcenn bellow from his rocky shore,
And neither awful voice be heard by thee!

§ 8. Any arrangement which left thé last two lines riming as a couplet was looked upon with disfavour. As Pattison says, ' The principle of thé sonnet structure is continuity of thought and mètre ; thé final couplet interrupts thé flow, it stands out by itself as an independent member of thé construction; thé wave of émotion, instead of being carried on to an even subsidence, is abruptly checked and broken as against a barrier. . . . While thé conclusion should leave a sensé of finish and completeness, it is necessary to avoid anything like epigrammatic point.... The emphasis is nearly, but not quite, equally distributed, there being a slight swell, or rise, about thé middle. The sonnet must not advance by progressive climax, or end abruptly ; it should subside, and leave off quietly ' *(op. cit.,* ii. 13).

Professor Courthope explains this avoidance of thé final couplet as follows : ' In thé first eight lines thé thought ascends to a climax ; this part of thé sonnet may be said to contain thé premises of thé poetical syllogism. In thé last six lines thé idea descends to a conclusion, and as thé two divisions are of unequal length it is necessary that thé lesser should be thé more individualized. Hence while, in thé first part, thé expression of thé thought is massed and condensed by reduplications of sound, and thé général movement is limited by quatrains ; in thé second part thé clauses are separated by thé alternation of thé rhymes, thé movement is measured by tercets, and thé whole weight of thé rhetorical emphasis is thrown into thé last line' *(Hist. of Eng. Poetry,* ii. 91).

Despite this objection to thé final couplet it is found in two of thé most famous of English sonnets based on thé Italian mode! ; viz. Blanco White's sonnet *To Night* praised so superlatively by Cbleridge and Leigh Hunt, and Wordsworth's ' Scorn not thé Sonnet ' :

TO NIGHT.

Mysterious Night! when our first parent kncw
Thee from report divine, and heard thy name,
Did he not tremble for this lovely frame,
This glorious canopy of light and bhie ?
Yet 'neath a curtain of translucent dew,
Bathed in thé rays of thé gréât setting flame,
Hesperus with thé host of heaven came,
And lo! Création vvidened in man's view.

Who could hâve thought such darkness lay concealed
Within thy beams, O Sun! or who could find,
\Vhilst flow'r and leaf and insect stood revealed,
That to such countless orbs thou mad'st us blind !
Why do we then shun Death with anxious strife?
If Light can thus deceive, wherefore not Life *1*

Scorn not thé Sonnet ; Critic, you hâve frowned,
Mindless of its just honouis ; with this key
Shakespeare unlocked his heart ; thé melody
Of this small lute gave ease to Petrarch's wound ;
A thousand times this pipe did Tasso sound ;
With it Camoens soothcd an exile's grief;
The Sonnet glittered a gay myrtle leaf
Amid thé cypress with which Dante crowned
His visionary brow ; a glow-worm lamp,
It cheered mild Spenser, called from Faery-land
To struggle through dark ways; and, when a damp
Fell round thé path of Milton, in his hand
The Thing became a tiumpet, whence he blew
Soul-aniniating strains—alas, too few !

The final couplet was introduced by Wyatt, and was frequently used by Sidney and Drummond, and in 16 per cent, of thé sonnets of Wordsworth and Rossetti.

§ 9. Modifications of thé Italian sonnet are more fréquent than thé strict form. There was at first in Italy an expérimental period, but in thé best days of thé sonneteering vogue and in thé practice of Petrarch there seems to hâve been some sort of général agreement as to thé most satisfactory form of thé sonnet. After this, no unnaturally, came a period when greater freedom was claimed and thé restraints of form were slackened. But in ail probability even before this thé recognized laws were not so absolutely rigid as has sometimes been supposed ; and thé greatest English sonneteers doubtless paid far less attention to thé théories of thé critics than to thé praetice of thé poets.

Dante says of thé *canzone,* ' The art of thé canzone dépends on thé division of thé musical setting ' ; and thé same was probably true of thé sonnet. The bipartition of thé sonnet was a natural resuit of thé practice of writing ail lyrics to be set—at least in theory—to music. Usually thé melody for thé first quatrain would be repeated for thé second, and then there would be a turn *(voltci)* or transition *(diesis)* to thé second section (thé *strma* or *coda).* In correspondence with thèse musical divisions, divisions of thé poetic material would naturally be invited, i.e. after thé two quatrains *(pedes)* and also between thé two.

At thé same time some stanzas, as Dante «says, * proceed throughout to one continuons "ode", i.e. without thé répétition of any musical phrase and wiihout any *diesis'* or transition from one mélodie section to another (also called *volta* [1] when speaking to thé common people '). Sonnets of this type too were written by thé Italîans (including Dante) ; and Milton, as we might hâve expected from his blank-verse practice, frequently adopted thé same plan.

(a) Milton. Milton's sonnets usually follow thé rime-scheme of thé strict Italian sonnets. His sestet arrangements are *c de de d* (in seven sonnets), *cdecde* (five), *cdedce* (two), *cddcdc* (tvvo), *cdceed* (one), and *c ddc e e* (one). He is, however, not strict with regard to thé division between octave and sestet, only seven sonnets having thé usual pause at thé end of thé eighth line.[1] In XVIII, *On thé Late Massacre m Piedmont,* thé thought is really continuous from beginning to end, despite thé pauses, only one of which, that in thé middle of thé tenth line, gives any effect of bipartition. There is no pause at thé end of thé eighth line, and only a comma-pause at thé end of thé fourth.v Milton was in fact following in his sonnets some of thé principles that governed thé construction of paragraphs in his blank verse :

ON THE LATE MASSACRE IN PIEDMONT.

Avenge, O Lord, thy slaughtered saints, whose bones
Lie scattered on thé Alpine mountains cold ;
Even them who kept thy truth so pure of old
When ail our fathers worshipped stocks and stones,
Forget not : in thy book record their groans
Who were thy sheep, and in their ancien! fold
Slain by thé bloody Piedmontese, that rolled
Mother with infant down thé rocks. Their moans
The vales redoubled to thé hills, and they
To heaven. Their martyred blood and ashes sow
O'er ail thé Italian fields, where still doth sway
The triple Tyrant; that frorn thèse may grow
A hundredfold, who, having learned thy way,
Early may fly thé Babylonian woe.

He does not altogether disregard thé bipartition and thé *volta,* but he insists on freedom and variety. The eighth and ninth Unes

[1] There is some précèdent for this even in thé Italian sonnet. Milton may hâve been aware of this, but was in any case quite independent enough to disregard any rigid law that limited his freedom, Dr. J. S. Smart, however, has just pointed out that Milton possessed a copy of thé sonnets of délia Casa, a sixteenth-century wiiter who was fond of avoiding a break between octave and sestet.

are frequently connectéd by *enjambement* or overflow ; thé pause that marks thé division between thé first and second parts falling within thé seventh, eighth, or ninth line, or at thé end of thé seventh, or ninth, or even thé eleventh. Wordsworth suggested that this was done ' not merely to gratify thé ear by variety and freedom of sound, but also to aid in giving that pervading sensé of intense unity in which thé excellence of thé Sonnet has always seemed to me to consist ' :

ON HIS BLINDNESS.

When I consider how my light ft spent
Ere half my days in this dark world and wide,
And that one talent which is death to hide
Lodged with me useless, though my soûl more bent
To serve therewith my Maker, and présent
My true account, lest He returning chide.
' Doth God exact day-labour, light denied ? '
I fondly ask. But Patience, to prevent
That murmur, soon replies, 'God doth not need
Either man's work or his own gifts. Who best
Bear his mild yoke, they serve him best. His state
Is kingly : thousands at his bidding speed,
And post o'er land and océan without rest;
They aiso serve who only stand and wait.'

(d) Modification of thé rime-scheme by Sidney and Wordsworth. Wordsworth wrote a number of his 500 sonnets after thé correct Italian model, and in many others he follows Milton's example of not preserving with exactitude thé division at thé end of thé eighth line. But he also introduced a variation into thé rime-system of thé octave ; he préserves thé outer frame of thé enclosing rime, but for thé inner or enclosed rime of thé second quatrain he uses a new sound, so that thé formula is *abbaacca.* Over 16 per cent, hâve thé final couplet that was avoided by thé Italians.[1]

ON THE EXTINCTION OF THE VENETIAN REPUBLIC.

Once did She hold thé gorgeous East in fée;
And was thé safeguard of thé West : thé worth
Of Venice did not fall below her birth,
Venice, thé eldest Child of Liberty.
She was a Maiden City, bright and free ;
No guile seduced, no force could violate;
And, when She took unto herself a Mate,
She must espouse thé everlasting Sea.

[1] Professors Mayor and Courthope both make thé astonishing mistake Oi saying that thé final couplet was not used by Wordsworth in his sonnets with this modified Italian form.

And what if she bas seen those glories fade,
Those titles vanish, and that strength decay;
Yet shall some tribute of regret be paid
When her long life hath reached its final day :
Men are we, and must grieve when even thé Shade .
Of that which once was gréât, is passed away.

BY THE SEA: EVENING.

It is a beauteous Evening, calm and free
The holy time is quiet as a Nun
Breathless with adoration; thé broad sun
Is sinkmg down in its tranquillity ;
The gentleness of heaven is on thé sea,:
Listen ! thé mighty Being is awake,
And doth with his eternal motion make
A sound like thunder—everlastingly.
Dear Child I dear Girl ! that walkest with me hère,
If thou appear'st untouched by solemn thought,
Thy nature is not therefore less divine :
Thou liest in Abraham's bosom ail thé year ;
And worshipp'st at thé Temple's inner shrine,
God being with thee when we know it not.

A sonnet by Gray has a regular alternate arrangement of two rimes in thé octave, *a b a b a b a b, c d c d c d,* which was one of thé earliest rime-schemes of thé Italians. This is also found in some of Sidney'searlier sonnets (e.g. his third and fourth, *abababababccdeect).*

ON THE DEATH OF RICHARD WEST.

In vain to me thé smiling mornings shine,
And reddening Phoebus lifts his golden fire;
The birds in vain their amorous descants join ;
Or cheerful fields résume their green attire :
Thèse ears, alas ! for other notes repine,
A différent object do thèse eyes require ;
My lonely anguish melts no heart but mine ;
And in my breast thé imperfect joys expire.
Yet morning smiles thé busy race to cheer,
And new-born pleasure brings to happier men ;
The fields to ail their wonted tribute bear;
To warm their little loves thé bîrds complain ;
I fruitless mourn to him that cannot hear,
And weep thé more because I weep in vain.

Sidney's sixth sonnet shows a slight variation, *ababbabaccdeed.*

Wordsworth has also somewhat eccentric mixtures, as *abbaabab, ababbaab, a b a b a b b a, a b b a a c a c, a b b a b c c b;* always, however, being careful to hâve one common rime, if not two, binding together thé two quatrains into a whole.

§ 10. Henry Howard, Earl of Surrey, evidently considered English too poor in rimes for successful imitation of thé Italian model; for, abandoning both thé Italian rime-scheme and thought-scheme, he developed a form which consisted of three quatrains, each riming alternately on two sounds, peculiar to that quatrain, and a final couplet, *abab, cdcd, efef,gg.* In thé quatrains thé thought is by degrees amplified and developed to its culmination in thé couplet, which is usually separated from thé third quatrain by a pause. So that this form, which favours cumulative touches and continuity of movement rising to an epigrammatic close, is altogether différent in effect from thé regular sonnet, and is sometimes distinguished by thé names of *English Sonnet, Quatorzain,* or more frequentty after its greatest exponent, thé *Shakespearian Sonnet*:

Let me not to thé marriage of true minds
Admit impediments. Love is not love
Which alters when it altération finds,
Or bends with thé remover to remove :
O, no ! it is an ever-fixed mark,
That looks on tempests and is never shaken ;
It is thé star to every wandering bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy Hps and cheeks
Within his bending sickle's compass corne ;
Love alters not with his brief hours and weeks,
But bears it out even to thé edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.

(Shakespeare, *Sonnet* cxvi)

The expense of spirit in a waste of shame
Is lust in action; and till action, lust
Is perjured, murderous, bloody, full of blâme,
Savage, extrême, rude, cruel, not to trust;
EnjoyM no sooner but despised straight ;
Past reason hunted, and no sooner had,
Past reason hated, as a swallow'd bait,
On purpose laid to make thé taker mad :
Mad in pursuit, and in possession so;
Had, having, and in quest to hâve, extrême ;
A bliss in proof, and proved, a very woe :
Before, a joy proposed ; behind, a dream.
Ail this thé world well knows ; yet none knows well
To shun thé heaven that leads men to this hell.

(Sonnet cxxix.)

§ il. Occasionally there is a turn in thé thought after thé eighth line, as in thé Petrarchan model, thé pause between thé twelfth line

and thé couplet being minimized. This structure is foliowed in thé last sonnet of Keats, a poem which shows pre-eminently that quality of sweetness which Mr. Watts-Dunton said was thé spécial characteristic of thé Shakespearian form *qua* metrical fonn :

Bright Star! wonld I were steadfast as thou art—
Not in lone splendeur hung aloft thé night,
And watching, with eternal lids apart,
Like Naturels patient, sleepless Eremite,
The moving waters at their priest-like task
Of pure ablution round earth's human shores,
Or gazing on thé new soft-fallen mask
Of snow upon thé mountains and thé moors—
No—yet still steadfast, still unchangcable,
Pillowed upon my fair lo/e's ripening breast
To feel for ever ils soft fall and svvell,
Awake for ever in a sweet unrest,
Still, still to hear her tender-taken breath,
Half-passionless, and so swoon on to death.

Another example of this adoption of thé bipartite thought-scheme is given in Drayton's gréât sonnet, perhaps, in point of technique and consonance of mètre and substance, thé finest ever written in thé Shakespearian form :

Since there's no help, corne let us kiss and part—
Nay, I hâve donc, you get no more of me ;
And I am gîad, yea, glad with ail my heart,
That thus so cleanly I myself can free;
Shake hands for ever, cancel ail our vows,
And when we meet at any time again,
Be it not seen in either of our brows
That we one jot of former love retain.

Now at thé last gasp of Love's latest breath,
When, his puise failing, Passion speechless lies,
When Faith is kneeling by his bed of death,
And Innocence is closing up her eyes,
Now if thou wouldst, when ail hâve given him over,
From death to life thou might'st him yet recover.

A modification of Surrey's scheme appears frequently in Sidney and Drummond, who make thé second quatrain continue thé rimes of thé first, *abababababcdedee:*

I never drank of Aganippe well,
Nor ever did in shade of Tempe sit;
And Muses scorne with vulgar brains to dwell ;
Poore layman I, for sacred rites unfit.
Some doe I heare of poets ' furie tell,
But, God wot, wot not what they meane by it,
And this I sweare by blackest brooke of hell,
I am no pick-purse of another's wit.

How falles it then, that with so smooth an case
My thonghts I speake ; and what I speake doth flow
In verse, and that my verse best wits doth please ?
Ghesse we thé cause? What, is it this ? Fie, no.
Or so ? Much lesse. How then ? Sure thus it is,
My lips are sweet, inspired with Stella's kisse.

Loving in tnith, and faine in verse my love to show,
That she, deare Shee, might take som pleasure of my paine,—
Pleasure might cause her reade, reading might make her know,
Knowledge might pitié winne, and pitié grâce obtaine,—
I sought fit wordes to paint thé blackest face of woe;
Studying inventions fine her wit to entertaine,
Oft turning others* leaves, to see if thence would flow
Some fresh and fruitfull shower upon my sun-burn'd brain.

But words came halting ont, wanting Invention's stay;
Invention, Naturels childe, fledde step-dame Studies blowes ;
And others' feete still seem'de but strangers in my way.
Thus, gréât with childe to speak, and helpless in my throwes,
Biting my trewand pen, beating myself for'spite;
Foole, said my Muse to me, looke in thy heart and write.

In thèse two sonnets by Sidney (thé latter of which is written in alexandrines throughout), it must be clear how thé obvious bipartition in thought is marked not merely by thé pause after thé eighth line, but also by thé community of rime between thé first two quatrains. He seems to hâve been attempting a compromise between Surrey's scheme and thé strict Italian form.

The most notable fault of Shakespeare's sonnets is thé lamentable weakness and even paltriness into which thé final couplets often fall, as in thé fine 'Let me not to thé marriage of true minds', which ends :

If this be error and upon me proved,
I never Jived, nor no man ever loved.

Even when thé final couplet is not so markedly feeble, as in No. xxx, or in ' The expense of spirit in a waste of shame ' (cxxix), which ends :

Ail this thé world well knows ; yet none knows well
To shun thé heaven that leads men to this heil.

it is still often awkwardly joined to thé body and stands out as a metrical afterthought or appendage, a mère filiing-up of thé form. Unfortunately, in many cases thèse flaws are made even more glaring by thé commonplace weakness of rime that has been noticed in a previous chapter (Ch. XVI, § i ; see Sonnets iii, iv, xiii, cxxii, cxxiii ampngst others).

Thèse two faults were avoidçd by Sidney in thé last-quoted

sonnet, and by Drayton and Keats, and by Shakespeare in such sonnets as Nos. xxix, Ixvi, and cxlvii.

§ 12. The Spenserian sonnet also consists of three quatrains and a couplet, but each quatrain is bound to thé next by a common rime being interlaced, *abab,bcbc,cdcd, ee,*on thé same principle as in thé Spenserian stanza. Spenser frequently, but not always, makes a distinct division after thé second quatrain :

One day I wrote her name upon thé strand ;
But came thé waves and washed it away :
Agayne, I wrote it with a second hand ;
But came thé tyde, and made my paynes his pray '
Vayne man, sayd she, that doest in vaine assay
A mortall thing so to immortalize ;
For I my selve shall lyke to this decay,
And eek my name bée wyped out lykewize.
Not so, quod I; let baser thyngs devize
To dy in dust, but you shall live by famé:
My verse your vertues rare shall éternize,
And in thé hevens wryte your glorious name.
Where, whenas death shall ail thé world subdew,
Our love shall live, and later life renew. *(Amorttti,* No. Ixxv.)

ADDENDUM

Why has thé length of thé sonnet been fixed so decisively? Evidently because early expérience showed that a quatorzain was long enough for adéquate expression of a not too complex sentiment or emotional point of view, while not so long as to invite diffuseness, over-elaboration of imagery, and padding out with otiose verbiage. A shorter form might preclude fullness of imagery and completeness of expression, while a longer form might endanger unity of mental impression. It was partly a question of thé range of attention—a longer stanza could hardly be held in thé mind as a unit—and also a question of formai unity. While thé structure had not to be so intricate and extensive that it could not be grasped as a whole, it had to hâve sufficient complexity to satisfy thé mind's craving for unity amidst variety within thé bounds of one poem. A sixteen-line structure would clearly invite a too symmetrical bipartition, and make thé second half a replica of thé first, The virtue of unequal parts being granted, it was equally necessary that, if we hâve thé présentation of an idea or feeling followed by its spécial application or some other conclusion, thé second part must be thé shorter, but at thé same time equally weighty. Thus balance without uniformity might be secured, and thé outcome was thé normal octave and

sestet division. The fourteen-line structure is also big enough to allow of minor Systems (quatrains and tercets) within it, which assist thé mind to group thé structure of thé whole as a whole, more easily, for example, than it grasps thé somewhat shorter stanzas of *Thyrsis* and thé odes of Keats.

XXIII

WHOLE POEMS OF FIXED STRUCTURE—B. THE ODE

§ I.The Ode in its simplest and original meaning was a poern suitable for singing but the terin has usually been restrictéd to a spécial kind whîch the Oxford English Dictionary defines as a rimed (rarely unremied) lyric often in the form of an address generally dignïfied or exalted in subject feeling and style. As a lyric it is not so much an impulsive butburst of direct, personal emotion as the considered exprgision pf mature impassiôned though of emotion recollected in tranquillity by loftiness of aim, by solemnity and majesty of treatment and style and in particular its verse aims at a serene dignity of movement and at a stately grandeur of harmony

§ 2. *from* thé metrical point of viëw, however, there are différent kinds of odes. The Lésbian ode was little more than a song, often quite light in character, written in an indeteroiinate séries of regular, and usualIy short and simple, stanzas As thë typés' periected by Alcaeïis, Sappho, and Anacreon. werë all practised by Horace, this Kind is ofteh called thé Horatian ode. For examples. in short stanzas it will be sufficient to mention Marvell's *Ode on Cromwell's Return from Ireland* Collins's *Ode to Evening* and to quote thé following resuit of Ppe's precocity.

ODE ON SOLITUDE.

Happy thé man whose wish and care
A few paternal acres bound,
Content to breathe his native air,
In his own ground.

Whose fierds with milk, whose fields with bread,
Whose flocks supply him with attire
Whose trees in sumrner vield him shade
In winter fire

Blest who can unconcern'dly find
Hours, days and years slide soft away
In health of body peace of mind.
Quïet by day,

Sound sleep by night; *study and easa*-
Togethermixt;sweetrécréation;
And innocence which most doth please
With meditation.
Thusletmelive,unseen,unknown,
Thusunlamentedetmedie
Stealfromtheworldandnotastone.TellwhereIlie
Tell where I lie.

§ 3. As an example of an ode with longer equal stanzas thé last four stanzas of Gray's *Ode on a Distant Prospect of Eton Collège* are hère quoted :

Alas! regardless of their doom,
The little victims play ;
No sensé hâve they of ills to corne,
Nor care beyond to-day :
Yet see how ail around 'em wait
The ministers of human fate,
And black Misfortune's baleful train !
Ah ! show them where in ambush stand
To seize their prey thé murth'rous band !
Ah ! tell them they are men !

Thèse shall thé fury Passions tear,
The vultures of thé mind,
Disdainful Anger, pallid Fear,
And Shame that skulks behind;
Or pining Love shall waste their youth,
Or Jealousy, with rankling tooth,
That inly gnaws thé secret heart;
And Envy wan, and faded Care,
Grim-visaged, comfortless Despair,
And Sorrow's piercing dart.

Ambition this shall tempt to rise,
Then whirl thé wretch from high,
To bitter Scorn a sacrifice,
And grinning infamy ;
The stings of Falsehood those shall try,
And hard Unkindness' alter'd eye,
That mocks thé tear it forced to flow ;
And keen Remorse, with blood defiled,
And moody Madness, laughing wild
Amid severest Woe.

To each his suffrings ; ail are men
Condemn'd alike to groan;
The tender for another's pain,
Th' unfeeling for his own.
Yet, ah ! why should they know their fate,
Since sorrow never cornes too late,

And happiness too swiftly flies ?
Thought would destroy their paradise.
No more ! Where ignorance is bliss,
'Tis folly lo be wise.

See also Wordsworth's *Ode to Duty* (Ch. XXI, § 2, *6*, ii), and Keats's Odes to a *Nightingale* and *To Autumn* (Ch. XXI, §§ 4 and 5).

§ 4. The true Pindaric Ode, i. e. thé choral or Doric form as written by Pindar, was of a majestic type distinguished metrically by complicated correspondences between anisometrical stanzas. Though complex, it was yet quite symmetrical in structure, as in its original form it was intended to be sung by a chorus, and accompanied not only by music but also by movement. The chorus moved round thé altar in a clockwise direction from one side of thé stage to thé other; during this movement was sung one section of thé ode, called thé *strophe*. During thé return movement, thé *antistrophe*, a section exactly similar in metrical composition, was sung. The chorus then stood stili while singing thé *epode*, another part with a différent metrical structure. The whole was repeated twice again, or more often.

§ 5. The regujar Pindaric ode, then, is a poem of nine (or, less frequently, of some higher multiple of three) stanzas divided into correspondent parts (triads) of three stanzas each. The first two stanzas, thé strophe and antistrophe, hâve Unes of varying lengths, but each line in thé antistrophe is similar in metrical structure to thé corresponding line in thé strophe; and in thé English form thé rime-scheme is similar. The epode differs in length and metrical arrangement. The structure of thé strophe and antistrophe is repeated in thé succeeding triads, as also is that of thé epode. The mètre and rime-system of Gray's *Progress of Poetry* may be represented thus :

	ï. *Strophe.*	*2. Antistrophe.*	3. *Epode.*
I.	*abbaccddeefj*	*abbaccddeefj*	*aabbaccdedefgfghh*
	4545445454 46.	4545445454 46	4444344444455 5556
IL	*ditto.*	*ditto.*	*ditto.*
III.	*ditto.*	*ditto.*	*dilto.*

In thé epodes even thé féminine endings in Unes 6, 7, 8, and 10, and thé initial monosyllabic feet in lines 1, 2, 3, 7, 8, and 9, are repeated.

THE PROGRESS OF POESY.

A PINDARIC ODE.

I.

Awake, ^Eolian lyre, awake, '
And give to rapture ail thy trembling strings.
From Helicon's harmonious springs
A thousand rills tbeir mazy progress takc ;
The laughing flowers that round them blow
Drink life and flagrance as they flow.
Now thé rich stream of music winds along,
Deep, majestic, smooth, and strong,
Through verdant vales, and Gères* golden reign:
Now rolling down thé steep amain,
Headlong, impetuous, see it pour :
The rocks and nodding groves rebellow to thé roar.

Oh ! sovereign of thé wiUing soûl,
Parent of sweet and solemn-breathing airs,
Enchanting shell ! thé sullen Gares
' And frantic Passions hear thy soft control :
On Thracia's hills thé Lord of War
Has curbM thé fury of his car,
And dropp'd his thirsty lance at thy command:
Perching on thé scept'red hand
Of Jove, thy ma.gic lulls thé feather'd king
With ruffled plumes and flagging wing ;
Quench'd in dark clouds of slumber lie '
The terror of his beak, and light'nings of his eye.

Thee thé voice, thé dance, obey,
Temper'd to thy warbled lay.
O'er Idalia's velvet-green
The rosy-crownèd Loves are seen,
On Cytherea's day,
With antic Sports and blue-eyed Pleasures,
Frisking light in frolic measures;
Now pursuing, now retreating,
Now in circling troops they meet:
To brisk notes in cadence beating,
Glance their many-twinkling feet.
Slow-melting strains their Queen's approach déclare.
Where'er she turns thé Grâces homage pay,
With arms sublime, that float npon thé air,
In gliding state she wins her easy way:
O*er her warm cheek and rising bosom move
The bloom of young Désire, and purple light of Love.

The Bard bas longer stanzas, but is equally strict in its metrical scheme. Ben Jonson's *Pindaric Ode to thé Immortal Memory and*

Friendship of that Noble Pair Sir Lucius Cary and Sir Henry Morison showed that he was well aware of thé regular structure of thé Pindaric. His four *Turns* and *Counter-turns*—i. e. strophes and antistrophes—hâve ail thé same symmetrical scheme; and his four *Stands* or epodes are also similarly constructed, while differing from thé Turn and Counter-turn.

§ 6. The true character of Pindar's form was, however, often overlooked until Congreve's time. Cowley had read Pindar in thé original Greek, but imitating only thé complexity of his structure and not thé symmetry, set thé fashion of writing so-called Pindaric odes in lines which varied irregularly instead of regularly, and in stanzas which had no metrical correspondence. Congreve, however, not only wrote a correct *Pindaric Ode on thé Victoriens Progress of Her Majestés Arms under thé C on du et of thé Duke of Marlborough,* but prefaced it by a *Discourse on thé Pindaric Ode.* In this he explained that 'The following ode is an attempt towards restoring thé regularity of thé ancient lyric poetry, which seems to be altogether forgotten, or unknown, by our English writers. There is nothing more fréquent among us than a sort of poems entitled Pindaric Odes, pretending to be written in imitation of thé manner and style of Pindar, and yet I do not know that there is to this day extant, in our language, one ode contrived after his model.[1] . . .

'The character of thèse late Pindarics is a bundle of rambling incohérent thoughts, expressed in a like parcel of irregular stanzas, which also consist of such another complication of disproportioned, uncertain, and perplexed verses and rhymes. . . .

'On thé contrary there is nothing more regular than thé odes of Pindar, both as to thé exact observation of thé measures and numbers of his stanzas and verses, and thé perpétuai cohérence of his thoughts. . . .

'The liberty which he took in his numbers, and which has been so misunderstood and misapplied by his pretended imitators, was only in varying thé stanzas in différent odes; but in each particular ode they are ever correspondent one to another in their turns, and according to thé order of thé ode.

'[Pindar's odes] consisted oftenest of three stanzas;[2] thé first was called thé strophe, from thé version or circular motion of thé singers in that stanza from thé right hand to thé left. The second

[1] Congreve seems to hâve forgotten Ben Jonson.
[2] This must mean, of course, three kinds of stanzas.

stanza was called thé antistrophe, from thé contraversion of thé chorus; thé singers, in performing that, turning from thé left hand to thé right, contrary always to their motion in thé strophe. The third stanza was called thé epode, . . . which they sung in thé middle, neither turning to thé one hand nor thé other.

'The method observed in thé composition of thèse odes was therefore as follows: The poet having made choice of a certain number of verses to constitute his strophe, or first stanza, was obliged to observe thé same in his antistrophe, or second stanza; and which accordingly perpetually agreed whenever repeated, both in number of verses and quantity of feet: he was then again at liberty to make a new choice for his third stanza, or epode; where accordingly he diversified his numbers as his ear or fancy led him: composing that stanza of more or fewer verses than thé former, and those verses of différent measures and quantities, for thé greater variety of harmony, and enterlainment of thé ear.

'But then . . . every epode in thé same ode is eternally thé same in measure and quantity, in respect to itself; as is also every strophe and antistrophe, in respect to each other. . . .

[c] However, though there be no necessity that our triumphal odes should consist of thé three aforementioned stanzas; yet if thé reader can observe that thé gréât variation of thé numbers in thé third stanza . . . has a pleasing effect in thé ode, and makes him return to thé first and second stanzas with more appetite than he could do, if always cloyed with thé same quantities and measures, I cannot see why some use may not be made of Pindar's example to thé gréât improvement of thé English ode. There is certainly a pleasure in beholding anything that has art and difficulty in thé contrivance; especially if it appears so carefully executed that thé difficulty does not show itself till it is sought for. . . . Nothing can be called beautiful without proportion. When symmetry and harmony are wanting neither thé eye nor thé ear can be pleased. Therefore poetry . . . should not be destitute of them; and of ail poetry, especially thé ode, whose end and essence is harmony/

Congreve has shown us, said Johnson, 'that enthusiasm has its rules, and that in mère confusion there is neither grâce nor greatness'.

§ 7. Although there is an obvious harmonie value in thé Pindaric arrangement, it is évident that 'we having no chorus to sing our odes', as Congreve himself observed, or to move in time with thé

music, much of thé original significance and necessity of that arrangement bas disappeared. It bas therefore seemed sufficient to some poets to préserve correspondence of sound in less elaborate and complicated forms, which may be classed as modified Pindarics. Collins, for instance, sometimes placed thé epode *between* thé strophe and antistrophe, as in thé *Ode to Fear* and thé *Ode on thé Poetical Character.* In thé *Ode to Liberty* there are two epodes, one after thé strophe, and another after thé antistrophe* In thé *Ode to Mercy* there is only strophe and antistrophe.

Collins always makes bis strophe and antistrophe anisometrical, while thé epodes are always isometrical, being contrasted in their simplicity with thé complexity of thé former. The epode bas uniform four-foot couplets in ail but thé *Ode to Fear,* where there are five elegiac quatrains. The two epodes in *Liberty* are not equal in length. In *Liberty* and *The Poetical Character* thé correspondence of mètres in strophe and antistrophe is exact ; in *Mercy* thé antistrophe bas two four-foot lines where thé strophe bas five-foot lines ; *Fear* bas an extra line in thé antistrophe and a slight variation in ils riming after line 8. It is clear then that Collins, thougb aiming at a général correspondence and proportion of sound, sometimes did not achieve it in every détail.

In Shelley's *Ode to Naples* thé arbitrary character of thé dissions is more apparent still. It bas two epodes first, then two strophes, four antistrophes, and two concluding epodes. There is a certain amount of correspondence in thé rime-schemes, e.g. between epodes la and 1ß, epodes Ha and II/?, strophe ai and antistrophe ai, strophe ß*2* and antistrophe ß2. But none of thèse pairs is similar to another pair ; and thé two remaining antistrophes ay and *fiy* hâve no correspondence.

§ 8. One édition of Coleridge's *Ode on thé Departing Year* consists of two strophes, an epode, two antistrophes, and a long second epode. The only correspondence, however, is between strophe I and antistrophe I (stanzas i and iv). Hère thé ode is back again in its Cowleyan form, whose ' lax and lawless versification; as Johnson suggested, ' concealed thé deficiencies of thé barren, and flattered thé laziness of thé idle '. What Cowley's odes could not do was indicated by Congreve ; Tohnson too criticized ' thé uncertainty and looseness of his measures ',and after showing that Cowley * takes thé liberty of using in any place a verse of any length, from two syllables to twelve', stated thé important law that 'The

gréât pleasure of verse arises from thé known measure of thé lines, and uniform structure of thé stanzas, by which thé voice is regulated, and thé memory relieved/ Coleridge was evidently as mindful of this law in writing his noble ode on *France* as he was forgetfuî of it in his others. The irregular type, however, always remained popular, and some of our most famous odes hâve made noble use of thé rhythmic freedom it affords, although, as for instance in Wordsworth's *Immortaliiy* ode, some of thé metrical transitions hâve produced trivial and incongruous effects. Other notable examples of thé irregular ode are Dryden's *St. Cecilias Day* and *Ahxanders Feast,* Tennyson's *On thé Death of thé Duke of Wellington,* and some examples by Coventry Patmore. Mention should also be made of some fine odes by two American writers—Bayard Taylor and James Russell Lowell.

The dangers inhérent in this irregular form hâve been indicated above and in a previous chapter (on *Vers Libres,* Ch. XVIII). On thé other hand, thé complex correspondances of thé choric ode must hâve been more easily perceived in thé mass when singing was accompanied by thé stately movement of a slow dance. Perhaps in English this might be achieved on a smaller scale without thé aid from music and visible movement, but one of thé characteristics of t^ Pindaric ode was its very capaciousness and fullness. For thé Lesbian ode, with its simple séquence of symmetrical stanzas, was admirably adapted for ' comparatively short flights of passion or émotion, ardent or contemplative, and personal or patriotic '.* But those who would emulatç thé Theban eagle require thé freer, larger, and yet more elaborate and exacting form that Pindar used. ' The Greek form, with its regular arrangement of turn, return, and aftersong, is not to be imitated because it is Greek, but to be adopted because it is best.. . . The rhythmic reason of its rigid but not arbitrary law lies simply and solely in thé charm of its regular variations. This can be given in English as clearly and fully, if not so sweetly and subtly, as in Greek ; and should therefore be expected and required in an English poem of thé same nature and proportion.. .. Not that thé full Pindaric form of threefold or triune structure need be or should be always adopted : but without an accurately corresponsive or antiphonal scheme of music even thé master of masters, who is Coleridge, could not produce, even through thé superb and enchanting mélodies of his *Déjection* . .. a full and perfect rival to his ode on France;[1]

[1] Swinburne, Dedicatory Epistle to thé Collected Poems.

On thé other hand, *close* scholarly imitation of thé Framework and external form of Pindar's odes, without a corresponding fullness of imagination, afflatus, and harmonie sweep, results only in frigidity, more or less pompous. 'Law, not lawlessness/ said Swinburne, 'is thé natural condition of poetic life; but thé law must itself be poetic, and not pedantic, natural and not conventional.'

ADDENDUM

There is no positive proof that Cowley was unaware of thé symmetrical tripartite structure of thé correct Pindaric ode, although there is thé négative évidence that he did not excuse himself for not reproducing it. He simply claims to reproduce Pindar's way and manner of speaking'; and his opinion that 'though thé Grammarians and Critics hâve laboured to reduce his verses into regular feet and measures ... yet in effect they are little better than Prose to our Eares' may imply either that thé grammarians hâve failed (as they had with regard to thé mètres), or that though they hâve succeeded we enjoy thé verse no better. Perhaps Cowley merely wanted classical précèdent for writing in lines of unequal lengths, and ignored thé larger symmetry.

XXIV

WHOLE POEMS OF FIXED STRUCTURE—C. CONVENTIONAL ROMANCE FORMS

§ I. There remain for brief considération certain conventional and intricate forms of stanza borrowed from mediaeval poetry, usually French. Thèse hâve been much imitated by récent English, as well as French, poets for purposes of thé lighter lyric. Examples of some or ail are to be found in thé poetical works of Swinburne and Henley, Lang, Dobson, and Gosse. They usually hâve a refrain and are rimed on a limited number of sounds; that is to say, they are based in some obvious way on thé principle of répétition. In actual fact, however, thé detailed structure was not, at least for a considérable time, regarded as absolutely fixed in most of thé particular kinds, although thé général character was unmistakably thé same.

§ 2. The *Villanelle* consists of a number of tercets, usually five, ail having thé same rime-sounds in thé same order, *a b a,* with a concluding quatrain riming on thé same sounds, *abaa.* The first line-

of thé first tercet is repeated as thé third line of thé even tercets, and thé third line is repeated as thé third line of thé odd tercets ; and both thèse lines are repeated as thé third and fourth Unes of thé concluding quatrain—*De* Δ, *de D, de* Δ, *de D, de* Δ, *deD* Δ.

J'ay perdu ma tourterelle :
Est-ce point elle que j'oy ?
fe veux aller après elle.

Tu regrettes ta femelle,
Hélas ! aussy fay-je moy :
J'ay perdu ma tourterelle.

Si ton amour est fidelle
Aussi est ferme ma foy,
Je vettx aller après elle.

Ta plainte se renouvelle ;
Tousjours plaindre je me doy :
J'ay perdu ma tourterelle.

En ne voyant plus la belle,
Plus rien de beau je ne voy;
Je veux aller après elle.

Mort, que tant de fois j'appelle,
Prends ce qui se donne à toy :
J'ay perdu ma tourterelle,
Je veux aller après elle. (JEAN PASSERAT.) -

Amongst English spécimens, besides several by Henley and Mr. Gosse, two excellent examples are Mr. Austin Dobson's ' O singer of thé field and fold ' and Ernest Dowson's *Villanelle of His Lady's Treasures.*

§ 3. The *Sesiina* was a form which originated in Provence but was chiefly used in Italy. It consists of six unrimed stanzas of six lines each, with a final stanza of three lines. The same set of final words is repeated throughout thé poem, though not necessarily in thé same order ; thé concluding word of thé last line of each sestet being repeated at thé end of thé first line of thé next sestet. The same six words also occur in thé final tercet, three within and three at thé end of thé lines :

Ye wastefull Woodes ! beare witnesse of my woe,
Wherein my plaints did oftentimes resound:
Ye carelesse byrds are privie to my cryes,
Which in your songs were wont to make a part :
Thou, pleasaunt spring, hast luld me oft asleepe,
Whose streames my tricklinge teares did ofte augment.

Resort of people doth my greefs augment,
The wallëd towns doe worke my greater woe;

The forest wide is fitter to resound
The hollow Echo of my carefull cryes:
I hâte thé house, since thence my love did part,
Whose waylefull want debarres myne eyes from sleepe.

Let stremes of teares supply thé place of sleepe ;
Let ail, that sweete is, voyd; and ail that may augment
My doole, draw neare! More meete to wayll my woe
Bene thé wild woodes, my sorowes to resound,
Then bedde, or bowre, both which I fill with cryes,
When I them see so waist, and fynd no part

Of pleasure past. Hère will I dwell apart
In gastfull grove therefore, till my last sleepe
Doe close mine eyes : so shall I not augment
With sight of such as chaunge my restless woe.
Helpe me, ye banefull byrds, whose shrieking sound
Ys signe of dreery death, my deadly cryes

Most ruthfully to tune: And as my cryes
(Which of my woe cannot bewray least part)
You heare ail night, when nature craveth sleepe,
Increase, so let yonr yrksome yells augment.
Thus ail thé night in plaints, thé daye in woe,
I vowëd hâve to wayst, till safe and sound

She home returne, whose voyces silver sound
To cheerefull songs can chaunge my cherelesse cryes.
Hence with thé Nightingale will I take part,
That blessed byrd, that spends her time of sleepe
In songs and plaintive pleas, thé more taugment
The memory of hys misdeede that bred her woe.

And you that feele no woe, | when as thé sonnd
Of thèse my nightly cryes | ye heare apart,
Let breake your sounder sleepe, | and pitié augment. (SPENSER.)

Hère thé verse-endings recur in thé same cyclic order *abcdef—fabcde—efabcd— defabc—cdefab—bcdefa.* Usually, however, there was a more complicated scheme of récurrence. The sixth line-ending of one stanza becomes thé first of thé next, thé first becomes thé second, thé second thé fourth, thé third thé sixth, thé fourth thé fifth, thé fifth thé third : .

1	2	3	4	5	6
a	*f*	*c*	*e*	*d*	*b*
b	*a*	*f*	*c*	*e*	*d*
c	*e*	*d*	*b*	*a*	*f*
d	*b*	*a*	*f*	*c*	*e*
e	*d*	*b*	*a*	*j*	*c*
f	*c*	*e*	*d*	*b*	*a*

This is thé scheme adopted by thé Provençal troubadour, Arnaut Daniel, and also of a sestina in Sidney's *Arcadia.* The line-endings of thé first stanza in each case are :

a	intra	sorrow
b	ongla	fortune
c	arma	damage
d	veria	publike
e	oncle	Nature
f	cambra	wayling

Arnaut's *envoi* or *tornada* has thé same line-endings as thé last half of thé last stanza, with thé end-words of thé first half immediately preceding them :

(*b*) e
(*d*) c
(*f*) a

Arnautz tramet son cantar d'*ongl'e d' oncle*
Ab grat de lieys que de sa *veria Varma,*
Son Dezirat, qu'a pretz dins *cambra intra.*

Sidney's *envoi* has thé arrangement

(a) b
(c) d
(e) f

with thé end-words repeated internally occurring at any part of thé line:

Since *sorrow,* then, concludeth ail our *fortune,*
With ail our deaths shew we this *damage publike :*
His *nature* feares to dye, who lives still *wayling.*

Spenser's *envoi* too had thé same scheme of endings, but thé end-words repeated internally occurred ahvays after thé third foot, so that thé stanza could be printed (as it was by R. Morris) as of six lines, alternately of three feet and of two feet, with endings in thé same order as those of thé first stanza.

Mr. Kipling's famous *Sestina of thé Tramp-Royal* follows exactly Arnaut's scheme, as also does Mr. Gosse's *In fair Provence.* Following a minor poet of thé *Pléiade* Sidney and Swinburne also wrote sestinas in which thé repeated words rimed in twos or threes.[1]

De Gramont, a modem French prosodist and writer of sestinas, gives his opinion as follows of thé most suitable function of thé

[1] *Poems and Ballads,* Second Séries, were not published till 1878, so that thé suggestion for a rimed sestina may hâve been taken by Swinburne from de Gramont's work published in 1872.

sestina: 'La sextine en général sera l'expression d'une rêverie, dans laquelle la. même idée, les mêmes objets se représenteront successivement à l'esprit avec des nuances diverses jouant et se transformant par d'harmonieuses gradations/ It requires gréât delicacy and skill, however, to prevent thé repeated images and ideas from appearjng vvith too gréât insistence.

§ 4. The name *ballade* at first denoted no very definite form, thé only essentials being that thé strophes should be three in number and should hâve a refrain. The famous *ballades* of Villon, however, hâve usually been accepted as thé main type. Thèse were poems of three strophes, usually of eight or ten Unes *(huitains* or *dixains),* each strophe having common rimes, and thé last line forming a refrain. In conclusion there was an *envoi* or half-strophe of four or five lines, corresponding in rime and refrain with thé latter half of thé full strophes. Huitains usually were written in octosyllabic lines and had three rimes, *ababbcbc.* Dixains usually were written in decasyllabic lines and had four rimes, *ababbccdcd.* The scheme of a ballade in huitains therefore would be: *a b a b b c b C, ababbcbC, ababbcbC, bcbC.*

Dictes moy où, n'en quel pays,
Est Flora, la belle Romaine;
Archipiada, ne Thaïs,
Qui fut sa cousine germaine ;
Echo, parlant quand bruyt on maine
Dessus rivière ou sus estan,
Qui beauté eut trop plus qu'humaine?
Mais où sont les neiges d^antan ?

Où est la très sage Heloïs,
Pour qui fut chastré et puis moyne
Pierre Esbaillart a Sainct Denys ?
Pour son amour eut cest essoyne.
Semblablement, ou est la royne
Qui commanda que Buridan
Fust jette en ung sac en Seine ?
Mais oh sont les neiges d'antan?

La royne blanche comme ung lys,
Qui chantoit a voix de sereine;
Berthe au grand pied, Bietris, Allys;
Harembourges, qui tint le Mayne,
Et Jehanne, la bonne Lorraine,
Qu'Anglois bruslèrent a Rouen;
Où sont elles, Vierge souveraine?
Mais où sont les neiges d'antan

ENVOI.

Prince, n'enquerez de sepmainc
Où elles sont, ne de cest an,
Que ce refrain ne vous remaine :
Mais où sont les neiges d'antan?
(Villon, *Ballade des Dames du Temps Jadis.}*

Rossetti's translation of this does not keep to thé common rimes of thé original. The correct form, however, has been reproduced by Henley, Andrew Lang and Swinburne, Mr. Gosse and Austin Dobson. Two or three of Henley's *ballades* hâve a double refrain ; that is to say, each strophe of eight lines has thé fourth line identical as well as thé eighth : *abaBbcbC, abaB bcbC,* &c. ; and thé second and fourth lines of thé *envoi* repeat thé fourth and thé eighth of thé first three strophes, *bBcC.*

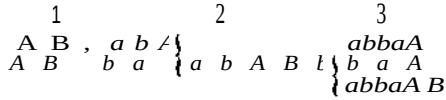
Chaucer wrote a number of *ballades.* Thèse are usually in three strophes of seven five-foot lines upon thé rime-royal System, with thé same rimes and refrains, but thé *envois* (when he gives them) are usually full strophes instead of half-strophes. *Lak ofStedfastnesse* and *Truth (Balade de bon Conseyt)* are of this type, *ababb cC—a b a b b c C—a àabb c C—a babbc C,* although thé final line of thé *envoi* in thé former is not exactly identical with thé others. The *Compleynt to his Pur se,* however, has a five-line *envoi : Geniilesse* has no *envoi :* nor has *To Rosemounde,* which is written in huitains. *Fortune* is a triple *ballade*—three sets of three huitains, each set with its own rimes and refrain, with a single seven-lined *envoi.* The *Compleynt of Venus,* another triple ballade, has a ten-lined *envoi.*

The *Chant-royal* is a kind of amplified ballade. It has five stanzas of eleven lines each, or sometimes ten, usually decasyllabic. As in thé ballade, thé last line of each stanza and of thé *envoi* is identical ; and thé same riming sounds are used in each stanza, although in différent sets of words. It was generally addressed to a prince or divine personage, and was suitably lofty in style. Its chief practitioners were Eustache Deschamps and Marot,

§ 5. The rondel, rondeau, and triolet are ail constructed on thé same principle, viz. répétition in thé form of a refrain of thé opening words of thé poem.

The *rondel* has had a varied history, but thé type usually known by that name has now a more or less fixed form. It commences with a strophe of four lines with enclosing rime, *ABba.* The

second strophe bas two lines riming with thé first two lines of thé poem, followed by a refrain consisting either of thé first only, or of thé first two lines of thé first strophe, *a b A* or *a b A B.* The third strophe has four lines riming like thé first strophe, followed by a refrain consisting of thé first line of thé first strophe, or sometimes, when thé second strophe has a double refrain, of thé first two lines, *abbaA* or *abb a A B.* Thus thé whole poem might consist of twelve, thirteen, or fourteen lines.



Le Temps a laissié son manteau
De vent, de froidure et de pluye,
Et s'est vestu de broderie,
De souleil luyant cler et beau.

Il n'y a beste ne oyseau
Qu'en son jargon ne chant ou crie :
Le Temps a laissié son manteau
De vent, de froidure et de pluye.

Rivière, fontaine et ruisseau
Portent en livrée jolie
Gouttes d'argent, d'orfavrerie ;
Chascnn s'abille de nouveau.
Le Temps a laissié son manteau.

(CHARLES D'ORLÉANS.)

Austin Dobson's

Too hard it is to sing
In thèse untuneful times

is a good example of thé correct rondel with fourteen lines. ' You shun me, Chloe,' is written in four-foot lines, and Henley's ' The ways of death ' in five-foot lines.

Chaucer's *Parlement of Foules* (680-92) contains a rondel of thirteen lines. The whole first strophe of three lines is repeated as thé refrain of thé third strophe: *CD Δ cdCD cddCD Δ*

NOÎU welcom, somer, with thy sonne softe,
That hast this w in très weders overshake
And driven awey thé longe nyghtts blake ;

Seynt Valentyn, that art fui hy on lofte,
Thus syngen smale foules for thy saké
Now wehom, somer, with thy sonne softe,
That hast this wintrts weders overshake.

Wele han they cause for to gladen ofte
Sith ech of hem recovered hath his make;
Fui blisful mowe they ben when they awake.
Now wekom, somer, with thy sonne softe,
That hast this wintres weders overshake
And driven away thé longe nyghtes blake.

Merciles Beauté, a ' triple roundel ', bas thé same structure (Globe éd., p. 634).

§ 6. *Rondeau* is a newer form of thé word *rondel,* and on thé whole it represents a later poetic form. There were originally two types, thé *rondeau simple* of twelve lines, and thé *rondeau double* of fifteen. Now only thé latter remains, and it monopolizes thé name *rondeau.* There are three strophes. The first and third are of rive lines each, both riming on thé same sounds in thé same order, *aabba.* The second strophe of three lines also uses thé same rime-sounds, *aab.* After thé second and third strophes is repeated by way of refrain thé *rentremeni,* i. e. thé first two or three words of thé whole poem. The formula, then, is *aabba—a a b Z—a a b b a Z,* where *Z* = thé first half of thé first verse.

Thon fool ! if madness be so rife,
That, spite of wit, thou'lt hâve a wife,
l'il tell thee what thou must expect—
After thé honeymoon neglect,
Ail thé sad days of thy whole life ;

To that a world of woe and strife
\Vhich is of marriage thé cffect—
And thou thy woe's own architect,
Thon fool!

Thou'lt nothing find but disrespect,
l l l words i' th' scolding dialect,
For she'll ail tabor be, or fife ;
Then prythee go and whet thy knife,
And from this fate thyself protect,
Thou fool !
(CHARLES COTTON.')

What 'vailtth truth, or by it to take pain?
To strive by steadfastness for to attain
How to be just, and flee from doubleness ?
Since ail alike, where ruleth craftiness,
Rewarded is both crafty, false, and plain.

[1] The rimes hâve changed places in thé last stanza and thé se vent h line.

Soonest he speeds that most can lie and feign :
True meaning heart is had in high disdain,
Against deceit and cloakëd doubleness,
What 'vaileth truth ?

Deceived is he by false and crafty train,
That means no guilt, and faithful doth remain
Within thé trap, without help or redress:
But for to love, lo, such a stern mistress
Where cruelty dwells, alas, it were in vain.
What 'vaileth truth ? (WVATT.)

See also Austin Dobson's ' With pipe and flûte' and thé Poet Laureate's ' His poisoned shafts ' (in *Shorter Poems,* Book I), both in four-foot lines, and Henley's ' What is to corne ', in five-foot Unes.

The form of thé *rondeau simple,* which seems to hâve fallen out of use after Marot's time, is preserved in Rossetti's version of Villon's *To Death, ofhis Lady: abba—abZ—abbaZ.*

§ 7. Swinburne in his *Cefitury of Roundels* introduced a new form under an old name. The *Roundel* consists of three triplets of five-foot lines (in iambic-anapaestic rhythm) riming on two sounds, vvith a half-line refrain after thé first and third. This refrain not only repeats thé opening words of thé first line, but also rimes with thé second line. The formula then is *abaZ, bab, ab aZ,* where *Z* rimes with *b* and is identical with thé first part of thé first verse.

This form was used successfully by Ernest Dowson in *Beyond wA Jadis.* The latter, however, was written in four-foot lines, and thé former, though in five-foot lines, has not Swinburne's free anapaestic admixture.

§ 8. The *Triolet* is a much shorter poem constructed on a principle similar to that of thé *rondel.* It is usually confined to eight lines, necessarily short, riming on two sounds, thé whole of thé fourth line being identical with thé first, and thé last two lines identical with thé first two, $A\ B\ a\ A\ a\ b\ A\ B_4$.

Pour bien faire le Triolet
II faut trop d'esprit. Je m'arrête.
Je ne vois plus que Briollet
Pour bien faire le Triolet.
Oh ! mener ce cabriolet
Sur le mont à la double crête! . . .
Pour bien faire le Triolet
II faut trop d'esprit. Je m'arrête. (DE BANVILLE.)

Worldly designs, fears, hopes, farewell!
Farewell all earthly joys and cares!
On nobler thoughts my soûl shall dwell!
Worldly designs, fears, hopes, farewell!
At quiet, in my peaceful cell,
Fil think on God, free from your snares;
Worldly designs, fears, hopes, farewell ï
Farewell all earthly joys and cares!

(PATRICK CAREY.)

See also Henley's 'Easy is thé Triolet', and thé Poet Laureate's 'Ail women boni are so perverse' (*Shorter Poems,* Book I).

§ 9. Délicate grâce of expression and dainty workmanship are absolutely necessary for thé writing of thèse forms. The poet must hâve a versatile command over rimes in a language that is rich in them. But at thé same time meagreness of thought will not be hidden by any skilful élaboration of form, or mère intricacy of verbal melody, and there is gréât danger of thé development of idea being guided by thé mère suggestions of thé riming sounds.

Of thé various forms Mr. Gosse says that thé rondel, rondeau, and triolet 'are habitually used for joyous or gay thought, and lie most within thé province of *jeu d'esprit* and epigram', while thé villanelle, ballade, and chant-royal 'are usually wedded to serious or stately expression and almost demand a vein of pathos'; but this distinction need not be pressée!.

ADDENDUM

The *pantoum* is a form of Malayan origin used by de Banville and de Lisle. It is in quatrains with interlaced rime, thé first and third Une of each stanza being identical with thé second and fourth of thé previous stanza, and thé last line of thé poem being identical with thé first. The poem should also deal with two thèmes which are developed concurrently, one in thé first half-stanzas, thé other in thé second halves.

CONCLUSION

We hâve seen that in verse there may be several orders of metrical rhythm, primary, secondary, tertiary, thé units of which are feet, lines, and stanzas ; or even quaternary, as in thé Pindaric ode (with thé triad as its unit), thé *lallade,* and thé Italian *canzone.* Thèse rhythms, again, may be simple or compound. Examples of thé latter in thé varions orders are : primary, such verse as ' Awaiting thé sensation 6f a short, shàrp shock'; secondary, Old English verse, where each full line has two half-lines, or ballad-measure, which results from thé break up of thé septenary, or lines with medial rime, as in Shelley's *The Cloud;* tertiary, thé Italian sonnet, where thé octave had two quatrains, and perhaps originally thé sestet had two tercets, or Shelley's *Ode to thé West Wind.* In ail thèse there are minor as well as major units of rhythm.

There may be a conjunction of ail of thé three orders of rhythm, or of any two of them, or there may even be one kind alone. In *vers libres* primary rhythm alone is certain, and even that may be precarious ; in blank verse there is secondary rhythm in proportion ^o thé prédominance of end-stopped over overflowing lines, and couplet rime strengthens it still further. If thé couplets are written on syllabic principles thé secondary may be stronger than thé primary rhythm. The éléments of tertiary rhythm, présent in distichs, are clearer still in quatrains, and so on. The existence of a compound secondary rhythm in thé ballad measure has already been noted ; but in such a stanza as :

> Nor dim nor red, like God's own head,
> The glorious Sun uprist :
> Then ail averred, I had killed thé bird,
> That brought thé fog and mist.
> 'Twas right, said they, such birds to slay,
> That bring thé fog and mist.

some of thé minor units are themselves of a compound nature A sirnilar effect of thé sectionai rimes in Swinburne's *Armada* is made less obtrusive by his cunning distribution of pauses. It is

interesting to observe that Cowper's *Loss of thé Royal George* bas in différent éditions been arranged in stanzas of four, or six, or twelve lines respectively.

There are then infinité possibilities of varying degrees of combination of thèse orders of rhythm even apart from thé varied modulations of primary rhythm and thé counter-pointing of metrical and speech rhythms, and apart from thé endless complications of stanzaic form with différences of line-length and riming scheme.

The history of verse, therefore, is thé history of thé way in which first one, then another, of thèse aspects has risen into importance—secondary rhythm, after having been weakened by thé Jacobeans, reigns suprême in thé time of Pope ; primary rhythm cornes to its own again in thé Romantic âge, and in thé *vers libres* movement threatens to oust secondary rhythm altogether. Looked at from a slightly différent angle it is a history of thé fluctuating fortunes of thé usually conflicting ideals of regularity and variety, which are, however, sometimes reconciled by thé greatest masters.

The metrical analyst, however, must discriminate between thèse orders of rhythm, and, while recognizing their vital and organic connexion in thé living verse, be able to hold them apart for purposes of investigation, when he realizes that they are combined in différent degrees, and that no one spécifie formula of ratios will fit thé whole range of English poetry. The larger units are naturally thé easiest to isolate. The différence in kind between thé units of primary, secondary, and tertiary rhythm is that there is an increasing possibility of independent existence, although they ail of course, in falling degree, présuppose something larger of which they are organic parts. Whereas a stanza existing by itself is possible, a foot standing alone, unrelated to another, is something meaningless. Yet wherever there is primary rhythm feet are real units, although they hâve no possibility of independent existence, any more than physical feet can exist independently of thé body of which they are parts ; i. e. they are organic, not mathematical units. In some verse thé récognition of feet dépends only on thé reader's method of grouping what is presented to him ; but ordinarily thé System of grouping shows itself unmistakably, and thé intention of thé poet discloses itself to thé reader's perception or even forces itself on his attention. Similarly, wherever there is secondary rhythm (i.e. in ail verse except *vers libres,* although it is sometimes latent

there), Unes are real units, even when their limits are obscured by persistent overflow and féminine and weak endings.

But behind ail this there is still another obstacle in thé way of facile generalization, even if it be confined to thé work of a single poet, and not merely to a poetic epoch. We are aware of différences in kind of poetic composition—didactic or satiric, dramatic, épie, lyric pand coinciding with thèse there are différences of metrical structure to be observed. For it is évident that if verse has any value as a médium of expression, thé same type could not be expected to serve ail purposes equally well. Imagine—by a grotesque effort—*The Faerie Queene* or *King Lear* in thé mètre of thé *Essay on Man,* or *Don Juan* in *terza rima,, or Alastor* in *ottava rima,* thé *Ode to Duty* in trochaics, or Shelley's *To a Skylark* as a sonnet.

Any theory of thé principles of mètre which ignores ail thèse wide possibilités of, and demands for, variety, and tries to impose a fixed unalterable type upon ail âges, ail poets, and ail kinds of composition, is doomed to failure, because it will not fit thé poetic actualities from which it ought to hâve been drawn. In thé hands of thé masters rhythm constantly modulâtes itself according to its thème, and while some poetic forms seem to hâve a peculiar, pre-ordained fitness for certain poetic functions, e. g. thé sonnet, thé Spenserian stanza, thé *ottava rima,* thé Fitzgerald-Omar stanza, yet on thé other hand one flexible form like blank verse can be moulded to manifold uses. Yet beneath ail this wonderful variety there is a constant principle—' thé one Spirit's plastic stress

. . . compelling there
AU new successions to thé forms they wear.'

This is thé principle of rhythm. It manifests itself in varying ways and at différent levels, but always according to law—there is unity in variety. The poet who ignores this loses more than half of his power and his charm ; and thé reader who does not perceive this loses half of thé poetry that he reads.

APPENDIX

I. REPRESENTATION OF VERSE-RHYTHM

A. SCANSIONAL NOTATION.

Every syllable that is accented, whether in arsis or in thesis should be marked. The simples! adéquate System is probably:

heavy stress representing ictus '"
normal „ „ „ ,,
light „ „ „ '
secondary,, „ „

The three latter marks may also be used for thé various degrees of speech-stress that may be présent in thesis :

ShScks, and thé splïntering spé'ar, thé hard mail hé'wn,
Shield-breSkings, and thé cl'âsh of brânds, thé crSsh . . .
Sun te on thé sudden, yét r6de 6'n, and pïtch'd . . .

The method of subscribed figures has thé advantage that it leaves thé sign ' free to represent merely incidence of ictus :

Shôcks, and thé splintering spéar, thé hârd mail héwn,
3 0 0 2 0 0 2 0 2 1 2

i.e. it discriminâtes between speech-stress and metrical stress. The circumflex sign may however, if it is considered necessary, be used to represent ictus, regardless of thé degree of stress. If foot-divisions are marked, this discrimination is, of course, unnecessary, except for those who believe in a reversed foot, when displacement of accent could be marked by thé musical sign >.

The single vertical line is a well-established sign for thé division into feet. It need not suggest any actual phonetic cutting, but those who fear this may indicate thé feet by underlining :

Shocks, and thé splintering spear, thé hard mail hewn

Féminine endings and anacrusis, i. e, hypermetrical syllables, may be indicated by brackets :

We stuck, nor breath nor motion
Her) éVil bchâviour.

Compensatory pause is représentée! by a caret below thé line ; an omitted thesis being shown y, an omitted arsis , but if a circumflex accent-sign is used to indicate an idéal beat or ictus not materialized, ihe caret may be omitted :

Their shots | alông thé déep | slow|ly boom
That shé' | did gïve | me, whose po|sy **wâs**

A Suspensory (i. e. metrical) pause coinciding with a marked division in thé sensé and with a foot division (H, but if not coinciding with a foot division .

A pure caesura not coinciding with a marked sensé-pause, e. g, thé conventional caesura which in classical French often only involves a slight pause after an important word .

Je vins ; mais je cachai mon nom et mon pays. (RACINE.)

Chances to pass through this adventurous glade.

Htë | after hon|our huts, | after loVe
And év|er pushed | Sir Mö|dred, league | by league

Overflow may be indicated by an arrow

Thén | he dravë
The hé'ath|en; '

For skeJeton notation *x* for a syllable in thesis, without regard to length, is satisfactory ; thé macron and micron (— v) mean long and short without presumption of fîxed ratios as in classical prosody, and L- an extra long syllable (for Greek = 3 shorts). For typical mètres 5 *x a* means five feet *normally* iambic, *6 a xx* six feet *normally* dactylic, and so on, thé addition of a + indicating hypercatalexis.

In representing thé arrangement of rimes in a stanza,dropped digits; indicate thé length of lines in feet. For a séries it is unnecessary to repeat thé digits : e. g. *a b a b b c b* $c_5 c_6$ means that thé first eight lines are all of five feet.

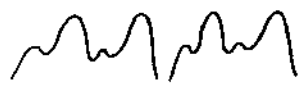
B. GRAPHICAL REPRESENTATION OF VERSE-RHYTHM.

For purposes of elementary exposition, use might well be made of thé graphie représentation of thé waves of sound in curves which show how variety of movement is possible in verse-rhythm without loss of thé fundamental regularity.

Each wave represents one syllable, those of most conséquence being thé largest; i. e. vertical distances represent strength of accent, while horizontal distances represent duration of time. When

thé curve touches thé base line there is a pause ; if a compensatory pause, thé curve continues along thé base, but if a suspensory pause thé curve is broken. The shape of thé waves differs according as thé rhythm is rising or falling : in thé former case thé curve rises usually by a step (or two) and falls directly to its relative minimum ; in thé latter it rises directly and falls by a step (or two).

The waves are not necessarily regular in number, height, or breadth. There may be two smaller waves instead of one small one in each foot-division, or there may be no small one at ail. The arsis may not rise to its full height, thé thesis may be more prominent than usual. The relative amplitude (i.e. duralion) of thé waves too may vary. There is, however, always some perceptible regularily, even if it is not quite exact, for in each centimètre-division (representing one metrical foot) there is one wave higher than thé others in that division ; and thé points at which thé curve reaches its highest point in each division (i. e. its relative maxima) are approximately equidistant. In other words, thé strong beats [1] occur at equal intervais of time.



The way was long, thé wind was cold ;
(normal iambic with strong masculine caesura).



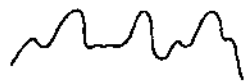
And éver pûshed Sir MÔ'dred, léague by league;
(iambic with light ictus in first foot and féminine caesura).



Affection ? pooh ! you spéak | like a gréen | gïrl ;
(iambic base with two breaks, a trisyllabic foot, compensatory pause, and monosyllabic foot).



Âfter this môrtal change, to hér trùe sé'rv(ants ;
(iambic base with monosyllabic opening, trisyllabic second foot, strong thesis in last foot, and féminine ending.



The frïv|olous boit | of Cûpid . . .
(Notice thé différence between thé ' slurred ' syllables in thé second foot, and thé immistakable trisyllabic substitution in thé last examples).



Thén thé | little | Hia|watha ;
(normal trochaic).



Make no déep | scrutiny ;
(dactylic acatalectic, with third syllable comparât!vely strong for thesis).



The rough river | ran ;
(dactylic catalectic with anacmsis, and third syllable secondarily stressed).

II. ADDITIONAL NOTES

(I) Ch. V, § 9.

The différence between song and speech-versé has to be kept in mind when discussing thé scansion of lines from songs set to music. In thèse thé rhythm is dictated by thé musical setting. Without thé guidance of thé musical accents we should naturally scan

A Spanish cavalier stood in his retré'at.

In such songs thé music may be said to impose an artificial scheme of rhythm on thé words :

A Spanish cavalier stood în his retrêat ;

but thé point is that thé words will submit to such an imposition, and there is nothing in their nature which absolutely forbids this treatment, although, if left to themselves, they would naturally fall into a différent grouping. Similarly with other examples, like

Oh ! I fêar she'll be tâken by a Spanish galalîe.

(2) Ch. VI, §II .

There is contemporary évidence of thé existence of a distinct glide or vowel-murmur (thé ' neutral ' a) after a long vowel followed by *r* in thé sixteenth and seventeenth centuries. See Professor H. C. Wyld's *Modem Colloquial English.* The long vowel or diphthong was then parttally shortened and thé *r* weakened and finally lost, so thatyfa? is pronounced [faia].

There is then justification for thé assumption of a disyllabic pronunciation in some cases. This does not, however, necessitate thé treatment of ail instances as disyllabic, for there is no évidence that thé original monosyllabic pronunciation did not exist. The two pronunciations existed side by side, and both were available for use by thé poet. Shakespeare was in thé happy position of having an option, as Chaucer was with regard to thé final *-e.*

(3) Ch. XII.

Usually in English verse mètre is based upon primary as well as secondary rhythm, but sometimes in verse written on syllabic principles thé primary rhythm is somewhat uncertain, as though it had been regarded as of secondary importance or even ignored. The provision of a definite number of syllables, say ten, to thé line may hâve been regarded as sufficient by a poet who was, for thé moment at least, thinking more of thé matter than of thé rhythm. As a resuit thé line may be quite unrhythmical in thé primary sensé, or it may be merely insusceptible of scansion as a five-foot or five-beat line.

Among daughters of mé'n thé fairest fo'und; *(Par. Regained,* ii. 154.)
On a Sun beam, swift as a shtfoting Starr *(Far. Lost,* iv. 556.)
To thé Garden of blïss, thy sé'at prepâVd. *(ib.,* viii. 299.)
By thé waters of Lîfe, where é're they sâ'te *(ib.,* xi. 79).
Created thé'e, in thé Image of God (ib., vii. 527.)

Thèse lines from Milton are rhythmical; but do we find five feet, even when we read thé lines after a succession of unmistakable five-foot lines? We naturally read them as four-foot lines. To read them as five-foot lines we should hâve to assume a metrical stress on extremely light syllables—*On, To, By, In*—at thé beginning of thé line or after thé caesura ; and it is difficult to do this, for thé words are not strong enough in thèse particular places to initiate decisively thé changed movement.

In dancing thé partner who is responsible for giving thé lead must commence any change of movement decisively so as to indicate his intention, or thé collusion will be imperfect. Similarly a poet must remember that he has a partner—that he is writing for a reader—and give him sufficient guidance. In lines like

Dwé'ls in ail Hé'aven charitie so deare ? *(Par. Lost iii.* 216.)

there is no possibility of mistake ; and even in

Universal reproach, far worse to beare *(ib.,* vi. 34.)

thé opening is sufficiently décisive to guide thé reader. But thé five lines previously quoted would, as five-foot lines, be poor, though Milton's ; as four-foot lines they are good. Are we to assume then that they are four-foot lines, that thé five-beat scheme was for thé moment out of mind, and that Milton's car told him that he had written a rhythmical line, and he was satisfied ; or that he knew he had written a four-beat line, and was untroubled by thé knowledge, because he found it a pleasant variation from thé normal, and could plead thé theoretical justification of ten syllables ? There is no external proof that Milton was by deliberate intention writing five-foot verse, but there are very few lines that do not naturally and effectively scan as such, and in face of this we can hardly assert that he did not regard a determinate primary rhythm as essential.

Shakespeare has lines where a compensatory pause equal to a whole foot occurs with good rhetorical reason (see Ch. VI, § 10), but perhaps this explanation is hardly applicable to

In thé visions of Gôd. It was a Mil *(Par. Lest,* xi. 377.)

which differs from thé other lines in thé completeness of its pause.

GLOSSARIAL INDEX OF TERMS

Acatalectic : not catalectic, i.e. having no syllables missing from thé full metrical scheme.

Accent : (I) thé prominence given to one sound or syllable or word over its neîghbours ;

(2) thé stress, i.e. force or intensity, which marks that prominence ;

(3) thé pitch, or sharpness, or height of tone, which distinguishes thé enunciation of some sounds or syllables in music or speech (see *Tonte accent)* ;

(4) in music : thé stress or force given to certain notes which occur at regular intervais ; II. 4.

Accent, constitution of : VIII. 3

Accent, degrees of : VIII. 4.

Accent, fonctions of : VIII. 5.

Accent and quantity : IX. 7 and *addendum* i, XV. 2.

Accent in song-verse: XIII. 9.

Adonius : in classical prosody thé combination dactyl + trochée ; ; XV. 14.

Alcaic: a Greek lyrical stanza, named after thé Lesbian poet Alcaeus, and imitated by Horace ; for its scheme see XV. 16.

Alexandrine: (I) a line of twelve syllables used in French heroic verse, so called either (n) from thé fact that several poems on Alexander thé Gréât were written in this mètre, or (/3) from thé name of Alexandre Paris, who wrote one of them ; (2) thé corresponding English line of six iambic feet ; III. 5, IV. 8, V. 9, XI. 7 (b), XIV. 4, 9, XX. i (b), (c), XXI.3(a).

Allitération, or head-rime : likeness of sound at thé beginning of two or more words, or of stressed syllables within words. The likeness usually consists in identity of consonant sounds, but in Ofcd English ail vowels alliterated together ; II 10 note, III. 6, XVI. 2-4.

Allitération in Old English : XVI. 3.

Alternate rime (interlaced or cross rime) : thé riming of alternate lines without intermission, *abab;* XVI 12, XX. 3 (b).

Alternating verse : verse apparently written under thé idea that strict alternation of stressed and unstressed syllables is necessary; XII. 2, 5-8.

Amphibrach *(*' short on both sides ') : thé Greek name for a combination (which cannot strictly be a metrical foot) of three syllables— short, long, short.

Amphibrachic rime : rime between two sets of three syllables of which thé middle syllables are accented ; XVI. 10. (Uncommon.)

Amphimacer (' long on both sides ') : see Cretic.

Anacreontics : apparent imitations of thé easy odes and epigrams in praise of love and wine by Anacreon, a sixth-century Greek. By a prosodie convention thèse were written in seven-syllabled lines (catalectic four-foot trochaic), and often in quatrains with interlaced rime.

Anacrusis or up-beat (Gk. ἀνάκρουσις, 'up-striking'): thé syllable or syllables which précède thé fall of thé first ictus in a verse in falling rhythm, and are therefore regarded as outside thé metrical scheme of that line, whether altogether hypermetrical, as at thé beginning of a stanza, or making up thé final catalexis of, and rhythmically forming part of, thé preceding line ; II. 12, X, 2, XIV. 19. (Ger. *Auftakt.)*

Anapaest : a foot of three syllafs, thé third of which takes thé metrical ictus, and is therefore in cfessical languages longer, and in English heavier, than thé first or second ; II. 13, XIV. 12.

Anapaestic rime : XVI. 10.

Anapaestic substitution : thé substitution for an iamb of a foot of anapaestic form, but with its time values adjusted to thé iambic rhythm; Ch. V, XI. 7 *(a).*

Anglo-Saxon mètre: XVI. 3.

Anisometrical : composed of versés of unequal lengths.

Anti-bacchic : thé Greek name fôr a combination of three syllables —short, long, long.

Antistrophe or counter-turn : that portion of a Greek choral ode which corresponds metrically to thé *strophe* or first section, and was sung by thé chorus while it moved back across thé stage (in a counter-clockwise direction) to its original position ; XXIII. 4.

Apocope : thé cutting off of thé last sound in a word.

Appoggiatura (short) : in music a short note played as quickly as possible, its time being taken from that of thé important note which it précèdes (also called *acciaccatura,* which however is strictly something différent). If it has any importance for prosody it is not thé same as in music, where its effect was to suspend an essential note. It may hâve some use in explanation of such feats as 'Tis true I am that spïr| it unfort |unate ', where thé first syllable it is obviously much shorter than thé second, and has hardly any distinct time-value, but should not be suppressed ; cf. ' And Enid, you and he, I sée | *it with joy;* ' And talk and minstrel niellé ent|ertained ', 'The father and ail three in hûr|rx *andféar* ' ;

Approximate rime: apparent rime in which thé stressed vowels or thé succeeding consonants are not exactly similar in sound ; XVI. 7.

Arsis: that part of thé foot which receives thé metrical ictus ; II. 9 and *add.* VIII. 6 *et seq.*

Arsis omitted : XI. 7 *(a).*

Ascending rhythm : see Rising.

Asclepiad—'lesser and 'greater ': thé Greek name given to lines of a particular metrical structure used alone or in combination with

shorter Unes in four-lined lyric stanzas, also called Asclepiad—First, Second, Third, &c. ; XV. 13, 14 note, 17. (See Choriambic.)

Assonance: likeness of vowel sounds; III. 6 *(a),* XVI. 5.

Atonie («'unaccented'); thé term given to thé final unaccented syllable (usually so-called -e ' mute ') in a word before thé caesura or end of a French verse, which, not being fully sounded, is not counted in thé metrical scheme.

Auftakt : German term for anacrusis.

Bacchius : thé Greek term for a combination of three syllables—long, long, short.

Ballad mètre : a quatrain of alternate four-foot and three-foot lines, mostly iambic in character, butj.with free substitution, intermittently rimed (i.e. second and fourth on.y). The ballad was originally sung, and, as its name indicates, was closely connected with dancing. The even lines may perhaps be regarded as brachycatalectic four-foot lines (i.e. dimeters). A fifth and even i sixth Une is sometimes added, and in général much irregularity testiaes to its popular origin ; XX. 3 *(c).* (Cognate with, and équivalent to, thé *Common Measure* of church hymns ; q.v.)

Ballade: a typical Romance lyric form, with three stanzas and usually an *envoi* ail with thé some rimes and ending in a common refrain; XXIV. 4.

Bar : in music, thé period occupied by one accented note and ail other notes or rests between it and thé next accent ; II. 4.

Beat : (I) originally, thé movement of thé hand by which thé regularity of rhythmical time is kept;

(2J thé phenomenon, best described as strength, by which thé end or begmning of equal periods in any rhythmical séries is marked ; 11. 4 ;

(3) a rhythmical pulsation ;

(4) a unit of time, a certain number of which make up thé time of a bar or foot *(=mora).*

Blank verse: (i) strictly, any verse without rime; but (2) particularly unrimed heroic verse ; XI. 6-7, XVII. 4; and (paragraph-structure) Ch. XIX.

Bob: (i) originally = refrain, thé words repeated at thé end of a stanza, but (2) particularly a very short line at thé end of a long stanza which serves to connect with a kind of pendant of riming lines of différent length or mètre (' wheel ').

Brachycatalectic : short of two syllables, or having a whole foot of thé metrical scheme unfilled. (See Common measure.)

Break : thé pause (usually only suspensory) within, but not necessarily at thé centre of, a verse ; Ch. IV, XI. 7 (/).

Brève : see Musical Notation.

Broken rime : thé term given to a pair of disyllabic or trisyllabic rimes in which one member at least consists of separate words; XVI. II.

Burden : see Refrain.

Burns stanza : a six-line anisometrical stanza, thé body-lines being

usually four-foot iambic, and thé tail-lines (fourth and sixth) of two-feet ; XX. 5 (vii).

Cadence : thé way in which thé voice falls in reading ; thé particulât modulation of a succession of rhythmical sounds. (Owing to thé importance in prosody of avoiding confusion between différent meanings of thé word ' rhythm ', it is advisable to use ' cadence ' when referring to thé particular movements of différent lines which may hâve thé same metrical scheme, instead of saying ' *a* beautiful rhythm ' or ' *thé* peculiar rhythm' of a line. There is little risk of confusion with certain technical meanings of ' cadence ', and in any case this is of less conséquence.)

' Caeaura *(* cutting ' =» Gk. τομή) : thé classical term for thé pause (whether coinciding or not with a distinct break in thé sensé) in thé middle of thé line, which was regarded by metrical law or convention as having a fixed position ; III. 3, IV. 8, X. 4, XI. 7 *(b* XX. I *(b).*

Canzone: a particular form of lyric, introduced into Italy from Provence ; usually anisometrical and tripartite in structure, having two equal sections, called pedes, followed by a *cauda.*

Carol : originally, a dance accompanied by song, particularly of a joyful nature ; later, thé song alone ; II. I.

Catalectic: stopping short in thé middle of a foot ; having a syllable missing from thé normal metrical scheme ; X. 3, XIV. 19, 20.

Cauda (' tail ') : (I) a technical term for one of thé parts into which stanzas or short complète poems (like *canzoni]* weredivided in Provençal and Italian poetic theory, e.g. two equal *petits,* forming thé body of thé stanza, followed by thé *cauda* ; XVII. 8 ;

(2) thé shorter (or longer) verse which recurs regularly in thé *rime couée* or rail-rime stanza ; XVI. 12 ;

(3) in général thé term may be applied to any metrically distinct stanza or group of verses, used to conclude a fairly short poem, e.g. thé *envoi* of a strict *ballade,* or a very long *laisse* or batch of lines, e.g. thé ' bob and wheel ' in *Sir Gawayn and thé Green Knight.*

Chant-royal : a mediaeval French lyric form of *ballade* type ; XXI. i *(a* XXIV. 4.

Chaucerian stanza or 'rime-royal': thé seven-lined stanza, *ababbcc,,* of *Troilus and Criseydé* and other poems of Chaucer: XXI. I.

Choree=trochée, but originally used also of thé équivalent *tribrach.*

Choriambic rime : XVI. 10.

Choriambics : verse in which thé combination — w w —, apparently *ehoree + iamb)* but strictly | ⏑ ⏓ ⏑ | ⏑ ⏓ |, constantly recurs (see Asclepiad); II. 13, XV. 17.

Classical mètre : III. 6, IX. 2, XV.

Closed couplet: a couplet self-contained in sensé and rhythm, separated from thé next by a full pause; XVII. 2, XX. i.

Combative accent : XV. *addendum.*

Combined rhythm (rising and falling) : XIV. 22-3.

Combined substitution : thé introduction of two équivalent feet, one monosyllabic, one trisyllabic, usually next to each otner, in iambic verse, tbus preserving syllabic uniformity; VII, XL 7 *(a).*

Common measure : a quatrain of alternate four-foot and three-foot lines, in regular iambic rhythm, alternately or intermittently rimed, commonly used in church hymns; like ballad mètre (q.v.) probably descended from thé Latin (accentuai) brachycatalectic iambic tetrameter through thé Middle English septenary ; XX. 3 (c).

Common (quantity) : a term applied to syllables which classical prosody allowed as either long or short in value according to metrical necessity; probably of intermediate natural quantity; IX. 2.

Common time: music in which there is an even number of time-units to thé bar ; either Duple or Quadruple as distinguished from Triple time.

Compensatory lengthening: thé lengthening experienced by an important syllable which stands alone in a monosyllabic foot, so that its duration approximates to that of a normal foot in compensation for thé theoretic loss of a syllable; VI. 7.

Compensatory pause : thé pause or ' rest ' that occurs between two fully stressed syllables, or at a metrical division, helping to make up thé time of a monosyîlabic foot and compensate for thé apparent loss of a syllable from thé theoretic scheme ; VI, XL 7 (a), XV. 7 note, 18.

Compound allitération : two pairs of alliterating sounds in succession in thé same line ; XVI. 2.

Compound rime : rime which extends over two fully stressed syllables; XVI. 8.

Concatenatio : thé linking together of stanzas by using thé same words at thé end of one and thé beginning of thé next; a device common in M.E. (e.g. Minot and especially *The Pearl).* See also Epanastrophe..

Congruity of feet : thé characteristic which fits one type of foot to go well with another in thé same rhythmical movement, depending chiefly on similarity of shape (i.e. both must end or both must begin with thé stressed syllable) as well as approximate equality of duration ; VIL 3.

Cpunterpoint : thé harmonious combination of concurrent but distinct mélodies *(*' note against note ') ; thèse in verse-rhythm cannot be made quite audible, since there is only a single voice, but thé counterpoint exists mentally, and two rhythms—thé strict idéal metrical rhythm, and thé natural cadence suggested by thé actual speech-sounds used—are held concurrently in mind, thé resuit being a peculiar compromise in thé actual or imaginary enunciation ; XI. 5.

Coupe : a French term équivalent to *caesura* (' cutting ') ; thé regular metrical break in thé middle of a line.

Couplet : a group of two verses, usually connected by rime ; XVII. 2, XX. i.

Couplet rime: XVI. 12.

Cretic: thé Greek name for a combination of three syllables, a short in thé middle with 'a long on both sides' (hence thé less common name *amphimacer)*; in Greek lyric verse ail thé syllables were probably *of* différent lengths, and thé cretic was a metron of two feet, | ⏑ – | ⏑ – |; II. 13, IX. 2.

Cretic rime: trisyllabic rime in which thé first and third syllables are metrically stressed; see also Compound rime; XVI. 10.

Cross rime = alternate rime (q.v.); XVI. 12 (ii).

Crotchet: see Musical Notation.

Dactyl: a foot of three syllables, of which thé first carries thé ictus; in Greek, therefore, thé first was long and thé others short, and in English thé first is heavy and thé others usually light, although one of them sometimes has a subordinate accent; II. 13, XIV. 20, XV. il and *addenduni)* XVI. 7.

Dactylic rime or gliding rime: trisyllabic rime in which only thé first syllables respectively are accented; XIV. 20, XVI. 7, 10.

Dactylic substitution: thé substitution for a trochée of a foot of dactylic shape, but with its time-values adjusted to thé trochaic rhythm; XIV. 19; see also VII. 9.

Dancing: II. i.

Decasyllabic verse: a verse containing ten metrically counted syllables like thé French *vers décasyllabe*; according to conventional metrical theory other syllables, if admitted, are either elided or hypermetrical; XII. 4 et seq. (Often inaccurately applied to heroic verse which freely admits substitution and disregards syllabic number.)

Descending rhythm: see Falling rhythm.

Diaeresis: coïncidence of fpot-divisions with word-divisions; XI. 6.

Diamb: an apparent combination of two iambs.

Diambic rime: XVI. 10.

Dimeter: thé Greek name for a verse of two 'measures', thé measure (μέτρον) being often διποδία, o that thé verse may hâve four feet; sometimes loosely used for an English verse of two feet, without distinction of kind, i.e. a dipody.

Dipody (Gk. διποδία): a combination of two feet, IX. 2, note; a verse of two feet, XIV. il.

Dispondee: a combination of two spondées, i.e. four long syllables (Gk.).

Distich: a group of two lines, implying perhaps, more than thé terni 'couplet' dœs, thât thé group is self-contained in rhythm and sensé; XVII. 2, XX. i.

Distributed accent: an apparent division of accent between two successive syllables (see Hovering accent and Level stress); VIII. 12, XII. 9.

Disyllabic rime: rime in which similarity of sound is dispiayed by two or more sets of two successive syllables; usually, but not necessarily, *féminine* (q.v.); XVI. 8, 10, XVII. 5.

Ditrochaic rime: XVI. 10.
Ditrochee: a group of four syllables altemately long and short; two trochées (Gk.); XIV. 21.
Dizain: group of ten lines; XXIV. 4.
Dochmiac: thé séquence (Gk.).
Doggerel: a loose irregular mètre; verse defective in rhythm, and correspondingly rough and undignified in style.
Double ending: thé particular kind of ending to a line in rising rhythm, which consists of a more or less weak hypermetrical syllable after thé final arsis; XI. 7 *(b)*.
Double rime: often thé same as féminine rime, but sometimes implies that thé second syllable receives a distinct secondary stress, despite thé full metrical stress on thé first; XVI. 8.
Dramatic blank verse: thé type of verse used in drama, usually freer and more variable than that of épie, in order to suit différences of character, situation, £c.
Dramatic caesura: thé particular kind of féminine caesura (sec Féminine) which occurs in drama, particularly when thé line is divided between two speakers, where thé light syllable may be regarded as hypermetrical, being slipped in, as it were, as part of thé pause: a rather more suitable terni than thelr^aditional épie caesura (q.v.); IV. 13, X. 4.
Duple time: a rhythmical scheme with two time-units to a bar.
Duration: II. 10.
Elegiacs: a scheme of mètre in which a full hexameter is followed by a hexameter catalectic, i. e. one having a monosyllabic foot at thé caesura and at thé end of thé line (often erroneously called a pentameter); III. 6, XV. 7 note, 18.
Elegiac quatrain: an alternative name given to the heroic quatrain (q.v.) owing to Gray's use of this mètre for his *Elegy;* XX. 3 note.
Elision: thé running together of two syllables—strictly, ending and beginning respectively with a vowel—sp that they actually or theoretically become one, whether by combination or by thé suppression (elision in thé narrowest sensé) of one of them; V. 3-8, X. 4, XII. 10.
Emotion: I. 2, 5, 6.
Emphasis: thé additional force given to thé expression of a word to draw attention to its importance.
Enclosing rime: thé arrangement by which one pair of rimes is enclosed within another pair, *abba;* XVI. 12, XX. 3 *(d)*.
End-pause: thé metrical pause which occurs at thé end of a verse even when thé sentence arrangement gives very little excuse for it, its metrical function being to help in marking thé secondary rhythm; III. 6, *\Vpassim*, XI. 7 (/), XIX. 12.
End-stopped: a term applied to verses which hâve an unmistakable end-pause; IV. 4, XI. 7 (b), XIX. 12, XX. i.
English sonnet-form: see Shakespearian sonnet, and XXII. 11-12.

Enjambement : a French term, almost naturalized, for thé running on or overflowing of thé sensé and rltythm of one line, couplet, or stanza into thé next; IV. 5-6, XVII. 2, XX. i.

Enjambement, stanzaic: XVII. 7.

Envoi: thé stanza, usually shorter than thé others, appended to poems of *ballade* or similar form, usually giving a final address ; XXIV. 3, 4.

Epanaphora: (i) strictly a figure of speech in which several sentences begin with thé same word ; (2) as applied to versification, thé répétition of thé same word or words at thé beginning of several successive lines; XVI. 14, XIX. 15.

Epanastrophe (or anadiplosis) ; thé use of thé concluding words of one sentence (in rhetoric) or stanza (in versification) as thé opening words of thé next ; cf. Concatenatio.

Epie blank verse : thé type of verse used in épie poetry, typically stricter in form and more uniformly dignified in movement than dramatic blank verse.

Epie caesura : a féminine caesura where a weak syllable before thé pause may be regarded as hypermetrical ; so called because of its prevalence in Old French heroic mètre; IV. 13, X. 4 (see Dramatic caesura).

Epitrite : a combination of three long syllables and a short in any order (Gk.).

Epode or After-song : thé part of a Pindaric ode sung when thé chorus stood still (' thé stand ') ; strictly ail three epodes correspond in length and metrical structure ; XXIII. 4.

Equivalence : thé characteristic by virtue of which metrical feet of différent composition may be substituted for each other ; they must (a) be, at least approximately, equal in duration, and (3) ail begin or ail end with a syllable susceptible to stress ; Ch. V, VI.

Etymological accent: = word-accent, thé accent which makes certain syllables of individual words stand out more prominently than others ; in English thèse are usually thé syllables of greatest etymological importance ; VIII. 5 (i).

Exact rime : an ambiguous term which may mean simply * correct ' rime, according to thé accepted définition, but is also used, unnecessarily, of identical rime (q.v.).

Extended rime: rime in which thé similarity of sound extends backward to thé syllable or syllables before thé last arsis of thé verse ; XVI. 9.

Extrametrical : see Hypermetrical.

Eye rime : an apparent rime between two words that are spelt, but not pronounced, alike, e.g. *bear, fear;* XVI. 7.

Falling rhythm : a not quite satisfactory naine for thé type of rhythm in which thé cadence seems to be continually falling from a high level of stress (or possibly of pitch, or of both) to a lower, and in which thé ictus is carried by thé first syllable of thé foot ; II. 12.

Féminine caesura : a pause in thé middle of a line after a syllable, short or light, which does not carry ictus ; IV. 13.

Féminine ending : thé ending of a line with a light syllable after thé final arsis ; in rising rhythm a hypercatalectic ending ; X. I, XI. 7 (b).

Féminine rime : disyllabic rime which involves thé last metrically stressed syllable and a following light syllable ; XVI. 8.

Fifteener : a line of fifteen syllables ; originally a catalectic tetrameter.

Five-foot verse: XIV. 1-6, XX. 2.

Foot : that part of a rhythmical séquence of speech-sound which consists of an arsis or metrically stressed syllable and whatever occupies thé interval between that and thé previous or subséquent arsis, according to thé type of rhythm ; thé part which is not metrically stressed (thesis) may consist partly or wholly of a silent interval ; II. 4, 5, 8, 13, V. i.

Four-foot verse : XIV. 7-8, XX. i.

Fourteener or Septenary : a line of fourteen metrically counted syllable^ ; originally a brachycatalectic tetrameter ; XX. 3 *(c).*

French mètre : III. 5-6, XII. 2, 4.

French stanza-poems : Ch. XXIV.

Fronst.XVII. 8.

Full rime : rime in which thé conditions as to likeness of sound quality are entirely fulfilled ; correct rime ; XVI. 6.

Galliambic : an Ionic mètre (q. v.) with free substitution, used in thé *Attis* of Catullus ; XV. 17.

Gliding rime ; rime involving thé last metrically stressed syllable of a line and thé two subséquent (often hypermetrical) light syllables ; see under Dactylic ; XVI. 8.

Grammatical accent : that kind of accent which distinguishes one syllable or word from another according to its grammatical importance ; thé terni covers both syntactical and etymological accent ; VIII. 5.

Head rime = allitération (q.v.).

Heavy foot : a foot containing a heavy syllable in thesis as well as in arsis ; more or less équivalent to a spondée ; XIV. 13.

Heavy syllable : a syllable in which full stress is accompanied by a certain degree of length (and not impossibly, but not necessarily, of pitch), and which is therefore fully capable of bearing thé metrical beat *(ictus).*

Hebung (Germ.) : a metrically stressed syllable.

Hemistich : a half-line (particularly in O.E. verse), where thé whole line is by metrical law or convention regularly divided into two definite parts.

Hendecasyllabic verse : lit. a verse of eleven syllables, as thé Italian *endecasillabo* thé Greek mètre so named had a definite scheme ; XV. 14 note, 15.

Heptameter : a verse of seven ' measures '.

Heroic couplet: XX. 2.

Heroic quatrain: literally, any stanza of four heroic lines, but usually confined to one with alternate rimes, *abab*\ XX. 3.

Heroic verse: (i) verse which is used normally for heroic or épie poetry; in Greek and Latin, thé hexameter; in French, thé alexandnne (or earlier, thé *vers décasyllabe)*; in Italian, thé *verso endecasillabo*; (2) in English, verse whose normal scheme of mètre is thé five-foot iambic, whether rimed or unrimed, whether observing strict syllabic limits (whence often called 'decasyllabic') or admitting free substitution; III. 5, XI, XII, XIV. 1-6, XVIII. *addendum,* XIX.

Hexameter: a verse of six ' measures '; in classical metric, a verse of six feet, mostly dactylic, but allowing substitution of thé équivalent spondée for any foot but thé fifth, and requiring it (or an apparent trochée) in thé sixth; IX. 2, XV. A.

Hiatus ('a gap'): thé coming together of two fully pronounced vowels without intervening consonant in successive words or syllables.

Homophone: a word or syllable similar in sound to another; rime, either partial or exact.

Horatian ode: see Lesbian ode.

Hovering accent: -a name given to cases where it seems doubtful as to which of two adjacent syllables receives stress, so that thé accent apparently 'hovers' between thé two; see Distributed accent and Level stress; VIII. 12, XII. 9.

Huitain: a group of eight lines.

Hypercatalectic: having one or more syllables beyond those necessary for completing thé metrical structure of thé line; Ch. X, XI. 7 (b).

Hypermetrical: falling outside thé metrical scheme, e.g. a féminine ending or true anacrusis; Ch. X, XI. 7 *(b).*

Iamb: a metrical foot of two syllables, thé second of which receives thé beat or ictus, and is therefore longer (in classical verse) or heavier (in English) than thé first; II. 13.

Iambic rime: rime involving thé final stressed syllable and also thé preceding unstressed syllable; XVI. 10.

Ictus: thé regularly récurrent beat' of thé verse; thé phenomenon which marks out thé rhythm, and therefore falls at thé end of every foot in rising rhythm or at thé beginning in falling rhythm, thèse places normally being filled by syllables naturally strong enough to carry thé ictus, i.e. long or heavy; II. 4,10, II, and *addendum* ii, VIII *passim,* IX. i. 2, 7, XI. I.

Idéal beat: VIII. 6-7; see also Subjective rhythm.

Identical rime: rime in which not only thé vowels of thé last stressed syllables and ail following sounds, but also thé preceding consonants, are similar, e.g. *fear, impair; accord, record*'; XVI. 6. See also Rich rime.

Imperfect rime: a rime which does not comply with thé technical

'conditions of a 'good' rime, being inexact in thé correspondence of sounds as to quality or accent ; XVI. 6-7.

In Memoriam Stanza : XX. 3 *(d}.*

Indeterminate rhythm : XIV. 23.

Initial catalexis or truncation : absence of a syllable or two at thé beginning of a line (in rising rhythm) ; VI. I, 5.

Interlaced allitération : XVI. 2.

Interlaced rime : XVI. 12, 13. (See Alternate rime.)

Intermittent compound rime : XVI. 8.

Intermittent rime : a rime-scheme in which, say, thé even Unes rime, while thé odd lines are unrimed; XVI. 12, XX. 3 *(c).*

Internai allitération : XVI. 4.

Internai pause : Ch. IV.

Internai rime : thé riming of a word within thé line with another within thé saine or thé next line, or at thé end of thé same line; XVI. 13.

Inverted stress: Ch. VII. *addendum* i.

Ionic : in classical prosody a foot of two longs followed by two shorts *(ionicus a maioré)* ; XV. 17.

Isochronous interval: thé equal period of time from one metrical beat to thé next ; Ch. II

Isometrical : composed of lines of equal length, and probably, therefore, similar in metrical structure.

Italian sonnet : thé particular form of sonnet established in Italy, principally by Dante and Petrarch, in which there is a *volta,* or turn, both in thé thought-structure and thé metrical scheme at thé end of thé eighth line—thé octave and sestet having each its own rime-scheme and being separated by a pause. The octave has enclosed rime on two sounds ; thé sestet has two or three rimes, but avoids a final couplet ; XXII. 3-8.

Legato : smoothly continuons in flow, concealing and neutralizing thé slight breaks between words and feet ; II 12.

Length : a characteristic which dépends primarily on thé duratipn or extension in time of a syllable ; this in its turn dépends primarily on thé phonetic nature both of vowels and of consonants and also of their collocation. If a syllable contains certain résonant éléments that are capable of prolongation, stress will probably lengthen it upon necessity. The natural length of syllables is not absolutely fixed, Dut for prosodie purposes syllables hâve sometimes been conventionally divided into long and short, with a certain remainder recognized as common or doubtful *(anceps)* and a fixed ratio, e.g. 2:1, has been assumed ; it is in this case particularly that thé term ' quantity ' is used for ' length '. Quantity is also determined by relative position in a sentence ; a short syllable ending in a consonant may become long ' by position ' before a syllable beginning with a consonant ; Ch. IX.

Léonine : a word given to certain lines in mediaeval Latin verse, in which thé word before thé caesura rimes with that at thé end of thé

line ; XVI. 13. [In strict French prosody, this is *vers léonin*, but *rime' léonine* is rime which is 'extended* backwards from thé accented syllable.]

Lesbian ode: an ode consisting of a regular séries of short, e.g. four-lined, stanzas of similar metrical structure, Jike those attributed to Alcaeus and Sappho, poets of Lesbos, and imitated in Latin by Horace; XXIII. 2.

Level stress : a term which may be used for cases where contiguous syllables hâve an apparently equal or * hovering ' accent which causes some doubt as to thé division into feet ; VIII. 12.

Light accents : VIII. 4, 6-11, XI. 7 (c), (d), XIV. 5-6.

Light ending: a light monosyllable at thé end of a line, which should receive thé final ictus according to thé metrical scheme, but is so relatively unimportant that thé voice does not naturally dwell on it, e.g. pronoun or auxiliary verb (unemphatic and non-predicative) ; a less extrême form of weak ending (q.v.) ; VIII. n note.

Line or verse : thé unit of secondary rhythm in poetry, consisting of a group or short séries of thé units of primary rhythm (usually feet, sometimes syllables, possibly stress-groups) ; III. 3, XIV. 4, XVI. i.

Logaoedic: a term applied by classical grammarians to lyric mètres which apparently had a trochaic base, but contained also feet of dactylic and spondaic form, as in Alcaics and Sapphics. (From Ao-yos, prose speech, -f ἀοιδή, song, because apparently partaking of thé character of both, although only used in mélic poetry.)

Logical accent : thé kind of accent or stress which marks out in a sentence thé words that are most important for thé expression of thé thought; VIII. 5 (ii).

Long : applicable to (i) vowels (not merely or precisely dépendent on duration), (2) consonants, (3) syllables (see Length) ; VIII. 2 note, IX.

Long measure : a hymn stanza of four lines each of four feet (iambic), or of eight syllables.

Lyric caesura : a particular kind of féminine caesura (q.v.) which occurred occasionally in early French lyric lines, where thé break was made after thé fourth syllable, but this was not accented although it counted in thé metrical scheme; IV. 13 note, X. 4 note.

Lyric mètres, classical : XV. B.

Lyric verse: Ch. XIII.

Major rhythm: XIV. 21, XV. 17.

Masculine caesura : internai pause after a syllable (long or heavy) which carries thé ictus ; IV. 13.

Masculine ending : thé ending of a line on a metrically stressed syllable.

Masculine rime : rime at thé end of lines (or sections) with masculine ending; XVI. 8.

Measure : (i) a unitary group of syllables in a rhythmical séries ; thé syllable on which a beat falls, together with whatever fills thé

interval between that beat and thé one following or preceding, i.e. a 'bar* or'foot', but in Gk. a *μέτρον* often contained two feet, e.g. when trochaic (or iambic) ; (2) = 'line' ; a unitary section of secondary rhythm ; (3) = 'mètre'; a determinate form of rhythm.

Medial pause : IV. 7-13.

Medial rime: see Internai rime, Léonine, and XVI. 13.

Melic verse : verse definitely intended for song ; a rather narrower term than 'lyric', which might include elegy ; XIII. 2.

Mental beat or rhythm : IL 6, VI. 9-10, VIII. 6-8.

Metabolic : = anisometrical (q.v.). Perhaps would be better confined to stanzas where there is a change of rhythmical movement, real or apparent, not merely one of line-length ; e. g. in Shelley's *To a Skylark)* Swinburne's *Riever's Neck- Verse* (see XIV. 22.)

Mètre : (i) verse as distinguished from prose ; a deliberate and systematic arrangement of language in more or less definite rhythmical forms, immediately perceptible as such by thé car or auditory imagination ;

(2) thé spécifie scheme according to which rhythm manifests itself in verse, determined by thé kind of feet normally used,or thé particular kind of syllabic arrangement most commonly found (as used in such a sentence as ' trochaic mètre is not suitable for thé épie') ; XI. 8 ;

(3) a generic name for lines of determinate lengths in a particular kind of mètre (according to (2) above) ; determined by thé number as well as kind of feet used (as in 'four-foot iambic mètre' ; cf. Gk. terms, 'dimeter', &c.) ; III. 5, XIV.

Mètres, names of : III. 5.

Metrical pause : a pause (suspensory) that (theoretically at least) marks ofF one verse or section from another, or has its position determined by thé law of thé mètre ; IV. 2.

Metrical stress : thé stress which marks thé beats of verse rhythm ; IL 10, VIII. 5 (iii).

Metron (Gk. *μέτρον*) : a metrical unit in Greek prosody, consisting of one foot or two (e.g. one dactyl, but two trochées) according to thé type of rhythm.

Minor rhythm : XIV. 21, XV. 17.

Molossus : a combination of three long syllables (Gk.).

Monometer : a line of one ' metron ' (q.v.).

Monopody : a one-foot verse; XIV. II.

Monopressure : a group of syllables produced by one breath-impulse; XL 7 *(g).*

Monostichic : an adjective applicable to verse which shows no grouping of lines, and in which usually thé integrity of thé line is clearly marked.

Monosyllabic foot : VI *passim,* XL 7 *(a),* XV. 19.

Monosyllabic rime : XVI. 8, 10.

Mora: a primary unit of time, in classical prosody equal to thé time of one short syllable.

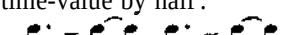
Music: 1.5-6,11.4, Ch. XIII.

Musical Notation : a set of names and signs representing thé fixed ratios of duration between musical sounds or notes ; thé *Semibreve* is regarded as thé unit or whole note, written ; subdivisions of this unit are thé

Minim =½ note
Crotchet =¼ note
Quaver =1/8 note
Semiquaver = 1/16 note
Demisemiquaver = 1/32 note



In early music thé *Minim,* as its name indicates, was thé shortest note, and thé *Brève* was only a ' half-long ' note. A dot written after a note increases its time-value by half :



Corresponding penods of silence which occupy part of thé nxed time of a bar are called Rests, and their duration is measured in thé same way as that of notes: Minim rest , Crotchet rest r, Quaver rest 1, Semiquaver rest &c. A dot after a rest sign increases its time-value by half.

The accented notes which occur at regular intervais are regarded as beginning a bar, thé time-value of which is constant and exactly thé sum of thé notes and rests included in it. The Time-Signature indicates thé length of thé bar in a particular melody : 2/4 ineans two quarter-notes, i.e. crotchets, in a bar, f three crotchets, and so on. In elaborate music thé time-signature is sometimes changed for particular bars only, by means of superscribed figures. A similar effect is not unknown in poetry *(v.* XIII. 8).

Nomenclature: II. 13, **III. 5.**
Notation: II. il, **XIV. 3.**
Note : a musical sound of determinate length and pitch.
Numbers : XII. 3.
Obsolète rimes : XVI. 7.
Octave : in metric, a group of eight Unes.

Octometer: verses of eight 'measures', e.g. as in Longfeilow's *Golden Legend,* or Tennyson's *Vastness,* but strictly not applicable to thé eight-foot trochaic lines of *Locksley Hall* (see Metron) ; XIV. 20.

Octosyllabic : XX. i.
Ode: XVIII. 4, 7, XXIII.
Old English : see Anglo-Saxon.

Onomatopoeia : thé représentation or suggestion of meaning by sound ; this may be done partly by means of thé quality of sounds, as in thé well-known lines, ' Dry clashed his harness in thé icy caves...' *{Passing of Arthur),* and partly by means of thé rhythm, as when thé

effect of slowness or effort is produced by spondaic substitution, or thé galloping effect by an unusual proportion of dactyls or anapaests, as in 'Quadrupedante putrein sonitu quatit unguli campum', or 'With sound of many a heavily galloping hoof'. Strictly this book is concerned only with thé latter method, but often thé two are combined, as in thé Virgilian example and in Pope's 'When Ajax strives some rock's huge weight to throw . . .'.

Ottava rima: an Italian eight-lined stanza (rimed *abababcc)* of hendecasyllabic lines used by chivalric romance writers and admirably adapted to thé mock-heroic effects developed in that form ; XXI. 2-3.

Overflow : thé running-on, in sensé and rhythm, of one line into thé next ; IV. 6, XI. 7 (/), XVI. i, XVII. 2, 4, 7, XIX. 6, il, 15.

Paeon : a combination of one long and three short syllables ; called first, second, &c., according to thé position of thé long syllable ; XIV.I5,21.

Paeonic rime: XVI. 10.

Pantoum: *XXIV.addendum.*

Pause: Ch. IV, XI. 7 *(b),* XIX. 8.

Pedes: XVII. 8, XX. i.

Pentameter: a verse of five 'measures' (which were often dipodies) ; in English commonly used of a verse of 'five feet' (pentapody) ; III 6, XV. 18. (See under Metron.)

Periodicity : II *passim,* VIII. 1-2, 6.

Petrarchan sonnet : see Italian.

Phonetic syzygy: XVI. 3.

Pindarics: XXIII. 4-7.

Pitch : height, sharpness, or shrillness of tone, depending on frequency of vibrations ; XIII. 5 and *addend^im.*

Pitch accent: III. 6, VIII. 10, XII. 8, XV. *addendum.* (See Tonic accent.)

Position : see under Length.

Poulter's measure : alternate six-foot and seven-foot iambic lines (alexandrines and septenaries) with couplet rime ; XX. 3 *(c).* Of this 'long verse of twelve and fourtene sillables', Gascoigne says : 'I knowe not certainly howe to naine it, unlesse I should say that it doth consist of Poulters measure, which giveth xii for one dozen and xiiii for another'.

Primaryrhythm: II.1-12, III.2,5, V.I-2, VI.2,4-6, VIII.6-8, XI.I.

Proceleusmatic : a combination of four short syllables (Gk.).

Prose: Ch. III.

Prosody : Gk. **προσῳδία,** a song (to music), thé tone or accent of a syllable; thé study of thé properties of syllables, accentuai, quantitative, &c., which fit them for a place in verse or metrical composition. The terni is sometimes used to connote thé study of mètre in général, or more widely still, of versification (which deals with subjects like 'tone-colour' as well as mètre), but prosody is not primarily concerned with lines as a whole, or with larger units.

Pyrrhic : a foot of two syllables, both of which are short (in Greek) or light (in English). Strictly, therefore, it is irregular in any of thé

normal schemes of poetic rhythm ; according to thé idéal scheme of thé rhythm, one of thé two syllables (thé first or second according as thé rhythm is falling or rising) should receive an ictus ; this beat, however, is merely supplied in imagination, i.e. subjectively, or is extremely light if objective ; IL 13, VIL 8, VIII. H.

Quadrisyllabic rime : XVI. 10.

Quadrisyllabic substitution : substitution of four-syllabled feet for feet of two or three syllables ; V. 9, XIV. 15.

Quantity : thé ' length ' of a syllable, either naturally, or as fixed by prosodie convention (especially thé latter) (see Length); IL 10, V. 7, *IXpassim,* XV. 3-4, 6.

Quantity and accent : IX. 7 and *addendum.*

Quatorzain : strictly any stanza of fourteen Unes, and so covering ail sonnets, but specially applied to thé particular sonnet structure known as Shakespearian (q.v.); XXII. 11-12.

Quatrain : a stanza or group of four lines ; XX. 3, XXII. 6, n.

Quaver : see Musical Notation.

Quinquesyllabic rime: XVI. 10.

Quintet : a group of five lines.

Recession of accent : thé ' going-back ' of word-accent from its natural place at thé end of a word to a preceding syllable ; VIII. 15-16.

Redundant syllable : lit. any extra syllable, but particularly one at thé end of a line (or half-line), i.e. a hypermetrical syllable (féminine ending or féminine caesura, q.v.) ; Ch. X.

Refrain : a line (or half-line or pair of lines) recurring regularly at a definite place in a stanza (usually thé end) ; XVI. 15, XXIV. i.

Repos or reprise d'haleine (' retaking of breath ') : French terms for thé caesura or regular break in thé middle of thé line, which gave a short time to rest and take breath again before continuing thé line ; III. 3, IV. 8.

Resolution : séparation or breaking up into thé component éléments which were latent in thé whole ; thé substitution of an équivalent foot.

Resolved arsis (or stress) : when in O.E. verse thé full metrical stress falls not, as normally, on a long syllable, but on thé first of two closely connected short syllables (separated only by a single consonant), thé arsis (or stress) is said to be resolved.

Rest : a period of silence which occupies a definite portion of thé time of a bar of music and is counted in that bar ; II 4, V. 6. (See Musical Notation.)

Rhetoric as guide to scansion : VII 5-6.

Rhetorical accent : thé kind of accent which gives prominence to a word which may not normally be of gréât syntactical or logical importance, but has a spécial emphasis intended to bring out a contrast, or some unusual significance ; VIII. 5 (ii).

Rhyme : an old spelling *(Ârime,* in which thé *h* is intrusive, probably owing to confusion with *rhythm.*

Rhythm: I. 6, II *passim,* XIII. 4. It is necessary to distinguish

thé différent usages of this word—loose and exact ; e.g. (i) simply * a flowing movement ' (Gk. *pvônôç)* ; (2) a flowing movement with a certain principle of temporal regularity in it ; (3) a particular concrète kind of regular movement; thus we can speak of two lines which hâve thé same rhythmical scheme having at thé same time a différent rhythm or movement. All well-written prose which ' marches ' may hâve rhythm in thé first sensé ; but rhythm in thé second sensé is one of thé chief differentiae between verse and prose. (See Cadence.)

Riding rime : thé heroic couplet.

Rime: III. 6, XVI. I, 6.

Rime, alleged poverty of in English : XXI. 3.

Rime in lyric : XIII. il.

Rime in vers libres : XVIII. 5, 10.

Rime-breaking : thé ending of a sentence between thé two rimes of a couplet rather than at thé end of thé second line; XVII. 2, XX. I *(a).*

Rime brisée : interlaced medial and final rime ; XVI. 13 (ii).

Rime couée or tail rime : a riming arrangement by which two couplets or triplets are each followed by a shorter (or longer) line with a différent rime-sound, thé two ' tails ' riming together ; XVI. 12, XX. 5 (v), (vii), XXI. 2 *(à)* (c).

Rime-royal: see Chaucerian stanza; XXI. I.

Rimeless verse: XVII. 6, XVIII, XIX.

Rising rhythm : a rhythmic movement in which thé stress seems constantly to be rising from a low level to a high one, and then dropping sharply to rise again (by one or two steps), so that it is best represented by feet in which thé ictus falls at thé end; II. 12, XIV. 1-2.

Rondeau, rondel, roundel: XXIV. 5-7.

Rubà'iyàt or Tetrastichs : groups of four, five-foot lines, thé first, second, and fourth regularly (and thé third optionally) riming together, in imitation of thé Persian mètre used by Omar Khayyam. A rubai contained strictly four half-lines or two *baits* thé *bait* or pair of hemistichs being regarded as thé unit (hence an alternative name, *dubaiti)* ; XX. 3 *(c).*

Sapphic : a Greek lyrical stanza named after thé Lesbian poetess Sappho (though probably not invented by her). and imitated by Horace; IX. 2, XV. 14.

Scansion: VII. 4-5.

Secondary accent : VIII. 4, 9.

Secondary rhythm ; III. 3, 6, IV. 4-5, XII. 4, XVI, i, XVIII. I, XIX. 2, 14.

Sectional rime : XVI. 13.

Semibreve, semiquaver : see Musical Notation.

Senarius : a six-foot line.

Senkung : a syllable or part of a foot without metrical stress (German).

Sensé-pause : a pause which marks off divisions in thé verbal expression of thought; IV. I, 7.

Sentence-stress: thé stress which brings out into relief thé words which are most significant in thé structure of thé sentence, usually dépendent on logicai and syntactical importance, but often modified by spécial rhetorical emphasis ; VIII. 5 (ii).

Septenary : a verse of seven feet, originally a brachycatalectic tetrameter; III. 5, XIV. 10, XX. 3 *(c)*.

Septet : a group of seven lines.

Sestet : a group of six lines ; XXII. 6.

Sestina: XXIV. 3.

Seven-foot verse: XIV. 10.

Shakespearian sonnet : a sonnet with thé looser structure evolved by Surrey and adopted by Shakespeare, viz. three heroic quatrains (each with two différent rimes on thé alternating scheme) with a final couplet; XXII. 10-11.

Short : see Length and Long.

Short measure : a quatrain with alternate or intermittent rime, thé third line having four feet (iambic) and thé others three feet; produced from thé break-up of Poulter's measure : XX. 3 *(c)*.

Six-foot verse : III. 5, V. 9, XI. 7 *(b* XIV. 4, 9, 12,18, XX. I (b), *(c)* XXI. 3.

Sixain : a group of six lines.

Slurring: thé pronunciation of successive sounds in such a way that they are neither distinctly separated nor actually blended ; V. 3, 8.

Smoothness in verse: XI 7 *(e)*.

Song and Song-verse: II. i, XIII.

Sonnet : a poem of fourteen lines (usually heroic) devoted to thé dignified and thoughtful expression of one émotion, sentiment, OY idea, imaginatively conceived ; its form generally follows a conventional scheme; see Italian sonnet, Shakespearian sonnet, and XVII. 3-4 and Ch. XXII.

Speech-versé: XIII. 13, XIV. 1-2, 4.

Speed: XI. 7 (d).

Spelling rime = eye rime.

Spenserian sonnet : XXII. 12.

Spenserian stanza : a stanza of eight heroic lines and a final alexandrine, with an interlinked rime-scheme, $a\ b\ a\ b\ b\ c\ b\ c_3\ c_6$ XXI. 3.

Spondée : a foot of two syllables which are in ordinary speech equally long (in Greek) or heavy (in English) ; thé spondée may receive ictus on its first or second syllable according as it occurs in falling or rising rhythm; II. 13, VII. 8, VIII. il, XV. 8-9, II.

Staccato: disconnected or abrupt, owing to successive notes being detached one from another and separated by slight pauses ; in verse, jerkiness of utterance ; II. 12.

Stanza or strophe: a constant grpup of lines ; thé unit of tertiary rhythm; XVI. i, XVII, XIX. 3.

Slave: stanza.

Stichic : composed in lines ; often équivalent to monostichic (q. v.).

Stress : force or intensity of utterance, actnal or imaginary ; II. 10, VIII *fassiin;* physically dépendent on thé amplitude (breadth) of vibrations, produced physiologically by greater or less pressure of breath, Le. by a relatively stronger effort.

Stress, degrees of : VIII. 4.

Stress, fonctions of: VIII. 5.

Strophe: (i) = stanza (q.v.); XVII.

(ii) or turn : thé first section or stanza of a Greek choral ode, which was sung by thé chorus while it moved across thé stage round thé altar from right to left (clo-kwise) ; XXIII. 4.

Subjective accent: thé accent given in imagination in a place where it ought to fall accorcling to thé idéal rhythmic scheme, but where phonetic conditions do not favour its being given actually and objectively; II. 6, VIII. 6-7; also VIII. 5 (ii) *(à).*

Subjective rhythm : see références imder Subjective accent.

Substitution: V, VI, VII, XI. 7.

Suppression of arsis : substitution of a silent interval for that part of thé foot which should receive thé ictus according lo thé idéal rhythmic scheme ; thé line is so spaced out that thé beat falls subjectively during a pause ; VI. 9.

Suppression of thesis : substitution of a silent interval (compensatory pause, q v.) for thé part of thé foot that would not hâve been metrically stressed ; Ch. VI. (See Monosylîabic substitution)

Suppression of whole foot : VI. 10.

Suspensory pause : a panse which interrupts thé rhythm, but does not form part of it ; it suspends thé counting of time for an indefinite period ; distinct from a ' compensatory ' pause just as in music a pause is distinct from a rest ; Ch, IV.

Syllabic verse : verse which for its structure dépends in some recognized degree on thé counting of syllables ; XII, XIV. 6.

Syllable : thé smallest separately articulated élément which can be immediately distinguished in normal intelligible speech, thé division being perceptible by virtue of a pause, as between two words or parts of a compound word, a différence in kind, as between vowel and consonant, or of quality, as between open and close sounds, or of degree, as between stressed and unstressed sounds ; it consists of a vowel (or diphthong), alone or with one or more accompanying consonants, separated from thé adjacent vowels by a consonant, or a deliberate hiatus, or a marked différence in stress. The syllabic boundaries are at thé points of lowest sonority.

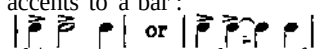
Synaeresis: conti action of two syllables or vowels into one, e.g. *devil* to *deil;* V. 7.

Syncopation : in music, thé process by which one and thé saine note is commenced in thé latter part (i. e. unaccented) of one bar, but is carried on into thé following bar, i.e. over thé place of thé accentuai

beat ; or in other words, thé accented note is commenced before thé accent is due to fall, so that thé accent itself cornes before its time :



(thé latter being an older, but illuminating notation). Syncopation may occur wholly vvithin a bar where there are two accents to a bar :



Something similar to this must occur with some frequency in verse.

Syncope: contraction of a word on account of a syllable or sound being omitted from thé middle of it ; V. 8.

Synizesis : thé combination into one syllable of two vowels that do not form a recognized diphthong ; this may occur by thé coalescence of two word s like *to atone > tu atone.*

Syntactical accent : thé accent which brings out into relief thé words most important in thé structure of a sentence as a sentence ; VIII. 5 (ii).

Syzygy : lit. 'joiningtogether' ; Phonetic syzygy means thé bringing into close proximity of sounds that are phonetically related ; XVI. 3.

Tail rime : see Rime couée.

Tailed sonnet : a sonnet with an extension, usually of four lines.

Tempo: a musical term for relative pace or rate of movement, which may also be used of verse. Speed may be accelerated, for instance, by increasing thé number of sounds within thé verse ; XI 7 *(d*

Tercet : a group of three lines ; XX. 2, XXII. 6.

Tertiary rhythm: XVI. i, XVII. i, XVIII. i, XIX. 2.

Terza rima : an Italian continuons interlinked rime-scheme in which thé second line of each tercet rimes with thé first and third of thé next tercet ; XX. 2.

Tetrameter : a line of four 'measures', in English often loosely used of a line of four feet, but in classical metric thé *metron* (q. v.) was often a double foot.

Tetrapody : a line of four feet.

Tetrastich : a stanza of four lines **;** see **Rubâ'iyàt.**

Thesis: thé part of thé foot that received no metrical stress ; II 9 and *addendum**

Three-foot verse: XIV. 11.

Tone-colour: quality or kind of sound, depending on thé vocal organs called înto play ; II 10.

Tonic accent or tonos (τόνος) **:** thé height or degree of sharpness or shrillness by wbich one sound rnay be distinguished from another, dépendent physically on frequency of vibrations; II. 10, IX. 2, XV. *addend.*

Tornada: = envoi for most purposes ; XXIV. 3.

Traditional rime : rime once good, but now imperfect on account of changes in pronunciation ; e.g. *obey, tea* ; XVI. 7.

Triad or Trine : a group of three stanzas—not ail of thé same structure, but having a prescribed form or mutual relationship—

regarded as forming a higher structural unit (i.e. of quaternary rhythm), as in thé Pindaric ode ; XXIII. 5.

Tribrach : a foot of three syllables, in Greek ail short, in English ail light ; according to thé rhytlimic scheme one should receive thé ictus, thé first in falling, thé third in rising rhythm, but this is extremely light or merely supplied ideally ; II. 13.

Trimeter : a line of three 'measures' ; cf. Metron, Tetrameter.

Triolet: XXIV. 8.

Triple rime : XVI. 10.

Triplet = tercet (q.v.) ; XX. i *(b)*.

Tripody : a line of three feet.

Trisyllabic rhythm : XIV. 12-15, 20, 24

Trisyllabic rime : XVI. 10.

Trisyllabic substitution : V, XI. 7(a), XIV. 6. (See Anapaestic and Dactylic substitution.)

Trochée : a foot of two syllables, thé first carrying thé ictus and therefore long (in Greek) or heavy (in English), thé second short or light ; II. 13, XIV. 16-19.

Trochaic rime : XVI. 10.

Trochaic substitution: VII. 2.

Truncation : ' cutting short ' ; XIV. 19.

Tumbling rime = Gliding rime (q.v.).

Tumbling verse : a descriptive terni for thé rough trisyllabic rhythms of thé early Tudor âge.

Two-foot verse : XIV. II.

Unity in variety : XI. 2-5.

Unrimed verse : see Rimeless.

Vers Libres : verse in which lines of irregular lengths are used and rime (if at ail) at irregular positions, vvithout any conformity to symmetrical pattern ; Ch. XVIII.

Verse : (I) literary composition that is distinguished from prose by having systematic rhythm-—primary or secondary, or (usually) both ; Ch. III ; (2) a verse = a 'line', a definite length of primarily rhythmical language, i.e. a unit of secondary rhythm ; consisting of a short séries of feet, or mimber of syllables ; III. 3, XVI. i ; (3) a verse « a stanza ; a definite group of Unes, i. e. a unit of tertiary rhythm ; an unnecessary use, despite its origin in Dante.

Verse paragraph : a séries of lines, possibly beginning or ending, or both, with a part of a line ; thé length of thé séries being determined not by any external law, but by thé exigencies of thé idea or feeling to beexpressed; IV. 5, XIX.

Versicle : a short line, particularly thé 'half-line' of Old English poetry.

Verso piano : thé normal line of Italian verse, which had a féminine ending, i.e. thé final accent on thé penultimate syllable.

Verso sdrucciolo had a gliding ending, i.e. thé final accent on thé antepenultimate.

Verso tronco had a masculine ending, i.e. on an accented syllable.
Villanelle: XXIV. 2.
Vocalization in song: XIII. 10.
Volta: XXII. 5.
Vowel-rime = assonance (q. v.).
Weak ending : thé ending of an heroic line with a monosyllable which should receive thé ictus, but is so unimportant *e.* g. a conjunction or préposition) that thé voice cannot rest on it ; VIII. n note.
Weight : thé property which fits a syllable in English speech-versé (and proportionately in lyric verse) to carry thé metrical ictus ; this is determined chiefly by speech-stress, and probably in part by natural quantity; VIII. 2, XI. i, 7 (c), XIII. 13.
Wheel : an appendage of a few riming Jines, often of différent lenglh or mètre, at thé end of a long stanza ; seé Bob.
Word-accent : thé accent which makes certain syllables of individual words stand out more prominently than others (see Etymological) ;. VIII. 5 (i).
Wrenching of accent : violent removal of thé accent, for metrical convenience, from its natural place to another syllable; VIII. 24-7,, XVI. 7,

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