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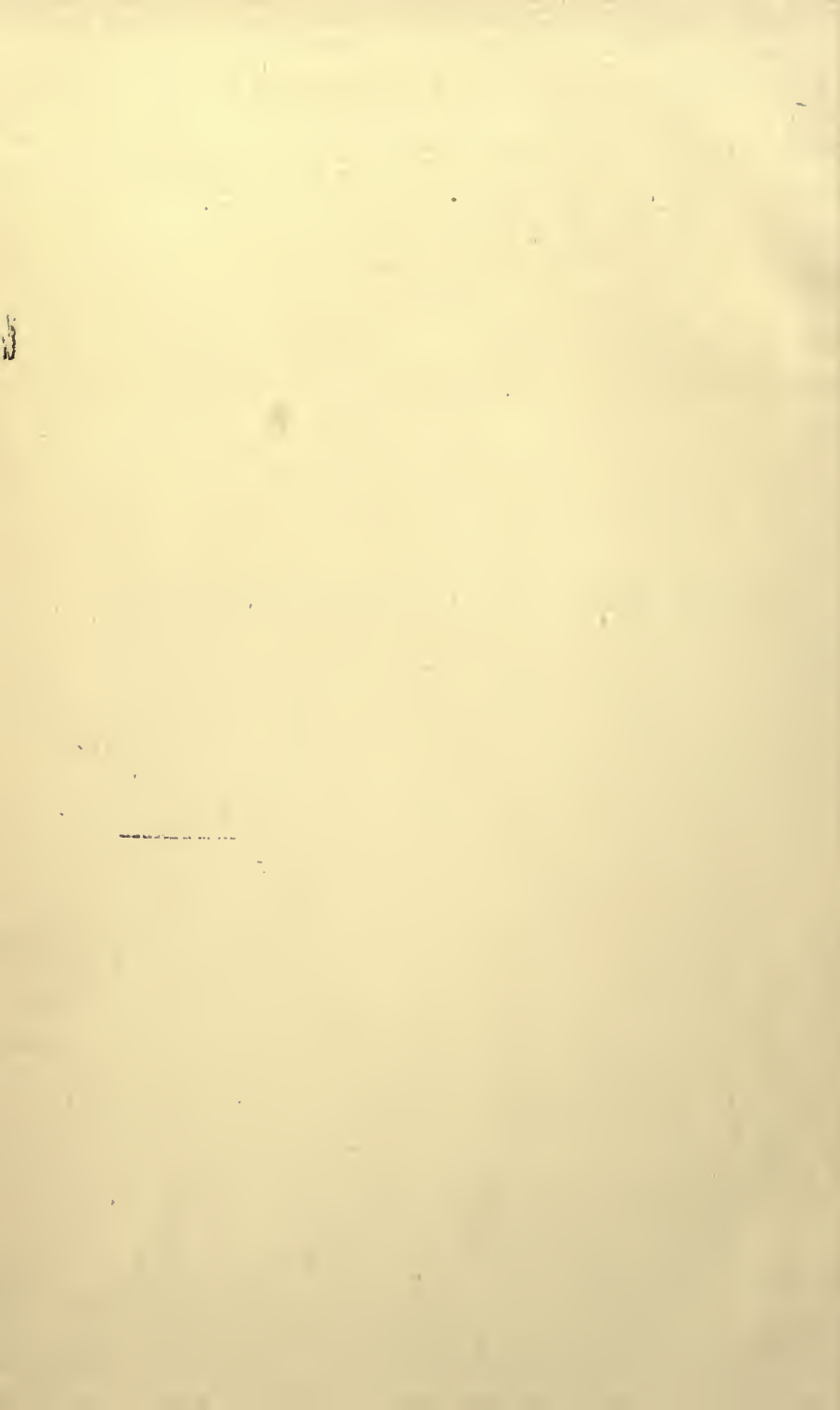
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THE TECHNIC OF VERSIFICATION



THE TECHNIC OF VERSIFICATION

NOTES AND ILLUSTRATIONS

BY

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DEDICATED TO
ONE INTERESTED MUCH IN VERSIFICATION
AND
BEGETTER OF THESE PAGES

E. M. O.

'A GODE WOM MAN IS MAN NES BLYS,
WHERE HER LOVE RIGHT AND STEDFASTE VS.'

1-19-60

PREFACE

IN a magazine article on 'The Rationale of Verse,' Poe in 1843-47, himself a lively critic, wrote as follows:

'There is, perhaps, no topic in polite literature . . . which has been more pertinaciously discussed; and there is certainly not one about which so much inaccuracy, confusion, misconception, misrepresentation, mystification and downright ignorance on all sides, can be fairly said to exist. Were the topic really difficult . . . we should have less reason to wonder at all this contradiction and perplexity; but in fact the subject is exceedingly simple.

'But if this is the case, how,' it will be asked, 'can so much misunderstanding have arisen? Is it conceivable that a thousand profound scholars, investigating so very simple a matter for centuries, have not been able to place it in the fullest light, at least, of which it is susceptible?' Can it not be, however, 'that the "thousand profound scholars" *may* have failed, first, because they were scholars, secondly, because they were profound, and thirdly, because they were a thousand—the impotency of the scholarship and profundity having been thus multiplied a thousandfold?'

On the above so positive an assurance that 'in fact the subject is exceedingly simple,' and with a good conscience in respect to not being amenable to any charge in regard to it of profundity or of scholarship, I have ventured by way of recreation for my now old age to string together a few notes on what has been from an early day a matter of interest to me. I am, moreover, not without the example of a Professor of Natural Science taking a like interest

in versification and putting pen to paper on the subject. My late eminent colleague and long-while close personal friend Professor J. J. Sylvester, while holding at the time the Savilian Chair of Geometry, published in 1870 an elaborate treatise on 'The Laws of Verse, or Principles of Versification, exemplified in Metrical Translations.' What is here of my own, as set forth in the few pages introductory to the real subject undertaken—namely, the presentment of a specially classified compilation of mostly well-known verses—has, however, no pretension to stand side by side with Professor Sylvester's contribution to the subject, valuable alike by way of exposition and of original illustration.

In regard to the production of this attempt as a whole,—compilation of verses and introductory notes taken together,—I am not without a modest hope that in addition to its having served as an amusement to myself, and in despite of its having been undertaken as it was without any view to publication, it may yet prove, even though in but small measure, of interest to a few others. Should this hope, however, not be gratified I shall hardly be able to console myself by attributing blame to the particular subject presented for consideration—one, indeed, that can lay claim to having been in vogue with writers and readers, more or less continuously, for century after century.

As some warrant for the above statement, I give at the conclusion of this short preface a list of some early works on versification published between 1586 and 1702, copies of which are to be found in the Bodleian Library. As regards more recent productions, Mr. R. F. Brewer, in a new edition, published in 1912, of his work on 'The Art of Versification, and the Technicalities of Poetry,' gives on page 295, a list of twenty-six works on English versification published between 1804 and 1892, two of them in the United States—at New York, 1880, and Boston, 1884, respectively—and one entitled 'Englische Metrik,' by a Dr. Schipper, at Bonn, 1882.

In addition to what is set forth in these and other considerable works on the subject, most of them of some hundred of pages in length, more or less exposition and discussion of the technic of versification is afforded here and there in the prefixes to, and remarks upon, their several writings by certain of the poets themselves—as, for instance, by Campion, Ben Jonson, Cowley, Dryden, and later by Coleridge and by Poe.

The bulk of the following pages is made up of a fairly large and much varied selection of mostly well-known verses; while the preliminary notes, alike in substance as in form, are what they profess to be—mere notes, devoid of disquisition or criticism, but just explanatory of the generalities of the subject; or else declaratory of the particular rhythmic character of the several forms of verse set out later on for consideration. It is this systematically arranged series of excerpts that forms the real subject-matter of what is here offered to the reader. The selection, which may claim, it is thought to be looked upon as fairly representative, is constituted for the most part of about four or five examples of each of some forty or so distinct commonly occurring varieties of verse and verse-combination.

That readers of poetry are interested generally in versification may be taken as a matter of course; but further than this not a few among them would, it is thought, be glad, even at the cost of some effort, to make themselves more decidedly familiar with the subject. The means at their disposal for doing so are, however, scarcely encouraging. There is offered to them, on the one hand, the perusal of lengthy treatises discussing the subject with undeniable thoroughness, but it must be allowed with not inconsiderable prolixity and unimportant detail. While, on the other hand, there is but little of less pretentiousness available to them beyond the very bald chapters on prosody set forth in ordinary English

grammars. One motive accordingly that has led to the printing and the publication of these pages has been my wish to put before those interested in versification—and that less by the Notes than by the Illustrations—an intermediate presentment of the subject. It is left to the verses themselves, arranged as they are in definite seriation to furnish the general reader with, it is hoped, a sufficiently full and particularized setting forth of the *Technic of Versification*, to afford him some measure of information and of satisfaction with regard to it.

It will be observed that a special method—on the face of it a rather uncouth method—of setting up the selected verse-illustrations has been made use of throughout. This method has been resorted to with the object of manifesting as clearly as possible the simple correspondences with one another, and simple differences from one another, of the widely various forms of verse presented here in one continuous series. I can only hope that the method may be held to fulfil its intention; and that it may serve to justify the view put forward at the beginning of this preface, that, in accordance with Poe's dictum already quoted, the subject of versification, however elaborate in its details, is in its essence 'exceedingly simple.'

OXFORD,

July, 1916.

TITLES OF SOME EARLY WORKS ON
VERSIFICATION TO BE FOUND IN THE
BODLEIAN LIBRARY

1580. 'Three proper and wittie familiar letters lately passed between two universitie men touching . . . our English reformed versifying.' . . . 'Two other very commendable letters of the same men's writing; both touching the foresaid artificiall versifying.' [By Edmund Spenser & Gabriel Harvey.]
1586. 'A Discourse of English Poetry,' by William Webbe.
- 1575-86. 'Certain Notes of Instruction concerning the Making of Verse or Ryme in English,' by George Gascoigne.
1589. 'The Arte of English Poesie,' by George Puttenham; reprinted in 1811.
1602. 'Observations in the Art of English Poesie,' by Thomas Campion.
1603. 'Defence of Ryme,' by Samuel Daniel.
1679. 'English Parnassus, or a Help to English Poesie,' by Joshua Poole, M.A., Clare Hall, Camb.
1684. 'Of Dramatic Poesie, an Essay,' by John Dryden.
1694. 'De re Poetica: or Remarks upon Poetry,' by Sir Thomas Pope Blount.
1702. 'The Art of English Poetry,' by Edw. Bysshe *Gent.*

THE TECHNIC OF VERSIFICATION

NOTES AND ILLUSTRATIONS

I. VERSE AND PROSE.

Consideration of opening lines of Scott's 'Lay of the Last Minstrel.'

'The wáy was lóng, the wínd was cóld,
The mínstrel wás infírm and óld.'

Narration itself as simple as could be, and expressible in prose as under

'The wind was chill, the way long, and the minstrel was old and infirm.'

Identical statement made in both cases, and almost in same fourteen words; save for substitution of word 'chill' in prose-version for word 'cold,' to avoid in such short sentence unpleasing alliteration of syllables 'cold' and 'old'; and save for avoidance in prose-version of threefold use of the word 'was,' howsoever much a grace in the metric version.

The fourteen words of the two versions constituted alike of sixteen syllables, eight stressed and eight without stress. Order of stressed syllables in metric version 2, 4, 6, 8, 10, 12, 14, and 16, that is to say alternate throughout. Order in prose-version 2, 4, 6, 7', 10, 12, 13', and 16, that is irregular throughout. Verse or metre distinguished accordingly from prose by occurrence of stressed syllables

in some or other definite order—different in different varieties of verse.

Stress as above noted on particular syllables in lines of verse, often spoken of as *accent*; or from stressed syllables taking longer time to speak than unstressed syllables, as *quantity*. Preferential use of one or other of the words 'accent' and 'quantity,' in relation to stress, a matter of contention among writers. Prevailing recognition nowadays, however, as to rhythm of English verse being based rather on accent than on quantity. The synonymous word 'emphasis,' howsoever fitting in itself, not available, from its being applied by convention to particular words of a sentence rather than to particular syllables of a word.

Alike in prose and verse, the syllabic stress in polysyllabic words—or so-called tonic accent—fixed and determinate. Neglect or violation of this in a line of verse—tantamount to use, that is, of a false quantity—though occasionally met with in writings of even most careful versifiers, always to be deprecated. Meaning of expression 'tonic accent,' as the distinguishing stress laid invariably on some one syllable (and one syllable only) of every disyllabic and polysyllabic word. Illustrative examples of differently stressed di- and tri-syllabic words set out in next section.

As regards monosyllabic words, the stress or emphasis, while variable in prose solely with the intention of the user, determined in verse largely by requirements of the rhythm or sequence of stressed and unstressed syllables; and accordingly placed at times on monosyllables in themselves insignificant, such as conjunctions and prepositions,—words of more weight being on the other hand simply glided over.

Metric version further distinguished from prose-version in being constituted of lines having determinate length—the lines in this particular instance ending in syllables of similar sound—that is to say, being in rhyme. The setting forth of the subject-matter in successive definite

lines, alike with the definite sequence of stressed syllables, an essential character of *verse* as distinguished from prose,—the rhyming of these lines not an essential, and dispensed with altogether in so-called blank verse; and in part or wholly in yet other instances.

2. METRIC FEET.

With alternation of one stressed with one unstressed syllable, the two syllables together considered to form a metric foot. With the unstressed preceding the stressed syllable, the foot or measure called an iambus, $x \acute{a}$; with the stressed syllable precedent, the foot called a trochee, $\acute{a} x$. (See page 5.)

With alternation of one stressed with two unstressed syllables, the three together taken also to constitute, in this case, a trisyllabic foot. With the two unstressed syllables preceding the stressed syllable, the foot designated an anapæst, $x x \acute{a}$; with the stressed syllable preceding the two unstressed syllables, the foot known as a dactyl, $\acute{a} x x$; and with the stressed syllable between the two unstressed syllables, the foot known as an amphibrach, $x \acute{a} x$.

Disyllabic feet constituted severally, sometimes of a single word, sometimes of two words, sometimes of one word and a syllable of another word, sometimes of a syllable taken from each of two different words. Similarly the trisyllabic feet constituted sometimes of a single word, sometimes of three words, and sometimes of various combinations of words and parts of other words. (See illustrations on succeeding pages; and later on.)

Rhythm and metre each a matter alike not of individual words but of syllables, and of feet or measures constituted of such and such syllables. Every successive foot or measure cognizable accordingly as a particular sequence of stressed and unstressed syllables. Disyllabic words very commonly, and trisyllabic words most usually, broken up in metre; and as often as not, constituent

syllables of a single word distributed into two successive feet. Occurrence, for instance, in admired lines of Wordsworth, set out below, of seven disyllabic and one trisyllabic word. Of the seven disyllabic words one only maintained entire as a foot in itself—the other six disyllabic, and the one trisyllabic word broken up into their constituent syllables, severally forming parts of two successive feet:

I.	II.	III.	IV.
' A per- To warn, And yet With some-	fect wo- to com- a spir- thing of	man, no- fort, and it still, angel-	bly planned, command; and bright, ic light.'

Illustration of metric feet in respect of *single* words given below. By far the greater number of English disyllabic words trochaic. Use in verse of single-word trisyllabic feet of any sort but seldom only, though less seldom in case of dactyls; but use of variously composite trisyllabic feet far from uncommon and characteristic of certain varieties of rhythm.

<i>x á</i>	IAMBICS	arráy, despáir, reliéf, alárm, delíght.
<i>á x</i>	TROCHAICS	wínter, márket, párent, fórtune, méadow.
<i>x x á</i>	ANAPÆSTS	cavaliér, disagrée, intervéne.
<i>x á x</i>	AMPHIBRACHS	etérnal, disáble, belónging, relátion.
<i>á x x</i>	DACTYLS	chrónicle, éxcellent, ténderly, fórtify.

Consideration later on of relationship subsisting between particular disyllabic and particular trisyllabic feet, and especially of that between iambics and amphibrachs.

The words 'rhythm' and 'metre,' or 'meter,' used in strictness, the former to signify the character of the feet—iambic, trochaic, dactylic, etc.—of which a line of verse is constituted; and the latter to signify the number of constituent feet, or staves, or measures present in the line, noted accordingly as pentameter, tetrameter,

trimeter, etc. But both words further used in a quite general sense, as denoting alike any some, or other, character appertaining to verse in contradistinction to prose; and similarly with the adjectives rhythmic and metric.

The designations 'iambus,' 'trochee,' 'dactyl,' etc., applicable strictly not to particular sequences of stressed and unstressed syllables, but to like sequences of long and short syllables. Correspondence of the accentual symbols used here for the several varieties of stressed feet, $x \acute{a}$, $\acute{a} x$, $\acute{a} x x$, etc., with the well-known quantitative notation as under for iambs, trochees, and dactyls respectively; as also with that for anapæsts and amphibrachs.

— —, — —, — — —, — — —, — — —.

Non-existence of words other than iambus, trochee, dactyl, etc., to designate the sequences expressed in these notes by the accentual symbols $x \acute{a}$, $\acute{a} x$, $\acute{a} x x$, etc. But in accordance with such properly quantitative designations being used in this fashion to denote different stress sequences, so the familiar quantity-marks, — and \sim , used very commonly to denote stress or want of stress. This use, though unwarrantable and even misleading, not perhaps altogether without excuse. Nevertheless the noting of stressed and unstressed syllables respectively by long-quantity and short-quantity marks liable to confuse, by reason of stressed syllables being as often as not properly short syllables, and of unstressed syllables being as often as not definitely long. But no proper accentual symbols of any kind in very general use. Those employed in these notes, introduced about 1840 by Latham, 'The English Language,' not open, it is thought, to substantial objection.

English rhythm being accepted as accentual, feet of two short syllables $\sim \sim$, or pyrrhics, as also of two long syllables — —, or spondees, not recognizable; or cognizable only at expense of the rhythm. By stressing a short syllable in the one case, and unstressing a long syllable

in the other, the pyrrhic and the spondee foot alike transformed into accentual iambus or trochee.

Occurrence, for instance, in English verse of such two-word quasi-pyrrhics as

' and the,' ' but the,' ' of his,' etc.

Stress usually laid upon the first of the two words, whereby the foot made into a trochee; and similarly in the case of quasi-spondees.

Thus, in introductory speech of 'Comus,' occurrence of quasi-pyrrhic disyllables 'Now the,' 'In the,' and 'Of his,' as initial foot of the second, the fifth, and the ninth line respectively, all three feet being stressed on the first syllable as trochees. Occurrence similarly in the third line and in the sixth line of the disyllable 'And the,' stressed, however, in the third line as a trochee and in the sixth line as an iambus, thus:

' Ánd the	gilded	stár of	dáy,'
' And thé	slope sún	his úp-	ward béam.'

Similarly the quasi-spondee disyllabic word 'upright' stressed usually as a trochee, but sometimes as an iambus, as, for instance, in *Campion's* line below; and similarly in the case of disyllabic word 'fárewell' or 'farewéll.'

' The mán of life upright.'

In accordance with English rhythm being viewed as accentual and not quantitative, frequent occurrence, as already noted, of stressed short and of unstressed long syllables. Thus, in *Milton's* trochaic 'L'Allegro' couplet, consisting of twelve words with eight stressed syllables, presence of only one stressed long syllable, other than the final rhyming syllables of the lines:

' Cómé and tríp it ás you gó
Ón the *light* fantástic *tóe*.'

But notwithstanding admittedly accentual character of English rhythm, advantage to the ear of having, save in very sprightly verse, a fair proportion of the accents placed on syllables naturally long.

3. RHYME.

Rhyme a function appertaining for the most part to final feet of the several rhyming lines—not indeed to last syllable of the foot, but to last *stressed* syllable, whether or not followed by unstressed, as in the instances of trochaic, amphibrachic, and dactylic feet. With such following unstressed syllables also rhyming, as usually the case, production thereby of additional subsidiary rhymes, and in this way of so-called double and treble rhymes as under:

ténd	ténder	ténderly
blénd	sléndér	sléndérly.

In instance of dimeter couplets, the two rhyming lines of the couplet often written together as a single tetrameter line; whereby the rhyming in this case occurrent not between final feet of two separate lines, but between central foot of so-constituted line with final foot of the same line. Thus the two short couplets

Thou being	<i>and</i>	Still take her
All seeing		And make her,

instead of being set out as above, written (together with intermediate trimeter lines) as under:

Thou being; all seeing;
 O hear my fervent prayer.
 Still take her; and make her,
 Thy most peculiar care.

R. Burns.

Suchlike manifestation of rhyme between other than final syllables of different lines hardly usual, but not wanting in examples, as under; or in advocacy. See

also excerpt 'Be it right or *wrong*, these men among,'
under heading D^{dd}.

All our <i>joys</i>	are but toys,
Idle	thoughts de-ceiving;
None hath <i>power</i>	of an hour
In their	life be-reiving.

T. Champion.

Occurrence of proper final rhyme for the most part either between *consecutive* or between *alternate* lines, and this in both cases usually between two, but sometimes between three or yet more lines. Special *cross-rhyming* in some instances of lines more or less remote from one another.

In tetrameter and in joint tetrameter-trimeter four-line stanzas or quatrains with rhyming *alternate* lines, the rhyming of the even or 2-4 lines important, as marking the conclusion of the quatrain. The rhyming or not of the uneven or 1-3 lines less important, and determinate in most instances at free choice of the writer. In ordinary three-line stanzas or triplets, *consecutive-rhyming* usually of all three lines with one another.

The essentials of rhyme between any two or more words or stressed syllables of rhyming lines, as under; first an identity, howsoever expressed, of the vowel-sound of each syllable; and further an identity or approximate identity in sound of the consonant, if any, following the vowel, as in examples set out below:

care, fair, bear,	keen, scene, lean,	bite, might, height,
home, foam,	more, boar, door, law,	rule, fool,
earth, birth,	woe, snow, go, beau,	new, you, do,
stuff, rough,	plough, now,	bought, sort.

Further, the particular consonants, if any, preceding the like-sounding vowels to be not one and the same; otherwise the two or three words professedly rhyming, instead of being like-sounding different words or syllables, merely repetitions of the same syllable. Similarly in

regard to so-called feminine or double rhymes, the co-relationship of the unstressed final syllables of the lines a relationship not of likeness but of identity; and so also in the case of treble rhymes:

wrin-kle	trea-sure	rig-idly
sprin-kle	mea-sure	frig-idly.

In addition to true rhyme characterized as above, frequent recourse had to imperfect rhymes; and even to what can only be called make-believe rhyme, or mere assonance. Among passable rhymes commonly met with, chief varieties those having the vowel sounds only approximately alike; those having—whatever the orthography—the final consonantal *sounds* only approximate; and those with like-sounding unstressed syllable made to rhyme with stressed syllable. A few instances of these several varieties of imperfect rhyme set out below:

prove	moon	mute	ease	set free
love	stone	lute	cease	pity
	gone	foot		
rear	none		be-neath	disagree
air	mourn	charm	breathe	vanity.
	turn	warm		

With a few out-of-the-way exceptions, and with the notable exception of standard blank verse, English versification characterized by being in rhyme, and the particular rhyming (alike with the particular metre, rhythm, and stanzaic disposition of the verses) a consideration of importance—as to whether single, double, or treble; whether consecutive, alternate, or crossway; and whether twofold, as most usually, or threefold, or even fourfold, etc.

4. FORMS OF VERSE.

Scheme set forth later on of about forty or so varieties of distinct *usually occurring* forms of versification; together with one or two varieties nearly related

to some or other of these, but in themselves less note worthy, and of less frequent occurrence. Innumerable yet other more or less *special* varieties of metric combinations made use of by different writers, and frequently met with in reading.

Among the verses selected for illustration, very many, not indeed all of them, characterized by marked poetic feeling and expression, recognizable even in the necessarily fragmentary sets of lines available mostly for selection as excerpts. These ones not chosen, however, on account of their poetic merit, or others set aside for their want of it, but both alike adduced simply as examples of different, commonly met with, varieties of metre.

Verse-lines either indefinitely continuous with one another, or broken up into particular sets of lines—that is to say, into stanzas. Such stanzas constituted severally of different numbers of lines, usually say from four to fourteen, in different instances. Collocations of two lines and of three lines seldom spoken of as stanzas, but rather as couplets and triplets respectively. A particular sequence of *alternate*-rhyming triplets known as *Terza Rima*. Stanzas of four lines designated usually as quatrains. (See pages 4 and 13.)

For notes as to, and illustrations of, five-line stanzas or quintains and six-line stanzas or sextets, see further on; and yet later in regard to special seven-line, eight-line, nine-line, and fourteen-line stanzas, known as Rhyme Royal, Ottava Rima, Spenserian Metre, and Sonnet Metre respectively. Other forms of seven-line, eight-line, and nine-line stanzas also sometimes met with.

Stanzas when constituted of from three to eight lines or so, and more especially those constituted of four lines, very commonly but quite erroneously spoken of as verses—every single *line* in metre, as distinguished from prose—constituting a verse in itself. Accordingly the expression used here and there in these notes of ‘a line of verse’ really a pleonasm, in strictness indefensible, and to be

looked upon as used apologetically for the sake merely of clearness—the proper simple word ‘verse’ being so commonly taken to signify a stanza, and more particularly a four-line stanza or quatrain.

Disposition as above noticed of lines of verse—that is to say, of verses—either in continuous seriation or broken up into distinct sets of successive lines, in form of couplets, triplets, quatrains, etc. Mention just made also of five-line, six-line, and of yet more complex stanzas; but consideration, especially as regards particular seriation of rhyme—consecutive, alternate, or crossway—given chiefly hitherto to four-line stanzas or quatrains, and to three-line stanzas or triplets. These by far the most usual varieties met with; but five-line stanzas or quintains, and especially six-line stanzas or sextets, of not unfrequent occurrence.

Rhyming in five-line stanzas very various, but nearly always of three lines with one another and of two lines with one another—the three rhyming lines being mostly *perhaps* the alternate uneven 1-3-5 lines; as in instance set out below:

I.	II.	III.	IV.
I won-	der do	you feel	to-day —
As I	have felt	since, hand	in hand,
We sat	down on	the grass,	to stray —
In spir-	it bet-	ter through	the land,
This morn	of Rome	and May?—	

R. Browning.

Rhyming of six-line stanzas also very various; sometimes alternate *threefold*, alike of even and of uneven lines; sometimes of even or 2-4-6 lines only. Not unfrequent occurrence, moreover, of six-line stanzas constituted of an alternate-rhyming quatrain, followed by a consecutive-rhyming couplet.

Among the various examples of verse-combinations set forth in general scheme, recognizability of one or two among them as being constituted of six lines each. These

mostly, however, not true sextets, designed as such by the author, but personal selections of certain six lines from stanzas constituted of a greater number, and especially from fourteen-line stanzas or sonnets. Illustrations of quintains and of true sextets presented under special heading **F**.

In addition to iambic sextets as presented under this heading, a considerable variety of six-line trochaic, etc., stanzas also to be met with.

5. TERMINAL FEET OF LINES.

Occasional addition of unstressed syllable to *final* foot of iambic line $x \acute{a}$, thereby constituted a trisyllabic amphibrach foot $x \acute{a} x$.

Frequent excision of unstressed syllable from *final* foot of trochaic line $\acute{a} x$, thereby constituted a monosyllabic foot \acute{a} , known as a *cæsura*.

Notable differentiation in this way, by purposed syllabic excess or defect, of final foot from previous characteristic feet of line, properly declarative of the rhythm; and especially in instances just noted of iambic lines with amphibrach-ending, and of trochaic lines with *cæsura*-ending terminal feet. General formulation of tetrameter verses, for example, as under—of iambic lines with and without amphibrach-ending, and of trochaic lines with and without *cæsura*-ending final feet:

Iambic	4 $x \acute{a}$	and	3 $x \acute{a} + x \acute{a} x$
Trochaic	4 $\acute{a} x$	„	3 $\acute{a} x + \acute{a}$

Iambic foot proper $x \acute{a}$, from its ending with stressed syllable, formative characteristically of *single-rhyme* lines. But final iambic foot elongated by addition of unstressed syllable, and so made into amphibrach foot, formative in this way of double-rhyme lines.

Trochaic foot proper $\acute{a} x$, from its ending with unstressed syllable, formative characteristically of *double-rhyme*

lines. But final trochaic foot truncated by cutting off of unstressed syllable, and so become a cæsura, formative of single-rhyme lines. The word 'cæsura,' as made use of in these notes, used in a special sense, in adoption of view put forward by Poe, to signify not a mere component syllable of some or other foot preceding a definite pause, but as being itself an entire monosyllabic foot—the truncated form ánd representative, that is, of a trochee; or sometimes of a dactyl.

Example of trochaic quatrain with alternate single and double rhymes, and example of iambic quatrain with alternate double and single rhymes, given below:

	I.	II.	III.
<i>Trochaic</i>	Fill the	búmp ^{er}	fáir ; (
<i>á x</i>	Ev"ry	dróp we	sprinkle
	On' the	brów of	cáre (
	Smóothes a-	wáy a	wrinkle.
<i>Iambic</i>	I lóved	a láss,	a fáir (one,
<i>x á</i>	As fáir	as er'e	was séen ;
	She wás	indéed	a ráre (one,
	Anóth-	er Shé-	ba quéen.

Any number of like examples to be met with of properly single-rhyming iambic verses with amphibrachic double rhymes, and conversely of properly double-rhyming trochaic verses with cæsura-ending single rhymes—the several verses being tetrameter, trimeter, and conjoint tetrameter-trimeter, etc., and the rhyming either alternate or consecutive in different instances. See under headings E. and G. Lines as above with syllable wanting, said to be catalectic; with syllable in excess, hypermetric.

Co-relationship and characteristic rhyming of the several mono-, di-, and tri-syllabic feet as under:

Monosyllabic cæsura final foot *á*, formative of single rhyme.

Disyllabic iambic final foot *x á*, formative of single rhyme.

Trisyllabic anapæst final foot $x x \acute{a}$, formative of single rhyme.

Faculty of forming single rhymes limited to these three feet.

Disyllabic trochaic final foot $\acute{a} x$, formative of double rhyme. With excised unstressed syllable = cæsure \acute{a} , and so formative of single rhyme.

Trisyllabic amphibrach final foot $x \acute{a} x$, formative of double rhyme. With excised unstressed last syllable = iambus $x \acute{a}$, and so formative of single rhyme.

Trisyllabic dactyl final foot $\acute{a} x x$ formative of treble rhyme. With excised unstressed last syllable = trochee $\acute{a} x$, and so formative of double rhyme. With excised unstressed last two syllables = cæsure \acute{a} , and so formative of single rhyme.

Conversely, disyllabic iambic final foot $x \acute{a}$ formative of single rhyme. With supernumerary unstressed syllable = amphibrach $x \acute{a} x$, and so formative of double rhyme.

6. IAMBUS-TROCHEE RELATIONSHIPS.

Occasional substitution in lines, otherwise regular in rhythm, of some foot different from characteristic prevailing feet of the line. Not infrequent use, in this way, of a trochaic in place of an iambic foot in line otherwise regularly iambic. Such substitution at times casual only; but for the most part intentional to effect some or other purpose. One such purpose to emphasize a particular word and break monotony of the line. Thus, instead of its appearing as under,

‘ There comes the squall more bláck than night,’

the actual line written thus,

‘ There comes the squall *blácker* than night.’

Another purpose to allow the use—more especially at the beginning of a line—of some or other trochaic word specially demanded by the sense of the writing, as in the following examples:

- ' *Whéther* thou chóose Cervántes' sérious air.'—*Pope*.
 ' *Týrants* swim sáf-est ín a púr-ple flóod.'—*Marlow*.
 ' *Hélen*, thy beauté ís to me.'—*Poe*.

Noteworthy existence of same general sequence of stressed and unstressed syllables in iambic and in trochaic verse. Difference between the two rhythms manifested chiefly in respect to first foot and last foot of the several lines. Convertibility accordingly of trochaics into iambics by simple expedient of prefixing unstressed syllable to each of the several lines. Conversion thereby of cæsura-ending trochaic lines into disyllabic-ending iambics proper, and of full trochaic lines into trisyllabic amphibrach-ending iambics:

	I.	II.	III.
<i>Trochaic</i>	Fill the Ev'ry On the Smoothes a-	búmpér drop we brow of way a	fáir; (sprinkle care (wrinkle.
<i>Iambic</i>	Then) fill Since) ev- Up-)on So) smoothes	the búm- ry drop the brow away	per fáir, we sprin(kle of care a wrin(kle.

Hence occurrence at times, and almost unnoticed by the ear, of intermingled lines of iambic and trochaic feet—the successive truncated trochaic and full iambic lines frequently rhyming with one another.

In addition to occasional interposition of trochaic foot in properly iambic line, combinations not infrequently met with of iambic and trochaic *lines* with one another, sometimes in quatrains or sextets, but more usually in continuous verse.

Example of set of iambic lines being followed by set of trochaic lines instanced in excerpt from Shakespeare's 'Measure for Measure.' (See under heading H.)

Example of iambic and trochaic lines intermingled irregularly and rhyming consecutively with one another instanced in illustration from Milton's 'Comus.' In both instances, difference between the iambic and trochaic lines—unless attention called thereto—hardly noticeable to the ear.

In illustrative lines from Shelley, 'When the lamp is shatter'd,' intermixture manifested of lines of trochaic feet alternating with lines of iambic or amphibrach-iambic feet. (See also heading, as above.)

7. RHYTHM.

Rhythm of verse a matter primarily for the ear, and in strictness to be taken note of solely by the ear. Nature of any particular rhythm set out by written scansion of the lines. This in *most* cases determinate readily by observation of the actual succession to one another of the stressed and unstressed syllables.

But in certain instances, and especially in the case of trisyllabic rhythms, the scansion to some extent arbitrary, and affected largely by view taken of more or less negligible extra syllable prefixed not unfrequently to first foot of a line. Scansion, for instance, of lines below, from Byron's 'Destruction of Sennacherib,' indifferently as amphibrachic or anapæstic, and similarly with other lines of the poem. For a yet different mode of scansion of this couplet, see further on, page 27.

And) the shéen of	their spéars was	like stárs on	the séa,
When) the blue wave	rolls nightly	on deep Gal-	ilee.

And the shéen	of their spéars	was like stárs	on the séa,
When the blue	wave rolls night-	ly on deep	Galilee.

Liability of properly disyllabic feet, alike iambic and trochaic, to supernumerary syllabification. Accordingly,

both in iambic and, more especially, in trochaic lines certain particular feet of three syllables—one alone stressed—often met with. This introduction of particular trisyllabic feet, how much soever apparent in the written scansion, scarcely noticeable in the rhythm of the spoken lines. Result effected in some instances by use of certain contractions of two syllables into one, and so of three syllables into two, by well-recognized elisions as under; but even these elisions more apparent in the written than in the spoken—*i.e.*, well-spoken—lines; spoken, that is, with regard alike to the meaning of the words and to the rhythm of the syllables.

We have been, I will go, It was then, It is told, There is no,
 We've been, I'll go, 'Twas then, 'Tis told, There's no,
 The oaks and, Over them, Even that, Never was, So taken,
 Th' oaks and, O'er them, E'en that, Ne'er was, So ta'-en.

In the series of excerpts forming the subject of these notes, with the intention of making evident the particular rhythmic syllabification of the several lines, the written mark of elision used overmuch. The elision in sound, however—the real elision, that is to say—best left as far as may be to the individual appreciation and skill of the reader.

In addition to above-noted contractions by elision, any number of trisyllabic words known, commonly pronounced, more especially in verse, not indeed absolutely, but approximately as disyllables, or as quasi-disyllables; such words, for instance, as:

ancient, orient, radiant, brilliant, lovelier, milkier,
 flowery, towering, glorious, beauteous, virtuous, powerful.

Various other contractions also met with, as, for example, complete suppression of the vowel (mostly *e*) before *r* in the syllables *ring* or *ry*; and in other instances

before the letter *n*. This suppression practised, though quite inexcusably, both in speaking and writing, whence such makeshift disyllabic words as the following:

ev-ry,	silv-ry,	mem-ry,	rev-rend,	wand-rer,
gath-ring,	whisp-ring,	flutt-ring,	loit-ring,	murm-ring,
heav'nly,	sev'nfold,	list-ning,	threat-ning,	desp-rate.

Right pronunciation of all these makeshift words as unmistakably trisyllabic, but with the three syllables spoken so 'trippingly on the tongue,' as to render the words equivalent rhythmically to trochaics. Their designation accordingly by Poe as pseudo-trochaics. In these pseudo-trochaic feet the several syllables of the foot enunciated, not with proper dactylic or other trisyllabic stress, nor wholly slurred over, but uttered in sort of trochaic fashion, so rapidly and trippingly as not to interfere with the proper trochaic rhythm of the line. Suggestion by Poe, a staunch upholder of quantitative view of rhythm, that whereas in trochaic feet proper the one unstressed syllable considered to have half the length, in pseudo-trochaic feet the two or more unstressed syllables to be taken as having jointly that same half-length; or as having severally only a quarter, or in some cases even a less fraction, of the length of the stressed syllable.

The notion of trisyllabic pseudo-trochaic (and in other instances pseudo-iambic) feet applicable, not only to trisyllabic single words, but to trisyllabic feet in general,—whether constituted as above, or formed of one disyllabic *plus* one monosyllabic word, or of three several monosyllabic words. Not infrequent occurrence, by allowed rhythmic licence (mis-called 'poetic licence') in a disyllabic, and especially in a trochaic, rhythm of some unstressed supernumerary monosyllabic word; and characteristically, as already taken note of, in first foot of the line. Intrusion of such word for the most part not appreciable by the ear as interfering with the rhythm,

but cognizable only by the eye in the written scansion. Examples of three-word and two-word trisyllabic pseudo-trochaics afforded in instances such as the following, met with in verses by writers of highest standing:

and) like an	and) let us	and) ever	of) lovely
many (a	of) highest	than) labour	the) tideless.

Occurrence occasionally, and by like licence as of quasi-trisyllabic foot in lines of disyllabic rhythm, of quasi-tetrasyllabic foot in lines of properly trisyllabic rhythm; by intrusion in same way of negligible extra syllable, devoid, or almost so, of effect on the lines as spoken.

8. SYNÆRESIS AND DLÆRESIS.

Occasional occurrence of redundant unstressed syllable in some or other metric foot, and more especially; as just above noted, in first foot of a trochaic line.

Instances afforded as under from Milton's 'L'Allegro':

' Mírth which And) láughter	wrinkled hólding	cáre de- bóth its.	rides, sides.'
' Sómetimes The) úpland	with se- hamlets	cure de- will in-	light vite.'

This particular extra syllabification sufficiently general and well-recognized to have received a special, though hardly called for, designation, namely 'anacrusis.' Occurrence of such redundant syllable not intentional, but casual only, and without appreciable effect on the spoken rhythm. Feet with such redundant syllables remarked upon a little while back, and designated as pseudo-trochaic, pseudo-iambic, etc. Condensation of two syllables into one (and expression accordingly of a trisyllable as disyllabic) spoken of as *synæresis*.

Substitution in an iambic line of terminal foot of the line by a trisyllabic amphibrachic foot an altogether

different case. Such substitutive extension of last iambic foot systematic and intentional, with view to affect both the rhyme and the rhythm.

Conversely, occasional deficiency met with in particular metric foot of some or other unstressed syllable. Such deficiency also not intentional, but casual only, and without appreciable effect on the spoken rhythm. This negative result achieved at times, and that advantageously, by resort to a decided mid-line pause. In other cases by prolongation, in different ways in different instances, of the enunciation of the mutilated foot. In some cases, for instance, by breaking up a diphthongal sound into constituent vowel sounds. In other cases, by like breaking up into its constituents of certain disyllables usually slurred over and read as monosyllables—the terminal syllables, for example, of words like ‘orient,’ ‘ancient,’ ‘glorious,’ ‘ocean,’ etc. In yet other cases by putting a prolonged trill on the letter *r* in such words as ‘hour’ or ‘our,’ ‘dire,’ ‘fire,’ etc., pronounced for the occasion almost as if written *how-ur*, *dy-ur*, *figh-ur*; and similarly in case of the word ‘towards,’ pronounced as *too-wards*.

And again, among other devices, prolonged enunciation where called for, of *g*-hard before *l*, as if written *ge*, and of *b* before *l*, as if written *be*, in such words, for example, as ‘*g*-lance,’ ‘*g*-lorious,’ ‘*b*-land,’ ‘*b*-looming,’ stretched out in speaking almost as if written *ge-lance*, *ge-lorious*, *be-land*, *be-looming*, and so forth. Dissevering in utterance of one diphthongal or other complex syllable into simpler syllables designated as *diæresis*.

Substitution in trochaic line of last properly disyllabic foot of the line by monosyllabic cæsure foot altogether different matter. Such cæsure foot enunciated decidedly and with especial stress as a monosyllable. The substitution in this case not casual, but systematic, and made with intention to affect alike the rhyme and the rhythm.

9. ESSENTIALS OF VERSE.

In addition to the setting forth of the subject-matter of verse in some particular sequence of stressed and unstressed syllables, further requirement demanded, as already noted, of its being set forth in lines of determinate length. This requirement rarely in itself an interference with the continuous syllabic sequence. Its object and effect not to arrest or alter the sequence, but to break up a possibly interminable sequence into separate portions; and so mark off to the ear, by more or less emphatic pause, a particular curtailed sequence; and thereby provide for an ordered succession of such curtailed sequences, or lines, whether or not rhyming. Familiar notion of verse as a succession of at least two—usually more than two—curtailed sequences or lines. But in strictness, as previously noted, every such curtailed sequence in itself a verse; and what is commonly called a verse really a particular succession of verses.

Recognizability for the most part of even a single isolated line as being not a short line of prose, but a line of verse—that is to say, as being itself a verse. Such recognizability dependent *mainly* on mode of expression—however indefinable—specially characteristic of verse. But further than this, even quite commonplace lines of verse distinguishable from lines of prose by the two conditions of strictly curtailed length and regular sequence of stress—such lines, for example, as the following:

‘ Richard, who now was fast asleep.’—*Prior*.

‘ So three doors off the chaise was stayed.’—*Cowper*.

‘ He was a man of middle age.’—*Sir W. Scott*.

Real difference, however, of verse from prose far beyond this. Taking, for example, each single line of Othello’s speech before the Senate:

'That I have ta'en away this old man's daughter,
It is most true; true I have married her;
The very head and front of my offending
Hath this extent—no more.'

In addition to regular sequence of the stressed syllables and definite curtailment of the several lines, recognition at once of a something else, wanting altogether in any prose-version, however close—such, for instance, as the following:

'It is true that I have taken away, and indeed have married, this old man's daughter. This is the full extent, or, so to speak, the head and front of my offence.'

The original, with its inversions and elliptic modes of expression that count for so much, notably vivid and impressive. The prose-version, however close—and even with the inappropriately retained words 'head and front'—altogether flat and effectless.

10. TRISYLLABIC RELATIONS.

Difference in actual sequence of stressed and unstressed syllables in the three varieties of trisyllabic rhythm, confined to first foot and last foot of the several lines—to the particular feet, that is, especially liable to irregularity. Identity of sequence in remaining variously trisyllabic feet of the lines—every stressed syllable being in each case intermediate between two and two unstressed syllables, as shown in following table:

	I.	II.	III.	IV.
π. Anapæst	<i>xx a, xx a</i>	<i>xx a xx a</i>	<i>xx a xx a</i>	
φ. Amphibrach	<i>x a x, x a</i>	<i>xx a xx a</i>	<i>xx a x</i>	(or <i>a</i>)
δ. Dactyl	<i>a xx, a</i>	<i>xx a xx a</i>	<i>xx a xx</i>	(or <i>ax</i> or <i>a</i> .)

Accordingly, as noted in next section, frequent real intermixture, both of different trisyllabic varieties of

lines with one another, and of different trisyllabic feet in the same line, the ear scarcely appreciating the variation. Hence, moreover, yet more frequent differences in written scansion of same identical line of trisyllabic verse by different writers, the scansion being, indeed, to considerable extent, expression merely of some or other personal view taken of the rhythm.

In instance, for example, of Wolfe's well-known lines 'On the Burial of Sir John Moore,' the rhythm to the ear flowing and impressive, and far from suggestive of doubt as to its character. Facile recognition upon scansion, of its being in the main jointly anapæstic and amphibrachic, and anyhow chiefly trisyllabic. But the particular scansion, more especially of the earlier lines, set out differently—and in some cases rather questionably—by different writers. As regards the first stanza the rhythm fairly open to alternative modes of scansion; but that of the second stanza more determinate; whence advisability, it would seem, of preference being given to mode of alternative scansion of the first stanza accordant with the determinate scansion of the second and third stanzas—not that the rhythm of successive stanzas always continuously the same. (See page 71.)

In respect to written scansion generally, alike of tetrameter, trimeter, etc., lines, dominant requirement to be fulfilled that of introduction in each constituent measure or foot of the line of *one and but one* stressed syllable, the distribution of the unstressed syllables being an altogether secondary consideration:

' Not a drúm was	héard, not a	fúne'ral	nóte,
As) his córse to the	rám-part we	húr-ried.	
We búr-ied him	dárk-ly at	déad of	níght,
The sóds with our	báy-o-nets	túrn-ing.'	

This or that particular seriation as above of the *stressed* syllables in a line of verse, a matter of actuality;—the formation of particular trisyllabic or disyllabic feet by allocation to one or other of these syllables of intervening unstressed syllables, largely a matter of individual fancy.

Further illustration afforded in instance of Swinburne's brilliant poem, 'Itylus.' The first two *feet* of the several lines of this poem constituted of altogether five syllables, as shown in opening lines set out below:

'Swállow, my síster,	O síster swállow,
Hów can thine héart be	full of the spring?'

As to question of these five syllables forming in succession a disyllabic and a trisyllabic foot, or a trisyllabic and a disyllabic foot, the decision one way or the other a matter of mere scansion, and of entire indifference in regard to the spoken rhythm.

II. DISYLLABIC VERSIFICATION.

Noticeable common variations as under in forms of disyllabic verse. In respect of metre; intermingling in various ways of pentameter and tetrameter with trimeter and dimeter lines. In respect of rhythm; intermingling of iambic and trochaic rhythms in successive lines or sets of lines, alike of continuous and of stanzaic verse. In respect of rhyme; intermingling of alternate-rhyming with consecutive-rhyming lines generally, and especially of set of alternate-rhyming lines with sequent consecutive-rhyming couplets; also of double-rhyming with single-rhyming lines, whether of amphibrach-ending with proper iambic lines, or of proper trochaic with cæsura-ending lines.

These several departures from continuous strict regularity distinguished nevertheless by a secondary regularity

of their own, and hardly to be stigmatized as decidedly irregular. With regard also to substitution of terminal double-rhyming amphibrachic foot for single-rhyming iambic foot, and converse substitution of single-rhyming cæsura-foot for double-rhyming trochaic foot, these variations too systematic to be rightly spoken of as irregularities at all.

Definite relationship to trisyllabic amphibrach foot, alike of trochaic and of iambic foot, as under:

τ.	Trochee	<i>ā x</i>
φ.	Amphibrach	<i>x ā x</i>
μ.	Iambus	<i>x ā</i>

Conceivable formation of amphibrach accordingly, as well by prefix of unstressed syllable to first syllable of trochee, as by suffix of unstressed syllable to second syllable of iambus. Previously considered systematic replacement after this fashion of final foot of iambic line by trisyllabic amphibrach foot. Like replacement, but in this case only casually, of initial foot of trochaic line by trisyllabic amphibrach foot. Replacement actually effected in instances previously noticed of so-called 'anacrusic' prefixing of casual extra syllable to first foot of trochaic line. (See pages 12 and 19.)

With above-noted well-recognized variations or substitutions excepted, lines of disyllabic verse characterized as a whole by marked regularity, notwithstanding occasional introduction here and there of quasi-trisyllabic or so-designated pseudo-trochaic or pseudo-iambic foot in place of strictly disyllabic foot.

In respect of the two forms of disyllabic rhythm, trochaic lines recognizable by stress on uneven syllables of each foot, and notably on first syllable of initial foot of line; iambic lines characterized by stress on even syllables of each foot, and notably on second syllable of initial foot of line.

12. TRISYLLABIC VERSIFICATION.

Irregularity, conversely, in case of trisyllabic rhythms, so general and considerable as to be almost characteristic. Habitual intermingling of anapæst(π), amphibrach(ϕ), and dactyl(δ), lines with one another, and of the different trisyllabic feet with one another in the same line. Frequent occurrence, moreover, of lines constituted, as to one part, of trisyllabic, and as to another part of disyllabic feet. One or two illustrations given below; and again more fully, along with yet others, under excerpt heading I.

	I.	II.	III.
π . τ . 'Tis the lást ϕ . μ . Left blóoming		róse of alóne.	súmer, }

	I.	II.	III.
ϕ . Mount Blánc is ϕ . π . We crówn'd him		the mónarch long agó.	of móuntains; }
δ . τ . Stréw on her ϕ . μ . And néver		róses, a spráy	róses, of yéw.

In instance further of Byron's ' Destruction of Sennacherib ', the successive quatrains similar to one another in respect of the lines being alike trisyllabic-tetrameter. Some of the quatrains, however, mainly amphibrachic, some of them anapæstic, and some of them with particular lines amphibrachic and others anapæstic; yet all the lines musical alike and not suggestive to the ear of any rhythmic irregularity. Particular couplet of intermingled anapæstic and amphibrachic lines instanced below. (For further illustrations, see under heading I.)

	I.	II.	III.		IV.
π . Like the léaves ϕ . That hóst with	of the fór- their bállners	est when súm- at súnset	mer is gréen, were séen.	}	

Occurrence at times of real doubt as to actual character of particular lines. Further, one single spoken rhythm fitly expressible in some cases by more than one mode of written scansion. And over and above this, every *two* successive trisyllabic feet of a line, by sufficient perversity of effort, susceptible of scansion as though constituted of *three* disyllabic feet—joint trochaic and iambic—intermingled somehow or anyhow with one another; as in instances below of lines already quoted some little while back:

I.	II.	III.	IV.	V.	VI.
‘ Nót a Aś his	drúm was córse to	héard, not the rá-m-	a fúne’- part wé	ral nóte, húrried.’	
Aúnd the Whén the	shéen of blúe wave	the spéars rolls níght-	was like ly ón	stárs on déep Gal-	the séa, } ilée. }

SYNOPSIS OF EXCERPTS.

Series of passages offered below in illustration of varieties commonly met with of English metres. Their selection chiefly from works of writers named in chronological order in following list, and from ‘Hymns Ancient and Modern.’ Selection preceded by general table of distinctive characters of the several varieties; and each particular variety, from A to Q, accompanied further by prefixed brief statement of its special features and relationships. Arrangement of selected passages irrelative to period, authorship, or subject, and seriate in respect only to metre and rhythm.

OBIIT.

1400. Geoffrey Chaucer.	1542. Sir T. Wyatt.
1521. S. Hawes.	

(Accessit) ELIZABETH, 1558.

1586. Sir Philip Sidney.	1599. E. Spenser.
1593. Kit Marlow.	1604. E. Vere, Earl of Oxford.

JAMES I., 1603.

- | | | |
|-----------------------|--|--------------------|
| 1616. W. Shakespeare. | | 1619. T. Campion. |
| 1618. J. Sylvester. | | 1625. J. Fletcher. |

CHARLES I., 1625.

- | | | |
|----------------------|--|------------------------|
| 1631. M. Drayton. | | 1640. T. Carew. |
| 1632. Geo. Herbert. | | 1642. Sir J. Suckling. |
| 1637. Ben Jonson. | | 1652. Thos. Heywood. |
| 1639. Sir H. Wotton. | | 1658. R. Lovelace. |

CHARLES II., 1660; *et seq.*

- | | | |
|----------------------|--|----------------------|
| 1666. Jas. Shirley. | | 1678. E. Waller. |
| 1667. { Geo. Wither. | | 1687. A. Marvell. |
| { R. Herrick. | | 1700. J. Dryden. |
| 1674. A. Cowley. | | 1701. Sir C. Sedley. |
| 1674. J. Milton. | | |

ANNE, 1702; *et seq.*

- | | | |
|-----------------------------|--|-------------------|
| 1706. C. Sackville, Earl of | | 1732. J. Gay. |
| Dorset. | | 1744. A. Pope. |
| 1721. M. Prior. | | 1759. W. Collins. |

GEORGE III., 1760.

- | | | |
|-----------------------|--|-------------------|
| 1763. W. Shenstone. | | 1788. J. Logan. |
| 1770. M. Akenside. | | 1796. R. Burns. |
| 1771. T. Gray. | | 1800. W. Cowper. |
| 1773. Lord Lyttleton. | | 1803. J. Beattie. |
| 1774. O. Goldsmith. | | |

REGENCY, 1810; *et seq.*

- | | | |
|----------------------|--|-------------------------|
| 1821. J. Keats. | | 1832. Sir Walter Scott. |
| 1822. P. B. Shelley. | | 1834. S. T. Coleridge. |
| 1824. Lord Byron. | | |

VICTORIA, 1837; *et seq.*

- | | | |
|----------------------|--|-------------------------|
| 1843. { R. Southey. | | 1862. E. B. Browning. |
| { T. Hood. | | 1878. W. C. Bryant. |
| 1844. T. Campbell. | | 1882. H. W. Longfellow. |
| 1849. E. A. Poe. | | 1888. M. Arnold. |
| 1850. W. Wordsworth. | | 1889. R. Browning. |
| 1851. Jo. Baillie. | | 1892. A. Tennyson. |
| 1852. T. Moore. | | 1913. A. C. Swinburne. |

IAMBICS (1).

Pentameter.

- A.** Blank verse.
Aa. Rhymes consecutive—Heroics.
Aaa. Special rhyme-sequences.
Aaaa. Rhymes alternate—Elegiacs.
Ade. Conjoint with trimeter; etc.

Tetrameter.

- B.** Rhymes consecutive, two-line.
Bb. Rhymes consecutive, three-line.
Bbb. Special rhyme-sequences.
Bbbb. Rhymes alternate.

Trimeter.

- C.** Rhymes alternate.

Conjoint . . . Tetrameter + trimeter.

- D.** Rhymes consecutive, Two lines with Two lines.
Dd. } Rhymes alternate, { One line with Three lines.
Ddd. } { Two lines with Two lines.
Dddd. } { Three lines with One line.

Amphibrach-ending.

- E.** Tetrameter }
Ee. Trimeter } Double rhyming of amphibrachic
Eee. Conjoint } alternate lines.
F. *Quintains and sextets.*

TROCHAICS.

- G. Trochaics proper. Double rhymes. Consecutive.
- Gg. } Cæsura-ending trochaics. { Consecutive.
 Ggg. } Single rhymes. { Alternate.
- Gggg. Conjoint trochaic proper, and cæsura-ending trochaics.
- H. Conjoint trochaic-iambic lines.

TRISYLLABICS.

- I. Anapæsts.
- ii. Amphibrachs proper; also iambic-ending lines.
- iii. Dactyls proper; also { trochaic-ending, and
 { cæsura-ending lines.
- J. Irregular rhythms, and combinations.

IAMBICS (2).

Pentameter Stanzas.

- K. Rhyme Royal. Seven-line. Rhyme alternate, with final couplet.
- L. Spencerian Metre. Nine-line. Special rhyme-sequences.
- M. Sonnet metres. Fourteen-line. Rhyme variously sequent.
- N. Ottava Rima. Eight-line. Rhyme alternate, with final couplet.
- O. Terza Rima. Three-line. Rhyme continuously alternate. Threefold.
- P. Alexandrines. *Hexameter*. Rhyme consecutive.
- Q. Service metre. *Heptameter*. Rhyme alternate.

IAMBICS (I)

By far the greater portion of English verse, probably over nine-tenths of the whole, constituted of iambic feet. Notes herewith as to varieties of commonly occurring iambic verse, under headings A, B, C, D, E, F; and later on under headings K, L, M, N, O, P, and Q.

A.—PENTAMETER. Unrhymed. Heroics proper. Blank verse. Recognition of two chief varieties, to wit, dramatic blank verse, the metre especially of Shakespeare, and narrative blank verse, the metre especially of Milton. Forms of rhymeless verse other than blank verse also occur, though somewhat rarely. (See pages 37 and 71.)

I.	II.	III.	IV.	V.
If ev- If ev- If ev- If ev- And know Let gen-	er you er been er sat er from what 'tis tleness	have look'd where bells at an- your eye- to pity my strong	on bet- have knoll'd y good lids wip'd and be enforce-	ter days, to church, man's feast, a tear, pitied,— ment be.
I will The barge Burn'd on Purple The winds Which to The wa- As am'- It beg-	tell you. she sat the wa- the sails, were love- the tune ter which rous of gar'd all	in, like ter: the and so sick with' em; of flutes they beat their strokes. descrip-	a burn- poop was perfum- th'oars were kept stroke, to follow For her own tion.	ish'd throne, beat'n gold; ed that silver, and made faster, person,
One touch That all Thought they And give More laud	of na- with one are made to dust than gilt	ture makes consent and mould- that is o'er-dust-	the whole praise new- ed of a lit- ed.	world kin, born gawds, things past, tle gilt

Shakespeare.

I.	II.	III.	IV.	V.
The cloud- The sol- Yea, all And, like this Leave not As dreams Is round-	capp'd towers, emn tem- which it unsub- a wreck are made ed with	the gor- ples, the inher- stantial behind. on; and a sleep.	geous pa- great globe it, shall pageant We are our lit-	laces, itself, dissolve, faded, such stuff tle life

Shakespeare.

I.	II.	III.	IV.	V.
If all Had fed And ev'- Their minds Yet should One thought, Which in-	the pens the feel- ry sweet- and mu- there hov- one grace, to words	that ev- ing of ness that ses on er in one won- no vir-	er po- their mas- inspired admir- their rest- der, at tue can	ets held ters' thoughts, their hearts, éd themes, less heads the least digest.

Kit Marlow.

I.	II.	III.	IV.	V.
Lies through And here But that I was And list- What nev- From old	the per- their ten- by quick dispatched en why, er yet or mod-	plex'd paths der age command for their for I was heard ern bard	But of this might suf- of sov- defence will tell in tale in hall	their way drear wood. fer peril, ran Jove and guard. you now or song or bower.

Milton ('Comus').

I.	II.	III.	IV.	V.
In the I found Gone from It were That for-	midway me in the path no ea- est, how	of this a gloom- direct; sy task, robust	our mor- y wood and e'en how sav- and rough	tal life astray, to tell age wild its growth.

Cary's ('Dante').

Aa.—*Consecutive* two-line (occasionally three-line) rhymes. Rhyming heroics. The metre especially of Dryden and Pope; and one of the two metres chiefly used by Chaucer (the other being Rhyme Royal).

I.	II.	III.	IV.	V.
There was	also	a nonne,	a Pri-	oresse,
And she	was clep-	éd Ma-	dame Eg-	lentine. }
Full well	she sang	the ser-	vicè	devine, }
Entun-	éd in	her nose	full sweet-	èly. }
And French	she spoke	full faire	and fe-	tisly, }
After	the schole	of Strat-	ford at-	tè Bow, }
For French	of Par-	is was	to her	unknowe. }

Chaucer (Prologue to 'Canterbury Tales').

I.	II.	III.	IV.	V.
He said	there was	a mai-	den in	the town, }
Which that	of beaut-	ee had-	dè great	renown, }
Al' were	it so	she were	of small	degree, }
Suffi-	ceth him	her youth	and her	beautee. }
Which maid	he said	he would	have to	his wife, }
To lead	in ease	and ho-	linesse	his life. }

Chaucer ('The Merchante's Tale').

I.	II.	III.	IV.	V.
A par-	ish priest	was of	the pil-	grim train, }
An aw-	ful rev-	'rend and	relig-	ious man; }
His eyes	diffused	a ven-	era-	ble grace, }
And char-	ity	itself	was in	his face; }
Rich was	his soul,	though his	attire	was poor, }
As God	hadcloth'd	His own	ambas-	sador. }

Dryden (after Chaucer).

I.	II.	III.	IV.	V.
And for	my faith,	lay this	unto	your breast, }
Old friends,	like old	swords, still	are trust-	ed best. }

Know this,	and let	it some-	what raise	your spite, }
Through dark-	ness dia-	monds spread	their rich-	est light. }

J. Webster.

I.	II.	III.	IV.	V.
And you,	brave Cob-	ham, to	the lat-	est breath }
Shall feel	your ru-	ling pas-	sion strong	in death; }
Such in	those mo-	ments as	in all	the past, }
O save	my count-	ry, Heav'n	shall be	your last. }

Pope.

I.	II.	III.	IV.	V.
To hap-	py con-	vents bos-	somed deep	in vines,
Where slum-	ber ab-	bots pur-	ple as	their wines; }
To isles	of fra-	grance, li-	ly sil-	ver'd vales, }
Diffu-	sing lan-	guor on	the pant-	ing gales; }
To lands	of sing-	ing and	of danc-	ing slaves, }
Love-whisp-	'ring woods	and lute-	resound-	ing waves. }

Pope.

I.	II.	III.	IV.	V.
If to	her share	some fe-	male er-	rors fall, }
Look in	her face	and you'll	forget	them all. }
Offend	her, and	she knows	not to	forgive; }
Oblige	her, and	she'll hate	you while	you live. }

Pope.

I.	II.	III.	IV.	V.
When A-	jax strives	some rocks'	huge weight	to throw }
The line	too la-	bours and	the words	move slow. }
Not so	when swift	Camil-	la scours	the plain, }
Flies o'er	th' unbend-	ing corn	and skims	along the (main. }

Pope.

Aaa.—Quatrains, or four-line stanzas, with *consecutive* rhyming 2-3 lines interposed between *crossway*-rhyming 1-4 lines.

I.	II.	III.	IV.	V.
Here will	I sit	and wait,		
While to	my ear	from up-	lands far	away
The bleat-	ing of	the fold-	ed flocks	is borne, }
With dis-	tant cries	of reap-	ers in	the corn, }
All the	live mur-	mur of	a sum-	mer's day.
The win-	ter eve	is warm,		
Humid	the air,	leaf-less,	yet soft	as spring;
The ten-	der pur-	ple spray	on copse	and briers, }
And that	sweet cit-	y with	her dream-	ing spires, }
She needs	not June	for beau-	ty's height-	ening.

M. Arnold.

I.	II.	III.	IV.	V.
Avenge, Lie scat- Ev'n those When all Forget	O Lord, ter'd on who kept our fath- not: in	thy slaught- the Al- thy truth ers wor- thy book	er'd saints pine moun- so pure shipp'd stocks record	whose bones tains cold; } of old, } and stones. } their groans. }

Milton.

Aaaa.—Quatrains, etc., with *alternate* rhyming, both of even 2-4 lines and of uneven 1-3 lines. Elegiacs or elegiac-heroics.

Sequence also of elegiacs by *consecutive* rhyming couplets.

I.	II.	III.	IV.	V.
The cur- The low- The plough- And leaves	few tolls ing herds man home- the world	the knell wind slow- wards plods to dark-	of part- ly o'er his wear- ness and	ing day,— the lea. y way,— to me.

T. Gray.

I.	II.	III.	IV.	V.
The care- Whom his Who on On which	ful hus- chaste wife their fin- their fa-	band had and lit- gers learn ther prom-	been long tle child- to tell ised to	away,— ren mourn, the day— return.

Dryden.

I.	II.	III.	IV.	V.
Since there's Nay, I And I That thus	no help, have done, am glad, so clean-	come, let you get yea, glad ly I	us kiss no more with all myself	and part.— of me, my heart— can free.

M. Drayton.

I.	II.	III.	IV.	V.
Were I And you, Yet should Ascend	so base my love, the thoughts to heav'n	as is as high of me, in hon-	the low- as heav'n your hum- our of	ly plain,— above, ble swain,— my love.

J. Sylvester.

I.	II.	III.	IV.	V.
Then felt When a Or like He stared at Looked at Silent	I like new plan- stout Cor- the Pa- each oth- upon	some watch- et swims tez when cific,— er with a peak	er of into with ea- and all a wild of Da-	the skies— his ken; gle eyes— his men surprise,— rien. <i>J. Keats.</i>

I.	II.	III.	IV.	V.
Thus sang While the He touched With ea- And now And now At last To mor-	the un- still morn the ten- ger thought the sun was dropped he rose row to	couth swain went out der stops warbling had stretched into and twitched fresh woods	to th' oaks with san- of va- his Dor- out all the west- his man- and pas-	and rills,— dals grey. riousquills,— ic lay. the hills,— ern bay. tle blue, } tures new. }

Milton (Lycidas).

I.	II.	III.	IV.	V.
If wo- Or that I would By ser- But when I muse	men could their love not mar- vice long I see that men	be fair, were firm, vel that to pur- how frail forget	and yet not fic- they made chase their those crea- themselves	not fond,— kle still, men bond— good will; tures are, } so far. }

E. Vere, Earl of Oxford.

Ade.—Joint PENTAMETER-TRIMETER, etc., lines. Chiefly quatrains, corresponding to excerpts, conjoint *tetra-trimeter*, and *tetrameter* modified, set out under headings **D.** and **E.**

I.	II.	III.	IV.	V.
My love It doth For ev'- For win-	in her so well ry sea- ter, spring,	attire become her. son she and summer.	doth show has dres-	her wit;— ses fit,—

Anon., 1602.

I.	II.	III.	IV.	V.
O best Than when Were yield- How can	of wives, thy vir- ed to my soul	O dear- gin charms } my arms, } endure	er far the loss	to me of thee !

Lord Lyttleton.

I.	II.	III.	IV.	V.
If ought May hope, Like thy Thy springs	of oat- chaste Eve, own sol- and dy-	en stop to soothe emn springs, ing gales	or past'- thy mod-	ral song est ear
Now air With short Or where His small	is hush'd, shrill shriek the beet- but sul-	save where flies by le winds len horn.	the weak- on leath-	eyed bat ern wing,

W. Collins.

I.	II.	III.	IV.	V.
A mist The day And through Shew'd the	was driv- was just the win- red au-	ing down begun, dow panes tum'n sun.	the Brit- on floor	ish channel,= and panel=
And down Thunder'd As if And Lord	the coast, the dis- to sum- of the	all tak- tant forts, mon from Cinque Ports.¶	ing up his sleep	the burden,= the Warden=

Longfellow.

I.	II.	III.	IV.	V.
There is Teaches The des- Lone wan-	a power thy way ert and d'ring, but	whose care— along illim- not lost.	the path- ita-	less coast; ble air—
He who Guides through In that Will lead	from zone the bound- long way my steps	to zone— less sky that I aright.	thy cer- must tread	tain flight, alone—

W. C. Bryant ('To a Water Fowl').

I.	II.	III.	IV.	V.
A thing	of beaut-	y is	a joy	for ever; }
Its love-	liness	increas-	es; it	will never }
Pass in-	to noth-	ingness,	but still	will keep }
A bow-	er qui-	et for	us and	a sleep }
Full of	sweet dreams	and health	and qui-	et breathing. }
Therefore	on ev'-	ry mor-	row are	we wreathing }
A flow'r-	y band	to bind	us to	the earth. }

J. Keats.

B.—TETRAMETER. *Consecutive* two-line rhymes. Hymnal long measure *a*. The metre used more especially by Sir Walter Scott, in principal poems. Occasional designation of lines as octosyllabic heroics.

I.	II.	III.	IV.
Come live	with me,	and be	my love, }
And we	will all	the plea-	sure prove }
That hills	and val-	leys, dales	and fields, }
Or woods	or steep-	y moun-	tain yields. }

Kit Marlow.

I.	II.	III.	IV.
Come, Ho-	ly Ghost,	our souls	inspire, }
And light-	en with	celes-	tial fire; }
Thou the	anoint-	ing spi-	rit art }
Who dost	thy sev'n-	fold gifts	impart; }
Thy bless-	ed unc-	tion from	above }
Is com-	fort, life,	and fire	of love. }

Hymns A. and M. 127.

I.	II.	III.	IV.
Awake,	my soul,	and with	the sun }
Thy dai-	ly stage	of du-	ty run; }
Shake off	dull sloth,	and ear-	ly rise }
To pay	thy morn-	ing sac-	rifice. }

Hymns A. and M. 1.

I.	II.	III.	IV.
The way The min- His with- Seemed to The harp, Was car-	was long, strel was ered cheek have known his sole ried by	the wind infirm and tres- a bet- remain- an or-	was cold, } and old; } ses grey } ter day. } ing joy, } phan boy. }

Sir W. Scott.

I.	II.	III.	IV.
She was When first A love- To be	a phan- she gleamed ly ap- a mo-	tom of upon pari- ment's or-	delight } my sight; } tion sent } nament. }
A per- To warn, And yet With some-	fect wo- to com- a spir- thing of	man, no- fort, and it still, angel-	bly planned, } command; } and bright, } ic light. }

Wordsworth.

I.	II.	III.	IV.
How sleep By all When spring Returns	the brave their coun- with dew- to deck	who sink try's wish- y fin- their hal-	to rest } es blest, } gers cold } lowed mould. }

W. Collins.

I.	II.	III.	IV.
Though like He passed His as- A troubl- And long Rang his	a de- and van- pect and ed mem'- upon dark cour-	mon of ished from his air ry in my star- ser's hoofs	the night } my sight, } imprest } my breast, } tled ear } of fear. }

Lord Byron.

I.	II.	III.	IV.
That which	her slen-	der waist	confined }
Shall now	any joy-	ful tem-	ples bind. }
A nar-	row com-	pass, and	yet there }
Dwelt all	that's good	and all	that's fair. }
Give me	but what	this rib-	band bound, }
Take all	the rest	the sun	goes round. }

E. Waller.

Bb.—*Consecutive* three-line rhymes, whether or not of triplet stanzas; and with or without refrain.

I.	II.	III.	IV.
It was	a love-	ly sight	to see }
The La-	dy Christ-	abel	when she }
Was pray-	ing by	the old	oak tree. }

Coleridge.

I.	II.	III.	IV.
You are	a tu-	lip seen	to-day, }
But, dear-	est, of	so short	a stay, }
That where	you grew	scarce man	can say. }

R. Herrick.

I.	II.	III.	IV.
I blest	them, and	they wan-	dered on; }
I spoke,	but an-	swer came	there none. }
The dull	and bit-	ter voice	was gone. }

Tennyson.

I.	II.	III.	IV.
O God	of life,	whose power	benign }
Doth o'er	the world	in mer-	cy shine, }
Accept	our praise,	for we	are Thine. }

Hymns A. and M. 134.

I.	II.	III.	IV.
Thy sil- Are still Than gol- My Mary.	ver locks more love- den beams	once au- ly in of or-	burn bright my sight ient light, }

W. Cowper.

I.	II.	III.	IV.
Forget Of such My great Forget	not yet a truth travail not yet.	the tried as I so glad-	intent have meant. } ly spent }

Sir T. Wyatt.

I.	II.	III.	IV.
My God, Far from O teach 'Thy Will	my Fath- my home, me from be done.'	er, while in life's my heart	I stray rough way, } to say, }

Hymns A. and M. 170.

Bbb.—Quatrains with *consecutive* rhyming 2-3 lines interposed between *crossway*-rhyming 1-4 lines.

I.	II.	III.	IV.
Our hopes At ob- To stand Is all	like tower- jects in aloof the pleas-	ing fal- an air- and view ure of	cons aim— y height; } the flight } the game.—

M. Prior.

I.	II.	III.	IV.
Now dance The flocks And milk- On wind-	the lights are whit- ier ev'- ing stream	on dawn er than ry mil- or dis-	and lea,— the vale, } ky sail } tant sea.—
Ring out Ring, hap- The year Ring out	the old, py bells, is go- the false,	ring in a-cross ing, let ring in	the new,— the snow: } him go; } the true.—

Tennyson.

Bbbb.—*Alternate* even-numbered 2-4 lines, mostly of quatrains, rhymed. Rhyming generally of uneven-numbered 1-3 lines also. Hymnal *long* measure β .

Also alternate rhyming lines as above, followed by rhyming couplets.

I.	II.	III.	IV.
How hap- That serv- Whose ar- And sim-	py is eth not mour is ple truth	he born anoth- his hon- his ut-	and taught— er's will, est thought, most skill.

Sir Hy. Wotton.

I.	II.	III.	IV.
All peo- Sing to Him serve Come ye	ple that the Lord with fear, before	on earth with cheer- His praise Him, and	do dwell,— ful voice; forth tell,— rejoice.

Hymns A. and M. 136.

I.	II.	III.	IV.
Sound, sound To all One crowd- Is worth	the clar- the sen- ed hour an age	ion, fill sual world of glor- without	the life;— proclaim, ious life— a name.

Sir W. Scott.

I.	II.	III.	IV.
Across Beyond And deep The hap-	the hills their ut- into py prin-	and far most pur- the dy- cess fol-	away,— ple rim, ing day— lowed him.

Tennyson.

I.	II.	III.	IV.
' O stay ' Ill dreams Like clouds But melt	those tears,' good for- which skirt before	the bel- tune oft the morn- the mid-	dam cries;— fore-run, ing skies,— day sun.'
Chase from And let Thy fears E'en from	thy soul my words perhaps the garr'-	this i- thine ear may find lous tales	dle grief,— engage; relief,— of age.

H. Gurney ('Psyche').

I.	II.	III.	IV.
The glo- Are sha- There is Death lays	ries of dows, not no ar- his i-	our blood substan- mour a- cy hand	and state— tial things. gainst fate;— on kings
(Sceptre And in With the Only Smell sweet	and crown the dust poor crook- the ac- and blos-	must tum- be e- ed scythe tions of som in	ble down), qual made } and spade. } the just } their dust. }

J. Shirley.

C.—TRIMETER proper. Quatrains with rhyming of *alternate* even-numbered 2-4 lines always, and of uneven-numbered 1-3 lines mostly.

I.	II.	III.
The man Whose guilt- From all Or thoughts	of life less heart dis-hon- of van-	upright, is free est deeds ity.

T. Campion.

I.	II.	III.
Christ is On Him With His The courts	our cor- alone true saints of Heav'n	ner-stone,— we build; alone,— are filled.

Hymns A. and M. 306.

I.	II.	III.
Ye have Ye have And ye Where maids	been fresh been filled the walks have spent	and green,— with flowers, have been,— their hours.

R. Herrick.

I.	II.	III.
The mon- And bade All blood- And trem-	arch saw no more less waxed ulous	and shook,— rejoice; his look,— his voice.

Lord Byron.

Also separate (occasional only) *dimeter* lines.

I.	II.
Unheard, He makes	unknown, } his moan. }
The strains And melt	decay, } away. }

Pope.

I.	II.
If thou Been true But left	hadst not— to me, } me free, }
I had Myself	forgot— and thee.

Ben Jonson.

D.—Joint TETRAMETER-TRIMETER. Quatrains with tetrameter 1-2 *consecutive*-rhyming couplets, followed by trimeter 3-4 like-rhyming couplets.

Also quatrains with tetrameter 1-4 lines *cross*-rhymed; and interposed trimeter 2-3 line rhyming couplet.

I.	II.	III.	IV.
That thence The trag- While round Did clap	the Roy- ic scaf- the arm- their blood-	al act- fold might ed bands } y hands. }	or borne, } adorn, }
He no- Upon But bowed Down as	thing com- that me- his come- upon	mon did mora- ly head } a bed. }	or mean } ble scene, }

A. Marvell.

I.	II.	III.	IV.
The ri- Her lev- Lie on With sha-	sing moon el rays the land- dows brown	has hid like gol- scape green, } between. }	the stars ; } den bars }

Longfellow ('Endymion').

I.	II.	III.	IV.
Whene'er Whene'er Our hearts To high-	a no- is spoke in glad er lev-	ble deed a no- surprise } els rise. }	is wrought, } ble thought, }

Longfellow ('Santa Filomena').

I.	II.	III.	IV.
She passed Her as- Will nev- For she	like sum- pect and er more lies hushed	mer flowers her voice } rejoice, } in cold	away;— decay.— <i>T. Woolner.</i>

Dd.—Joint TETRAMETER-TRIMETER. Quatrains with line 3 tetrameter and lines 1-2-4 trimeter. *Alternate* rhyming of trimeter even 2-4 lines, and also of uneven joint trimeter-tetrameter 1-3 lines. Hymnal *short* measure. Except in form of hymns, quatrains of this pattern very rare.

I.	II.	III.	IV.
Our Fa- And Spir- O may On me	ther and it we the Spir- for ev-	our Lord,— adore. it's gifts er more.	be poured—

I.	II.	III.	IV.
Soldiers And put Strong in Through His	of Christ, your ar- the strength Eter-	arise,— mour on, which God nal Son.	supplies—

Hymns A. and M. 181.

I.	II.	III.	IV.
Out of To Thee, Before Be mer-	the deep O Lord, Thy Throne ciful	I call— to Thee; of grace to me.	I fall;—

Hymns A. and M. 288.

Ddd.—Joint TETRAMETER-TRIMETER. Quatrains with *alternate* uneven or 1-3 tetrameter lines, and even or 2-4 trimeter lines. Rhyming of even trimeter lines always, and of uneven tetrameter lines only occasionally. Variety *a*, with rhyming of trimeter even 2-4 lines only.

Variety β , with additional rhyming of tetrameter uneven 1-3 lines also. Hymnal common measure. Known also as ballad metre.

Variety a.

I.	II.	III.	IV.
He pray- All things For the He made	eth best both great dear God and lov-	who lov- and small; who lov- eth all.	eth best eth us,

Coleridge.

I.	II.	III.	IV.
Jeru- When shall When shall Thy joys	salem, I come my sor- when shall	my hap- to thee ? rows have I see ?	py home, an end ?

Anon., c. 1600. Hymns A. and M. 180.

I.	II.	III.	IV.
When day And a' I think The lie-	is gone folk bound on him long night,	and night to sleep, that's far and weep.	is come, away

R. Burns.

I.	II.	III.	IV.
Hail, beau- Thou mes- Now Heav'n And woods	teous stran- senger repairs thy wel-	ger of of spring ! thy ru- come ring.	the grove, ral seat,

J. Logan.

I.	II.	III.	IV.
He soon Of wo- And you Therefore	replied, mankind are she, it shall	' I do but one, my dear- be done.'	admire est dear;

Cowper.

I.	II.	III.	IV.
Why then And still When change 'Tis ea-	should I make love itself sy to	seek fur- anew ? can give be true.	ther change, no more

Sir C. Sedley.

I.	II.	III.	IV.
Ye mar- That guard Whose flag The bat-	iners our na- has braved tle and	of En- tive seas, a thou- the breeze,	g-land, sand years
Your glor- To match (And sweep When the And stor-	ious stand- anoth- tho-rough battle my winds	ard launch er foe, the deep) rages loud do blow.	again and long

T. Campbell.

Variety β.

I.	II.	III.	IV.
Father In ev'- By saint, Jeho-	of all, ry clime by sav- vah, Jove,	in ev'- adored, age, and or Lord.	ry age,— by sage,—

Pope.

I.	II.	III.	IV.
Stone walls Nor i- Minds in- That for	do not ron bars nocent an her-	a pris- a cage; and qui- mitage.	on make,— et take—

R. Lovelace.

I.	II.	III.	IV.
The chough The owl The hushed Like in-	and crow sits on wind wails fant char-	to roost the tree, with fee- ity.	have gone,— ble moan,—

J. Baillie.

I.	II.	III.	IV.
Turn, gen- And guide To where With hos-	tle her- my lone- yon ta- pita-	mit of ly way per cheers ble ray.	the dale,— the vale—

O. Goldsmith.

I.	II.	III.	IV.
O God, Our hope Our shel- And our	our help for years ter from eter-	in a- to come, the stor- nal home.	ges past,— my blast,—

Hymns A. and M. 197.

I.	II.	III.	IV.
Come let With An- Ten thou- But all	us join gels round sand thou- their joys	our cheer- the Throne; sand are are one.	ful songs— their tongues,—

Hymns A. and M. 302.

I.	II.	III.	IV.
O Brig- And Gre- And you Would grace	nall banks ta woods may gath- a sum-	are wild are green, er gar- mer queen.	and fair,— lands there—

Sir. W. Scott.

I.	II.	III.	IV.
Be it right On wo- Affirm- A la- To love They love	or <i>wrong</i> , men do ing <i>this</i> , bour spent them <i>well</i> , a man	these men complain, how that in vain for nev- again.	<i>among</i> it is er a <i>dell</i>
For let Their fa- Yet if Their first Labour'th He is	a <i>man</i> vour to a <i>new</i> true lov- for <i>naught</i> , a ban-	do what attain, to them er then for from ish'd man.	he <i>can</i> pursue her <i>thought</i>

Anon. ('*The Nut-Brown Maid*'), Fifteenth century.

And so on, as regards mid-line rhyme, for further twenty-nine similar twelve-line double stanzas.

Dddd.—Joint TETRAMETER-TRIMETER. Quatrains with lines 1-2-3 tetrameter, and line 4 trimeter (sometimes dimeter). Rhyme sequence variable. Rhyming most usually, however, of *alternate* 2-4 lines, tetrameter and trimeter respectively.

I.	II.	III.	IV.
Over With cleav- To speed- A gal-	the sea ing prows ing wind lant or-	our gal- in or- and bound- nament.	leys went, der brave, } less wave }

R. Browning.

I.	II.	III.	IV.
Oft in Live o'er When mid- Beside the	my wak- again way on ruined	ing dreams that hap- the mount tower.	do I py hour, I lay.

Coleridge.

I.	II.	III.	IV.
To thee, All praise O grant The life	great Lord, for ev- us in that knows	the One ermore our home no end.	in Three,— ascend; to see—

Hymns A. and M. 165.

I.	II.	III.	IV.
Soothed with Fought all And thrice And thrice	the sound, his bat- he rout- he slew	the king tles o'er ed all the slain.	grew vain, } again, } his foes, }

Dryden.

I.	II.	III.	IV.
Ye flow- How can How can And I	ery banks ye blume ye chant, so fu'	o' bon- so fresh ye lit- of care !	nie Doon, ^o and fair ! tle birds,

R. Burns.

I.	II.	III.	IV.
I mind How oft- With child- To a gar-	me in en un- ish bounds den long	the days derneath I used deserted.—	departed— the sun } to run }

E. B. Browning.

I.	II.	III.	IV.
Should auld And nev- Should auld And days	acquaint- er brought acquaint- o' lang syne ?	ance be to min' ? ance be	forgot, forgot,
For auld For auld We'll tak' For auld	lang syne, lang syne, a cup lang syne.	my dear, o' kind-	ness yet

R. Burns.

I.	II.	III.	IV.
Happy A few Content In his	the man pater- to breathe own ground.	whose wish nal a- his na-	and care— cres bound, tive air—

Pope.

I. O what Alone The sedge And no	II. can ail and pale- is with- birds sing.	III. thee, knight- ly loit- ered from	IV. at-arms, ering ? the grass,
----------------------------------------------	--------------------------------------------------------	------------------------------------------------	--------------------------------------------

J. Keats.

I. The ra- And spent The sha- Creep on	II. diant morn too soon dows of once more.	III. hath passed her gold- depart-	IV. away,— en store; ing day—
----------------------------------------------------	--------------------------------------------------------	---------------------------------------------	------------------------------------------

Hymns A. and M. 274.

I. Sweet day The bri- The dew For thou	II. so cool, dal of shall weep must die.	III. so calm, the earth thy fall	IV. so bright,— and sky, to-night,—
----------------------------------------------------	------------------------------------------------------	-------------------------------------------	------------------------------------------------

G. Herbert.

E.—TETRAMETER modified. Quatrains with terminal foot of uneven or 1-3 lines extended by addition of unstressed syllable; and so lengthened or amphibrachic last foot of lines formative of double rhyme, the *alternate* even or 2-4 lines forming single rhymes.

I. When love- And finds What charm What art	II. ly wo- too late can soothe can wash	III. man stoops that men her me- the tears	IV. to folly,= betray, lancholy ?= away ?
---------------------------------------------------------	-----------------------------------------------------	--------------------------------------------------------	---------------------------------------------------------

O. Goldsmith.

I. The mer- Conveys Euphe- But Chlo-	II. chant to it in lia serves e is	III. secure a bor- to grace my re-	IV. his treasure= row'd name; my measure,= al flame.
--------------------------------------------------	------------------------------------------------	------------------------------------------------	--------------------------------------------------------------------

M. Prior.

I.	II.	III.	IV.
But nev-	er eith-	er found	another
To free	the hol-	low heart	from paining; } remaining } asunder.=
They stood	aloof,	the scars	between,
Like cliffs	which had	been rent	nor thunder= I ween, } hath been. }
A drear-	y sea	now flows	
But neith-	er heat	nor frost	
Shall whol-	ly do	away,	
The marks	of that	which once	

Coleridge.

Ee.—Like TRIMETER quatrains with similar amphibrachic extension of uneven 1-3 lines, thereby formative (though not always forming) double rhymes, the *alternate* even or 2-4 lines forming single rhymes. So-called Gay's stanza.

I.	II.	III.
Jeru-	salem	the golden,
With milk	and hon-	ey blest,
Beneath	thy con-	templation
Sink heart	and voice	opprest.

Hymns A. and M. 142.

I.	II.	III.
John An-	derson,	my jo, John,
When we	were first	acquaint,
Your locks	were like	the raven,
Your bon-	nie brow	was brent;
But now	your brow	is beld, John,
Your locks	are like	the snow;
But bles-	sings on	your frost(y pow,
John An-	derson,	my jo.

R. Burns.

I.	II.	III.
'Twas when With hol- A dam- All on	the seas low blasts sel lay a rock	were roaring,= of wind, deploring,= reclined.

J. Gay.

I.	II.	III.
Cold sweat Their hearts The sands Flash fire	is splash- are beat- and shelves at ev'-	ing o'er them,= ing slow; before them,= ry blow.

Tennyson.

I.	II.	III.
I loved As fair She was Anoth-	a lass, as ere indeed er She-	a fair one,= was seen; a rare one,= ba queen.

Geo. Wither.

I.	II.	III.
The Church- Is Je- She is By wa-	e's one sus Christ His new ter and	foundation= the Lord; creation= the Word.

Hymns A. and M. 320.

Eee.—Joint TETRAMETER-TRIMETER modified. Quatrains, with, in *this* case, extended or amphibrachic last foot of even 2-4 trimeter lines, thereby formative of double rhymes,—the *alternate* uneven or 1-3 tetrameter lines forming, when rhyming, single rhymes.

I.	II.	III.	IV.
Pack clouds, With night Sweet air, To give	away, we ban- blow soft; my love	and wel- ish sorrow; mount, lark, good morrow.	come day; aloft

T. Heywood.

I.	II.	III.	IV.
As slow Against Her tremb- To that	our ship the wind ling pen- dear isle	her foam- was cleaving, nant still 'twas leaving.	y track— looked back— <i>T. Moore.</i>

I.	II.	III.	IV.
I pray Call home I but That can	thee leave; the heart in vain but will	love me you gave me. the saint not save me.	no more;— adore— <i>M. Drayton.</i>

I.	II.	III.	IV.
Gáther Old time And this To-mor-	ye rose- is still same flower row will	buds while a flying, that smiles be dying.	you may,— to-day— your time,— your prime,— <i>R. Herrick.</i>
Then be And while For hav- You may	not coy, ye may ing lost for ev-	but use go marry, but once er tarry.	

I.	II.	III.
Near to Siré- She to All that	the sil- na dwelleth, whom na- excelleth.	ver Trent— ture lent— the sun,— his noon— <i>M. Drayton.</i>
Oft have To do Fix him- To gaze	I seen her honour, self at upon her.	

I.	II.	III.
Hence, all As short Wherein There's nought If men But on-	you vain as are you spend in this were wise ly me-	delights, } the nights } your folly, life sweet, } to see't, } lancholy. <i>J. Fletcher.</i>

I.	II.	III.	IV.
Love is All rem- A plant Most bar-	a sick- edies that with ren with	ness full refusing; most cut- best using. Why so ?	of woes,— ting grows,—
More we If not	enjoy enjoy'd,	it, more it sigh- Heigh-ho !	it dies; } ing cries, }

S. Daniel.

F.—QUINTAINS AND SEXTETS. Stanzas chiefly of tetrameter or joint tetrameter-trimeter lines. Rhyming very various. Often in part, in some instances wholly, three-fold. (See page II.)

I.	II.	III.	IV.	V.
My true By just I hold There nev- My true	love hath exchange his dear er was love hath	my heart one for and mine a bet- my heart	and I anoth- he can- ter bar- and I	have his,— er given. not miss:— gain driven. have his.—

Sir Philip Sidney.

I.	II.	III.	IV.
Hélen, Like those That gent- The wear- To his	thy beaut- Nicé- ly o'er y way- own na-	y is an barks a per- worn wan- tive shore.	to me— of yore fumed sea— d'rer bore

E. A. Poe.

I.	II.	III.	IV.
The world For man's The smiles Deceit- There's no-	is all illu- of joy, ful shine, thing true	a fleet- sion giv'n; the tears deceit- but heav'n.	ing show,— of woe, } ful flow. }

T. Moore.

I.	II.	III.	IV.
You mean- That poor- More by Ye com- What are	er beaut- ly sat- your num- mon peo- you when	ies of isfy ber than ple of the moon	the night,— our eyes your light;— the skies, } shall rise ? }

Sir H. Wotton.

I.	II.	III.	IV.
A fair- The heart And to Than thine And both	er hand which thy my soul shall by with e-	than thine false oaths a soul love's hand qual glor-	shall cure— did wound, more pure— be bound, } y crown'd. }

T. Carew.

I.	II.	III.	IV.
To all We men But first How hard The mu- We must	you la- at sea would have it is ses now, implore	dies now indite, you un- to write. and Nep- to write	at land— derstand— tune too, } to you. }

C. Sackville, Earl of Dorset.

I.	II.	III.	IV.
' It was ' Who put But what I could But ev' ' That 'twas	the En- the French they fought not well ry bo- a fa-	glish,' Kas- to rout ; each oth- make out. dy said,' mous vic-	par cried, er for quoth he, } tory. }
' And ev' Who this ' But what Quoth lit- ' Why, that ' But 'twas	ry bo- great fight good came tle Pe- I can- a fa-	dy praised did win.' of it terkin. not tell,' mous vic-	the Duke at last ?' said he, } tory.' }

R. Southey.

I.	II.	III.	IV.
His hat To catch For a burn- And his bos- So he lean'd The book	was off, heav'n's bless- ing thought som ill his head between	his vest ed breeze, was on at ease; on his hands his knees.	apart, his brow and read

T. Hood.

I.	II.	III.	IV.
Thou wast For which A green A foun- All wreath'd And all	all that my soul isle in tain and with fair- the flowers	to me, love,= did pine, the sea, love= a shrine y fruits were mine.	and flowers,

E. A. Poe.

I.	II.	III.	IV.
She walks Of cloud- And all Meet in Thus mel- Which heav'n	in beaut- less climes that's best her as- lowed to to gaud-	y like and star- of dark pect and that ten- y day	the night— ry skies, and bright— her eyes; der light— denies.

Lord Byron.

I.	II.	III.	IV.
I wan- That floats When all A host Beside Flutt'ring	dered lone- on high at once of gold- the lake and dan-	ly as o'er vales I saw en daf- beneath cing in	a cloud— and hills, a crowd,— fodils the trees } the breeze. }

Wordsworth.

I.	II.	III.	IV.
But hark ! Now Hes- Down the Through yon Whose haw- Which leads	I hear per guide red marl wild thick- thorns choke to her	her li- my feet with moss et next the wind- retreat.	quid tone.— o'ergrown,— the plain } ing lane }
See the Enlarged See in Where one Extends Enclosed	green space it spreads the midst old oak o'er half in woods	on eith- around; she takes his aw- the lev- profound.	er hand,— her stand— ful shade } el glade, }

M. Akenside ('The Nightingale').

TROCHAICS.

G.—TROCHAIC lines proper, *á x*, forming double rhyme, mostly perhaps *consecutive*. (See page 12, at bottom.)

I.	II.	III.	IV.
Life may Hope can Truth be Love re-	change, but vanish, veiled, but pulsed, but	it may but can still it it re-	fly not; } die not; } burneth; } turneth. }
The fountains And the The winds of With a	mingle rivers heaven sweet e-	with the with the mix for motion.	river,= ocean; ever=

P. B. Shelley.

Gg.—Trochaic lines with monosyllabic *cæsura*-endings, forming *consecutive* single rhymes.

I.	II.	III.	IV.
Hark ! the Glory Peace on God and	herald- to the earth, and sinners	angels new-born mercy recon-	sing } King, } mild, } ciled. }

Hymns A. and M. 43.

I.	II.	III.	IV.
Mortals Love vir- She can Higher	that would tue, she teach you than the	follow alone is how to spheery	me, } free; } climb } chime. }

Milton ('Comus').

I.	II.	III.	IV.
Shall I, Die be- Or make 'Cause an-	wasting cause a pale my other's	in des- woman's cheeks with rosy	pair, } fair ? } care } are ? }
Be she Or the If she What care	fairer flow'ry think not I how	than the meads of well of fair she	day } May, } me, } be ? }

Geo. Wither.

I.	II.	III.	IV.
Fill the A)round our And) let us Like the Crown'd with Gyges'	bowl with temples cheerful- wine and roses, wealthy	rosy roses ly a- roses, we con- dia-	wine, } twine, } while, } smile. } temn } dem. }

A. Cowley.

I.	II.	III.	IV.
Maiden In whose Like the	with the orbs a dusk in	meek brown shadow evening	eyes, } lies, } skies. }

Longfellow.

Ggg.—Trochaic lines with monosyllabic cæsura-endings forming *alternate* single rhymes.

I.	II.	III.	IV.
Jesus, Let me While the While the	lover to Thy gathering tempest	of my bosom waters still is	soul,— fly, roll,— high.

Hymns A. and M. 179.

I.	II.	III.	IV.
All is	best, though	we oft	doubt—
What th' un-	searcha-	ble dis-	pose
Of highest	wisdom	brings a-	bout,—
And ever	best found	in the	close.
Oft he	seems to	hide his	face,
But unex-	pected-	ly re-	turns.

Milton.

I.	II.	III.	IV.
Take, O	take those	lips a-	way—
That so	sweetly	were for-	sworn,
And those	eyes the	break of	day—
Lights that	do mis-	lead the	morn;
But my	kisses	bring a-	gain }
Seals of	love, but	seal'd in	vain. }

Shakespeare.

I.	II.	III.	IV.
Rarely,	rarely	comest	thou,—
Spirit	of de-	light.	
Wherefore	hast thou	left me	now—
Many a	day and	night ?	
Many a	weary	night and	day }
'Tis since	thou hast	fled a-	way. }

Shelley.

Gggg.—Conjoint trochaic lines proper with double rhymes, mostly *alternate*, and cæsura-ending lines with single rhymes.

I.	II.	III.	IV.
Lay thy	bow of	pearl a-	part—
And thy	silver	shining	quiver;
Give un-	to the	flying	hart—
Time to	breathe, how	short so-	ever.

Ben Jonson.

I.	II.	III.
While I	touch the	string—
Wreathe my	brows with	laurel,
For the	tale I	sing—
Has for	once a	moral.

T. Moore.

I.	II.	III.	IV.
Why so Prithee Will, when Looking	pale and why so looking ill pre-	wan, fond pale ? well can't vail ?	lover ?= move her= <i>Sir J. Suckling.</i>

I.	II.	III.	IV.
And a And her That she And the	gentle gentle grew a people	consort mind was noble lov'd her	made he,= such lady,= much.— <i>Tennyson.</i>

I.	II.	III.	IV.
And at In a Shall the Yellow Doleful <i>Mise-</i>	ev'ning chapel chaunter, tapers masses <i>rere</i>	ever- on the sad and burning chaunt for <i>Domi-</i>	more } shore } saintly, } faintly, } thee, } <i>ne.</i> }
Hark, the On the The) boatmen <i>Mise-</i>	cadence quiet rest their <i>rere</i>	dies a- moonlight oars and <i>Domi-</i>	way— sea; say,— <i>ne.</i> <i>Coleridge.</i>

I.	II.	III.
Hail to Bird thou That from Pourest	thee, bright never heav'n or thy full	spirit—= wert— near it= heart.
Higher From the Like a The blue	still and earth thou cloud of deep thou	higher= springest, fire= wingest,
And sing- And soar-	ing still ing ever	dost soar, singest.

Shelley.

I.	II.	III.	IV.
Só, young	Múser,	I' sat	líst'ning==
To my	fancy's	wildest	word.
On a	sudden	through the	glist'ning==
Leaves a-	round, a	little	stirred,
Came a	sound, a	sense of	music,
Which was	rather	felt than	heard.

E. B. Browning.

I.	II.	III.
All that's	bright must	fade,—
The) brightest	still the	fleetest;
All that's	sweet was	made—
But) to be	lost when	sweetest.

T. Moore.

Not unfrequent replacement of deficient unstressed syllable of last foot of trochaic line by prefix of super-numerary syllable to first foot of succeeding line, as under; and similarly in case of dactylic lines:

I.	II.	III.
Little	Mary's	eye, (Is
roguish	and all	that, sir;
But her	little	tongue, (Is
quite too	full of	chat, sir.

T. Moore.

H.—Conjoint TROCHAIC-IAMBIC metres. Intermixture of sets of trochaic and iambic, and of individual trochaic and iambic lines. Terminal feet of trochaic lines often truncated, and rhyming with final iambic feet. Also quatrains of alternate trochaic and iambic (or amphibrach-iambic) lines.

I.	II.	III.	IV.
τ. Who is	Sýlvia ?	whát is	she,—
μ. That áll	our swáins	comménd her?	she;—
τ. Holy,	fair and	wise is	be.—
μ. The heav'ns	such grace	did lend her,	
τ. That she	might ad-	mired	

Shakespeare.

I.	II.	III.	IV.
μ . He whó	the swórd	of héav'n	will béar }
μ . Should be	as ho-	ly as	severe; }
τ . Páttérn	ín him-	sélf to	knów }
τ . Grace to	stand and	virtue	go }
τ . More nor	less to	others	paying }
τ . Than by	self-of-	fences	weighing. }
μ . O whát	may mán	withín	him hide, }
μ . Though an-	gel on	the out-	ward side. }

Shakespeare.

I.	II.	III.
τ . Whén the	lámp is	shátter'd,=
μ . The light in	the dúst	lies déad;
τ . When the	cloud is	scatter'd,=
μ . The rainbow's	glory	is shed;
τ . When the	lute is	broken,=
μ . Sweet tones are	remem-	ber'd not;
τ . When the	lips have	spoken,=
μ . Lov'd accents	are soon	forgot.

Shelley.

I.	II.	III.	IV.
μ . The stár	that bíds	the shép-	herd fóld }
τ . Nów the	frónt of	héav'n doth	hóld, }
τ . And the	gilded	star of	day }
μ . His glow-	ing ax-	le doth	allay }
τ . In the	steep At-	lantic	stream, }
μ . And thé	slope sún	his úp-	ward beám }
τ . Shoots a-	gainst the	dustry	pole, }
τ . Pacing	towards the	other	goal }
τ . Of his	chamber	in the	East.

Milton ('Comus').

I.	II.	III.	IV.
τ . Whén shall	wé three	méet a-	gáin
μ . In thún-	der, light-	ning, ór	in ráin ?

Shakespeare.

TRISYLLABICS.

I.—ANAPÆST lines, $x x \acute{a}$, with variously sequent single rhymes.

I.	II.	III.
See the snákes, How they hiss And the spark-	how they réar, in the air, les that flash	} } from their eyes.

Dryden.

I.	II.	III.	IV.
And the kíng Thai-is And like an-	seized a flám- led the way other Hel-	beau, with zéal to light him en fired an-	to destroy;— to his prey, other Troy.—

Dryden.

I.	II.	III.
I am óut I must fin- Never hear I sta-rt	of humán- ish my jour- the sweet mu- at the sound	ity's réach;— ney alone, sic of speech:— of my own.

Cowper.

I.	II.	III.	IV.
For the án- And breathed And the eyes And their hearts	gel of déath on the face of the sleep- but once heav'd	spread his wíngs of the foe ers wax'd dead- and for ev-	on the blást, } as he passed; } ly and chill, } er grew still. }

Lord Byron.

I.	II.	III.	IV.
At the clóse And the mor- And when nought And there's nought	of the dáy, tals the sweets but the tor- but the night-	when the hám- of forget- rent is heard ingale's song	let is still— fulness prove, } on the hill,— } in the grove.

J. Beattie.

II.—AMPHIBRACH lines, $x \acute{a} x$, with variously sequent double rhymes.

Yet other lines with truncated—*i.e.*, iambic—endings, forming single rhymes.

Also conjoint full amphibrach lines, and lines with truncated iambic endings.

Of the three forms of trisyllabic rhythm the amphibrachic, in its several varieties, perhaps the most frequently occurrent.

I.	II.
The wáters The white hail The light'nings The hoar spray	are fláshing, } is dashing, } are glancing, } is dancing. }

Shelley.

I.	II.	III.
A cónquest Though fate had With Styx nine Yet music	how gréat and fast bound her times round her, } and love were	how glórious,= victorious.=

Pope.

I.	II.	III.	IV.
But vainly For this is Thy power to That in the Thou heard'st a And saw'st a	thou wárrest,= alone in declare, dim forest= low moaning bright lady	surpassing-	(ly fair. <i>Coleridge.</i>

I.	II.	III.
I sáiled from My jib how She's vessel As ever	the Dówns in she smáck'd through as tight to sailed on the	the NánCy= the breeze my fancy= salt seas.

C. Dibdin.

I.

The déw of
Sank chill on
It felt like
Of what I

II.

the mórning=
my brow; |
the warning=
feel now. |

Thy vóws are
And light is
I hear thy
And share in

all bróken,=
thy fame; |
name spoken,=
its shame. |

Lord Byron.

I.

O wére there
Though ever
Where woman
No man be

II.

an ísland,=
so wild, |
could smile and=
beguiled. |

Sir W. Scott.

I.

The bláck bands
The Alps and
With Bourbon
They passed the

II.

came óver=
their snow, |
the rover;=
broad Po. |

We've béaten
We've captured
We've turned back
And so let

all fóemen,=
a king; |
on no man,=
us sing. |

Lord Byron.

I.

And thére lay
But through it
And) the foam of
And cold as

II.

the stéed with
there rolled not
his gasping
the spray of

III.

his nóstril
the breath of
lay white on
the rock beat-

IV.

all wíde, }
his pride, }
the turf }
ing surf. }

And thére lay
With) the dew on
And) the tents were
The lances

the rider
his brow and
all silent,
unlifted,

distórted
the rust on
the banners
the trumpet

and pale, }
his mail; }
alone, }
unblown. }

Lord Byron.

I.	II.	III.	IV.
There cáme to	the beách a	poor éxile	of Erin;=
The dew on	his thin robe	was heavy	and chill.
For) his country	he sighed when	at twilight	repairing=
To wander	alone by	the wind-beat-	en hill.

T. Campbell.

I.	II.	III.	IV.
I spráng to	the sáddle,	and Jóris,	and he; }
I galloped,	Dirck galloped,	we galloped	all three; }
' Good speed !' cried	the watch, as	the gate-bolts	undrew; }
' Speed !' echoed	the wall to	us gallop-	ing through; }
Behind shut	the postern,	the lights sank	to rest, }
And into	the midnight	we galloped	abreast. }

R. Browning.

I.	II.	III.	IV.
O húsh thee,	my bábie;	thy síre was	a knight, }
Thy mother	a lady	both lovely	and bright. }
The woods and	the glens and	the towers which	we see }
They all are	belonging,	dear babie,	to thee. }

Sir W. Scott.

I.	II.	III.
I've fóund out	a gift for	my fair;—
I've found where	the wood pi-	geons breed.
But let me	that plunder	forbear:—
She'll say 'twas	a barbar-	ous deed.

Wm. Shenstone.

iii.—DACTYL lines, *á x x*, proper, with trisyllabic endings, formative usually of treble rhymes. Also lines with truncated disyllabic trochaic endings, forming double rhymes; and yet other lines with monosyllabic cæsura-endings, forming single rhymes. Also the two or three varieties occurred together. Rhyming sequence variable in different instances.

I.	II.
Táke her up	ténderly,
Lift her with	care,—
Fashion'd so	slenderly,
Young and so	fair.—
Ere her limbs	frigidly, }
Stiffen too	rigidly, }
Decently,	kindly, =
Smooth and com-	pose them, }
And her eyes	close them, }
Staring so	blindly, =

T. Hood.

I.	II.
Sháadows of	beauty, =
Shadows of	power,
Rise to your	duty; =
This is the	ho-ur.

Lord Byron.

I.	II.	III.	IV.
Knów you the	lánd where the	cýpress and	mýrtle, = (Are
emblems of	deeds that are	done in their	clime; (Where the
rage of the	vulture, the	love of the	turtle, = (Now
melt into	sadness, now	madden to	crime.

Lord Byron.

I.	II.	III.
Péace to thee,	ísle of the	ocean;
Peace to thy	breezes and	billows.

Lord Byron.

I.	II.	III.	IV.
Mérrily,	mérrily	sháll we live	now } bough. }
Under the	blossom that	hangs on the	

Shakespeare.

I.	II.	III.	IV.
Fárewell to Heir to my Bright be the Or kingly the	óthers, but royalty, diadem, death that a-	néver we son of my boundless the waits us to-	part, } heart. } sway, } day. }

Lord Byron.

J.—Irregular rhythms, and combinations.

I.	II.
π . Come awáy, δ . Hárk to the π . Come in your δ . Gentles and	come awáy !— súmmons ! war array,— commons.
π . Leave the déer, δ . Léave nets and π . Come with your δ . Broad swords and	leave the stéer,— bárges; fighting gear,— targes.
π . Fast they cóme, δ . Sée how they π . Wide waves the δ . Blended with	fast they cóme;— gáther ! eagle plume,— heather.

Sir W. Scott.

δ . π . Whére shall the Whóm the fates	lover rést— séver,
δ . π . Fróm his true Párted for	maiden's bréast— ever ?
δ . π . Whére through groves Sóunds the far	deep and high— billow;
δ . π . Whére early Uúnder the	violets díe— willow.

Sir W. Scott.

I.	II.	III.
π. 'Tis the lást	róse of alóne; ly com- and gone	súmmer, panions
φ. Left blóoming		
π. All her lóve-		
φ. Are fáded		

T. Moore.

I.	II.
δ. Whén we two	párted= (In tears, hearted= (To years,
δ. sílence and	
δ. Half-broken-	
δ. sever for	
δ. π. Pále grew thy	cheek and cóld,— kiss; hour foretold— this.
δ. Colder thy	
δ. π. Truly that	
δ. Sorrow to	

Lord Byron.

I.	II.	III.	IV.
φ. Mount Blánc is	the mónarch long agó, of rócks in dem of snów.	of móuntains; a róbe of	clouds,
φ. π. We crówn'd him			
π. φ. On a thróne			
π. With a di(a-			

Lord Byron.

I.	II.	III.	IV.
φ. Whatéver	a mán of his héart of man véri- mércies and	the sóns of the lórd's a- ly ónce and ínfinite	men— bove, a-gain— love.
φ. Shall sáy to			
π. φ. They have shéwn			
δ. Márvellous			

A. C. Swinburne.

I.	II.	III.	IV.
μ. π. O (the) beáut-	iful gírl at Pórníc the séa and ed name which I will	too white,— down by the Loire ín Brit- not write.—	the sea, unite,— tany
μ. φ. Who lived			
μ. φ. Just where			
μ. μ. And (a) boast-			
μ. π. She bore			

R. Browning.

	I.	II.	III.	IV.
π.	Not a drúm	was héard, not	a fúne'ral	nóte,—
φ.	As) his córse to	the rámpart	we húrried;	
π. φ.	Not a sól-	dier dischárg'd	his farewell	shót—
φ.	O'er (the)grave where	our héro	we búried.	
φ.	We búried	him dárkly	at déad of	níght,—
φ.	The sóds with	our báyon-	ets túrning,	
π. φ.	By the strúg-	g-ling móon-	beam's misty	líght—
π. φ.	And the lán-	thorn dímlý	b-úrning.	

C. Wolfe.

	I.	II.	III.	IV.
δ. τ. φ.	Cóld was the	níght wind,	drífting fast	the snów fell,
δ. τ. φ.	Wide were the	dówns and	shéltérless	and náked,
δ. τ. φ.	When a poor	wand'rer	struggled on	her journey,
δ.	Weary and	way-sore.		

R. Southey.

	I.	II.	III.	IV.
π.	Like the léaves	of the fór-	est when súm-	mer is gréen } were seen, }
φ.	That hóst with	their bánners	at súnset	
π.	Like the léaves	of the fór-	est when áu-	tumn is blówn } and strówn. }
φ.	That hóst on	the mórrów	lay wíther'd	

Lord Byron.

	I.	II.	III.	IV.
φ.	Our búgles	sang trúce for	the níght cloud	had lówer'd—
π.	And the sén-	tinel stárs	set their wáтч	in the ský
φ.	And thóúsands	had súnk on	the gróund ov-	erpówer'd—
φ.	The wéary	to sleép and	the wóunded	to díe.

T. Campbell.

	I.	II.	III.
δ. τ.	Stréw on her	róses,	róses,=
φ. μ.	And néver	a spráy	of yéw;
φ. τ.	In quáiet	she re-	poses.=
μ.	Ah wóuld	that I	did too!

M. Arnold.

I. AND II.		III.	IV.	
φ.	How wéll I	knów what	I méan	to dó—
π.	When the long	dark au-	tumn ev'	nings come
φ.	And whére my	soul is	thy pléa-	sant hue—
φ.	And (the) music	of all	thy voi-	ces dumb
μ.		And life's	Novem-	ber too.—

R. Browning.

I. AND II.		III.	IV.	
δ. φ.	Swállow, my	síster,	O síster	swallow !=
δ.	Hów can thy	héart be	full of the	spring ?
φ.	A thóusand	summers	are óver	and dead.—
δ.	Whát hast thou	found in	the spring to	follow ?=
δ.	Whát hast thou	found in	thíne heart to	sing ?
φ.	What wílt thou	do when	the súmmer	is shed ?—

(See page 24.)

A. C. Swinburne.

NOTE.—Conclusion here of series of illustrations of metres and metric combinations in ordinary use, that is to say of innominate or general metres. Illustrations set out in next section of special metres, designated severally by particular names, as Rhyme Royal, Spenserian Metre, etc. Varieties of innominate metres, as successively defined and illustrated in foregoing pages to number of about thirty or so (the illustrations themselves amounting to over a hundred-and-fifty), put forward as constituting a fairly representative series of such general metres. But not a few exceptional metric combinations also met with in reading, while of possible varieties the number hardly realizable. For instance, starting from but four different varieties of metric lengths, liable each to being constituted of one or other of say only four different kinds of rhythmic feet, and each of the several resultant lines subject to fourfold distinction in respect of rhyme—consecutive, alternate, crossway, or wanting—result so far reached of sixty-four distinct varieties of verse, and paired verse-lines. But this summation clearly deficient in respect of no account being taken in it of intermix-

tures in same line of different rhythmic feet; and especially of lines mainly disyllabic having in some instances trisyllabic amphibrach-ending, and in other instances monosyllabic cæsura-ending terminal feet; with thereby involved variations of single and of double rhyme.

But taking, as above made out, the number of differently constituted verse-lines at sixty-four, the sum-total not by any means yet arrived at. For in case of these several lines, instead of occurring throughout in continuous seriation, being each allocated respectively into three-line, four-line, five-line, and six-line stanzas, result thereby, according to the algebraic rule of permutations and combinations, of a grand total of two-hundred-and-fifty-six varieties of verse combination; and this on limiting assumption of the differently constituted lines of the several stanzas occurring in same order in each particular three-, four-, five-, or six-line stanza, characterized and differentiated by the presence of so-constituted lines; and by neglect further of various yet other possibilities.

IAMBICS (2).

K.—RHYME ROYAL.

Pentameter seven-line stanzas. *Alternate* rhyming of uneven 1-3 lines, and threefold of 2-4 and 5 lines; with final rhyming couplet. Measure especially used by Chaucer and his followers, and in vogue till time of Queen Elizabeth.

I.	II.	III.	IV.	V.
For knight-	hood is	not in	the feats	of warre,—
As for	to fight	in quar-	rel right	or wrong,
But in	a cause	which truth	cannot	defarre—
He ought	himself	for to	make sure	and strong
Justice	to keep,	mixed with	mercy	among,
And no	quar-rell	a knight	ought-en	to take
But for	a truth	or for	a wo-	man's sake. }

S. Hawes.

I.	II.	III.	IV.	V.
Let me That charge But I That what To wor- In word As she	alone upon you pray wife that ship her and work an em-	in choos- my back and charge I take while that both here perour-	ing of I will upon ye me her life and el- ès daugh-	my wife,— endure; your life— assure } may dure, } lès where, } ter were. }

Chaucer ('The Clerkes' Tale').

I.	II.	III.	IV.	V.
And there And all He thank- As fell And she And with She 'gan	withal forgave èd her, to pur- to that her good- and oft	her arm and of- and to pose for answerde ly word- his sor-	o'er him ten time her spoke his heart- him as ès him rowes to	she laid,— him kissed. and said— ès rest; } her list, } disport, } comfort. }

Chaucer ('Troilus and Cressida').

I.	II.	III.	IV.	V.
Fly fro' Suffice For hoard Rede well And truth	the prease unto hath hate thyself thee shall	and dwell thy good, and climb- that oth- deliver;	with sooth- though it ing tick- er folke it is	fastness;— be small, leness.— canst rede, } no drede. }

Chaucer.

I.	II.	III.	IV.	V.
From false Prize more Trust not Thankful Truth to	crowds fly- than trea- to for- receive thine own	ing, dwell sure hearts tune, be thou, good heart, thy	with sooth- true and not o'er- which God soul shall	fastness; brave. meddling; gave } save. }

Modernized Version.

L.—SPENSERIAN MEASURE.

Nine-line stanzas, formed by eight pentameter lines with three distinct rhymes, to wit that of alternate uneven 1-3 lines, that of alternate even 6-8 lines, and that of intermediate even and uneven 2-4-5-7 lines; above

eight pentameters followed by hexameter 9^o line—so-called Alexandrine—rhyming with even 6-8 lines.

Later use of this measure in Byron's 'Childe Harold,' Thomson's 'Castle of Indolence,' Beattie's 'The Minstrel,' etc. Further use by Spenser of yet other measures.

I.	II.	III.	IV.	V.	VI.
It hath	been through	all a-	ges ev-	er seen . . .	
That with	the prize	of arms	and chi-	val-rie	
The prize	of beau-	ty still	hath join-	ed been, . . .	
And that	for rea-	son's spe-	cial priv-	i-tie,	
For eith-	er doth	on oth-	er much	rely;	
For he	me-seems	most fit	the fair	to serve—	
That can	her best	preserve	from vil-	la-nie,	
And she	most fit	his ser-	vice doth	deserve—	
That fair-	est is	and from	her faith	will nev-	(er swerve.—

Spenser ('Faery Queen').

I.	II.	III.	IV.	V.	VI.
Ah, then	and there	was hur-	rying to	and fro, . . .	
And gath-	ering tears	and tremb-	lings of	distress,	
And cheeks	all pale	which but	an hour	ago . . .	
Blush'd at	the praise	of their	own love-	liness;	
And there	were sud-	den part-	ings such	as press	
The life	from out	young hearts	and chok-	ing sighs,—	
Which ne'er	might be	repeat-	ed. Who	could guess	
If ev-	er more	should meet	those mu-	tual eyes—	
Since up-	on night	so sweet	such aw-	ful morn	(could rise.—

Lord Byron.

I.	II.	III.	IV.	V.
Above	the rest	were good-	ly to	be seen—
Two gen-	tle knights	of lovely	face and	feature,
Beseem-	ing well	the bower	of a-	ny queen—
With gifts	of wit	and orna-	ments of	nature
Fit for so	goodly	stature.		
They two	forth pa-	cing to	the riv-	er's side
Received	those two	faire Brides,	their Love's	delight,
Which at	th' appoint-	ed tyde } his Bride. }		
Each one	did make	dal day,	which is	not long, }
Against	their Bri-	ly till	I end	my song. }
Sweet Themmes	runne soft-			

Spenser ('Pro-thalamion').

M.—SONNET METRES.

Iambic stanzas of fourteen pentameter lines, with variously sequent rhymes in different instances; the last line, however, always rhyming, either with some one of the two or three preceding lines, or most often with the line immediately preceding. Frequent marked pause in sonnets at end of eighth line. Chief writers of sonnets, Shakespeare and Milton; and in later times Wordsworth and Keats.

I.	II.	III.	IV.	V.
Come, Sleep, The bait- The poor- Th' indif- With shield Of those O make I will	O Sleep, ing place man's wealth, ferent judge of proof fierce darts in me good trib-	the cer- of wit, the pris- between shield me Despair those civ- ute pay	tain knot the balm oner's the high from out at me il wars if thou	of peace,— of woe, release,— and low; the please— doth throw. to cease;— do so.
Take thou A cham- A ro- And if Move not Livelier	of me ber deaf sy gar- these things thy hea- than else-	smooth pil- to noise land and as be- vy grace, where Stel-	lows, sweet- and blind a wear- ing thine thou shalt la's im-	est bed,— of light, y head;— by right in me age see. }

Sir Philip Sidney.

I.	II.	III.	IV.	V.
When in I see And beau- In praise Then in Of hand, I see E'en such	the chron- descrip- ty mak- of la- the blaz- of foot, their an- a beau-	icle tions of ing beau- dies dead on of of lip, tique pen ty as	of wast- the fair- tiful and love- sweet beau- of eye, would have you mas-	ed time— est wights, old rhyme— ly knights, ty's best— of brow, express— ter now.
So all Of this And for They had For we Have eyes	their prais- our time they look'd not skill which now to won-	es are all you but with enough behold der, but	but pro- prefig- divin- your worth these pres- lack tongues	phacies— uring, ing eyes— to sing; ent days } to praise. }

Shakespeare.

I.	II.	III.	IV.	V.
Lawrence Now that Where shall Help waste From the On smooth- The fro- The lily	[of ver- the fields we some- a sul- hard sea- er till zen earth; and rose	tuous fath- are dank times meet len day son gain- Favon- and clothe that nei-	er, ver- and ways and by what may ing: time ius re- in fresh ther sow'd	tuous son, are mire, } the fire } be won } will run } inspire } attire } nor spun.
What neat Of At- To hear Warble He who To in-	repast tic taste the lute immor- of these ter-pose	shall feast with wine, well touched tal notes delights them oft	us light whence we or art- and Tus- can judge is not	and choice— may rise ful voice— can aire. } and spare } unwise.

Milton.

I.	II.	III.	IV.	V.
Earth has Dull would A sight This Ci- The beau- Ships, tow- Open All bright	not a- he be so touch- ty now ty of ers, domes, unto and glit-	nything of soul ing in doth like the morn- theatres, the fields tering in	to show who could its ma- a gar- ing; si- and tem- and to the smoke-	more fair;— pass by } jesty. } ment wear— lent, bare,— ples, lie } the sky, } less air.—
Never In his Ne'er saw The riv- Dear God! And all	did sun first splen- I, nev- er gli- the ve- that might-	more beaut- dour val- er felt, deth at ry hous- y heart	tiful- ley, rock, a calm its own es seem is ly-	ly steep— or hill. so deep;— sweet will. asleep,— ing still.

W. Wordsworth.

N.—*Ottava Rima.*

Iambic pentameter stanzas of eight lines. First six with two *alternate* three-line rhymes, followed by consecutively rhyming couplet.

Most usual of Italian metres. Its use more especially by Tasso and Ariosto; also in English by Lord Byron in 'Don Juan.'

I.	II.	III.	IV.	V.
Then rose	from sea	to sky	the wild	farewell,—
Then shriek'd	the tim-	id and	stood still	the brave,
Then some	leap'd ov-	er board	with dread-	ful yell,—
As ea-	ger to	anti-	cipate	their grave;
And the	sea yawn'd	around	her like	a hell,—
And down	she suck'd	with her	the whirl-	ing wave,
Like one	who grap-	ples with	his en-	emy } he die. }
And strives	to stran-	gle him	before	

I.	II.	III.	IV.	V.
And thus	they wan-	der'd forth,	and hand	in hand,—
Over	the shin-	ing peb-	bles and	the shells,
Glided	along	the smooth	and hard-	en'd sand,—
And in	the worn	and wild	recep-	tacles
Work'd by	the storms,	yet work'd	as it	were plann'd,—
In hol-	low halls,	with spar-	ry roofs	and cells,
They turn'd	to rest;	and each,	clasp'd by	an arm, } ple charm. }
Yielded	to the	deep twi-	light's pur-	

I.	II.	III.	IV.	V.
A band	of child-	ren, round	a snow-	white ram,—
There wreath-	his ven-	era-	ble horns	with flowers;
While peace-	ful as	if still	an un-	wean'd lamb,—
The pat-	riarch of	the flock	all gent-	ly cowers,
His so-	ber head	majes-	tical-	ly tame,—
Or eats	from out	the palm,	or play-	ful lowers
His brow	as if	in act	to butt,	and then, } again. }
Yielding	to their	small hands,	draws back	

Lord Byron ('Don Juan').

O.—TERZA RIMA.

Iambic pentameter. Triplet stanzas, with three *alternate* lines of two sequent stanzas rhymed; and in the

Italian, forming double rhymes. Special Dante-metre. Use of this metre, single-rhymed, by Shelley; and occasionally by Byron.

v.	
Nel mezzo del cammin de nos- Me ritrovai per una selva Che la diretta via era	tra vita <i>A</i> oscura <i>B</i> smarrita. <i>A</i>
E quanto a dir qual era è co- Questa selva selvaggia ed aspra Che nel pensier rinnuova la	sa dura <i>B</i> e forte <i>C</i> paura. <i>B</i>
Tanto è amara che poco è Ma per trattar del ben ch' i' vi Dirò dell' alte cose ch' io	più morte <i>C</i> trovai <i>D</i> v' ho scorte. <i>C</i>
I' non so ben ridir com' io Tant, era pien di sonno in su Che la verace via abban-	v' entrai <i>D</i> quel punto <i>E</i> donai. <i>D</i> <i>Dante ('Inferno').</i>

v.	
With half the pathway of our life- I found myself in a dark wood Because the right way was entire-	time crossed, <i>A</i> astray, <i>B</i> ly lost. <i>A</i>
Ah me! how hard a thing it is How savage was that wood and rough Which at the thought of it renews	to say, <i>B</i> and sore, <i>C</i> dismay; <i>B</i>
So bitter is it, death is lit- But of the good I found therein I'll tell what other sights for me	tle more. <i>C</i> to treat, <i>D</i> it bore. <i>C</i>
How I went in skill fails me to So drowsy in that instant was When I abandoned the right way	repeat, <i>D</i> my case <i>E</i> and meet. <i>D</i>

F. K. H. Haselfoot (Translation).

v.

Upon the journey of my life	midway	A
I found myself within a dark-	ling wood,	B
Where from the straight path I had gone	astray.	A

Ah ! to describe it is a la-	bour rude,	B
So wild the wood and rough and thick	and wide,	C
That at the thought the terror is	renewed.	B

So bitter is it, 'tis to death	allied;	C
But of the good to treat which there	I drew	D
The lofty things I'll tell I there	descried.	C

How I had entered there I hard-	ly knew,	D
So deep was I in slumber at	the part	E
When I had wandered from the path-	way true.	D

J. T. Minchin (Translation).

v.

The spirit of the fervent days	of old,	A
When words were things that came to pass,	and thought	B
Flashed o'er the future, bidding men	behold	A

Their children's children's doom alrea-	dy brought	B
Forth from the abyss of time, which is	to be ;	C
The chaos of events, where lie	half wrought	B

Shapes that must undergo mortal-	ity.	C
What the great seers of Israel were	within,	D
That spirit was in them, and is	on me.	C

And if, Cassandra-like, amidst	the din	D
Of conflicts none will hear, or hear-	ing heed,	E
This voice from out the wilderness,	the sin	D

Be theirs, and my own feelings be	my meed,	E
The only guerdon I have ev-	er known.	F
Hast thou not bled, and hast thou still	to bleed ?	E

Byron (' Prophecy of Dante ').

P.—ALEXANDRINES.

Iambic hexameters. Sequence of rhyming couplets. Occurrence of Alexandrine as last line of otherwise pentameter Spenserian nine-line stanza. Succession of Alexandrine couplets, very usual metre of late sixteenth century—Drayton's 'Polyolbion,' etc. Hexameter couplets conceivable otherwise as trimeter quatrains, with *alternate* rhyming 2-4 lines.

Occurrence but rarely of hexameter lines in modern verse, save in form of spondee-dactyl classical imitations. One example given below:

I.	II.	III.	IV.	V.	VI.
Ye sa- Sing th' an-	cred bards cient he-	that to roes' deeds,	your harps' the mon-	melo- uments	dious strings } of kings; }
I could To give	have wish'd my verse	your souls applause	redoub- to time's	led in eter-	my breast, } nal rest. }

M. Drayton.

I.	II.	III.	IV.	V.	VI.
Still let Year af- A mes- And of-	my ty- ter year senger fers for	rants know in gloom of hope short life	I am and de- comes ev'- eter-	not doomed solate ry night nal li-	to wear } despair. } to me } berty. }

E. Brontë.

I.	II.	III.	IV.	V.	VI.
Yé who be- Ye who be- List to a List to a	liève in af- lieve in the mournful tra- tale of	fécion that beauty and dition still love in	hópes and en- strength of sung by the Acadie,	dúres and is woman's de- votion, pines of the home of the	patient, votion, forest, happy.

Longfellow ('Evangeline').

Q.—SERVICE METRE.

Joint tetrameter-trimeter quatrains (with rhyming of trimeter 2-4 lines only), written as consisting *not* of four lines—tetrameter and trimeter respectively—but of rhymed heptameter couplets, with distinct pause noted

in each line at end of fourth foot. Example also of *trochaic* heptameter appended:

I.	II.	III.	IV.	V.	VI.	VII.
The Lord And un- On Che- And on	descend- derneath rubim the wings	ed from His feet and Se- of might-	above, He cast raphim y winds	and bow'd the dark- full roy- came fly-	the heav'ns ness of ally ing all	most high, the sky. He rode, abroad. }

Sternhold and Hopkins.

I.	II.	III.	IV.	V.	VI.	VII.
But one That I O then I'd nev-	request were free- to dance er owe	I make ly out and sing a maid	to him of debt and play a kiss,	that sits as I I should and ne'er	the skies were out be ve- a knave	above, of love. ry willing, a shilling. }

Sir John Suckling.

I.	II.	III.	IV.	V.	VI.	VII.
She was She rock- Then did The fall-	full wear- èd it she say, ing out	y of and rat- 'Now have of faith-	her watch- ed it I found ful friends	and griev- 'til that this pro- renew-	èd with on her verb true ing is	her child ; it smiled. to prove : of love.' }

As she Much mat- ' I mar- To see	proceed- ter ut- vel much, man, wo-	ed then ter'd she pardy,' man, boy,	in song of weight quoth she, and beast	unto in place ' for to to toss	her lit- whereat behold the world	tle brat, she sat. the rout, about. }
-------------------------------------------	----------------------------------------------	----------------------------------------------	-------------------------------------------------	-----------------------------------------	--------------------------------------------	------------------------------------------------

' Some stand Yet are Thus end- ' The fall-	aloof they nev- ed she ing out	at cap er friends her song of faith-	and knee, indeed and said ful friends	some hum- until before renew-	ble and they once she did ing is	some stout, fall out.' remove : of love.' }
-----------------------------------------------------	-----------------------------------------	-----------------------------------------------	------------------------------------------------	----------------------------------------	-------------------------------------------	------------------------------------------------------

R. Edwards, circa 1550.

I.	II.	III.	IV.	V.	VI.	VII.
Lét us In the Súrely, Than) labour O) rest ye,	swéar an hollow súrely, in the brother	oáth, and Lotos- slumber deep mid- marin-	kéep it land to is more ocean, ers, we	with an live and swéet than wind, and will not	équal lie re- tóil; the wave, and wander	mind, clined. shore oar. more. }

Tennyson.

NOTE ON SPOKEN VERSE.—Obligation, in right reading alike of verse and of literary prose, to bring out fully the author's meaning, and with it his particular manner or style. This obligation the leading requirement in reading of verse as in reading of prose—the one requirement to which all others but secondary only.

Fulfilment of this requirement effected in both cases to large extent by attention paid to the several pauses, noted alike in verse and prose by the usual punctuation marks.

But this common obligation supplemented in the case of verse by further requirement of the words being spoken, or read with due regard to their rhythm—spoken, that is, as forming distinctively lines not of prose but of verse. (See page 17.)

Verse, as already noted, distinguished from prose, primarily by setting forth of constituent stressed and unstressed syllables of the text in some or other definite order, so as to form a sequence of like constituted or definitely related staves, or metric feet. Character and relationship of the several feet emphasized by disposition of the text into lines of determinate length; and still further in the case of rhyming lines, by likeness in sound of the final stressed syllables of the lines.

Accordingly, in reading verse, whether aloud or to oneself, obligation imposed on the reader of indicating the completion of each successive foot by a distinct, however slight, inflexion of the voice, or proper metric pause. Neglect in reading verse of such metric or rhythmic pause transformative of the spoken verse-lines into sort of bastard prose. On the other hand, over-emphatic expression of this pause transformative of the lines in greater or less degree into mere unmeaning jingle.

Lines of verse subject accordingly to influence of two distinct varieties of pause, both alike requiring to be taken note of by the reader—the *punctuation pause* demanded by the sense of the writing (and indicated by the usual punctuation marks, comma, semicolon, full period, etc.), and the *rhythmic pause* declaratory of the particular rhythm of the line. This last for the most part not expressed or indicated in written or printed verse by use of significant mark of any kind—due appreciation and expression of the rhythm being left entirely to the ear and speech of the reader. But in the illus-

trations, as hitherto set forth in these pages, the position of the metric or rhythmic pause indicated generally by the thin perpendicular lines made use of to mark the terminations of the successive feet. This means not, however, resorted to in instance of the final feet of the several lines—the line-end position of the last syllable of the foot sufficing in this case to mark off the position of the associated rhythmic pause.

As regards relationship to one another of above distinct varieties of pause, the two sometimes concurrent jointly at (that is, just after) terminal syllable of some or other foot, but more often perhaps occurrent separately—the rhythmic pause after the terminal syllable, and the punctuation pause after a middle syllable, of the foot.

Necessary occurrence of rhythmic pause, and frequent occurrence of punctuation pause, directly after terminal syllable of each successive line. Nature of *mere* rhythmic pause at end of line (so-called run-on as distinguished from end-stopp't line) liable to being obscured by now habitual use of capital letter at commencement of initial syllable of next line, as at commencement of initial syllable of every one or other line. In following illustrations, however, of occurrence of rhythmic pauses, separately or conjointly with punctuation pauses, this customary use of a capital letter at beginning of initial syllable of *every* verse-line not followed out; and the perpendicular lines previously made use of to mark off each successive rhythmic foot, now resorted to only in instances of the foot being associated, whether at middle or end, with a sentential or punctuation pause. The sentential pause, when occurring elsewhere than at end of line, designated by some writers as a cæsural pause.

As regards the other or metric pause marking termination of each successive foot of the line, and in this way declarative of the rhythm, circumstance to be borne in mind that, by reason in different cases of casual excess

or deficit of an unstressed syllable, or of yet other irregularity, the rhythm of some individual line occasionally doubtful in itself, and syllabic stress determinable only by consideration of relationship of the particular line to associated lines of the stanza.

I.	II.	III.	IV.	V.
The sol- Yea, all And, like this Leave not as dreams is round-	emn tem- which it unsub- a wreck are made ed with	ples, the inher- stantial behind. on; and a sleep.	great globe it, shall pageant We are our lit-	itself, dissolve, faded, such stuff tle life

I.	II.	III.	IV.	V.
Where shall Help waste from the on smooth- the fro-	we some- a sul- hard sea- er till zen earth;	times meet, len day, son gain- Favon-	and by what may ing: time ius re-	the fire, be won will run inspire

I.	II.	III.	IV.	V.
This ci- the beaut- Ships, towers, open	ty now y of domes, the- unto	doth, like the morn- atres the fields	a gar- ing: Si- and tem- and to	ment, wear lent, bare, ples, lie the sky.

I.	II.	III.	IV.	V.
And there the life Which ne'er	were sud- from out might be	den part- young hearts, repeat-	ings, such and chok- ed. Who	as press ing sighs, could guess,

I.	II.	III.	IV.	V.
Avenge, lie scat- Forget	O Lord, ter'd on not: in	thy slaught- the Alp- thy book	er'd saints, ine moun- record	whose bones tains cold. their groans,

I.	II.	III.	IV.	V.
O that with me	those lips but rough-	had lan- ly since	guage! Life I heard	has passed thee last.

I.	II.	III.	IV.	V.
My name my fath-	is Nor- er feeds	val: On his flocks.	the Gram-	pian hills

NOTE ON HYMN-METRES.—Among the illustrations of different varieties of metre set forth in general scheme, not a few taken from the well-known collection of hymns entitled ‘Hymns, Ancient and Modern.’ These particular illustrations given not apart, but conjointly only with those from other sources under the successive headings from B to G. It has been thought, however, that these illustrations of hymn-metres might advantageously be repeated in consecutive association with one another, in form of a duplicate series as below.

The collection itself of ‘Hymns, Ancient and Modern’ met with in at least two, it is believed more than two, editions. Unfortunately, the numbering of the hymns not the same in the different editions; and still more unfortunately the date of each successive edition in which the particular numberings occur not anywhere noted. Yet more unfortunately from a literary point of view, neither the source and history of the several hymns nor the name of the writer anywhere given. In the duplicate series of some few of the hymns as set forth below, these deficiencies attempted to be, in some measure, made good.

B.—Hymnal long measure, α . Consecutive rhymes.

I.	II.	III.	IV.
Awake, Thy dai- Shake off To pay	my soul, ly stage dull sloth, thy morn-	and with of du- and ear- ing sac-	the sun } ty run; } ly rise } rifice. }
Nos. in successive editions, 1 and 3. (<i>Bishop Ken.</i>)			

Bbbb.—Hymnal long measure, β . Alternate rhymes.

I.	II.	III.	IV.
All peo- Sing to Him serve Come ye	ple that the Lord with fear, before	on earth with cheer- His praise Him, and	do dwell,— ful voice; forth tell,— rejoice.
Nos. in successive editions, 136 and 166. (<i>J. Hopkins.</i>)			

C.—Trimeter.

I.	II.	III.
Christ is On Him With His The courts	our cor- alone true saints of heav'n	ner-stone,— we build; alone— are filled.

Nos. in successive editions, 306 and 239.

Dd.—Hymnal short measure.

I.	II.	III.	IV.
Soldiers And put Strong in Through His	of Christ, your ar- the strength Eter-	arise,— mour on; which God nal Son.	supplies—

Nos. in successive editions, 181 and 270. (C. Wesley.)

Ddd.—Hymnal common measure, α . Alternate 2-4 line rhymes.

I.	II.	III.	IV.
Jeru- When shall When shall Thy joys	saalem, I come my sor- when shall	my hap- to thee? rows have I see?	py home, an end?

Nos. in successive editions, 180 and 236. (Anon., c. 1601.)

Ddd.—Hymnal common measure, β . Alternate 2-4 and 1-3 line rhymes.

I.	II.	III.	IV.
O God, Our hope Our shel- And our	our help for years ter from eter-	in a- to come, the stor- nal home.	ges past,— my blast,—

Nos. in successive editions, 197 and 165. (Isaac Watts.)

Dddd.—Special metre, α . Three tetrameter lines, with one trimeter.

I.	II.	III.	IV.
To Thee, All praise O grant The life	great Lord, for ev- us in that knows	the One er more our home no end.	in Three,— ascend; to see—

Nos. in successive editions, 165 and 263.

Dddd.—Special metre, β . Three tetrameter lines, with one dimeter.

I.	II.	III.	IV.
The ra- And spent The sha- Creep on	diant morn too soon dows of once more.	hath passed her gold- depart-	away,— en store; ing day—

Nos. in successive editions, 274 and 19. (*G. Thring.*)

Ee.—Special metre. Amphibrach-ending 1-3 lines.

I.	II.	III.
Jeru- With milk Beneath Sink heart	salem and hon- thy con- and voice	the golden, ey blest, templation opprest.

Nos. in successive editions, 142 and 228. (*J. M. Neale.*)

Ee.—Special metre. Double rhyming amphibrachic 1-3 lines.

I.	II.	III.
The Church- Is Je- She is By wa-	e's one sus Christ His new ter and	foundation = the Lord; creation = the Word.

Nos. in successive editions, 320 and 215. (*J. Stone.*)

Gg.—Trochaic-cæsura metre. Consecutive rhymes.

I.	II.	III.	IV.
Hark ! the Glory Peace on God and	herald to the earth, and sinners	angels new-born mercy recon-	sing } King, } mild, } ciled. }

Nos. in successive editions, 43 and 60. (*C. Wesley.*)

Ggg.—Trochaic-cæsura metre. Alternate rhymes.

I.	II.	III.	IV.
Jesus, Let me While the While the	lover to Thy gathering tempest	of my bosom waters still is	soul,— fly, roll,— high.

Nos. in successive editions, 179 and 188. (*C. Wesley.*)

J.—Conjoint trochaic-iambic.

I.	II.	III.
Néarer, Nearer E'en though That rais- Still all Néarer, Nearer	my Gód, to Thee ! it be eth me : my sóng my Gód, to Thee !	to Théé, a cross would bé, to Théé,
Thóugh, like The sun Darkness My rest Yét in Néarer, Nearer	a wánd- gone down, be ov- a stone ; my dréams my God, to Thee !	erér, er me, I'd bé to Théé,

Nos. in successive editions, 200 and 207. (*Sarah F. Adams.*)

Illustration below of likeness in metre and rhythm of some one or two familiar hymns with verse-lines of quite different character. Referrability of last two of following quatrains to so-called Gay's stanza proper; and of preceding two quatrains to recognised variety of this stanza. (See page 52.)

I.	II.	III.
The voice That ear- The pri- It hath	that breath'd liest wed- mal mar- not passed	o'er É-den, ding day, riage blés-sing, away.

J. Keble.

I.	II.	III.
When all And all And ev'- And ev'-	the world the trees ry goose ry lass	is young, lad, are green, a swán, lad, a queen.
Then hey And round Young blood And ev'-	for boot the world must have ry dog	and hórse, lad,= away, its cóurse, lad,= his day.

Ch. Kingsley.

I.	II.	III.
From Green- From In- Where Af- Roll down	land's i- dia's co- ric's sun- their gol-	cy móun-tains,= ral strand, ny foun-tains= den sand.

Bishop Heber.



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