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**ELEMENTS OF
ENGLISH PROSODY**

ELEMENTS OF ENGLISH PROSODY

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PREFACE

THERE are many books on English Prosody already in the market. But in most cases the treatment is illogical, unscientific, and old-fashioned, being based on 'exploded theories and unsound notions. We have made an honest attempt to avoid the beaten track by

- (a) incorporating here the points of modern criticism and research on the subject, and
- (b) indicating the rationale of English verse.

Not that Prosody has ceased to be "one of the scandals" of English literary criticism; but the young learners need not be disturbed by the infinite niceties of versification. For foreigners nothing is more vital to an intelligent understanding of the subject than a logical approach to it. This has been admirably done by Prof. Egerton Smith to whose work on "The Principles of English Metre" we are specially indebted. His treatment, however, is too learned and scholarly for the ordinary student. Hence the need of this little book which will perhaps be more useful to the beginner.

It is a pleasant duty to express our gratitude to the principal T. S. Sterling (of Presidency College, Calcutta) who has kindly revised the book and contributed valuable corrections and suggestions.

R. P. CHOPRA
A. M. BANERJEE

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CHAPTER I

RHYTHM

SELF-EXPRESSION is life. Man expresses himself in order to be and to grow. He expresses himself in words and deeds, in marble and colour, in voice and movement. The media are different but the instinct that works through them is the same.

Inherent in this instinct of self-expression is another instinct—the instinct to express ourselves according to some order, however tentative that order may be.

To take an example: Would you read the following passage and pause where the bars are drawn?

Then spake | the King: 'My | house hath | been
my | doom. But call | not thou this traitor | of my
house who | hath but dwelt beneath one | roof
with me. My | house are rather | they who sware
my | vows, yea, even | while they brake | them,
own'd me king.'

Obviously you would not.

Read again the same passage according to the following arrangement:—

Then spake the King: | 'My house | hath been my
doom. | But call not thou | this traitor | of my
house | who hath but dwelt beneath one roof with
me. | My house | are rather they | who sware my
vows, | yea, even while they brake them, | own'd
me king.'

This is natural, and intelligible. There is a natural spacing out of words into groups, the voice rises and falls owing to the varying requirements of the idea and the images, and gives what we call a *rhythmical* character to the expression.

The pauses alone, as indicated by the bars, do not determine the rhythmical character of the lines. According to the varying degrees of the emotional content of the passage we emphasise some particular words, and emphasise some more than others, by putting stress upon them. So the passage with due stresses may be represented thus:—

Then spake the King: | 'My house | hath been my
doom. | But call not thou | this traitor | of my
house | who hath but dwelt beneath one roof with
me. | My house | are rather they | who sware my
vows, | yea, even while they brake them | own'd
me king'.

Thus when we express ourselves in words we put stress on certain words in order to indicate the intensity of our emotion, and on certain words more than on others to indicate the varying degrees of the intensity. It is in

the nature of the medium of language that our ideas not only take form in words but also arrange themselves in groups of words through which the voice runs on in varying modulations. The spacing out of words into modulating groups, *i. e. rhythm*, is thus inherent in human speech, prose as well as verse. In prose the periods are determined primarily by reference to the images and pictures called up by the words, and remotely by reference to laws of rhythm. Is it so in verse? The point will be clear if we turn the above passage into 5-group verse (as it appears in Tennyson).

Then spake | the King: | 'My house | hath been | my doom
 But call | not thou | this tra | tor of | my house
 Who hath | but dwelt | beneath | one roof | with me.
 My house | are ra | ther they | who sware | my vows,
 Yea, ev | en while | they brake | them, own'd | me king.'

In the above example,

1. the rise and fall of the voice is markedly pronounced, is its very life;
2. it is strict, not lax as in prose, so that a regular rise and fall of the voice is maintained throughout;

3. this regularity of rise and fall is governed by the laws of verse, so that each line divides itself into five sections or units of the same order of movement, *i. e.* a non-stress followed by a stress which may be symbolically represented as ♪ — ;
4. lastly, all the units occupy equal intervals of time which, however, is rarely to be found in the rhythm of prose.

Hence, in **prose**, rhythm is (1) not pronounced, (2) not strict, (3) not bound by formal laws, and (4) not governed by equality of time interval. The idea or the picture alone determines it.

In **verse**, rhythm is (1) pronounced, (2) strict, (3) bound by formal laws, and (4) governed by equality of time interval which is the essential quality of verse-rhythm*. When in a musical orchestra the conductor's stick moves up or down or side-ways to show the beat we get the simple temporal division; but in poetry the grouping is complex and rhythm is constituted by "*a recurrence of similar phenomena at regular intervals of time.*" In **prose**, pictures predominate over

*Rhythm—*tāl* (Hindustani); Temporal duration—*Matra* (Hindustani)

rhythm, throwing rhythm into the background or determining it. In **verse**, the picture unit is thrown into the background or is identified with the rhythmic units. "Scientifically considered it (prose) is a wild variety of verse" (*Lanier*) We can force prose to keep time but that would be unnatural. To quote from Omond, "Fundamental irregularity is the law of prose, as fundamental regularity of verse. Certainly good prose has its musical movements, which in ordinary parlance are vaguely called 'rhythmical,' in obedience to which a sentence rises or falls, swells or dies away. Isolated phrases will form rhythmical passages, just as isolated words will form feet in our speech as in Greek; but these are not therefore necessary or fundamental. In verse, syllables are set to equal time measures; in prose, to unequal. We can constrain them to act otherwise if we like; but in doing so we destroy their proper effect." Verse may therefore be defined as "*a succession of articulate sounds regulated by a rhythm so definite that we can readily foresee the results which follow from its application*" (*Guest*). To observe, analyse and classify the rhythm of verse is then the aim of prosodic science.

CHAPTER II

THE BASIS OF ENGLISH VERSIFICATION

"THE STUDY of verse," says Lanier, "must begin with the study of sounds." Sounds are sensations received through the ear.* For purposes of prosody they may be considered under the following heads:—

Pitch or Pitch Accent	(A)
Quantity	(B)
Stress or Stress Accent	(C)

"Verse contrives its pattern of sounds in time," and this may be accomplished in various languages by diverse methods varying with the varying speech habits. The question that suggests itself in English prosody is this—how and to what extent are the three elements mentioned above employed by the genius of the English language in contriving its "pattern of sounds in time"? Before we proceed to answer this question we ought to remember that the time aspects are fundamental in rhythm and that these elements have a share in the making of English verse in so far as they contribute

* Vibrations from the sounding body fall upon an elastic membrane in the ear, called the ear-drum, and the auditory nerves carry the vibrations to the brain, whereupon the person becomes cognizant of the sound

to the time aspects. Investigation, as Jacob says, "must seek to determine what are the phenomena marking the end of single time-intervals and how these phenomena affect our perception of time."

•

(A) PITCH

Pitch or pitch accent depends upon the number of vibrations made per second by a sounding body ; by pitch we mean how far high up or low down or somewhere between a sound is. Say "No" in a doubtful, a questioning, a decided, and a threatening tone, and you will observe the variation of pitch. In dramatic and oratorical declamation pitch becomes markedly pronounced; but standard speech also is always spoken with moderate variation of pitch. A child or a woman generally speaks at a higher pitch than a man.

Is pitch sufficient to produce the rhythm of poetry? Obviously it is not. The same poem will be recited by different persons at different pitches, the rhythm remaining all the while unaffected. The raising of pitch is not infrequently accompanied with loudness in English speech; but loudness does not necessarily imply prolongation. Since pitch does not involve or regulate length,

it cannot affect the time aspects of English verse. Pitch therefore cannot produce English rhythm though it may be present in what does produce it.

(B) QUANTITY

Quantity signifies the length of time a sound lasts. Some sounds are long, some short. Since rhythm depends on periodicity (*i.e.*, recurrence at regular intervals), quantity (*i.e.*, the length of syllables) should alone be sufficient to produce rhythm and in fact it does, as in Sanskrit, Latin, and Greek poetry, where, therefore, the analysis of rhythm, *i.e.*, scansion, is *quantitative*.

Now examine the following:—

(a_1) Blackbird and (a_2) black bird;

(b_1) Twenty four and (b_2) twenty four men;

(c_1) The judgment is unjust, and (c_2) The unjust judgment was criticised by the daily papers.

In (a_2) "black" and "bird" have equal quantity, in (a_1) "bird" has half the quantity of "black."

In (b_1) "twenty" and "four" are equal in length, in (b_2) "twenty" receives about half the length of "four."

Find out the quantity of "unjust" and "judgment" in (c_1) and (c_2) .

In the above examples the quantity of the same syllable varies according to the place it occupies in a sentence or a group of words, or, in other words, it is the rhythm that determines the quantity of syllables in English, not quantity the rhythm. As Sweet says, "We lengthen or shorten syllables without scruple in order to make the feet of requisite length."

Words in English being thus indeterminate in character in respect of shortness or length of syllables, the same syllable might be both long and short according to the necessity of rhythm. So the terms "long" and "short," as applied to English versification, are confusing and misleading. Since the length of syllables does not produce rhythm, it is immaterial to count their number in a particular foot. For instance, in an iambic scheme, where a foot normally consists of two syllables, we sometimes find:—

- (1) feet of one syllable each,
 - (2) feet of three syllables each.
 - (3) feet of four syllables each (rarely),
- and (4) even feet (rarely) with no syllables at all, the feet being theoretically supposed to exist as filling in a pause,

and thus bringing a line to conform to the norm. These have been called by some metrists "silent feet."

Thus quantity is not the basis of English versification.

There is, no doubt, the spacing out of syllables into groups, but the spacing is determined neither by quantity, nor, as we have seen, by pitch. The quantity of syllables is, of course, an important factor in the phenomenon of rhythm which is a matter of equal time units; but this quantity itself depends upon other factors. Quantity fills in the time of feet of English verse; but these feet are determined by other phenomena, as we shall see later.

(C) STRESS*

Stress or stress-accent is the loudness or softness of a sound and depends upon the degree of force with which the sound waves reach our ears. Stress does not necessarily imply prolongation. A stressed syllable is louder, but not necessarily longer, than an unstressed syllable; for "the length and its

*To clear up a confusion as to the proper meaning of pitch, quantity and stress, it may be pointed out that pitch shows the height, quantity the length, and stress the breadth or loudness of sound.

loudness are clearly two different things."

"Examine the following :—

(a) In 'way-far-er', 'twil-ight', 'priv-ateer', etc., the accented syllable is as long as its unaccented fellows.

(b) In 'cle-ver', 'luc-ky', 'bus-y' etc., the accent falls on a short syllable which is not lengthened by being accented.

(c) In 'ed-ify', 'ar-ro-gate', 'em-u-late', 'de-tails', etc., the accent rests on a short syllable in preference of long ones.

The fact is, as Scripture says, "The one property that characterises auditory accent is 'impressiveness'; this may arise from increase in loudness, but also from decrease; from rise in pitch, but also from fall; from lengthening of duration but also from diminution—in short from any change that produces a mental effect." Any device which produces this change, that distinguishes one syllable from its fellows and makes it conspicuous is calculated to produce stress-accent. Accent does not necessarily imply either the raising of pitch, or increase of loudness or force, or prolongation of time though "normally" as Omond says, "we like to unite all three on one syllable, and this is probably our commonest type of accent." But rhythm is

fundamentally made up of time units and since stress-accent does not necessarily imply prolongation, the basis of English versification must be sought elsewhere—"in that which underlies both syllables and stresses"—that is to say, in Time. In English speech the syllables are habitually uttered in definite and simple relations of equality or proportion and it is by "the definiteness of relative duration that rhythm in prose or verse is created.....
These syllables therefore possess 'Quantity,' not fixed but shifting, yet determinable by the ear, in virtue of which they can be grouped into divisions of equal or different length. Verse groups them into equal divisions or bars each of which is 'exactly equal to any other bar.' In doing so it employs 'secondary rhythm' and also 'tertiary rhythm' or phrasing but its essential base is equality of duration." So the time aspects are fundamental and the accentual features while necessary are not at the root of the phenomenon of English verse.

What then is the function of Accent in English verse ?

The simplest answer is—it shows time. A piece of rhythm consists of a number of equal time units. At the beginning or end of

each unit there is what is called a beat. In a musical orchestra the conductor's stick, as it moves up and down and side-ways, marks the beats. Verse also, being a piece of rhythm, is divided into equal time units by a beat or *ictus* as it is generally called. This ictus has 'no material or external existence at all, but has its place in the mind, which craves measure in every thing.' The ictus exists in all verse; in English verse it externalises itself by falling as a rule on an accented syllable. This, then, is the function of the stress-accent in the rhythm of English verse—to make the beat audible and thus to show the temporal regularity of the verse. So while quantity records time in classical verse, accent illustrates it in English verse.

The Primary rhythm of English verse may therefore be defined as composed of "two distinct schemes or strands"—(1) Time (or equality of temporal duration) and (2) Accent (the signalizer of the time divisions). As a rule, they are coincident. Quantity and Pitch exist as elements of the rhythm thus produced.

Stress or stress-accent is of two kinds—speech-stress and verse-stress. Normal speech is always spoken with stress-accent on certain

words and absence of accent on others. The sounds of verse have constantly to effect a compromise between the typical rhythm to which they relate and the irregular stress and time-variations of human speech. For the fundamental principle of verse is that it sets up a new order of progress which constantly conflicts with, yet without destroying, the order of progress of common prose speech. When therefore the stress groups of ordinary speech are turned into feet, the syllables are lengthened or shortened "without scruple." As Sweet observes, "syllables that are quite stressless in ordinary speech can in verse take the full stress that is required by the metre," "though unconscious respect for the natural quantities influences our best poets."

For instance, in prose we should read the line,

$\begin{array}{ccccccccccc} \sim & \text{—} & \sim & & \sim & \sim & \text{—} & \sim & \sim & \sim & \sim & \text{—} \end{array}$
 "Laid widow'd of the power in his eye."

by placing stress on 'wid'-, 'pow'-, and 'eye', and absence of stress on the remaining syllables (— representing the stress, and $\sim$ the absence of stress).

In verse, however, the arrangement becomes different and might be thus shown:—

$\begin{array}{ccccccc} \sim & \text{—} & \sim & \text{—} & \sim & \text{—} & \sim & \text{—} & \sim & \text{—} \\ \text{Laid} & \text{wi} & \text{dow'd} & \text{of} & \text{the} & \text{pow} & \text{er} & \text{in} & \text{his} & \text{eye.} \end{array}$

Here (a) "of" and "in", which have normally no speech-stress, have received one due to their place in the rhythmic scheme. This is purely *verse-stress*. The function of verse-stress, says Lanier, is "to call the ear's attention to particular sounds in a series of verse-sounds for the purpose of marking the intervals allotted to each bar, such interval being always that which elapses between any two sounds thus distinguished" by verse-stress.

(b) In the first syllable of "widow'd" there is both verse-stress and speech-stress. As a rule the verse-stress coincides with the speech-stress.

(c) "Wid"-, "Pow"-, and "eye" are all long syllables from which we may infer that the verse-stress not only coincides with the speech-stress but also falls as a rule on a long syllable.

(d) A long syllable may go without the verse-stress (for instance, laid), and a short syllable may have it (for instance, of, in).

(e) The time ratio within the several groups or feet may not be always equal; for instance, t_1 (laid): t_2 (wi), is not $= t_3$ (dow'd): t_4 (of) and both are unequal to t_7 (-er): t_8 (in), though $t_1 + t_2$, $t_3 + t_4$, etc., must

always be equal [where t = time and t_1, t_2, t_3 , etc., are units of time occupied by the syllables].

(*r*) Though the time ratio may be different, the temporal duration of the several groups in a particular verse must be always equal. If one group occupies, say, three seconds, the rest also in the same verse must each occupy three seconds, though these three seconds may in various ratios be distributed among the syllables within each group. For this purpose,

(*g*) "of" must not only be lengthened but also stressed so as to maintain the uniformity of the rhythm of verse. Hence the following two facts should always be borne in mind while scanning a verse :—

The verse-stress, unless otherwise required by the sense and the rhythm, (1) coincides with the speech-stress; (2) falls on a long syllable.*

SECONDARY STRESS

When it is said that sixpence, rainbow, moonshine, etc., have a stress on the first syllable, it is not meant that there is absence of stress on the second. There is what is called a "secondary-stress" as distinguished from non-stress in such words as "of," "on,"

"to," "the," "at ' etc., or in the first syllables of "alike," "America," "perhaps," "beyond" etc. Again in the following group-words there is neither a primary stress nor a secondary stress, the stress being level in these cases :—

steel-pen, Hyde Park, vast weight, etc.

But for purpose of versification secondary stress and level stress are unimportant, if not useless. They are treated either as primary stress or as non-stress according to the demands of the rhythmic scheme.*

*For a strictly scientific analysis of verse, degrees also of stress should be recognised. Advanced students should therefore study and record these as well.

CHAPTER III

RULES OF ACCENT

(A) Mono-syllables

TAKE the following examples:—

(1) $\check{\text{E}}\text{ter} | \text{nal } \check{\text{hon}} | \text{our } \check{\text{to}} | \text{his } \check{\text{name}}.$

(2) $\check{\text{On}} | \text{with } \check{\text{toil}} | \text{of } \check{\text{heart}} | \text{and } \check{\text{knees}} | \text{and } \check{\text{hands}}.$

Here 'to' and 'on' have received a stress though normally they have none—'to' due to its being the second member of an iambic foot, or more properly the ictus or beat falling on it, and 'on' due to the requirements of the of the sense.

(3) $\text{Learned } \check{\text{his}} \check{\text{great}} | \text{language } \check{\text{caught}} \check{\text{his}} \check{\text{clear}} |$
accents.

Here 'great' and 'clear' have lost their normal stress due to their peculiar position in the rhythmic scheme.

Hence in verse monosyllabic words retain the stresses and non-stresses that they have in prose, but may lose them if required by the (a) rhythm or (b) the sense. This rule applies to words of more than one syllable as well.

(B) Dissyllables

The speech-stress or accent in English generally falls on the first syllable in nouns

and adjectives and on the second syllable in verbs, *e.g.*,

<i>Nouns</i>	<i>Verbs</i>	<i>Adjectives</i>	<i>Verbs</i>
Convert	Convert	Absent	Absent
Conduct	Conduct	Frequent	Frequent
Detail	Detail	Converse	Converse

In some words the stress is thrown on the first syllable when used as nouns, and on the second syllable when used as adjectives.

<i>Nouns</i>	<i>Adjectives</i>
Compact	Compact
Expert	Expert

(C) Polysyllables

The genius of the English language has developed the tendency of throwing the accent as near the beginning of a word as possible. It must, however, be borne in mind that prefixes (as also suffixes) are generally not accented, *e. g.*,

messenger, an | other, barrister, difference, omni-
bus, ante | cedent, ex | ponent, | legendary.

Words of four syllables or more have, as a rule, a secondary accent also which, however, is treated as a primary accent in versification.

"antechamber, antagonistic, equilibrium, examination.
tion.

Students are referred to Ripman's *Sounds of Spoken English* (Dent's Modern Language Series), where is given an important list of words with directions for accentuation, and *Outlines of English Phonetics* by D. Jones (Teubner, Leipzig).

CHAPTER IV

KINDS OF RHYTHM

THE RHYTHM of English poetry divides itself into two main classes.

(A) ASCENDING RHYTHM

The following are the two varieties of ascending or rising rhythm :—

(1) Iambus = non-stress stress, or symbolically

($\underset{\vee}{-}$ $\underset{-}{\vee}$); amount, ascend, destroy, morose,

$\underset{\vee}{-}$
forlorn, etc.,

are examples of iambic rhythm.

(2) Anapaest = non-stress non-stress stress, or
symbolically ($\underset{\vee}{-}$ $\underset{\vee}{-}$ $\underset{-}{\vee}$);

$\underset{\vee}{-}$ $\underset{\vee}{-}$ $\underset{-}{\vee}$; matinee, gondola, demonstrate etc.,

are examples of anapaestic rhythm.

(B) DESCENDING RHYTHM

The following are the two varieties of descending or falling rhythm :—

(1) Trochee = Stress non-stress, or symbolically
($\underset{-}{\vee}$ $\underset{\vee}{-}$);

$\underset{-}{\vee}$ $\underset{\vee}{-}$; manly, mournful, numbers, empty, etc.,

are examples of trochaic rhythm.

(2) Dactyl = Stress non-stress non-stress, or
symbolically ($\underset{-}{\vee}$ $\underset{\vee}{-}$ $\underset{\vee}{-}$);

$\underset{-}{\vee}$ $\underset{\vee}{-}$ $\underset{\vee}{-}$; Dactylic, merrily, menacing, foolhardy,

$\underset{-}{\vee}$ $\underset{\vee}{-}$ $\underset{\vee}{-}$
fortunate, etc.,

are examples of dactylic rhythm.

There are a few other kinds of rhythm which some would have in English poetry, but which in reality are entirely foreign to the nature of English versification. Imported from outside these have always remained exotics :—

(A) LEVEL RHYTHM .

Level rhythm, manifesting itself in the following forms:—

- (1) Spondee=Stress stress, or symbolically (— —)

Examples:—

— — — — —
Spondee, maw-crammed, low-pulsed, etc.

- (2) Pyrrhic=non-stress non-stress, or symbolically
(∪ ∪).

Examples:—

to a, on a, of the, etc.

- (3) Tribrach=non-stress non-stress non-stress, or
symbolically (∪ ∪ ∪).

Examples :—

∪ ∪ ∪ ∪

Into a, at a mis | chief, of the bam | boo, etc.

- (4) Molossus=stress stress stress or, symbolically
(— — —).

Examples :—

— — — — —
Flesh helps soul, dazed hawks soar,
— — — — —
short shrill shriek, etc.

(B) COMPOUND RHYTHM

Compound rhythm is of two kinds:—

- (1) Ascending descending or Amphibrach = non-stress stress non-stress or symbolically ($\cup$ — $\cup$). •

Examples:—

$\cup$ — $\cup$ $\cup$ — $\cup$ $\cup$ — $\cup$
ancestral, cantonment, tribunai.

- (2) Decending ascending or Amphimacer = Stress non-stress stress or symbolically (— $\cup$ —).

Examples:—

— $\cup$ — — $\cup$ — — $\cup$ —
Runaway, loud the cry, here's his place.

English verse is never written in level rhythm. That which is written in compound rhythm is only an experiment and not very successful at that, and generally tends to fall into rising or falling rhythm.

CHAPTER V

METRE AND SCANSION

TAKE the following examples:—

Rich	the		treasure
—	˘		— ˘
Sweet	the		pleasure
—	˘		— ˘

In scanning these lines we determine (a) the kind of rhythm (here falling rhythm) by dividing the lines into groups of feet of the same order (here trochaic), and (b) the number of groups of feet to each line (here two).

Metre connotes these two processes combined so that the answer to the question,

What is the metre of these lines?
is:

It is (a) trochaic (b) dimeter (of two feet).

Metre, therefore, is measurement of lines of verse into a particular number of units of the same order. Metre implies something measured, "the thing measured is the time occupied in the delivery of a series of sounds." The two indispensable conditions of metre are:—first, that the verses shall be divided into equal spaces; secondly, that the fact of that division shall be made manifest by the ictus or beat, falling on an accented syllable.

From our previous discussion we are now

able to make the following deductions about the functions of prosody. They are:—

- (a) To divide the lines of verse into equal time-units or *feet* (also called measures);
- (b) To indicate the character of these units by marking
 - (1) the beginning or end of each foot by an accent, and
 - (2) the remaining member or members of the foot by non-stress;
- (c) And thus to ascertain the class or kind of verse, *i.e.*, its metre
 - (1) by stating the number of feet to each line, and
 - (2) by mentioning the nature of the rhythm.

The entire process is called *Scansion*. "The only problem for the scanner," as Jacob says, "ought to be, 'What is the best way of writing down the rhythm as it is heard', or more properly, as pointed out by Omond, 'as it is felt'?"

CHAPTER VI

KINDS OF METRE

VERSE (iambic or trochaic or of whatever kind of rhythm it may be) of one-foot is called **monometer**. Verse of two feet is called **dimeter**; of three feet, **trimeter**; of four feet, **tetrameter**; of five feet, **pentameter**; of six feet, **hexameter**; of seven feet, **heptameter**; of eight feet, **octometer**. Verses of nine feet or more are rarely, if at all, found in English poetry.

IAMBUS

EXAMPLES

(1) Iambic monometer (√ –) or *One-foot*
Iambic metre:—

√ —
Thus I

√ —
Pass by

√ —
And die

√ —
As one

√ —
Unknown

√ —
And gone—*Herrick*

(2) Iambic Dimeter (√ – | √ –) or *Two-foot*
Iambic metre:—

√ — √ —
My lit | tle thought

√ — √ —
Hath donned | her shoe

And all | untaught

Gone danc | ing too

(3) Iambic Trimeter (— | — | —) or *Three-foot* Iambic metre:—

O, lift | me from | the grass

I die, | I faint, | I fail — *Shelley*

(4) Iambic Tetrameter (— | — | — | —) or *Four-foot* Iambic metre:—

And then | my heart | with pleas | ure fills,

And danc | es with | the daff | odils.

— *Wordsworth*

(5) Iambic Pentameter (— | — | — | — | —) or *Five-foot* Iambic metre:—

For them | no more | the blaz | ing hearth |

shall burn

Or bus | y house | wife ply | her eve | ning care.

No chil | dren run | to lisp | their sire's | return,

Or climb | his knees | the en | vied kiss |

to share.

— *Gray*

(6) Iambic Hexameter (— | — | — | — | — | —) or *Six-foot* Iambic metre:—

(i) The dew | was fall | ing fast | the stars |

began | to blink.

— *Wordsworth*

EXERCISES

Scan the following lines:—

- | | | |
|-------------|---------------|------------------|
| (i) I love; | (ii) I'm made | |
| You hate; | A shade | |
| I curse | And laid | |
| My fate. | I'th grave, | |
| | There have | |
| | My cave. | — <i>Herrick</i> |
- (2) Grow old along with me;
The best is yet to be —*Browning*
- (3) Thy soul was like a star and dwelt apart
Thou hadst a voice whose sound was like the sea.
—*Wordsworth*
- (4) But let my due feet never fail
To walk the studious cloister's pale
—*Milton*

ANAPAEST

EXAMPLES

1. Anapaestic Monometer (√ √ —) or *one-foot* Anapaestic metre:—

√ √ —
I have thought;
√ √ —
I have fought;
√ √ —
And alas;
√ √ —
It is nought.

2. Anapaestic Dimeter (√ √ — √ √ —) or *Two-foot* Anapaestic metre:—

√ √ — √ √ —
I have lain | in the sun
√ √ — √ √ —
I have toiled | as I might,

$\checkmark$ $\checkmark$ — $\checkmark$ $\checkmark$ —
 With the song | of the birds
 $\checkmark$ $\checkmark$ — $\checkmark$ $\checkmark$ —
 And the sun | on the hill.

—*Bridges*

3. Anapaestic Trimeter ($\checkmark\checkmark\text{—}$ | $\checkmark\checkmark\text{—}$ | $\checkmark\checkmark\text{—}$) or
Three-foot Anapaestic metre:—

$\checkmark$ $\checkmark$ — $\checkmark$ $\checkmark$ — $\checkmark$ $\checkmark$ —
 I am mon | arch of all | I survey
 * * * *

I am lord | of the fowl | and the brute.

—*Cowper*

4. Anapaestic Tetrameter ($\checkmark\checkmark\text{—}$ | $\checkmark\checkmark\text{—}$ | $\checkmark\checkmark\text{—}$ | $\checkmark\checkmark\text{—}$)
 or *Four-foot* Anapaestic metre:—

$\checkmark$ $\checkmark$ — $\checkmark$ $\checkmark$ — $\checkmark$ $\checkmark$ —
 And no voice | but was prais |
 $\checkmark$ $\checkmark$ — $\checkmark$ $\checkmark$ — $\checkmark$ $\checkmark$ —
 ing this Ro | land of mine
 $\checkmark$ $\checkmark$ — $\checkmark$ $\checkmark$ — $\checkmark$ $\checkmark$ —
 As I poured | down his throat |
 $\checkmark$ $\checkmark$ — $\checkmark$ $\checkmark$ — $\checkmark$ $\checkmark$ —
 our last meas | ure of wine.

—*Browning*

5. Anapaestic Pentameter ($\checkmark\checkmark\text{—}$ | $\checkmark\checkmark\text{—}$ | $\checkmark\checkmark\text{—}$ | $\checkmark\checkmark\text{—}$ |
 $\checkmark\checkmark\text{—}$) or *Five-foot* Anapaestic metre:—

$\checkmark$ $\checkmark$ — $\checkmark$ $\checkmark$ — $\checkmark$ $\checkmark$ —
 I would add, | to that life | of the past |
 $\checkmark$ $\checkmark$ — $\checkmark$ $\checkmark$ — $\checkmark$ $\checkmark$ —
 both the fu | ture and this;
 $\checkmark$ $\checkmark$ — $\checkmark$ $\checkmark$ — $\checkmark$ $\checkmark$ —
 I would give | the new life | altoge |
 $\checkmark$ $\checkmark$ — $\checkmark$ $\checkmark$ — $\checkmark$ $\checkmark$ —
 ther as good | ages hence.

—*Browning*

6. Anapaestic Hexameter ($\checkmark\checkmark\text{—}$ | $\checkmark\checkmark\text{—}$ | $\checkmark\checkmark\text{—}$ | $\checkmark\checkmark\text{—}$ |
 $\checkmark\checkmark\text{—}$) or *Six-foot* Anapaestic metre:—

$\checkmark$ $\checkmark$ — $\checkmark$ $\checkmark$ —
 But we sleep | by the ropes |

of the camp | and we rise |
 with a shout | and we tramp.
 With the sun | or the moon |
 for a lamp, | and the spray |
 of the wind | in our hair.

—*Fletcher*

EXERCISES

Scan the following lines :—

1. I am out of humanity's reach
I must finish my journey alone.

—*Cowper*

2. The Assyrians came down like a wolf on the fold
And his cohorts were gleaming with purple and gold.

—*Byron*

3. We have marched from the Indus to Spain and
by God we will go there again.
We have stood on the shore of the plain where
the waters of Destiny bloom.

—*Fletcher*

4. I have gone the whole round of creation ; I
saw and I spoke
I, a work of God's hand for that purpose,
received in my brain.

—*Browning*

TROCHEE

EXAMPLES

1. Trochaic Dimeter (— ♩ —) or *Two-foot*
Trochaic metre :—

— ♩ — ♩
Rich the | treasure,

— ♩ — ♩
Sweet the | pleasure.

2. Trochaic Trimeter (— ♩ — ♩ —) or
Three-foot Trochaic metre :—

— ♩ — ♩ — ♩
Welcome | wild North | Easter

— ♩ — ♩ — ♩
O'er the | Danish | moorlands

— ♩ — ♩ — ♩
Tired we | are of | Summer

— ♩ — ♩ — ♩
Tried of | listless | dreaming

— ♩ — ♩ — ♩
Jovial | wind of | Winter

— ♩ — ♩ — ♩
Come as | came our | fathers.

—*Kingsley*

3. Trochaic Tetrameter (— ♩ — ♩ — ♩ —) or
Four-foot Trochaic metre :—

— ♩ — ♩ — ♩ — ♩
Springlets | in the | dawn are |

— ♩ — ♩ — ♩ — ♩
streaming,

— ♩ — ♩ — ♩ — ♩
Diamonds | on the | brake are |

— ♩ — ♩ — ♩ — ♩
gleaming.

—*Scott*

4. Trochaic Pentameter (— ♩ — ♩ — ♩ — ♩ —) or
Five-foot Trochaic metre :—

— ♩ — ♩ — ♩ — ♩ — ♩
Mountain | winds oh | whither |

— ♩ — ♩ — ♩ — ♩ — ♩
do you | call me ?

Chains of | care to | lower |
 earth en | thrall me.
 —*Tennyson*

5. Trochaic Hexameter (—|—|—|—|—|—)
or *Six-foot Trochaic Metre*:—

He that | strove thus | evil's |
 lump with | gold to | leaven,
 Let him | give his | blood at | last and |
 get his | heaven.
 —*Browning*

6. Trochaic Heptameter (—|—|—|—|—|—|—) or *Seven-foot Trochaic metre* :—

Thunder | heaves and | howls a | bout them, |
lightning | leaps and |
flashes
Heaped and | hollowed | by the | storm of |
old, whence | reels and |
crashes.
—Swinburne

7. Trochaic Octometer (— | — | — | — | — | — | — | —) or *Eight-foot* Trochaic metre:—

We've no | wish to | have the | tidings |
how thé | people's fortunes |
, shifted :

Lest you grow

Old and grey.

2. Dactylic Dimeter (— ∪ ∪) or Two-foot Dactylic metre :—

— v v — v v
Their's not to | make reply,

— ♪ ♪ — ♪ ♪
Their's not to | reason why,

— • • — • •

Their's but to | do and die.

—Tennyson

3. Dactylic Trimeter ($\underline{\text{uu}}|\underline{\text{uu}}|\underline{\text{uu}}$) or *Three-foot Dactylic metre*:—

Twisted his | thumb in his |

— • •
red moustache.

Tightened his | waist with its |

Buda sash.

—*Browning*

4. Dactylic Tetrameter (— ∪ ∪ | — ∪ ∪ | — ∪ ∪ | — ∪ ∪)
or *Four-foot* Dactylic metre: —

— ∨ ∨ — ∨ ∨ — ∨ ∨
Weary way | wanderer | languid and |

sick at heart.

Travelling | painfully | over the |

rugged road.

Wild-visaged | wanderer |

God help thee | wretched one. |

—*Southey*

EXERCISES

Scan the following lines :—

1. Honour the charge they made,
Honour the Light Brigade. —*Tennyson*
2. Come away, come away,
Come in your war array. —*Scott*
3. Touch her not scornfully,
Think of her mournfully,
Gently and humanly. —*Hood*

MISCELLANEOUS EXERCISES

Scan the following lines :—

1. Take her up tenderly,
Fashion'd so slenderly. —*Hood*
2. Fair daffodils we weep to see
You haste away so soon. —*Herrick*
3. The warrior's very plume, I say,
Was draggled by the dashing spray. —*Scott*
4. Bluish mid the burning water, full in face
Trafalgar lay;
In the dimmest North-East distance dawn'd
Gibraltar grand and gay. —*Browning*
5. Cannon to right of them,
Cannon to left of them. —*Tennyson*
6. When I think of my own native land
In a moment I seem to be there. —*Cowper*
7. The isles of Greece! the isles of Greece,
Where burning Sappho loved and sung.
—*Byron*

CHAPTER VII

VARIATIONS

In the examples quoted in the previous chapter such lines have been chosen as illustrate strict observance of the norm or recognised type or the base. The bases are three-foot iamb, four-foot trochee, three-foot dactyl and so on, and each foot shows the normal distribution of (a) syllables and (b) stress and non-stress. All good artists in verse avoid uniform verse to save their poems from being dull and monotonous. The nature of the rhythm is not disturbed, unless demanded by an inner necessity, but ample variations are freely introduced so as to make the rhythm as charming and various as life itself.

The following are some of the means employed:—

- (I) (i) Catalexis and (ii) Hyper-catalexis
- (II) Trisyllabic Substitution or Equivalence
- (III) Elision. (IV) Monosyllabic Substitution.
- (V) Inversion. (VI) Composite Measures.
- (VII) Pauses. (VIII) Dropping of accent and "Silent foot".

I. (i) CATALEXIS

A foot which falls short of the normal

metrical scheme by one or two syllables is called a *catalectic* foot. It generally appears at the beginning in lines of rising rhythm and at the end in lines of falling rhythm. An iambic or trochaic foot is catalectic when there is one syllable too short, but iambic verses, when catalectic, begin and trochaic verses end with catalectic feet. Again, an anapaestic or dactylic foot is catalectic when it falls short of the norm by one or two syllables; and anapaestic verses, when catalectic, like iambs, begin, and dactylic verses, like trochees, end, with catalectic feet. In an anapaestic or dactylic scheme a catalectic foot may often have the false appearance of an iambic or a trochaic foot respectively.

ILLUSTRATIONS

Dactyl

- (1) $\overline{\quad}$ $\vee$ $\vee$ $\overline{\quad}$ $\vee$ $\vee$
 One more un | fortunate
 $\overline{\quad}$ $\vee$ $\vee$ $\overline{\quad}$ $\vee$ $\vee$
 Weary of | breath $\wedge$ $\wedge$
 $\overline{\quad}$ $\vee$ $\vee$ $\overline{\quad}$ $\vee$ $\vee$
 Rashly im | portunate
 $\overline{\quad}$ $\vee$ $\vee$ $\overline{\quad}$ $\vee$ $\vee$
 Gone to her | death $\wedge$ $\wedge$
—Hood

In this stanza the norm is the two-foot dactyl (the first and the third lines) but the last foot in the second and the fourth lines is catalectic because it falls short of the norm

by two syllables.

Dactyl

- (2) $\begin{array}{ccccccc} \text{—} & \vee & & \text{—} & \vee & & \vee \\ \text{Look} & \text{at} & \text{her} & | & \text{garments} & \Lambda & \\ \text{—} & \vee & & \text{—} & \vee & & \vee \\ \text{Clinging} & \text{like} & | & \text{cerements}, & & & \\ \text{—} & \vee & & \text{—} & \vee & & \vee \\ \text{Whilst} & \text{the} & \text{wave} & | & \text{constantly} & & \\ \text{—} & \vee & & \text{—} & \vee & & \vee \\ \text{Drips} & \text{from} & \text{her} & | & \text{clothing} & \Lambda & . \end{array}$

—Hood

The last foot in lines 1 and 4 is a dactyl, but it falls short of the norm by one syllable and is, therefore, a *catalectic* foot.

Trochee

- (3) $\begin{array}{ccccccc} \text{—} & \vee & & \text{—} & \vee & & \text{—} & \vee & & \text{—} & \vee \\ \text{Ever} & | & \text{let} & \text{the} & | & \text{fancy} & | & \text{roam} & \Lambda & ! \\ \text{—} & \vee & & \text{—} & \vee & & \text{—} & \vee & & \text{—} & \vee \\ \text{Pleasure} & | & \text{never} & | & \text{is} & \text{at} & | & \text{home} & \Lambda & \end{array}$

—Keats

Anapaest

- (4) $\begin{array}{ccccccc} \vee & \vee & & \text{—} & & \vee & \vee & & \text{—} & \vee & \vee & & \text{—} \\ \text{I} & \text{am} & \text{mon} & | & \text{arch} & \text{of} & \text{all} & | & \text{I} & \text{survey}; \\ \vee & \vee & & \text{—} & & \vee & \vee & & \text{—} & \vee & \vee & & \text{—} \\ \Lambda & \text{My} & \text{right} & | & \text{there} & \text{is} & \text{none} & | & \text{to} & \text{dispute}. \end{array}$

—Cowper

Iambus

- (5) $\begin{array}{ccccccc} \vee & & \text{—} & & \vee & & \text{—} \\ \Lambda & \text{Round} & | & \text{the} & \text{earth} & | & \\ & & & \vee & \text{—} & & \vee & \text{—} \\ & & & \text{and} & \text{o} & | & \text{cean} & \text{blue} \\ \vee & & \text{—} & & \vee & & \text{—} & & \vee & & \text{—} \\ \text{His} & \text{chil} & | & \text{dren} & \text{four} & | & \text{the} & \text{sea} & \text{—} & | & \\ & & & & & & & \vee & & & \\ & & & & & & & \text{sons} & \text{flew}. \end{array}$

—Campbell

Anapaest

(6) $\begin{array}{ccccccc} \checkmark & \checkmark & \text{—} & & \checkmark & \checkmark & \text{—} & & \checkmark & \checkmark & \text{—} \\ \wedge & \wedge & \text{As} & | & \text{is the world} & | & \text{on the banks,} \\ \checkmark & \checkmark & \text{—} & & \checkmark & \checkmark & \text{—} & & \checkmark & \checkmark & \text{—} \\ \wedge & \wedge & \text{So} & | & \text{is the mind} & | & \text{of the man.} \end{array}$

—*Arnold*

NOTE.—The last foot in each line in Examples 3 and 4 (p. 35) can be arranged in another way. The last word in each case carries an accent; so the last foot can be split up into two catalectic feet,

e. g.,

$\begin{array}{ccccccc} \text{—} & \checkmark & \checkmark & & \text{—} & \checkmark & \text{—} \\ \text{Buda sash} = \text{Buda} & | & \text{sash;} \\ \text{—} & \checkmark & \checkmark & & \text{—} & \checkmark & \text{—} \\ \text{Sick at heart} = \text{Sick at} & | & \text{heart.} \end{array}$

EXERCISES

Scan the following lines and name the metre in each case:—

- (1) Come away, come away, Death;
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.

—*Shakespeare*

- (2) Come, but keep thy wonted state,
With even step, and musing gait,

And oft, as if her head she bow'd,
Stooping through a fleecy cloud.

—*Milton*

- (3) He was born in a ship
On the breast of the river of time;
Brimming with wonder and joy
He spreads out his arms to the light.

—*Arnold*

- (4) Hapless, hapless, I must be
 All the hours of life I see
 Since my foolish nurse did once
 Bid me on her leggen bones. — *W. de la Mare*

I. (ii) HYPER-CATALEXIS

As a foot in verse may fall short of the norm by one or two syllables, so there may be more syllables in a line than are necessary for the metrical scheme. In verse of rising rhythm the last syllable in each line is a stressed syllable. A syllable occurring after this last stressed syllable is therefore redundant. This extra syllable is called hyper-metrical and the verses, where such syllables occur, are called hyper-catalectic, *e. g.*,

$\begin{array}{ccccccc} \vee & \vee & \text{—} & & \vee & \vee & \text{—} \\ \text{He is gone} & | & \text{on the mount} & (\text{ain,} \\ \vee & \vee & \text{—} & & \vee & \vee & \text{—} \\ \text{He is lost} & | & \text{to the for} & (\text{est,} \\ \vee & \vee & \text{—} & & \vee & \vee & \text{—} \\ \text{Like a summ} & | & \text{er dried fount} & (\text{ain,} \\ \vee & \vee & \text{—} & & \vee & \vee & \text{—} \\ \text{When our need} & | & \text{was the sor} & (\text{est} & & & \text{—Scott} \end{array}$

These hyper-metrical endings, occurring as they do after the last stressed syllable of lines of rising rhythm, are also called *double or feminine endings*. The hyper-metrical part might as well consist of a mono-syllabic word or even, though rarely, of a word of

two syllables or two monosyllabic words

e. g.,

With deep | affec (tion

And re | collec (tion

I of | ten think (of

Those Shan | don bells.

—*F. Mahony.*

In verses of falling rhythm the hyper-metrical syllable occurs at the beginning of the line. It might be either a word of one syllable or the first unstressed syllable of a word of two or more syllables ; *e. g.,*

Come from deep | glen, and

From) mountain so | rocky ;

The) war pipe and | pennon

Are) at Inver | locky.

—*Scott*

Tales, and | golden | histor | ies

Of) Heaven | and its | myster | ies

—*Keats*

Here your | earth born | souls still | speak

To) mortals | of their | little | week.

—*Keats*

The hyper-metrical syllable in rising rhythm, occurring as it does at the beginning of verse, is also called *Anacrusis*.

The hyper-metrical syllable may occur somewhere in the middle of the verse also.

— √ √ — √ √
All things I'll | give you

— √ √ — √ √
Will you be | my) guest

— √ √ — √ √
Bells for your | Jennet

— √ √ — √ √
Of) silver the | best ?

—*Ralph Hodgson*

EXERCISES

Scan the following lines and name the metre in each case:—

- (1) The font reappearing

From the raindrop shall borrow ;

But to us comes no cheering,

To Duncan no morrow.

—*Scott*

- (2) Leave untended the herd,

The flock without shelter;

Leave the corpse uninterred

The bride at the altar.

—*Scott*

II. TRISYLLABIC SUBSTITUTION

OR EQUIVALENCE*

The basis of English versification is not

*Perhaps Sheridan is the first to refer to this quality of English Verse (See Lectures, First Part, P 256). He asserts that a trochee may always be replaced by a dactyl and an iamb by an anapaest. After him T. Tyrwhitt in his essay (1775) distinctly lays down 'One general principle, that an English verse, though generally composed of two syllables, is capable of receiving feet of three syllables in every part of it provided only one of the three syllables be accented'

the uniformity of syllabic arrangement but the equality of time duration. The rhythm expresses itself in an ordered rise and fall of sound, not in longs and shorts. The stress and the non-stress follow each other (i) regularly and (ii) after equal intervals of time. This makes it possible for iambs to be replaced by anapaests, and trochees by dactyls. This is called *Trisyllabic Substitution or Equivalence*. The laws governing Trisyllabic substitution are two :—

(a) The trisyllabic foot to be substituted must be of the same kind of rhythm to which the foot replaced belongs; *e. g.*, in iambic verse anapaests alone can be substituted as belonging to the same kind of rhythm (rising), and in trochaic verse dactyls alone can be substituted as belonging to the same kind of rhythm (falling). The rhythm is distorted, nay topsyturvied, if dactyls (or trochees) are introduced in an iambic scheme, or, again, if anapaests (or iambs) are introduced in a trochaic scheme.

(b) The trisyllabic foot must be equivalent to the foot replaced, not only in respect of the kind of rhythm but also in respect of temporal duration. If the temporal

arrangement of an iambic scheme, be represented as

$$1 - 2/ \quad 1 - 2/ \quad 1 - 2/1 - 2,$$

then the temporal arrangement after trisyllabic substitution might be

$$\frac{1}{2} - \frac{1}{2} - 2/ \quad 1 - 2/ \quad 1 - 2/ \quad 1 - 2/$$

or $\frac{1}{4} - \frac{3}{4} - 2/1 - 2/1 - 2/1 - 2,$

or any other suitable arrangement that preserves the periodic equality and the kind of rhythm*.

ILLUSTRATIONS

1. There's not | a joy | the world | can give |
like that | it takes | away
When the glow | of ear | ly thought |
declines | in feel | ing's dull | decay.

—Byron

2. Keep ye the law, be swift in

all o | bedience.

—*R. Kipling*

*The pace of the verse becomes no doubt hastened when an iamb is replaced by an anapaest due to the greater number of syllables being pronounced within the same time unit, and so the nature of the rhythm does not remain unaltered by substitution, but anapaestic substitution in an iambic scheme does not disturb the kind of rhythm—it is rising rhythm all the same. The important fact is that the time divisions are equal. But for this, the rhythm itself would have been destroyed. (See Inversion).

III. ELISION

Elision is the omission of a syllable within a word or the fusion of two syllables into one. Some metrists *elide* syllables in order to clip the verses to the norm; e. g.,

"A dead | hush fell | but when |
 the do | lorous day" is scanned
 "A dead | hush fell; | but when | the do | l'rous day
 instead of "lorous day".

Obviously elision is used where the lines are hyper-catalectic or where trisyllabic substitution is possible. As equivalence and hyper-catalexis are freely admissible in English verse, elision may as well be avoided. Elision is of fundamental importance in quantitative verse, not in English verse, where the syllables are of indeterminate character and, therefore, their number is of minor significance. It is time that is to be reckoned with, not the number of syllables.

IV. MONOSYLLABIC SUBSTITUTION*

Monosyllabic feet also are freely introduced in English verse provided the temporal unity

*Sheridan is perhaps the first to recognise monosyllabic feet also. (Lectures, Part I, P. 245).

is not disturbed. The normal feet for which monosyllabic substitution is made are supposed to exist in the mind where the ideal scheme like a Platonic Idea resides. In the actual verse an equivalent period of pause fills in the place of the missing syllable or syllables which generally are the unstressed part of feet. This pause is made up partly of an actual dwelling or lingering on the single syllable of the monosyllabic foot and partly of a period of silence.

ILLUSTRATIONS

1. $\begin{array}{c} \text{v} \quad \text{v} \quad \text{—} \\ \wedge \wedge \end{array}$ Break, | $\begin{array}{c} \text{v} \quad \text{v} \quad \text{—} \\ \wedge \wedge \end{array}$ break, | $\begin{array}{c} \text{v} \quad \text{v} \quad \text{—} \\ \wedge \wedge \end{array}$ break,

On thy cold | grey stones, | O Sea

—*Tennyson*

'Break' should not only be prolonged but also followed by a period of silence so as to make the total time of the monosyllabic foot equal to the time of, say, "on thy cold".

2. $\begin{array}{c} \text{v} \quad \text{—} \\ \wedge \end{array}$ When all | $\begin{array}{c} \text{v} \quad \text{—} \\ \wedge \end{array}$ the world | $\begin{array}{c} \text{v} \quad \text{—} \\ \wedge \end{array}$ is young | $\begin{array}{c} \text{v} \quad \text{—} \\ \wedge \end{array}$ lad

3. $\begin{array}{c} \text{v} \quad \text{—} \\ \wedge \end{array}$ Sweet | $\begin{array}{c} \text{v} \quad \text{—} \\ \wedge \end{array}$ Sweet, | $\begin{array}{c} \text{v} \quad \text{—} \\ \wedge \end{array}$ Sweet | $\begin{array}{c} \text{v} \quad \text{—} \\ \wedge \end{array}$ O Pan

—*E. B. Browning.*

In the above examples the monosyllabic foot occurs owing, we may suppose, to the omission of the unstressed part of the foot (or thesis).

- [illegible]

Here the monosyllabic foot is followed by trisyllable substitution. In the following examples, however, monosyllabic substitution is preceded by trisyllabic substitution: —

1. In my great | task | of happ | iness
 ^
—Stevenson
2. Making a | poet | out of a | man
 ^ ^
—E. B. Browning
3. For our low | grass | beneath | his head,
 ^
For our rude | huts | before | he died.
 ^
—W. Canton

The time aspects being fundamental in rhythm, it is possible for the same line to have feet consisting of syllables varying from four to one, *e. g.*, the famous line of Say,

Many are the | thoughts that | come to | me.

The immortal

"Pease porridge | hot, pease | porridge | cold"

is cited by many as corresponding to the rhythm of Say's line.

V. INVERSION

Some metrists do not strictly follow the principle of equivalence though they recognise its existence. Instead of trisyllabic substitution they would have inversion of the rhythmic order, introducing trochees or dactyls in the iambic and anapaestic schemes and *vice versa*, and bridging over difficulties with spondees and pyrrhics;* *e. g.*,

- (1) In my | great task | of happ | iness
- (2) Making | a poet | out of | a man
- (3) For our | low grass | beneath | his head
- (4) This child | I to | myself | will take
- (5) Like sweet | thoughts in | a dream.

The scansion, as shown already according to the principle of equivalence, is more rational, and there is little sense in having 'inversion'

*In an article on time-relations of poetical metres, A. S. Hurst and John McKay have observed by "tapping" that dactyls and trochees are shorter in duration than anapaests and iambs and that the rhythms of dactylic and anapaestic metres are not identical. This vitiates the principle of "inversion" as involving different "times" for the different metres.

where a logical scheme is available. There is another objection which is of fundamental importance. The different metres of English verse have all different '*times*'. The duration and rapidity of movement vary in each case. A trochaic foot occupies less time and is swifter than an iambic foot. Inversion would therefore involve not only a different pace of verse—which by itself is not vital—but also unequal time-division, which, however, goes to the root of the matter. For, without timing, rhythm itself is not possible. In cases of trisyllabic substitution, an anapaest or a dactyl is only so to the eye. An anapaest in iambic verse is really an iamb in time-value; and so in trochaic verse a dactyl is only a trochee in respect of periodicity.

There is, however, no impossibility in trochaic inversion. It is admissible on two conditions :—

(a) That the temporal regularity be preserved. The trochaic foot in an iambic scheme must be particularly long or followed or preceded by a distinct pause (compensatory) so as to be equal in time to the basic foot.

(b) That the rapidity of movement involved in the change be really demanded by the sense and the rhythm.

- (a) Sense pause or Grammatical pause ;
- (b) Suspensory pause :—
 - (1) Final ; (2) Medial ;
- (c) Compensatory pause.

(A) SENSE-PAUSE

Both in prose and verse the movement of thought and emotion demands certain pauses between the pictures called up by the sounds. Sounds and silences go together in producing the total impression. These silences or pauses are *sense-pauses* and may occur at any place in the line as demanded by the movement of thought, *e. g.*,

Then, with a bitter smile, Rustum began :—

“Sohrab, thou thoughtest in thy mind to kill a Persian Lord this day, and strip his corpse, and bear thy trophies to Afrasiab’s tent And then that all the Tartar host would praise thy courage or thy craft, and spread thy fame, to glad thy father in his weak old age”.

The punctuation of the lines shows the pauses that are demanded by the sense. If these lines are put in 5-foot iambic verse, as they actually are in Arnold’s “Sohrab and Rustum”, the sense pauses remain unchanged:—

(Then, with a bitter smile, Rustum began :—)

“Sohrab, thou thoughtest in thy mind to kill
A Persian lord this day, and strip his corpse,

And bear thy trophies to Afrasiab's tent.
And then that all the Tartar host would praise
Thy courage or thy craft, and spread thy fame,
To glad thy father in his weak old age."

(B) SUSPENSORY PAUSE

(1) Final Pause.

Besides sense-pause there is in verse a pause at the end of each line. This final pause marks the division of verse into lines of fixed lengths (iambic pentameter as in the above example).

The final pause is recognised by some metrists as a metrical pause. Sheridan calls this "suspensive pause" and claims to have first discovered it. T. S. Omond regards this pause as extrametrical and says, "the 'rests or pauses' which occur during a line I regard as integral to structure".

In the lines quoted above there is, besides sense-pauses, a pause at the end of most of the lines which serves to mark off the verse-unit. When this final metrical pause coincides with the sense-pause, it becomes more pronounced. For instance, the pause after "tent" is greater than that after "praise". If this final pause coincides

with the sense pause, the lines are called end-stopped ; if they do not, they are *run-on* or *enjambéd*. The principle of making one line run on into another by reducing the pause to a minimum at the end of lines is called *enjambement*. In the above example lines 2 and 5 are *run-on* and the rest are *end-stopped*.

(2) Medial Pause or Caesura.

Besides this final pause there is another Suspensory Pause known as the Caesural (or medial) Pause which is an essential feature of English verse. It falls towards the middle of each line. Some pause of this kind is found in the verse of most nations, *e.g.*, the Caesural Pause divides the line into two equal hemistichs in French verse.

In English verse the pause may fall after the 4th, the 5th, the 6th, or the 7th syllable, and according as the pause is placed after one or other of these syllables the melody of the verse is changed, and its cadence diversified.

Richness and variety are added to English verse by the use of this device. In end-stopped verse, it generally falls not "at less distance than that of 3 syllables from the beginning or end of a verse". In run-on verse

the sense-pause over-rides the metrical pause and, therefore, determines its place as well. It may, therefore, occur anywhere in the line. This medial pause is generally known as the *Caesura* (= a cutting). In verses of five feet the caesura is generally present, though not always markedly so. In verses of more than five feet it is always present and so tends to break up the line into two parts, that seem to stand out as distinct units. In verses of less than five feet it is generally absent.

ILLUSTRATIONS.

- (1) And night came down || over the solemn waste,
 And the two gazing hosts || and that sole pair,
 And darkened all ; || and a cold fog, with night,
 Crept from the Oxus. || Soon a hum arose,
 As of a great assembly loosed, || and fires
 Began to twinkle through the fog : || for now
 Both armies moved to camp, || and took their meal

—*M. Arnold.*

- (2) Nobly, nobly, Cape Saint Vincent || to the
 North-West died away ;

Sun-set ran, one glorious blood-red, || reeking into
 Cadiz Bay.

The *Caesura* is *masculine* when it occurs after an accented syllable, and *feminine* when it occurs after an unaccented syllable.

EXERCISES

Scan the following lines and mark the caesura :—

- (1) So much the rather thou, Celestial Light,
Shine inward, and the mind through all her powers
Irradiate ; there plant Eyes ; all mist from thence
Purge and disperse, that I may see and tell
Of things invisible to mortal sight.

—*Milton.*

- (2) I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and
wattles made ;
Nine bean rows will I have there, a hive for the
honey bee
And live alone in the bee-loud glade.

—*W. B. Yeats.*

(C) COMPENSATORY PAUSE *

Both in prose and verse a distinct pause intervenes between two fully stressed syllables when they occur in immediate succession. In all good verse this pause is recognised and its function is to fill in a part of the time interval of a foot. This pause is strictly metrical and is called *Compensatory Pause* because it compensates for the loss of time occasioned by the omission or absence of an unstressed syllable.

* Credit goes to Sheridan for having insisted on what he calls "compensation" which makes it possible for one foot to be shortened and its neighbour lengthened.

It might be noted that in some of the above examples, if not all, the syllable occurring immediately before the compensatory pause may be so lengthened as to make it almost equivalent to two syllables and thus to fill in part of the time interval of the following foot, "fear", for instance, in example 2 is read almost as *fee-ahr*. As Abbot remarks, "Fear, dear, fire, hour—and other monosyllables ending in -r or -re preceded by a long vowel or diphthong are frequently pronounced as dissyllables."

Compensatory pause often appears combined with the metrical pause and so occurs at the beginning (in rising rhythm), at the end (in falling rhythm) and in the middle where it is mixed up with caesural pause.

ILLUSTRATIONS.

— ˘ ˘ —˘ ˘
Where shall the | lover rest

Whom the fates | sever ^

— ˘ ˘ —˘ ˘ ^
From his true | maiden's breast

—˘ ˘ ˘ —˘ ˘
Parted for | ever ? ^

—*Scott.*

After "sever" and "ever" there is not only a final pause marking the end of the line, but

also a compensatory pause filling in the time of the missing syllable (or syllables).

The compound pause at the end is often filled in, psychologically though not metrically, by an extra-syllable (hypermetrical), at the beginning of the next line (anacrusis). Though the syllable is hypermetrical it is not for nothing that it is introduced. The pause rests on the syllable which, therefore, helps to bridge over the distance between the two lines of verse. It is by virtue of this principle that hyper-catalectic verses admit of *continuous scansion*. For instance:—

— √ √ — √
Under Paul's | dial ^
— √ √ — √
You) tighten your | rein ^
— √ √ — √ √
Only a | moment, ^
— √ √ — √ √
And) off once a | gain; ^
— √ √ — √ √
Off to some | city ^
— √ √ — √ √ — √
Now) blind in the | womb; ^
— √ √ — √ √
Off to an | other ^
— √ √
Ere) that's in the | tomb. ^

—R. Hodgson

The two quatrains may conveniently be turned into two couplets, the rhythm remaining undisturbed :—

Under Paul's | dial you | tighten your | rein

Only a | moment, and | off once a | gain ;

Off to some | city now | blind in the | womb,

Off to an | other ere | that's in the | tomb.

By introducing light syllables after “rein”, “again”, and “womb” the two couplets may be turned into one continuous line of verse :—

Under Paul's | dial you | tighten your | rein (but for) |
only a | moment, and | off once a | gain ; (but lo) | off
to some | city now | blind in the | womb ; (you are) | off
to an | other ere | that's in the | tomb.

In rising rhythm the compensatory pause falls in the beginning. For instance,

$\begin{array}{ccccccc} \vee & - & \vee & - & \vee & - & \vee & - \\ \vee & - & \vee & - & \vee & - & \vee & - \\ \text{And so} & | & \text{thy thoughts} & | & \text{when thou} & | & \text{art gone} \\ \vee & - & \vee & - & \vee & - & \vee & - \\ \text{Love} & | & \text{itself} & | & \text{shall slum} & | & \text{ber on.} \end{array}$

^

There is before “love” a metrical pause that intervenes between the two lines and separates the verses into distinct units. There is, moreover, a compensatory pause due to the absence of a non-stressed syllable.

In rising rhythm hyper-metrical syllables occur at the end to fill in the compound

pause, *e. g.*,

When the lamp | is shatt(ered,
 The light | in the dūst | lies dead
 When the cloud | is scatt(ered,
 The rain | bow's 'gio | ry is shed.

—*Shelley*

The quatrain may be turned into a couplet thus:—

When the lamp | is shatt- |
 ered the light | in the dust | lies dead,
 When the cloud | is scatt- |
 ered the rain | bow's glo | ry is shed.

It is remarkable how the hypermetrical syllables, by filling in the pauses, have divided the lines into distinct units, but for which the pauses would have been ignored and the quatrain would have been a couplet.

It may again be pointed out here that the *foot* is the simplest unit of English verse and occupies the interval between the two accents. This interval is a constant and consists of sounds as well as silences. In scanning a verse, therefore, sounds as well as silences, syllables as well as pauses, must be recognised.

VIII. VARYING AND DROPPING OF THE ACCENT, AND "SILENT FOOT"

Speaking of English verse T. S. Omond says, "Periodicity is the essential quality, accentuation its usual but not invariable exponent." Hence regularity of accentuation cannot be an invariable law in English verse. "All our poets", says Omond, "vary its incidence, some much more than others. Not only does this avoid monotony; if skilfully used it sharpens our perception of rhythm. Too much regularity dulls ours attention, which may be startled awake by an unexpected change. A *dropped accent* like a dropped syllable, may minister to our perception of periodic recurrence" (the italics are ours).

In these lines Omond recognizes two methods of introducing variety—(a) that of varying the degree of stress-accent and (b) that of dropping the accent altogether, e.g.,

(a) Varying the Accent:—

(1) Thrills | not the less | the bos | om of | the plain

(2) Oft | did the har | vest to | their sick | le yield.

—Gray

(b) Dropping the Accent:—

Fresh spring | and summ | er | and wint | er hoar

—Shelley

Here the dropping of the accent occurs in such a foot as is partially filled with sound; there may as well be omissions of the rhythmical accent even in feet that are filled with sound.

(1) Invoke | thy aid¹ | to my | advent' | rous song.

—Milton

(2) No light | but rath | er dark | ness vis | ible

—Milton

SILENT FOOT.—Often the whole foot may be missing—missing in the sense that it is not composed of sounds or syllables. This occurs frequently in dramatic poetry.

EXERCISES

Scan the following lines and mark (a) the sense pauses, (b) the final and caesural pauses, (c) the compensatory pauses and (d) the incidence of the accent:—

- (1) Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds.

—Gray

- (2) Hail, holy Light, offspring of Heaven first-born!
Or of the Eternal co-eternal beam
May I express thee unblamed? since God is light,
And never but in unapproached light
Dwelt from eternity—dwelt then in thee,
Bright effluence of bright essence increate!

—Milton

CHAPTER VIII.

QUALITY OF METRE

The Greeks chose the "hexameter" for heroic narrative, lyrical verse for the expression of pure emotion, and the six-foot iambic verse for dramatic representation. In English, the iamb has been the regular vehicle for almost all kinds of poetry; the other metres being adopted on rare occasions and for special purposes. The metres of English poetry can be arranged in order of preference thus:—

- (1) Iamb. (2) Trochee. (3) Anapaest.*
(4) Dactyl.

A

IAMB AND TROCHEE

Trochaic metres are not much in favour in English. The reason is not far to seek. "In English most disyllabic words are accented on the first syllable. Consequently when such words occur in trochaic verse, the tendency of the rhythm is commonly to bind their two syllables together and to separate them from the context; while in iambic metres the tendency is to bind such

*In recent times the mingling of iambs and anapaests has come into such prominence that the anapaests of this kind may be said to have thrown the trochee into the background.

words to the context as intimately as their two syllables are bound. The resulting fluency is thought to account for the smoother charm of iambics as opposed to the choppi-ness of trochaics." In musical language the iamb has a *legato* ('i. e. without breaks) and the trochee a *staccato* (with breaks) movement. In the iambic scheme a low tone leads up gradually to a full stress, while in the trochaic scheme there is a sudden initial explosion, conveying a sense of effort and difficulty. And as rhythm is based on the principle of economy it is natural that iambics should please us best as requiring the least effort. For these reasons the trochee has always been relegated to a subordinate place.

The iamb has a firm and steady gait which is suited to compositions of dignity, grandeur and length. The substitution of the trochee for the iamb in a long poem or in a poem of grandeur and dignity would not only be artistically faulty but also physically impossible. The light tripping movement of the trochee, if continued long, would become most tiresome and exasperating. There are charming lyrics in trochee; but the charm lies in the slight unnaturalness and oddity of their rhythm. To quote from

C. M. Lewis, "Hiawatha is, I think, delightful, just because its metre gives it the rough touch of primitive out-landishness; but I confess I cannot enjoy very much of it at a time."

Another reason for the inferiority of the trochee lies in the fact that it admits of very little variation and pauses, and so tends to become monotonous and dull. The iamb on the other hand is superbly rich in its variety and pauses. The fact is, if the trochaic scheme is not monotonously uniform it readily falls into an iambic lilt. Milton's *L'Allegro* is a typical example. Some metrists scan it as iamb, some as trochee.

As a broad distinction between the iambic and the trochaic rhythms, it may be pointed out that the former is a calm steady up-hill movement, the latter, an easy tripping down-hill movement; the former is masculine, rational, formal, dignified, while the latter is feminine, irrational, playful and changeable. Imagination governs the rhythm of iambus, fancy that of trochee.

B

ANAPAEST AND DACTYL

The English poets seem to prefer disyllabic

metres to trisyllabic metres. The former is suited to the poetry of reflection, the latter to that of motion. Dabney in *Musical Basis of Verse* says, "There is, in the accelerated vibration of the triple beat, a rush, a vigour, a sense of onward movement, very distinct and dynamic". Poets have instinctively selected the three-beat rhythm as the medium of their most fervid thought. This rhythm is most effective for the expression of rapid and passionate action. "The Good News is carried from Ghent to Aix upon it; Pheidippides runs in it; the Light Brigade charges in it; the Sea Fairies dance to it; the pace of Arethusa's melodious flight is tuned to it; and upon its numbers a thousand imperishable love-lyrics breathe out their impassioned music". As a rule dactylic and anapaestic measures move to "minuet or dancing time."

Trisyllabic metres are at a disadvantage for reasons which are not far to seek. First, variation at will is not possible; pauses rarely occur, if at all. "Conventional stresses" or weak stresses have to be scrupulously avoided; for "it is in the strength of the stresses that the strength of the trisyllabic metres lies." The strengthened beat upon the

stressed syllables seems to fortify the scheme of the line-structure, so as to prevent too much freedom on the part of the rhythmical periods, or conflict between one member and another. And because modulation of rhythm is absent, modulation of thought also is impossible, for which purpose the iambic scheme is resorted to. It is remarkable that most of these metres demand rhyme; for without rhyme a disjunction occurs which tends to turn verse into prose. Lastly, "the charm of these metres depends largely upon the kind of syllables chosen to fill the unstressed places in the rhythm. These syllables may be long and heavy, or they may be short and light; but unless they accord in character with the stressed syllables, with the rhetorical emphasis of the sentences, and with the feeling expressed, the total effect cannot be harmonious." Browning's experiments in trisyllabic metres for the expression of intricate feeling, close thought, or the unravelling of tangled thoughts and emotions are, metrically considered, awkward and grotesque. The following quotation will show how the iambic scheme would have been more suitable, more natural and pleasing:—

(a) I have gone the whole round of Creation :
I saw and I spoke !

I, a work of God's hand for that purpose,
received in my brain

And pronounced on the rest of his hand-work—
returned him again

His creation's approval or censure:

“ I spoke as I saw.

I report, as a man may of God's work—all's love,
yet all's law!

(b) And what is our failure here but a triumph's
evidence

**For the fulness of the days? Have we withered
or agonised?**

Why else was the pause prolonged but that singing might issue thence?

**Why rushed discords in, but that harmony
should be prized?**

One must choose either of two things—“taking the jump and missing the sense, or taking the sense and missing the jump.” In the following lines of Browning we do not feel the embarrassment because the sense does not disturb or perplex us:—

I sprang to the stirrup, and Jorris 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 galloping through.

Much of this criticism applies to Swinburne's poetry (in trisyllabic metres) where the meaning is entirely thrown into the shade by the dance of the rhythm, *e. g.*,

In a coign of the cliff between lowland and
 highland,
At the sea-down's edge between windward and lee,
Walled round with rocks as an inland island,
The ghost of a garden fronts the sea.

Trisyllabic metres have often been successfully employed as the vehicle of tenderness, pathos, gentle regret, or softness of tone. The success, however, is due more to the shortness of the verse than to the trisyllabic metres. *The Bridge of Sighs* of Hood, *Coronach* of Scott, *The Forsaken Merman* of Matthew Arnold—all are made up of short verses which lend a fairy charm to these poems.*

So between the anapaest and the dactyl, there is little difference as regards suitability to the treatment of the subject. Still, the dactyl, beginning as it does with an explosion, like the trochee, is swifter and less favoured than the anapaest. In other words,

*Triple time verse is suitable for either riotous mirth or tranquil melancholy as in music for either jig or Sicilian movement, but not for anything intermediate.

one is falling rhythm, the other is rising rhythm. "The anapaestic measure", says Abbott, "is used to express wild uproar". The plosive dactyl—"tumbling verse" as it has been called—would express impatient swiftness, or violent outbursts. "

Moreover dactylic verse may often be treated as anapaestic by regarding the first beat as a monosyllabic foot. Dactylic verse is also unsuited to the genius of the English language. The falling rhythm is rare in English speech and, as Thomas Campion says altogether against the nature of the language.

SUBSTITUTION

- (a) Monosyllabic substitution in disyllabic or trisyllabic verse slows down the movement of the verse, a pause preserving the tempo.
- (b) Trisyllabic substitution in disyllabic verse is intended for quickening the pace, three syllables taking the place of two.
- (c) Disyllabic feet in trisyllabic verse is intended to slow down the pace, a pause filling in the time.

This substitution is not arbitrary. As Coleridge writes in his preface to *Christabel*, "the occasional variation in number of syllables is not introduced wantonly, or for the mere ends of convenience, but in correspondence with some transition in the nature of the imagery or passion." * In the work of skilled artists there is nothing capricious or accidental.

* In an anapaestic scheme a line that is iambic to the eye is not really so to the ear, for there is a difference in the tempo.

In "The Burial of Sir John Moore"

$\checkmark$ — $\checkmark$ — $\checkmark$ — $\checkmark$ —
 The sol | dier fired | his fare | well shot

is scanned as iambic; but the tempo of the verse is much slower than the tempo of an iambic verse, of, for instance,

We love | the place | O Lord
 In which | thine hon | our dwells.

For the same reason a trochaic line in dactylic verse is not really trochaic, there being a difference in the tempo.

CHAPTER IX

METRICAL ORNAMENTS

The principal heads under which sounds may be considered from the point of view of metre have already been discussed. There is, however, another aspect which remains to be noticed. A sound may be rich or full, or hard or thin. Richness or fulness or some such characteristic of a sound cannot produce rhythm ; but the presence of a quality, of one quality in preference to another, is inherent in language, and produces fine colour and tone effects which embellish the rhythm.

“The music of language involves both the action of the voice and the sense of hearing.” Some sounds are agreeable in the act of pronouncing and some are not. Consequently some sounds affect the ear pleasantly and some disagreeably. The poet makes use of these inherent virtues of sounds in order to produce various effects.

I. SOUNDS AND SOUND PATTERNS*

We give below the distinctive qualities of various sounds in the English language and the effects which they produce when they occur in different combinations.

*For this analysis we are indebted to Bain's valuable work, *English Composition*.

A

(1) *p, t, k, g*.—These are the most abrupt of the consonants and are pronounced with some effort, *e. g.*, “put”, “cut”, “hit.”

(2) Next in respect of effort are *f, th,* and *h*, the *sharp mutes*, *e. g.*, “thin”, “fit”, “him.”

(3) The corresponding *flat mutes* *b, v, d, th*, (as in “this”) which admit of a slight continuance of the voice are easier than the sharps, *e.g.*, “proof” and “prove”, “bid” and “feed”.

(4) The *liquids*, *r* and *l*, the *nasals* *m, n, ng*, and the *sibilants* *s, sh, z* and *zh*, and (the semi-vowels) *w* and *y*, have an easy, smooth flow, *e. g.*, “shine”, “sigh”, “rail”, “mine”, “sing”, “shy”, “zeal”, “vision”.

B

(1) The abrupt consonants or *stops* are smoothed when alternated with vowels, especially long vowels, *e. g.*, “betake”, “coffin,” “candy”; whereas with the liquids, nasals, and sibilants the movement is less easy, *e. g.*, “silly”, “clamminess”.

(2) A sharp and a flat mute with a long vowel or a combined liquid or sibilant is of

easy pace. Without this combination the sound is hard and jerky, *e. g.*, "gab", "peg", "bet" are hard and jerky, but "boat," "gape", "grape", "gloat", are easy and smooth.

(3) A liquid and a mute, or two (but not identical) liquids have a smooth effect ; *e. g.*, "calm retreat", "loud roaring".

(4) The cumulation of consonants is harsh *e. g.*, "adjourned", "aggravated", "exaggerate".

(5) The alteration of vowel and consonant makes the succession of words agreeable and easy, *e. g.*, "melody", "harmony", "calendar".

(6) Long vowels lengthen and short vowels hasten movement, *e. g.*,

"Very old are we men" —*De la Mare*

"Live within the sense they quicken." —*Shelley*

(7) Of the vowels *a* (as in "father") is the broadest and strongest, *e* (as in "pet") perhaps the thinnest. The most important difference among the vowels is caused by their greater or less prolongation. Mark the prolongation of voice in

"The broad stream bore her far away"

—*Tennyson*

In general, the *musical quality* of a verse issues from the vowels and the liquid sounds, and its *strength*, from dentals, labials and gutturals. In the analysis of sounds, however, it should be carefully borne in mind that sound and sense are inseparable and the sound-effects of a verse cannot, and should not, be ascertained without reference to the meaning. *

EXERCISES

Analyse the sound effects in the following lines:—

- (1) Through glades and glooms the mingled
measure stole.
- (2) Puffs, powders, patches, Bibles, billets doux.
- (3) Rend stubborn rocks asunder.
- (4) Three gray geese, in the green grass grazing.
- (5) Whither went the witch? Which witch?
- (6) What now to thee my love's great will?
- (7) After life's fitful fever he sleeps well.

* "The fact is that all this analysis of sounds proceeds upon a false assumption. When you say 'Titan', you mean something big, and when you say 'tittle', you mean something small; but it is not the sound of either word that means either bigness or littleness, it is the sense. If you put together a great many similar consonants in one sentence, they will attract special attention to the words in which they occur, and the significance of those words, whatever it may be, is intensified",—*C. M. Lewis*.

- (8) She sells sea shells in a salt fish shop.
- (9) How exquisite the scents snatched from your
beanfield.
- (10) Around the rugged rock the ragged rascal ran.
- (11) Did you let the pail fall, Bill ?
- (12) Humphrey Hunchback had a hundred hedge-
hogs.

II. ONOMATOPOEIA

In poetry (as well as in prose) it is often possible to make the sound echo the sense so as to suggest the meaning and heighten the imaginative pleasure. This is called *Onomatopoeia*.

The effect is most obvious and easy when an attempt is made to suggest or express sounds through words by using words which resemble the sounds.

- (a) The grating noise of the opening of Hell's gates is described thus by Milton:—

On a sudden open fly,
With impetuous recoil and jarring sound
The infernal doors, and on their hinges grate
Harsh thunder.

- (b) Contrast with this sudden opening of the gates and the creaking of the

hinges the soft melodious opening
of the gates of Heaven:—

Heaven opened wide

Her ever-during gates, harmonious sound

On golden hinges moving. —*Milton*

(c) Discordant sounds are thus expressed
by Tennyson:—

Shocks, and the splintering spear, the hard mail
hewn,
Shield-breakings, and the clash of brands, the crash
Of battle-axes on shattered helms, and shrieks.

Next to sounds, it is possible to imitate movements. "A series of long syllables or of words under accent with the frequent occurrence of the voice-prolonging consonants being necessarily slow to pronounce is appropriate to the description of slow and laboured movement" *e. g.*,

"When Ajax strives some rock's vast weight to
throw,

The line too labours, and the verse moves slow."
—*Pope*

The opposite arrangement, that is to say, an abundance of short and unaccented syllables, and the more abrupt consonants alternated with vowels—making the pronunciation rapid, light, and easy—corresponds to

quickness of motion in the subject as, for instance, in the following lines of Tennyson :—

The river sloped
To plunge in cataract shattering on black blocks.

The rapid fall of the river sweeps on till it receives a check from the "black blocks".

(d) Sound and motion are combined in
"tumbling all precipitate down dash'd."

(e) Obstructed movement is followed
by easy movement in the following
lines of Tennyson :—

By zig-zag paths, and juts of pointed rock,
Came on the shining levels of the lake.

EXERCISES

Point out the onomatopoeic effects of the following lines :—

(1) The broad stream bore her far away,
The Lady of Shalott.

—*Tennyson*

(2) Very old are the woods;
So old with their beauty are —
Oh, no man knows
Through what wild centuries
Roves back the rose.

—*Walter de la Mare*

- (3) His breast heaved, his lips foam'd and twice
his voice
Was chok'd with rage, at last these words
broke away.

—*M. Arnold*

- (4) Blow, bugle, blow, set¹ the wild echoes flying,
Blow, bugle; answer, echoes, dying, dying, dying.

—Tennyson

- (5) I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles.

—Tennyson

III. ALLITERATION AND ASSONANCE

“Alliteration or *head-rhyme* is the likeness of sound at the beginning of two or more words, or of stressed syllables within words.” Attempted more or less in almost all languages, it was especially used as the main feature of versification in Anglo-Saxon poetry. This structural value it has lost in modern English poetry and it is no longer sought after consciously. Yet it is often found, even to perfection, in the verses of Coleridge, Shelley, Tennyson, Swinburne etc.

- (a) The fair breeze blew, the white foam flew,
The furrow followed free.

—Coleridge

- (b) —Farewell, happy fields,
Where joy for ever dwells! Hail, horrors! hail,
Infernal world! and thou, profoundest Hell,
Receive thy new possessor.

—*Milton*

- (c) Wildly he wandered on,
Day after day, a weary waste of hours.

—*Shelley*

- (d) The ploughman homeward plods his weary
way.

—*Gray*

In these lines alliteration colours the emotional content, but contributes in no way to the metrical structure.

A variant of alliteration is *assonance* which means similarity of vowel sounds, primarily of the stressed syllables of words, along with dissimilarity of consonant sounds, e. g., "side" and "mile", "moat" and "load", "fat" and 'lad" are *assonant*.

Assonance is used with fine onomatopoeic effect in Tennyson's

The bare *black* cliff *clang'd* round him, as he
based

His feet on juts of slippery *crag* that *rang*,
Sharp-smitten with the dint of armed heels.

EXERCISES

Explain the metrical ornaments used in the following lines :

- (1) How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony.

—*Shakespeare*

- (2) Free and strong, free and strong,
Cleansing my streams as I hurry along
To the golden sands and the leaping bar,
And the taintless tide that awaits me afar,
As I lose myself in the infinite main,
Like a soul that has sinned and is pardoned
again.

—*Kingsley*

- (3) —A whirlwind swept it on
With fierce gusts and precipitative force,
Through the white ridges of the chafed sea.

—*Shelley*

- (4) The forest crack'd, the waters curi'd,
The cattle huddled on the lea;
And wildly dash'd on tower and tree
The sun-beam strikes along the world.

—*Tennyson*

- (5) As when the potent rod
Of Amram's son, in Egypt's evil day,
Waved round the coast, up called a pitchy
cloud
Of locusts, warping on the eastern wind.

—*Milton*

IV. RHYME*

Rhyme is the recurrence of sound in the closing syllable or syllables of lines of verse, *e. g.*,

There lived a singer in France of old
By the tideless dolorous midland sea,
In a land of sand and ruin and gold
There shone one woman, and none but she.

In this stanza "old" rhymes with "gold", and "sea" with "she." The rhyme marks the end of the verse-unit (or line) and thus is a factor in throwing verses into lines of determinate length. So what the foot is to a line, the rhyme is to a stanza. There is in the above lines fine alliteration which however has no structural value. When the lines of verse are of fixed length, as in the above example, the structural significance of rhyme is somewhat obscured. In free verse, however, it attains its full significance, *e. g.*,

My little son, who looked from thoughtless eyes
And moved and spoke in quite grown-up wise,
Having my law the seventh time disobeyed,
I struck him and dismissed
With hard words and unkiss'd,
His mother, who was patient, being dead.

—C. Patmore.

* "Rime" is the old form recently revived.

Besides (*a*) marking the ends of the metrical units, rhyme (*b*) helps to establish a unity between one stanza and another, and (*c*) gives pleasure by the repetition of sounds.

CONDITIONS OF RHYME

The following are the conditions of perfect rhyme:—

- (*a*) The vowel sounds must be alike;
- (*b*) the final consonant sounds of the rhyming syllables must be alike;
- (*c*) the consonant sounds preceding these similar vowel sounds must be different;
- (*d*) and lastly, the rhyming syllables must both be stressed syllables.

Rhyme is imperfect where any of these laws is disregarded, as in the instances noticed below:—

- (*a*) “but” and “put” are *eye-rhymes*—imperfect because of dissimilarity of vowel sounds.
- (*b*) “mace” and “days” exemplify imperfect rhyming because of dissimilarity in the final consonant sounds.

- (c) "glow" and "aglow" too rhyme imperfectly because the preceding consonant sounds are similar. This is bad rhyme or *identical rhyme*.
- (d) "diction" and "condition" afford another instance of imperfect rhyme, because the rhyming syllable "tion" is not accented.
- (e) It may be pointed out here that *assonance* is sometimes deliberately used to replace rhyme, thus giving rise to another variety of imperfect rhyme, *e. g.*,

Maiden, crowned with glossy blackness,
 Lithe as panther forest roaming.
 Long-armed naiad, when she dances,
 On a stream of ether floating.

—G. Eliot

KINDS OF RHYME

Rhymes are said to be *single*, *masculine*, or *monosyllabic*, when the final syllables only of the verses are similar; *e. g.*,

Sceptre and Crown
 Must tumble down
 And in the dust be equal made
 With the poor crooked scythe and spade.

—Shirley

Rhymes are *double* (also called *feminine* or *disyllabic*) when the similarity of sound occurs

in the last two syllables of which the first is stressed and the second is not stressed.

And spring and seed and *swallow*

Take wing for her and *follow*

Where summer song rings *hollow* —Swinburne

Rhymes are *triple*, *gliding*, or *trisyllabic* when the similarity of sound occurs in the last three syllables of which the first is stressed, and the last two not stressed.

(1) Take her up *tenderly*,

Fashioned so *slenderly*. —Hood

(2) That thou towards him with hand so *various*,

Or might I say *contrarious*. —Milton

Rhyme generally marks the end of verse; sometimes it is employed to mark the end of half-lines as well. This internal rhyme (also called medial rhyme or Leonine rhyme) has a tendency to create a split in the verse-unit. But then it appears spasmodically and not systematically in verse and for special purposes :—(a) for the sake of melody, (b) to give point to an antithesis, or (c) to emphasise some turn of thought or emotion.

(1) Then all *averred*, I had killed the *bird*,

That brought the fog and mist. —Coleridge

(2) The long light *shakes* across the *lakes*,

And the wild cataract leaps in glory.

—Tennyson

(3) Cast your *plaid*s, draw your *blades*. —Scott

(4) And the good south *wind* still blew *behind*.

—Coleridge

(5) As they *roar* on the *shore*

To the *fame* of your *name*.

When the medial rhyme does not mark the end of half-lines, it produces an unpleasant jingle due to the rhythmic instinct being disturbed, *e. g.*,

That part which human *laws* can *cause* or endure.

REFRAIN

While rhyme marks the end of a verse, a *refrain*, *i. e.*, a word, a phrase, or a whole line, recurring identically or with very slight variations, is sometimes used to mark the end of every stanza of a poem. Refrains or burdens are "not uncommonly meaningless collections of musically sounding words." When the refrain is not without meaning, it generally accentuates some leading idea or sentiment or the general emotion of the poem.

"The days that are no more" in Tennyson's "Tears idle Tears" etc., "My Mary" in Cowper's "To Mary", "Oriana" in Tennyson's "The Ballad of Oriana", "of other days around me"

in Moore's "The Light of Other Days"—these show how various the refrain may be.

In Burns's "John Anderson my Jo," each stanza begins and ends with the refrain.

Tennyson's "The Lady of Shalott," Rossetti's "Troy Town" and "Sister Helen" have both final and internal refrain.

Even when the refrain is a meaningless collection of sounds it serves one important purpose—it maintains a unity of impression and tone among the several stanzas of the poem.

EXERCISES

Examine the following rhymes* and say why they are imperfect:—

- (1) his: kiss; praise: place; days: face; beneath: wreathe.
- (2) love: move: dove: rove; good: flood: sod: mood;
heaven: given; bush: thrush; town: own; flow:
do; war: far; warm: arm: charm; watch: catch;
worms: forms; word: sword; door: slower; poor:
more; come: home; wrong: tongue; down:
swoon; lost: host.

*For these examples we are indebted to Ripman's *Sounds of Spoken English*.

- (3) Company: glee; thoroughly: bee; fishery: tree;
these: offices; memories: wise; red: followed;
region: anon; sundown: town; noon-day: stray;
territory: glory; mightiest: west; festival: tall.
- (4) Curl: pearl; turn: discern; furl: world; bird:
heard; earth: worth.
- (5) Penitent: firmament; misery: Anthony.
- (6) Poet: know it; goddess: bodice; business:
Artemis; Eden: weed in.
- (7) Above her: lover; found her: rounder; stop
her: proper.
- (8) Minute: in it; tankard: drank hard; unworthy:
for thee; papers: escape us.

CHAPTER X

RHYMED AND UNRHYMED VERSE

Verse, as we are now in a position to see, readily falls into two broad divisions—rhymed verse and unrhymed verse, which may further be sub-divided into stanzaic and stichic verse (Greek *stichos* = a line, a verse). A stich is a line of writing, a verse, of any measure or number of feet. Where the verse is not continuous and falls into fixed structural units it is called *stanzaic verse*; when it is continuous and falls into no fixed structural units, or when the single line is the unit of structure, it is called *stichic verse*.

A. UNRHYMED VERSE

Unrhymed verse may be of any length and any kind of rhythm. There are three important varieties that deserve study and analysis—1. Unrhymed stanzaic verse; 2. Free verse or *vers libres* (stichic); and 3. Blank verse (stichic).

I UNRHYMED STANZAIC VERSE

These are the first two stanzas of Collins's *Ode to Evening*:—

If aught of oaten stop or pastoral song
May hope, chaste Eve, to sootha thy modest ear,

Like thy own solemn springs,
Thy springs, and dying gales ;

O Nymph reserved,—while now the bright-hair'd sun
Sits in yon western tent, whose cloudy skirts
With brede ethereal wove,
O'erhang his wavy-bed.

Analysis of the stanzas will show that

- (a) the basic metre (iambus) is maintained throughout (the poem);
- (b) the distribution of feet in the several lines of the stanzas is uniformly the same (5 feet - 5 feet - 3 feet - 3 feet); and
- (c) there is absence of rhyme.

The first two factors determine the stanzaic form, and the last trait shows the unrhymed character of the verse. The stanzas are lovely in their own way; but they lack something which is provided by rhyme. Our sense of music, perhaps by use and wont, demands to be satisfied by a harmony of sounds at the ends of the verses. It is a psychological need as well. To use the stanza form and dispense with the use of rhyme is to raise false expectations and then to frustrate them. Nothing is gained, but something is lost, namely, the added charm of music that issues from rhyme.

The structural unit also suffers to some extent due to the absence of rhyme. The following are some of the means that are adopted for preserving the integrity of such stanzas:—

- (a) the use of a refrain or something like it at the end or the beginning of each stanza, e. g.,

“The days that are no more” in Tennyson’s *“Tears
Idle Tears”*.

- (b) the choice of inevitable phrases and their artistic distribution;

- (c) a strong stress at the end of each line, generally on an important word, calling up an image, and so demanding a pause;

- (d) an artistic balancing of the rhythm of each line in the stanza.

II. VERS LIBRES

Vers Libres, like blank verse demands the “fine frenzy” of a genius. “In literary as in other art structure is all-important, felt, or painfully missed everywhere—that architectural conception of work, which foresees the end in the beginning and never loses sight of it, and in every part is conscious of

all the rest." This architectural instinct of the artist expresses itself, as a rule in stanza-forms; but it need not do so always and necessarily. The fine frenzy of the poet, intricate, complex, now vehement and rapturous, now soft and languorous, requires, by an inner necessity, a freedom of movement that generally dispenses with the aids of rhyme and of stanzaic structure. A plea for such verse is found in the following lines of Coleridge :—
"The occasional variation in number of syllables is not introduced wantonly or for the mere ends of convenience, but in correspondence with some transition in the nature of the imagery or passion." Coleridge's *Kubla Khan*, mysterious as its origin is, is a supreme example of what the plastic stress of imagination is capable of. To quote Watts-Dunton's note on the subject :—
"The arrangement of the rhymes and the length of the lines may be determined either by fixed stanzaic law or by a law infinitely deeper, by the law which impels the soul, in a state of poetic exaltation, to seize hold of every kind of metrical aid such as rhyme, caesura, etc., for the purpose of accentuating and marking off such shade of emotion, as it arises, regardless of any demands of stanza."

But between the irregularity of makeshift, such as we find in Cowley and his imitators, and the irregularity of the "fine frenzy" of such a poem, for instance, as Coleridge's *Kubla Khan* there is a difference of kind. Coleridge "having broken away from all restraints of couplet and stanza—having caused his rhymes and pauses to fall just where and just when the emotion demands that they should fall, scorning the exigencies of makeshift no less than the exigencies of stanza—he has found what every writer of irregular English Odes has sought in vain, a music as entrancing, as natural, and at the same time as inscrutable, as the music of the winds or of the sea." We quote the first section of the poem which illustrates the general nature of free verse :—

In Xanadu did Kubla Khan
 A stately pleasure-dome decree ;
 Where Alph, the sacred river, ran
 Through caverns measureless to man
 Down to a sunless sea.
 So twice five miles of fertile ground
 With walls and towers were girdled round :
 And here were gardens bright with
sinuous rills,
 Where blossomed many an incense-bearing
tree
 And here were forests ancient as the hills,
 Enfolding sunny spots of greenery.

In this verse

- (a) the lines are of unequal length;
- (b) there is no stanzaic structure ;
- (c) nor is there any regular rhyme scheme;
- (d) but like the "sinuous rills" the frenzy of the poet moves on in a sinuous rhythm, obedient to imagination's plastic stress, materialising itself now in a line of three stresses, now in one of four, and again in one of five.

It will be observed that though there is no regular rhyme scheme, rhyme is not totally absent. Whenever the inner voice demands a harmony of sounds, whenever a clenching in is thought necessary, whenever in the frenzied disorder some order is demanded, the rhyme emerges—significant, suggestive, inevitable.

The aids to such verse are those that have already been enumerated under unrhymed stanzaic verse ; but it is a sure unfailing imagination that can control such a scheme. The fragment of *Kubla Khan* shows how difficult it is to command a sure and unfailing

imagination. The fact that Coleridge could not finish the poem should be an object lesson for all who dabble in *vers libres*. Take the following example from R. Nichols where rhyme is totally absent :—

I nod,
The whistle's 'twixt my lips...
I catch
A wan, worn smile at me.
Dear men!
The pale wrist-watch...
The quiet hand ticks on amid the din.
The guns again
Rise to a last fury, to a rage, a lust:
Kill! Pound! Kill! Pound! Pound!

There is nothing but “a romantic gratification” in such formless verse. Lewis says of this kind of verse which has been much favoured in modern times, “There is no pleasure in the successive gratification and disappointment of the reader's expectation, for the reader is not encouraged to form any expectation whatever; there is no conflict between the rhythm and the metrical scheme, for there is no metrical scheme” “The poet wants to revel in artistic freedom from restraint, but unless the restraint is visible in the background, the freedom will hardly be recognisable as such and therefore will not be

following quotation from Surrey shows the "single moulded" character of the verse.

The secret thoughts | imparted with such trust;
 The wanton talk, | the divers change of play;
 The friendship sworn, | each promise kept
 , so just,
 Wherewith we passed | the winter night away.

Ten syllables, five strict iambic feet, the caesural pause at the middle, and metrical pause—all contribute to the sing-song monotony of the "single moulded" lines. In Shakespeare's hands this verse becomes an instrument of infinite variety and capacity. The following lines from Shakespeare's *Tempest* prove the vast resources of this instrument:—

And, like | the baseless fab | ric | of this
 vis(ion,
 The cloud- | cap'd tow | ers | the gorgeous
 pa | laces,
 The solemn temples, the great globe itself,
 Yea, all | which it | inherit, | shall | dissolve
 And, like | this in | substan | tial pa | geant
 fad(ed,
 Leave | not a rack | behind. | We are
 such stuff
 As dreams | are made | on | , and our lit | tle
 life
 Is round | ed with | a sleep.

The iambic rhythm is there, but it has been

saved from the monotony of the "single moulded" lines by the following devices:—

- (a) variety in the position of the pause;
- (b) monosyllabic and trisyllabic substitution;
- (c) artistic distribution of weak and strong stresses;
- (d) hypermetrical syllables at the end (feminine endings);
- (e) "enjambement" or running on of one line into another as opposed to the rigid monotonous unity of Surrey's end-stopped lines; and
- (f) inevitable phrasing or rhythmical phrasing which preserves the structural unity of the line, though the cadence is all the time trying to break away from it, and gives real dignity and grandeur to the "mighty line." "Cloud-capped towers," "gorgeous palaces," "insubstantial pageant faded," etc., are phrases that would brook no splitting.

The weakness of blank verse in weak hands lies especially in weak phrasing. Shakespeare

could not develop the mighty sweep of Milton's blank verse, because of the form through which he was expressing himself—namely the drama. Milton was writing an epic. With his Greek architectural conception of art, foreseeing the end in the beginning and never losing sight of it, and in every part being conscious of all the rest, he spoke with "a voice whose sound was like the sea", expressing himself in those "slow planetary wheelings" which are the paragraph units of *Paradise Lost*. To quote from Egerton Smith, "There are within these harmonic periods several important pauses, major as well as minor, but they never give the impression that the structure is complete. They rather hold the harmony in suspense, giving an opportunity to take breath and collect forces, as it were to continue the paragraph to its full and perfect close." This architectonic skill in paragraph structure is the unique contribution of Milton, the "mighty-mouthed inventor of harmonies".

The emergence of blank verse as the finest mode of expression in the English language is due to several reasons. Lines of three stresses are too short and feeble for dignified subjects. Lines of four or six stresses naturally

fall into two symmetrical halves that tend to sing-song and monotony, which are hostile to dignity and grandeur. Moreover long poems require such variety as is not possible in these metres. But lines of five stresses cannot be divided into two equal halves and so are inherently incapable of sing-song monotony. The absence of rhyme removes the last check on their swell and rush; and their unsymmetrical character makes possible that infinite variety which is the charm and strength of blank verse.

Blank verse has been tuned to all issues. Its capability is immense and if the poet knows his business he can pipe any note through it. But its special adaptability seems to be "for thought in evolution; it requires progression and sustained effort. As a consequence of this its melody is determined by the sense which it contains, and depends more on proportion and harmony of sounds than upon recurrences and regularities of structure. This being its essential character, it follows that blank verse is better suited for dialogues, descriptions, eloquent appeals, rhetorical declamations, for all those forms of poetry which imply a continuity and development of thought, than for the setting forth of some

one perfect and half formed idea (Symonds).

B RHYMED VERSE

A slum ber did my spir it seal;	<i>a</i>
I had no hu man fears :	<i>b</i>
She seem'd a thing that could not feel	<i>a</i>
The touch of earth ly years.	<i>b</i>
No mo tion has she now, no force ;	<i>a</i>
She nei ther hears nor sees ;	<i>b</i>
Roll'd round in earth's diu nal course	<i>a</i>
With rocks, and stones, and trees.	<i>b</i>

—*Wordsworth*

This is a complete poem, and the rhythm of the poem as a whole may be resolved into primary rhythm, secondary rhythm, and tertiary rhythm.

1. *Primary rhythm.* A foot is the unit of primary rhythm. The symbol ~- (iamb) shows the primary or basic rhythm of the poem, but tells nothing about division into recurrent lines or groups of lines.

2. *Secondary rhythm.* A line is the unit of secondary rhythm. "Five-foot iamb" is the rhythm of the odd lines and "three-foot iamb" that of the even lines, but we know nothing from the line unit as to how the lines have been formed into recurrent groups.

3. *Tertiary rhythm.* This poem readily falls into two sections, each consisting of four lines arranged according to a particular pattern with the following features :—

- (i) four iambic lines;
- (ii) the odd lines are four-foot iamb;
- (iii) the even lines are three-foot iamb;
- (iv) the rhyme scheme is *abab*, where
a represents one rhyme, e.g., “seal”: “feel”
b represents another rhyme, e.g., “fears”:
 . “tears”.

The pattern may be symbolically represented as $a_4 b_3 a_4 b_3$. ($\sim -$). This formula indicates the tertiary rhythm of the poem, and each section, called a stanza, is the unit of this third kind of rhythm. The metrical scheme is no doubt a factor that suggests the tertiary rhythm of the verse, but it is the rhyme scheme that is the prime indicator. Stanzaic structure without rhyme is not impossible; but then the structural character is always obscured more or less, by the absence of rhyme (*Vide* un-rhymed stanzaic structure).

Stanzaic division of a poem is not arbitrary but follows the laws of organic development. A poem is like a jewel whose facets are the stanzas. These facets are seen as contributing to the beauty of one whole

thing—the jewel of the poem. “Literary architecture involves not only foresight of the end in the beginning, but also development or growth of design, in the process of execution,” the growth of the parts being always subordinated to the unity of the whole.

The possible combinations of lines with the possible arrangements of rhymes are innumerable. Below is given an account of the more usual combinations used by the English poets. Stanzas, it may be pointed out here, are often conveniently divided into *isometric* and *anisometric*. Isometric stanzas are made up of lines of equal length, anisometric of lines of unequal length. In the following pages the principal types of tertiary rhythm and stanza forms are discussed and illustrated.

COUPLET

A couplet is a group of two rhyming verses. If the couplet makes complete sense or embodies a pithy saying it is called a *distich*. Couplets are, however, generally written as continuous verse, divided into paragraphs.

(a) What is this life if, full of care,

We have no time to stand and stare ?

(b) No time to stand beneath the boughs
And stare as long as sheep or cows.

—*W. H. Davies*

These two are distichs.

A naked house, a naked moor,
A shivering pool before the door,
A garden bare of flowers and fruit
And poplars at the garden foot :
Such is the place that I live in,
Bleak without and bare within.
Yet shall your ragged moor receive
The incomparable pomp of eve. —*Stevenson*

These are couplets written continuously and divided, according to sense and rhythm, into paragraphs.

Two kinds of couplets deserve special mention—(i) the Octosyllabic Couplet and (ii) the Decasyllabic or Heroic Couplet.

(i) *The Octosyllabic Couplet.*

The octosyllabic couplet is a four-feet iambic couplet, *e. g.*

What is | this life | if, full | of care,
We have | no time | to stand | and stare.

It is one of the oldest forms of rhyming English verse and owes its origin to the old French octosyllabic verse. From Chaucer to Morris it has always been a favourite verse

form. Poets generally favour end-stopped lines in this form, though Morris fully enjambed his lines. Because of its light rapid movement this verse is sometimes called "light-horseman verse", and is peculiarly suited to swift actions, stirring narratives, etc. According to Scott the octosyllabic couplets "are more favourable to narrative poetry" than the decasyllabic couplets. To quote from Scott, "If you take the trouble to read a page of Pope's Iliad you will probably find a good many lines out of which two syllables may be struck without injury to the sense.

Of Achilles' wrath, to Greece the *direful* spring
Of woes unnumbered, *heavenly* goddess sing.
That wrath which sent to Plato's *gloomy* reign
The souls of *mighty* chiefs in battle slain.

Now since it is true that by throwing out the epithets italicised we preserve the sense without diminishing the force of the verse, I do really think that the structure of verse which requires least of this sort of bolstering is most likely to be forcible and animated." "Moreover the eight-syllable stanza is capable of varieties denied to the heroic. Double rhymes, for instance, are congenial to it, which often give a sort of Gothic richness to its cadences; you may also render it more or less

rapid by retaining or dropping an occasional syllable”.

The light swift movement of this verse which makes it fit for narrative poetry, renders it unsuitable for epic and tragic poetry for which the decasyllabic line is better fitted and more generally used.

(ii) *The Decasyllabic or Heroic Couplet.*

The decasyllabic couplet consists of two rhyming five-foot iambic lines, *e. g.*,

True wit is Nature to advantage dress'd ;
What oft was thought, but ne'er so well expressed.

—*Pope*

Resolv'd to win, he meditates the way,
By force to ravish, or by fraud defray.

—*Pope*

This couplet and the single iambic line of five feet are called “heroic” perhaps because of their employment in “heroic and epic poetry much in the same way as the Greek hexameter, the epic-verse, is called heroic”. There is not much justification for this title, for almost all kinds of poetry have been written in this verse—pastoral poetry as in Pope’s *Pastorals*, satiric poetry as in Dryden’s *Absalom and Achitophel*, Pope’s *Dunciad*, narrative poetry as in Chaucer’s *Knight’s Tale*,

Pope's Rape of the Lock, reflective poetry as in Pope's *Essay on Criticism*, *Essay on Man*, Goldsmith's *The Deserted Village*, Johnson's *Vanity of Human Wishes*.

English heroic verse is composed of a succession of syllables, unaccented and accented, *i. e.*, of iambic structure.

With regard to the place of these accents, however, some liberty is admitted, for the sake of variety. Often the line begins with an unaccented syllable, and sometimes anapaests may be introduced, but, in general, there are five accented syllables in each line. The heroic couplet has two chief varieties—(a) distichic in structure and (b) paragraph in structure.

- (a) (1) Honour and shame from no condition rise ;
 Act well your part; there all the honour lies ;
- (2) Fortune in men has some small difference made ;
 One flaunts in rags, one flutters in brocade ;
- (3) Worth makes the man and want of it the fellow;
 The rest is all but leather and prunnello.
- (4) Know then thyself, presume not God to scan ;
 The proper study of mankind is Man.
- (5) A wit's a feather, and a chief a rod ;
 An honest man's the noblest work of God,

In these examples

- (i) one line is balanced against another;
 - (ii) there is antithesis in the halves of each line;
 - (iii) the caesural pause, and a strong one, is always in the middle, thus bringing out the antithesis very pointedly;
 - (iv) the grammatical pause always occurs at the end of the couplet;
 - (v) there is no rhyme-breaking;
- and (vi) enjambement is almost unknown.

This distichic verse is suitable for "satiric and didactic pieces, for argument and attack, for epigrammatic and pointed expression and for antithetic effects." This verse has also been used for narrative purposes where however it easily shifts, as has been shown by Scott, into octosyllabic verse.

The great danger of this verse is its monotony. It admits, to relieve monotony, the Alexandrine and sometimes the triplet, *e. g.*,

Their corpse to perish, but their kind to last,
 So much | the death | less plant |
the dy | ing fruit | surpassed.

(b) These lines from Keats's *Lamia* show the second variety of this verse :—

Left to herself, | the serpent now began
 To change ; | her eth' blood in madness ran,
 Her mouth foam'd, | and the grass, therewith
besprent,
 Wither'd at dew | so sweet and virulent;
 Her eyes in torture fix'd | and anguish drear,
 Hot, glazed, and wide, | with lid- | lashes all sear,
 Flash'd phosphor and sharp sparks, | without one
cooling tear.

Here

- (i) there is no balancing of one line against another,
- (ii) nor are there antithetic halves;
- (iii) the cæsural pause has been variously disposed;
- (iv) the grammatical pause does not occur at the end of each couplet ;
- (v) there is free enjambement ; and
- (vi) occasionally there is rhyme breaking also as in—

Fair, | on a sloping green of mossy tread,
 By a clear pool, | wherein she passion'd
 To see herself escaped | from so sore ills,
 While her robes flaunted | with the daffodils.

—Keats

These are the devices together with those

enumerated under distichic couplets (i. e., alexandrines, triplets, etc.) which all contribute to the freedom and variety of the "romantic" decasyllabics.

TRIPLET

A triplet or tercet is a group of three verses,
e. g.,

A still small voice spake unto me,
"Thou art so full of misery,
Were it not better not to be?" —Tennyson

Dante's metre, the *Terza Rima* of *The Divine Comedy*, is a series of "heroic" tercets in which the first and third lines of each stanza rhyme with the second line of the previous stanza. The rhyme scheme may be symbolically represented as *aba*, *bcb*, *cdc*, *ded*, and so on. The rhyme scheme gives a continuous movement to the verse, e. g.,

For nought of ill his heart could understand,
But pity and wild sorrow for the same:—
Not his the thirst for glory or command,
Baffled with blast of hope-consuming shame;
Nor evil joys which fire the vulgar breast,
And quench in speedy smoke its feeble flame,
Had left within his soul their dark unrest:
Nor what religion fables of the grave
Feared he,—Philosophy's accepted guest.

—Prince Athanase of Shelley.

“This arrangement, very effective in Italian, and undoubtedly one of the chief elements of the magnificence of Dante’s prosody, has never been really successful in English”.

—(*Saintsbury*).

QUATRAIN

A quatrain is a group of four verses. The quatrain, isometrical or anisometrical, has been written with various rhyme schemes.

Rhyme which is necessary in couplets is indispensable in quatrains. “The couplet is very short; its ideal scheme is easily carried by the ear, and we relish the conflict between the scheme and the actual periods”. But a quatrain “is longer, and in proportion to its length and complexity, its ideal scheme makes a greater demand on the carrying power of the ear.” And so rhyme becomes an absolute necessity. In quatrains the rhymes may be arranged in various ways. Each arrangement has its own aesthetic value. Rhymes may either (a) display the stanzaic structure, or (b) obscure it, or (c) partly display and partly obscure it. It is the emotional content of the verse that determines the particular service rhymes must serve. The point will be made clear in the following important types of quatrains.

(i) The *Heroic* or *Elegiac Quatrain* consists of four five-foot iambic lines rhyming *abab*, e.g.,

Far from the madding crowd's ignoble strife, *a*
 Their sober wishes never learn'd to stray ; *b*
 Along the cool sequester'd vale of life *a*
 They kept the noiseless tenour of their way. *b*

—Gray's *Elegy*.

The heroic quatrain is the commonest of the four-lined stanzas. It is more generally called the *elegiac quatrain* because of its suitability, perhaps determined by Gray's *Elegy*, for elegiac purposes. The rhyme-scheme has an obvious sing-song lilt which clearly displays the stanzaic structure and makes the verse a fit vehicle for "the short and simple annals of the poor."

(ii) The *In Memoriam stanza*—so called from Tennyson having used it in his *In Memoriam*, consists of four four-foot iambic lines rhyming *a b b a*, as—

Ring out the old, ring in the new,
 Ring, happy bells, across the snow:
 The year is going, let him go ;
 Ring out the false, ring in the true.

—Tennyson's *In Memoriam*.

About this stanza, Mr. E. Smith writes,

"The fact that these stanzas do not end in a couplet favours their combination into a continuous series; one is not cut off so shortly from the rest. This is one of the properties which gives its metrical character to the whole poem; for the return in the fourth line to the rhyme of the first gives an impression of completeness without isolation. No stanza could be better adapted to the peculiar mood of calm and sober reflectiveness than this equal-lined scheme where any tendency to an impulsive increase of speed is checked by the third line lingering on the same rhyme as the second, followed by the turning back in the fourth which completes the circle."

(iii) The *Rubaiyat* as given by Fitzgerald in his verse rendering of Omar Khayyam's *Rubaiyat*, e. g.,

Ah, fill the Cup:-what boots it to repeat	a
How Time is slipping underneath our Feet:	a
Unborn To-morrow and dead Yesterday,	b
Why fret about them if To-day be sweet!	a

Ah, Love ! could thou and I with fate conspire
 To grasp this sorry Scheme of Things entire,
 Would not we shatter it to bits—and then
 Remould it nearer to the Heart's Desire !

The blank third line of this stanza, rhyming to none, seems to suggest the shattered hopes,

the pining for what is nought, the yearning—that all ends in void and nothingness. The calm passionless regret of the poet could not have been better suggested than by the third line which “seems to lift and suspend the wave that falls over in the last.” The four aspects of Omar Khayyam’s general philosophy of life are given as it were four foot-holds in the four lines of the stanza—his endeavour “to unshackle his steps from Destiny” is in the first line; “to catch some authentic glimpse of To-Morrow” is in the second line; his falling back “upon To-day as the only ground he had got to stand upon” in the blank third line; and the slipping of To-day from under his feet in the 4th line.

(iv) *Long measure* is a hymn stanza consisting of four four-foot iambic lines with alternate rhymes (*abab*) e. g.,

I dug beneath the cypress shade,	<i>a</i>
What well might seem an elfin’s grave;	<i>b</i>
And every pledge in earth I laid,	<i>a</i>
That erst thy false affection gave.	<i>b</i>

—T.L. Peacock.

(v) *Short measure*—consists of four iambic lines, the first, the second and, the fourth lines containing 3 feet each, and the third line containing 4 feet. The rhyme scheme is *abcb*,

e. g.,

Then play here with your art.	<i>a</i>
False miracle devise,	<i>b</i>
Deceive and be deceived still,	<i>c</i>
Be foolish and seem wise.	<i>b</i>

(vi) *Common Measure* or *Ballad Metre* is a quatrain with four iambic feet in the first and the third lines, and three iambic feet in the second and the fourth lines, and with the rhyme scheme *abcb*, *e. g.,*

The Bride- | groom's doors | are o | pen'd wide,
 And I | am next | of kin;
 The guests | are met, | the feast | is set:
 May'st hear | the merr | y din. —Coleridge.

Trisyllabic substitution may also be noticed in the first stanza of Coleridge's poem :—

It is an ancient Mariner,
 And he stoppeth one of three.
 "By thy long | grey beard and glittering eye,
 Now wherefore stopp'st thou me?"

By way of variation Coleridge in his *Ancient Mariner* sometimes gives five or six, even nine, lines to the stanza. The rhyme scheme of the 12th stanza is *XXabcb*, *i.e.,* the stanza starts with a couplet (of four iambic feet each) and ends with the normal ballad metre.

The rhyme scheme *abcb* of the ballad metre is perhaps due to its having been formed by splitting up a couplet of septenaries

or fourteeners (*i. e.* lines of seven iambic feet). The following couplet of fourteeners easily resolves into the ballad metre due to the strong caesural pause in the middle ;

Before the Roman came to Rye

Or
or out to Severn strode

The rolling English drunkard made

The
the rolling English road

—*Chesterton.*

Wordsworth's

Thy mornings show'd, thy nights conceal'd *a*

The bowers where Lucy play'd; *b*

And thine too is the last green field *a*

That Lucy's eyes survey'd. *b*

is a variant of the Ballad Metre with alternate rhymes, instead of the usual rhyme-scheme *abcb*.

The most common quatrain in English poetry is perhaps this *common* or *Ballad* Metre.

QUINTET

The quintet is a group of five verses. The rhymes adopted are innumerable. The following is a five-lined stanza of Byron.

O snatch'd away in beauty's bloom ! *a*

On thee shall press no ponderous tomb ; *a*

But on thy turf shall roses rear *b*

Their leaves, the earliest of the year, *b*

And the wild cypress wave in tender gloom. *a*

Shelley in *To a Skylark* uses lines of unequal length with the rhyme-scheme *ababb*.

SEXTAIN

The sextain or sestet is a six-lined stanza,
e. g.,

My days among the dead are past;	<i>a</i>
Around me I behold,	<i>b</i>
Where'er these casual eyes are cast	<i>a</i>
The mighty minds of old:	<i>b</i>
My never-failing friends are they,	<i>c</i>
With whom I converse day by day.	<i>c</i>

—*Southey*

Two varieties of the sextain may be noticed
 —the Burns Stanza and the Romance six.

The Scottish Stanza or Burns Stanza is so called from the success achieved by Burns, the Scottish poet, in this stanza. The lines 1, 2, 3, and 5 of the stanza are four-foot and the lines 4 and 6 are two-foot (generally iambic). The rhyming arrangement is *aaabab*, *e. g.*,

O Life ! how pleas ant in thy morn(ing	<i>a</i>
Young Fan cy's ray the hills adorn(ing	<i>a</i>
Cold-paus ing Cau tion's les son scorn(ing,	<i>a</i>
We frisk away	<i>b</i>
Like school boys at the expect ed warn(ing,	<i>a</i>
To joy and play.	<i>b</i>

—*Burns*

It is more or less a feat of skill, though used effectively by Burns. The fourth and the sixth lines are the "tails" of the stanza, the other four lines being the body. But *tail rime* or *rime couée* is applied to a somewhat different arrangement of lines, as, for instance, the Romance-Six.

The Romance-Six, so called from its having been used in the old Romances, has four feet in lines 1, 2, 4, and 5, and three feet in lines 3 and 6 (generally iambic). The rhyme scheme is *aabccb*, e. g.,

Three years she grew in sun and shower ;	<i>a</i>
Then Na ture said, 'A love lier flower	<i>a</i>
On earth was nev er sown :	<i>b</i>
This child I to myself will take ;	<i>c</i>
She shall be mine, and I will make	<i>c</i>
A la dy of my own.'	<i>b</i>

—Wordsworth.

The rhyming *tails* are generally shorter than the body lines. *Rime couée* is possible in a stanza of eight lines also where two tercets are each followed by a shorter line, the rhymes being *aaabcccb*, e. g.,

Swifter far than summer's flight—	<i>a</i>
Swifter far than youth's de light—	<i>a</i>
Swifter far than happy night—	<i>a</i>
Art thou come and gone—	<i>b</i>

As the earth when leaves are dead,	c
As the night when sleep is fled,	c
As the heart when joy is fled,	c
I am left alone a lone.	b

—Shelley

RIME-ROYAL

This is a stanza of seven heroic lines (five-foot iambic) rhymed *ababbcc*. The stanza derives its name from its employment in *King's Quair* by James I, King of Scotland. It is more properly called the Chaucerian stanza from the fact of Chaucer having used it in his *Troilus and Crissyde*. Chaucer discovered its beauty and strength and established it as one of the chief forms for long narrative poems. It is less monotonous than the heroic couplet, less breathless and swift than the octosyllabic couplet and more elastic and manageable than the nine-lined Spenserian stanza. It has a completeness of structure with not too long or too short a body which makes it suitable for "psychological analysis of character and situation, so that we can see the full significance of every little incident," and for tracing out with "unfailing wealth of detail" "the gradual stages in the drawing closer of the net". After the end of the 16th century this stanza fell out of favour. William Morris fully

reinstated it in its older position. No one except Chaucer has used it with such easy mastery, such fluency and sweetness. We quote a stanza from Morris's *Earthly Paradise (Atalanta's Race)*.

Through thick Arcadian woods a hunter *went*, *a*
 Following the beasts up, on a fresh spring *day*: *b*
 But since his horn-tipped bow, but seldom *bent*, *a*
 Now at the noontide nought had happed to *slay*, *b*
 Within a vale he called his hounds *away*, *b*
 Harkening the echoes of his lone voice cling *c*
 About the cliffs and through the beech-trees *ring*. *c*

The fourth, being the middle line of the stanza, has an important function to perform: rhyming with the second and fifth lines it preserves the unity of the structure. The final couplet tends often to break off into a separate unit.

OTTAVA RIMA

This is a stanza of eight heroic verses rhyming *abababcc*. Borrowed from Italy this stanza has always remained an exotic, though the vast mass of Byron's *Don Juan* is in this stanza.

Alas ! the love of women ! it is known *a*
 To be a lovely and a fearful thing; *b*
 For all of theirs upon that die is thrown. *a*
 And if 'tis lost, life hath no more to bring *b*
 To them but mockeries of the past alone *a*

And their revenge is as the tiger's spring, *b*
 Deadly, and quick, and crushing; yet as real *c*
 Torture is theirs, what they inflict they feel. *c*

—*Byron's Don Juan*

The ottava rima, adopted from the serio-comic poets of Italy, is pre-eminently suited to the treatment of mock-heroic effects. Byron's *Don Juan* is epic, lyric, comic, satiric, narrative, reflective, descriptive and indeed everything; and the stanza has the wonderful power of being touched to all these issues, though the dominant note is mock-heroic. Byron shows unerring precision in choosing double and treble rhymes which admirably produce the humorous effect. To quote Courthope, "this facility of rhyming was not exhausted in isolated efforts." An examination of some stanzas of *Don Juan* will show "with what idiomatic precision Byron's unique genius could sustain the cynical, satiric style through a whole series of stanzas."

A variety of this stanza is the *short Spenserian stanza* rhyming *ababbcbc*. Chaucer used this stanza in his *Monk's Tale* perhaps providing Spenser with the basis of his stanza (the Spenserian stanza).

SPENSERIAN STANZA

This is a nine-lined stanza consisting of

eight heroic lines followed by an alexandrine, rhymed *ababbcbcc*. It is, therefore, the Monk's Tale Stanza with a final six-foot iambic line rhyming with the eighth line. The stanza is so called from its maker, Edmund Spenser, who wrote his *Faerie Queene* in this stanza. The following is an example of a Spenserian stanza from Tennyson's *Lotus Eaters*: -

They sat them down upon	
the ye llow sand,	<i>a</i>
Between the sun and moon upon the shore;	<i>b</i>
And sweet it was to dream of Fatherland,	<i>a</i>
Of child, and wife, and slave, but evermore	<i>b</i>
Most weary seem'd the sea, weary the oar,	<i>b</i>
Weary the wandering fields of barren foam.	<i>c</i>
Then some one said, "We will return no more,"	<i>b</i>
And all at once they sang "Our island home,	<i>c</i>
Is far beyond the wave: we will	
no long er roam."	<i>c</i>

The Monk's Tale stanza was not perhaps roomy enough. So Spenser first "ran it over into another line, and then ran that added line over into an alexandrine, in which the melody of one stanza seems for ever longing and feeling forward after that which is to follow." Mackail says, "the long swaying rhythms of the new stanza were exactly suited to a style like Spenser's, loaded with

ornament. It allowed him full amplitude. For poetry which consists of a stream of pageants it is exactly suited. It lends itself to rich effects produced by accumulated touches" The dangers of this stanza are: trifling and tedious circumlocutions; its "lumbering weight" which makes it languorous, and the tedium of the recurrence of rhymes. In the hands of great poets like Spenser, Shelley, Tennyson, Byron, its monotony and lumbering gait are relieved by the variation of pauses, by trisyllabic and monosyllabic substitution, by enjambement and feminine endings and other devices.

The special feature of the stanza is the closing alexandrine which seems to bring the linked sweetness of the octave to a magnificent conclusion. To quote from Selincourt, "its logical value to the metrical scheme lies in the fact that, standing apart from the rest by reason of its length, it forms a distinct climax, and is in a manner detached; yet because it is linked in rhyme with the foregoing quatrain, it never suffers the sharp isolation that occasionally marks the final couplet of the ottava rima or the rime-royal." Spenser and his imitators have used the alexandrine for various purposes—for sententious and

reflective comments on the situation, for rounding off an episode or concluding a canto, for giving the last splendid touch to a vivid description or for distilling "into a perfect sentence the emotion that the rest of the stanza has evoked," or in it often "the music of the whole stanza spreads and settles to a triumphant or quiet close."

THE SONNET

The sonnet is not strictly speaking a stanza but a complete poem consisting of fourteen heroic lines divided by a strong pause into an octave and a sestet. The form was invented and perfected in Italy whence it has been transplanted into England by Wyatt and Surrey. The perfect *Petrarchan sonnet* (so named after Petrarch, the great exponent of this form) is of two types to which may be added an occasional third :—

abba, abba | cdc, dcd

abba, abba | cde, cde,

abba, abba | cdc, dee.

By a minor pause the octave is divided into two quatrains and the sestet into two tercets. This division is not arbitrary but follows the law of organic development. There is perfect correspondence between the thought structure and the structural division of the verse.

The following sonnet of Dante (translated by D. G. Rossetti) shows this harmony between thought and form :—

Octave	{	At whiles (yea often times) I muse over	<i>a</i>
		The quality of anguish that is mine	<i>b</i>
		Through Love: then pity makes my	
		voice to pine,	<i>b</i>
		Saying, "Is any else thus, anywhere?"	<i>a</i>
		Love smiteth me, whose strength is ill to	
		bear;	<i>a</i>
		So that of all my life is left no sign	<i>b</i>
Sestet	{	Except one thought; and that, because	
		'tis thine,	<i>b</i>
		Leaves not the body but abideth there.	<i>a</i>
		And then if I, whom other aid forsook,	<i>c</i>
		Would aid myself, and innocent of art	<i>d</i>
		Would fain have sight of thee as a last	
		hope,	<i>e</i>
		No sooner do I lift mine eyes to look	<i>c</i>
	{	Than the blood seems as shaken from	
		my heart,	<i>d</i>
		And all my pulses beat at once and stop.	<i>e</i>

These four sections represent four aspects of one thought "The first among these," says Dante, "was the grief that possessed me very often, remembering the strangeness which Love wrought in me; the second was, how Love many times assailed me so suddenly and with such strength that I had no other life remaining except a thought which spake of my lady; the third was, how, when Love did battle with me in this wise, I would rise up all

colourless, if so I might see my lady, conceiving that the sight of her would defend me against the assault of Love, and altogether forgetting that which her presence brought unto me; and the fourth was, how, when I saw her, the sight not only defended me not, but took away the little life that remained to me."

The secondary division of the octave into quatrains and of the sestet into tercets is not essential and is frequently discarded by the sonneteers; but the primary division of the sonnet into octave and sestet is indispensable, as showing the ebb and flow of a "wave of melody". For, as T. Watts-Dunton has it,

A sonnet is a wave of melody
From heaving waters of the impassioned soul.
A billow of tidal music one and whole
Flows in the octave ; and then, returning free,
Its ebbing surges in the sestet roll
Back to the deeps of Life's tumultuous sea.

The octave must always run on two rhymes arranged according to a prescribed scheme (*abbaabba*) from which no deviation is possible. The sestet runs on two rhymes or three, admitting variation and freedom in arrangement but always suggesting "the ebb or flow of the metrical billow embodied in the octave".

Besides the Petrarchan sonnet of *compound stanzas*, there is the *Shakespearean sonnet* of simple stanzas, called also the *Quatorzain*. It is composed of three heroic quatrains with alternate rhymes clinched at last by a heroic couplet, *e. g.*,

1ST QUATRAIN

When I have seen by Time's fell hand defac'd	<i>a</i>
The rich proud cost of out-worn buried age;	<i>b</i>
When sometime lofty tower I see down-ras'd ;	<i>a</i>
And brass eternal slave to mortal rage ;	<i>b</i>

2ND QUATRAIN

When I have seen the hungry ocean gain	<i>c</i>
Advantage on the kingdom of the shore,	<i>d</i>
And the firm soil win of the wat'ry main,	<i>c</i>
Increasing store with loss, and loss with store;	<i>d</i>

3RD QUATRAIN

When I have seen such interchange of state,	<i>e</i>
Or state itself confounded to decay,	<i>f</i>
Ruin hath taught me thus to ruminat—	<i>e</i>
That time will come and take my love away.	<i>f</i>

CONCLUDING COUPLET

This thought is as a death, which cannot choose	<i>g</i>
But weep to have that which it fears to lose.	<i>g</i>

In the *ottava rima* the concluding couplet has a sharp epigrammatic character. But the

three quatrains of the Shakespearean sonnet are long enough to make the reader yearn for that 'pensive sweetness' which characterises the concluding couplet. The quest of the Petrarchan sonnet is sonority and 'metrical counter-point', that of the quatorzain is sweetness. "The sweetness of all possible arrangements in English versification is a succession of decasyllabic quatrains in alternate rhymes, knit together and clinched by a couplet—a couplet coming not so far from the initial verse as to lose its binding power and yet not so near the initial verse that the ring of epigram disturbs the 'linked sweetness long drawn out' of this movement, but sufficiently near to shed its influence over the poem back to its initial verse. A chief part of the Shakespearean sonnet is the expectance of the climacteric rest of the couplet at the end; and this expectance is gratified too early if it comes after two quatrains while if it comes after a greater number of quatrains than three, it is dispersed and wasted altogether."

The Shakespearean sonnet has, it seems, fallen out of favour and most poets who try their hands at sonneteering use the Petrarchan form, though with great freedom.

In *Modern Love* Meredith has used the

sixteen-line stanza which resembles a sonnet in spirit though not in form. Some have given the name of *mock-sonnet* to such experiments.

The sonnet is a very old form of verse, and its artistic structure is easily and very widely recognised. It is particularly suited to the treatment of emotion held in restraint. "The poet can whisper, as from behind a mask" the deepest secrets of the heart; but the whisperings are always of their "own arduous fulness reverent."

THE ODE

An ode is a lyric poem expressive of exalted emotion and impassioned thought, and is lofty and dignified in tone; it is generally of a complex metrical structure, and originally was intended to be sung to music. Three varieties of the ode are found in English. The Horatian Ode, the Pindaric Ode, the Irregular Ode.

(1) *The Horatian Ode* is rather light in tone and subject and consists of short regular stanzas. Collins's *Ode to Evening* is made up of thirteen stanzas of four lines each, the first two lines being five-foot iambs and the last

two four-foot iambs. Other examples are Wordsworth's *Ode to Duty*, Shelley's *Ode to the West Wind*, Keats's *Ode on a Grecian Urn* etc. It is not so dignified and lofty as the Pindaric Ode.

(2) *The Pindaric Ode*, so called from Pindar the Greek poet, is made up of a multiple of triplets of stanzas. The first stanza of each triplet is called the *strophe*, the second is called the *antistrophe*, and the third the *epode*. The lyric odes of Greece were sung by a chorus round the altar of a god, the strophe being delivered by one half-chorus as they went from right to left round the altar (*turn*), the antistrophe by the other half as they went from left to right (*counter-turn*), and the epode by the whole as they stood still (*stand*). The metrical scheme of every strophe and anti-strophe was strictly identical, while that of the epode was different; but the epodes corresponded exactly with each other in length and measure. The first three stanzas of *The Bard* of Gray give us the scheme of the whole poem:—

STROPHE

"Ruin seize thee, ruthless King!
Confusion on thy banners wait,
Tho' fann'd by Conquest's crimson wing,

They mock the air with idle state,
 Helm, nor hauberks's twisted mail,
 Nor e'en thy virtues, Tyrant, shall avail
 To save thy secret soul from nightly fears,
 From Cambria's curse, from Cambria's tears! "
 Such were the sounds that o'er the crested pride
 Of the first Edward scatter'd wild dismay,
 As down the steep of Snowdon's shaggy side
 He wound with toilsome march his long array.
 Stout Glo'ster stood aghast in speechless trance:
 "To arms"! cried Mortimer, and couch'd his
 quiv'ring lance.

ANTISTROPHE

On a rock, whose haughty brow
 Frowns o'er old Conway's foaming flood,
 Rob'd in the sable garb of woe,
 With haggard eyes the Poet stood;
 (Loose his beard and hoary hair
 Stream'd, like a meteor, to the troubled air),
 And with a Master's hand and Prophet's fire
 Struck the deep sorrows of his lyre.
 'Hark, how each giant-oak and desert cave
 Sighs to the torrent's awful voice beneath!
 O'er thee, O King! their hundred arms they wave
 Revenge on thee in hoarser murmurs breathe;
 Vocal no more, since Cambria's fatal day,
 To high-born Hoel's harp, or soft Llewellyn's lay.

EPODE

"Cold is Cadwallo's tongue,
 That hushed the stormy main:

Brave Urien sleeps upon his craggy bed :
 Mountains, ye mourn in vain
 Modred, whose magic song
 Made huge Plinlimmon blow his cloud-top'd head.
 On dreary Arvon's shore they lie
 Smear'd with gore, and ghastly pale :
 Far, far aloof th' affrighted ravens sail ;
 The famish'd eagle screams, and passes by.
 Dear lost companions of my tuneful art,
 Dear as the light that visits these sad eyes,
 Dear as the ruddy drops that warm my heart,
 Ye died amidst your dying country's cries—
 No more I weep. They do not sleep.
 On yonder cliffs, a griesly band,
 I see them sit ; they linger yet,
 Avengers of their native land :
 With me in dreadful harmony they join,
 And weave with bloody hands the tissue of thy
line.

Strophe I, II, III, { a b a b c c d d e f e f g g
 Antistrophe, I, II, III, { 4 4 4 4 4 5 5 5 5 5 5 5 6
=14 lines

Epode I, II, III { a b c b a c d e e d f g f g h i j i k k
 { 3 3 5 3 3 5 4 4 5 5 5 5 5 5 4 4 4 5 6
=20 lines

3, 4, 5, etc. stand for the number of feet in
 the particular line against which they are
 shown, the basic metre being iambic.

It will thus be seen that the Pindaric ode
 is a strictly regular form of verse both in

thought and structure. "The poet having made choice of a certain number of verses to constitute his strophe, or first stanza, was obliged to observe the same in his antistrophe, or second stanza; which accordingly perpetually agreed whenever repeated, both in number of verses and quantity of feet: he was then again at liberty to make a new choice for his third stanza, or epode; where accordingly he diversified the numbers as his ear or fancy led him: composing that stanza of more or fewer verses than the former, and those verses of different measures and quantities, for the greater variety of harmony, and entertainment of the ear" (*Congreve*).

(3) Many English imitators of Pindar, being misled by the apparent disorder of his ode, produced what is known as the *irregular ode* which *Congreve* condemns as "a bundle of rambling incoherent thoughts, expressed in a like parcel of irregular stanzas, which also consist of such another complication of disproportioned, uncertain and perplexed verses and rhymes." However, the irregular ode has been a great favourite with many English poets and some famous poems have been written in this form, as, *e. g.*, Wordsworth's *Ode on the Intimations of Immortality* and

Tennyson's *Ode on the Death of the Duke of Wellington*.

EXERCISES

Give a critical estimate of the following verses with special reference to structure:—

- (1) Tears, idle tears, I know not what they mean,
Tears from the depth of some divine despair
Rise in the heart, and gather to the eyes,
In looking on the happy Autumn fields,
And thinking of the days that are no more.

.....

Dear as remember'd kisses after death,
And sweet as those by hopeless fancy feign'd
On lips that are for others; deep as love,
Deep as first love, and wild with all regret;
O Death in Life, the days that are no more.

—*Tennyson*

- (2) In Love, if Love be Love, if Love be ours,
Faith and unfaith can ne'er be equal powers :
Unfaith in aught is want of faith in all.
It is the little rift within the lute,
That by and by will make the music mute,
And ever widening slowly silence all.

—*Tennyson*

- (3) Ah, make the most of what we yet may spend,
Before we too into the Dust descend;
Dust into Dust, and under Dust, to lie,
Sans Wine, Sans Song, Sans Singer, and—

Sans End !

—*Fitzgerald*

- (4) Children dear, was it yesterday
 (Call yet once) that she went away ?
 Once she sate with you and me,
 On a red gold throne in the heart of the sea,
 And the youngest sate on her knee.
 She comb'd its bright hair, and she tended it well,
 When down swung the sound of the far-off bell.
 She sigh'd, she look'd up through the clear
green sea ;
 She said : 'I must go, for my kinsfolk pray
 In the little grey church on the shore to-day.
 'Twill be Easter-time in the world—ah me !
 And I lose my poor soul, Merman, here with thee'
 I said : 'Go on, dear heart, through the waves' !
 Say thy prayer, and come back to the kind
sea-caves' !
 She smiled, she went up through the surf
in the bay.
 Children dear, was it yesterday ?

—*M. Arnold*

- (5) Ring in the valiant man and free,
 The larger heart, the kindlier hand ;
 Ring out the darkness of the land,
 Ring in the Christ that is to be.

—*Tennyson*

- (6) To whom the Sovran Presence thus replied :—
 "Was she thy God, that her thou didst obey
 Before his voice ? or was she made thy guide,
 Superior, or but equal, that to her
 Thou didst resign thy manhood, and the place
 Wherein God set thee above her, made of thee
 And for thee, whose perfection far excelled

Hers in all real dignity ? Adorned
 She was indeed, and lovely, to attract
 Thy love, not thy subjection ; and her gifts
 Were such as under government well seemed—
 Unseemly to bear rule ; which was thy part
 And person, hadst thou known thyself aright."

—*Milton*

- (7) Ah ! then if mine had been the Painter's hand
 To express what then I saw; and add the gleam,
 The light that never was on sea or land,
 The consecration, and the Poet's dream !

—*Wordsworth*

- (8) If this belief from heaven be sent,
 If such be Nature's holy plan,
 Have I not reason to lament
 What man has made of man ?

—*Wordsworth*

- (9) Life of Life ! thy lips enkindle
 With their love the breath between them ;
 And thy smiles before they dwindle
 Make the cold air fire; then screen them
 In those looks, where whoso gazes
 Faints, entangled in their mazes.

—*Shelley*

- (10) Higher still and higher
 From the earth thou springest
 Like a cloud of fire ;
 The blue deep thou wingest,
 And singing still dost soar, and soaring ever

singest.

—*Shelley*

- (11) My apprehensions come in crowds ;
 I dread the rustling of the grass ;
 The very shadows of the clouds
 Have power to shake me as they pass :
 I question things, and do not find
 One that will answer to my mind ;
 And all the world appears unkind.

—*Wordsworth*

- (12) A springy motion in her gait,
 A rising step, did indicate
 Of pride and joy no common rate
 That flush'd her spirit :
 I know not by what name beside
 I shall it call : if 't was not pride,
 It was a joy to that allied
 She did inherit.

—*C. Lamb*

- (13) Away ! we know that tears are vain,
 That Death nor heeds nor hears distress :
 Will this unteach us to complain ?
 Or make one mourner weep the less ?
 And thou, who tell'st me to forget,
 Thy looks are wan, thine eyes are wet.

—*Byron*

- (14) On Linden, when the sun was low,
 All bloodless lay the untrodden snow ;
 And dark as winter was the flow
 Of Iser, rolling rapidly.
 But Linden saw another sight,
 When the drum beat at dead of night,
 Commanding fires of death to light
 The darkness of her scenery.

By torch and trumpet fast arrayed
 Each horseman drew his battle blade
 And furious every charger neigh'd
 To join the dreadful revelry.

—*T. Campbell*

- (15) 'Twas vain : the liquid waves lash'd the shore,
 Return or aid preventing :
 The waters wild went o'er his child,
 And he was left lamenting.

—*T. Campbell*

- (16) Still thou art blest, compared wi' me !
 The present only toucheth thee :
 But, och ! I backward cast my e'e
 On prospects drear !
 An' forward, tho' I canna see,
 I guess an, fear !

—*R. Burns*

- (17) In France, for instance, he would write a
 chanson;
 In England a six canto quarto tale ;
 In Spain he'd make a ballad or romance on
 The last war—much the same in Portugal ;
 In Germany, the Pegasus he'd prance on
 Would be old Goethe's—(see what says de Staël);
 In Italy he'd ape the "Trecentisti" ;
 In Greece, he'd sing some sort of hymn
 like this t'ye.

—*Byron*

- (18) She danc'd along with vague regardless eyes,
 Anxious her lips, her breathing quick and short :
 The hallow'd hour was near at hand : she sighs
 Amid the timbrels, and the throng'd resort

Of whisperers in anger, or in sport ,
 'Mid looks of love, defiance, hate, and scorn.
 Hoodwink'd with faery fancy ; all amorst,
 Save to St. Agnes and her lambs unshorn,
 And all the bliss to be before to-morrow morn.

—*Keats*

- (19) If I were a dead leaf thou mightest bear ;
 If I were a swift cloud to fly with thee ;
 A wave to pant beneath the power, and share

 The impulse of thy strength, only less free
 Than thou, O uncontrollable ! If even
 I were as in my boyhood, and could be

 The comrade of thy wanderings over Heaven,
 As then, when to outstrip thy skyey speed
 Scarce seemed a vision, I would ne'er have striven

 As thus with thee in prayer in my sore need.
 Oh, lift me as a wave, a leaf, a cloud !
 I fall upon the thorns of life ! I bleed !

 A heavy weight of hours has chained and bowed
 One too like thee : tameless, and swift, and
 proud.

—*Shelley*

- (20) Say what strange motive, Goddess ! could compel
 A well-bred Lord t'assault a gentle Belle ?
 Oh, say that stranger cause, yet unexplor'd,
 Could make a gentle Belle reject a Lord ?
 In tasks so bold can little men engage ?
 And in soft bosoms dwells such mighty rage ?

—*Pope*

- (21) The summer dawn's reflected hue
To purple changed Loch Katrine blue ;
Mildly and soft the western breeze
Just kiss'd the lake, just stirr'd the trees ;
And the pleased lake, like maiden coy,
Trembled but dimpled not for joy.

—*Scott*

- (22) I look'd upon the rotting sea,
And drew my eyes away ;
I look'd upon the rotting deck,
And there the dead men lay.
I look'd to heaven, and tried to pray :
But or ever a prayer had gusht,
A wicked whisper came, and made
My heart as dry as dust.

—*Coleridge*

- (23) Of Heaven or Hell I have no power to sing,
I cannot ease the burden of your fears,
Or make quick-coming death a little thing,
Or bring again the pleasure of past years,
Nor for my words shall ye forget your tears,
Or hope again for aught that I can say,
The idle singer of an empty day.

—*Morris*

- (24) I bring fresh showers for the thirsting flowers,
From the seas and the streams ;
I bear light shade for the leaves when laid
In their noon-day dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast
As she dances about the sun.

I wield the flail of the lashing hail,
 And whiten the green plains under,
 And then again I dissolve it in rain,
 And laugh as I pass in thunder.

—*Shelley*

MISCELLANEOUS QUESTIONS

1. What do you understand by rhythm ?
2. Explain the basis of English versification. Point out the importance of Time in verse.
3. (a) Explain clearly the following terms:-
Quantity, Accent, Pitch and Time.
(b) Point out the significance of each in English verse.
4. Define metre and explain its functions in poetry.
5. What is the difference between the rhythm of prose and the rhythm of verse ? Illustrate.
6. Distinguish between rhythm and metre.
7. Is English verse syllabic or accentual ?
8. Classify English metre with respect to the kinds of rhythm.
9. What do you understand by falling rhythm and rising rhythm ?
10. What are the different measures commonly used in English poetry ?

11. Write a short note on English quantitative verse.
12. Explain the following terms:—Primary rhythm; Secondary rhythm; Tertiary rhythm.
13. Explain what you understand by the base or norm of verse.
14. What are the usual means employed by English poets for varying the norm of verse? Illustrate.
15. Explain the following terms:—Equivalence; Trisyllabic Substitution; Monosyllabic Substitution; Masculine ending; Feminine ending; Caesura.
16. Explain the significance of Pause in verse. What are the various kinds of pauses employed in English verse? Illustrate.
17. What do you understand by composite measure? Cite verses to illustrate your answer.
18. Write a short note on the relation of Verse to Music. "Music is to Verse what Verse is to Prose". Discuss this statement.

- 19 Explain the nature of the different metres of English poetry.
20. Why do poets prefer the iambic metre to the trochaic and the anapaestic to the dactylic ?
21. Distinguish between :—(i) iamb and trochee, (ii) anapaest and dactyl, (iii) dissyllabic metres and trisyllabic metres.
- 22 How far is it true that iambus, trochee, anapaest, and dactyl are opposed to one another in respect of the treatment of subjects ?
23. Discuss the onomatopoeic and alliterative devices used in English verse.
24. What is rhyme? What are the conditions of perfect rhyme? What are its functions in verse ?
25. Explain the following terms with illustrations:—imperfect rhyme, identical rhyme, eye-rhyme, double rhyme, triple rhyme, masculine rhyme, feminine rhyme, weak rhyme, head-rhyme, assonance ; alliteration; onomatopoeia.
26. Write a short note on blank verse.

27. What do you understand by *vers libres*? Explain the laws governing its rhythm and structure.
28. Define the following terms:—couplet; tercet; quatrain; quintet; sestet; octave.
29. Distinguish between stanzaic and paragraph structure in verse.
30. Explain the characteristics of the following:—octosyllabic couplet; heroic line; heroic couplet; alexandrine; fourteenner; septenary; elegiac stanza; ballad metre; common metre; long measure; short measure; Burns stanza; Scottish stanza; romance six; Chaucerian stanza; rime-royal; terza rima; ottava rima; Spenserian stanza; Horatian ode; Pindaric (regular and irregular) ode.
31. Define the sonnet. How many types of the sonnet are usually to be found in English poetry? Which type or types do you consider the most successful?
32. Explain the structure of the Petrarchan and the Shakespearean sonnet.

GLOSSARY

Acatalectic—regular, with none of the fixed number of syllables missing. Strictly regular verse may therefore be called acatalectic.

Accent—Any device which distinguishes a syllable from its fellows and makes it conspicuous, and this conspicuousness is what we really mean by 'accent'. Accent or stress-accent consists of force. (See *stress*)

Acephalous—"A term applied to a line in which the first syllable, according to its ordinary form, is wanting" (*Saintsbury*).

Alexandrine—A line of six iambic feet.

Alliteration—or head rhyme is "the repetition of the same letter at the beginning or (less frequently) in the body of different words in more or less close juxtaposition to each other". (*Saintsbury*.)

Amphibrach—(literally short on each side) a foot consisting of three syllables of which the first and the last are unaccented and the middle one is accented (˘ _ ˘).

Amphimacer—(literally long on each side)

a foot of three syllables of which the first and the last two are accented and the middle one is unaccented (— ∪ —)

Anacrusis—"the syllable or syllables which precede the fall of the first cæsus or beat in a verse in falling rhythm, and are therefore regarded as outside the metrical scheme of that line, whether altogether hypermetrical, as at the beginning of a stanza, or making up the final catalexis of, and rhythmically forming part of, the preceding line".

Anapaest—a foot of three syllables of which the first two are unaccented and the last one is accented (∪ ∪ —).

Anisometric—Aniso=Unequal. A stanza is anisometrical when it consists of lines of unequal length.

Anti-bacchic—A foot having an unaccented syllable followed by two accented syllables (∪ — —).

Antistrophe—See *strophe*.

Assonance—Similarity of vowel sounds with dissimilarity of consonant sounds; so a kind of imperfect rhyme.

Bacchic—A foot having two accented syllables followed by an unaccented syllable (— — ∪).

Ballad Metre—Common measure. A quatrain consisting of ∪ alternate four-foot and three-foot iambic lines rhyming *a b c b*.

Blank verse—Unrhymed five-foot iambic verse.

Burden—See *Refrain*.

Burns Stanza—is a stanza of six lines, generally iambic, and rhyming *a a a b a b*. Lines 1, 2, 3, 5 are four-foot (called the body lines) and 4 and 6 are two-foot (called the "tails").

Cadence—1. Fall of voice specially at the end of periods.

2. Measured movement of sounds.

Caesura—Pause about the middle of lines of verse, occurring generally in verses of five feet and above.

Catalectic—Having a syllable or syllables missing from the normal number of syllables of a foot.

Chaucerian Stanza—A stanza consisting of seven heroic lines (5-foot iambic) and rhyming *a b a b b c c*, also called "Rime royal".

Common—"The quantity or quality in a syllable which makes it susceptible of occupying either the position of a 'long' one or of a 'short'." English words possess this gift very markedly.

Common-Measure—Ballad metre.

Compensatory Pause—Pause that compensates for the loss of a syllable or syllables in a foot.

Couplet—A group of two rhyming verses.

Dactyl—A foot in which an accented syllable is followed by two unaccented syllables.

Decasyllabic Verse—Verse having ten syllables; five-foot iambic or heroic verse.

Dimeter—A verse of two feet.

Distich—"A group of two lines, implying, perhaps more than the couplet does, that the group is self-contained in rhythm and sense."

Doggerel—"is often applied to slipshod or sing-song verse, sometimes to verse burlesque or feeble in sense and phrase. But it is better restricted to verse metrically incompetent by false rhythm and quantification, or by insufficient or superfluous provisions of syllables and the like."

(*Saintsbury*)

Elegiac Quatrain—is the heroic quatrain so called owing to Gray's use of the stanza for his *Elegy*.

Elision—The omission of a syllable or the fusion of two syllables into one.

Emphasis—Accent "is the elevation of the voice upon one syllable of the word"; so emphasis "is the same elevation upon a word of a sentence." Pitch and emotional tone together with accent produce emphasis.

End-stopped lines and Enjambement—Enjambement is the running on of one line of verse into another by reducing the pause at the end of the line to a minimum; where such pause is markedly distinct and where therefore one line is cut off from another the lines are said to be end-stopped (See P. 57).

Equivalence—is that quality which makes it possible for one combination of syllables to be substituted for another to perform the part of a foot. (See P. 43).

Extra-metrical—Outside the metrical scheme.

Eye-rhyme—is found where there occurs similarity of spelling with dissimilarity of pronunciation.

Falling rhythm—in which the rhythm falls from a high level of stress to a low level of non-stress.

Feminine rhyme—double rhyme. (See P. 88'.

Foot—"that upon which the verse runs or marches." It is the simplest unit of English verse and occupies the interval between two accents. This interval remains constant and is composed of sounds as well as silences.

Fourteener or Septenary—A line of seven iambic feet.

Gliding rhyme—trisyllabic rhyme, triple rhyme, formed when the likeness of sound occurs in the last three syllables

of which the first is stressed and the last two non-stressed.

Head rhyme—Alliteration.

Heptameter—A verse consisting of seven

Heroic—A five-foot iambic line is called "heroic".

Heroic Quatrain—A stanza of four five-foot iambic lines rhyming *a b a b*.

Hexameter—A verse consisting of six feet.

Horatian Ode—See ODE (P. 133-34.)

Hyper-catalectic—A line is hyper-catalectic when it contains a syllable or syllables falling outside the regular metrical scheme.

Hyper-metrical—Exceeding the regular measure or metrical scheme.

Iamb—A foot having one accented syllable preceded by an unaccented syllable.

Ictus—A beat that exists mentally and divides lines of verse into equal time units, and coincides with the accents.

Identical rhyme—A rhyme having likeness of sound in the vowel and in the preceding and following consonant sounds.

Imperfect rhyme—A rhyme which does not fulfil the conditions of perfect rhyme (See P. 87).

Isochronous interval—Equal duration of the feet in verse.

Isometrical verses—are lines of verse of equal length.

Italian Sonnet—Petrarchan Sonnet—a stanza, more properly a poem of 14 heroic lines, generally divided in sense as well as in structure, into two distinct units, the first being an octave and the second a sestet, so called from Petrarch who perfected the form. The rhyme scheme is *a b b a a b b a c d c d c d* (or *cde cde*).

Lesbian Ode—HORATIAN ODE (See P. 133-34)

Long and Short—See QUANTITY.

Long measure—is a four-foot iambic quatrain rhyming *ab ab*.

Masculine ending—the ending of a verse on a metrically stressed syllable.

Masculine rime—(See P. 88)

Measure—FOOT.

Medial pause—Caesural Pause.

Metre—A line is metrical when divided into sensibly equal time parts.

(*Prof. Andrews*).

Metrical Pause—Pause occasioned by metrical structure of verse as opposed to sense pause of ordinary speech.

Metrical Stress—is stress that a word receives by virtue of its position in a metrical scheme though in ordinary speech it has none.

Molossus—A foot of three accented syllables (— — —).

Monometer—One-foot verse.

Monosyllabic foot—A foot of one syllable only, a pause preserving the time-value.

Monosyllabic rhyme—Masculine rhyme.

Octave—A group of eight verses.

Octometer—Eight-foot verse.

Octosyllabic couplet—(See P. 108)

Ode—(See P. 133)

Onomatopoeia—is the principle of making the rhythm or the sound of words suggest the sense.

Ottava rima—is a stanza of eight heroic lines rhyming *a b a b a b c c*.

Overflow—Enjambement.

Pause—in verse is equivalent to rest in music and is employed to preserve the temporal regularity of verse.

Pentameter—Five-foot verse.

Periodicity—Equality of temporal duration in verse.

Petrarchan Sonnet—Italian Sonnet, a poem of 14 heroic lines falling into two distinct groups of an octave and a sestet and generally rhyming *a b b a a b b a c d c d c d*.

Pindaric Ode—(See P. 134)

Pitch—denotes the height of tone and depends upon the number of vibrations made per second by a sounding body.

Primary rhythm—of verse has the foot for its unit. (See P. 105).

Prose—is the antithesis of Verse. Ordinary non-metrical form of written or spoken language is called prose.

Prosody—is the science of versification.

Pyrrhic—is a foot of two unaccented syllables (˘ ˘).

Quantity—denotes the length of syllables or the time syllables take to pronounce.

Quatorzain—SHAKESPEAREAN SONNET.

Refrain—burden, a phrase or line recurring generally at the ends of stanzas.

Rest—PAUSE.

Rhyme—"Identity of sounds between words or verse-lines extending from the end to the last fully accented vowel and not further"; the correspondence of the sound of the last word or syllable of one verse to the sound of the last word or syllable of another verse.

Rhythm—is "a recurrence of regular phenomena at regular intervals of time."

(Lewis)

Rime Couée—tail rime, “a rhyming arrangement by which two couplets or triplets are each followed by a shorter (or longer) line with a different rhyme sound, the two tails rhyming together.”

Rime Royal—Chaucerian stanza.

Rising Rhythm—which rises from a lower level to a higher one, *e. g.*, Iamb and anapaest.

Scansion—division of verses into feet by an examination of the accent and quantity of the syllables so as to indicate clearly the full nature of a particular rhythm.

Secondary accent—In words of more than three syllables there is often besides the primary accent a less prominent accent called the secondary accent.

Secondary rhythm—rhythm of which the line is the unit.

Sense Pause—is that pause in verse and prose which is demanded by the sense.

Septenary—A line of seven iambic feet.

Septet—a group of seven verses.

Shakespearean Sonnet—**QUATORZAIN**, a poem composed of three heroic quatrains closed by a heroic couplet rhyming *a b a b, c d c d, e f e f, g g*.

Short Measure—An iambic quatrain having four feet in the third line and three in each of the rest, and rhyming *a b c b*.

Sixain—a group of six verses.

Slurring—Elision.

Sonnet—a poem composed of fourteen heroic lines generally divided into an octave (of eight lines) and a sestet (of six lines). See P. 128.

Spenserian Stanza—A stanza of nine lines, the first eight being heroic and the ninth (the last) an alexandrine rhyming, *a b a b b c b c c*.

Spondee—a foot of two syllables both accented (- -).

Stanza or strophe—is "a collection of lines arranged in an ordered batch and generally on some definite rhyme scheme."

Stave—**STANZA**.

Stichic Verse—is verse where the single line is an integral unit.

Stress—is the loudness or softness of a sound and depends on the force with which the sound waves reach our ears.

Strophe—Stanza.

Suspensory—(or “suspensive”) pause occurs at the end of each line of verse.

Syllabic Verse—Verse in which the syllables form the basis of metrical arrangement.

Tail Rime—Rime Couée.

Tempo—pace or rapidity of movement of verse, *e. g.*, the tempo of iambic verse is slower than that of anapaestic verse.

Tercet—a group of three verses.

Tertiary rhythm—rhythm of which the stanza is the unit.

Terza rima—Verse composed of tercets generally iambic in rhythm rhyming *aba*, *bcb*, *cdc*, etc.

Tetrameter—four-foot verse.

Time—duration of a note, of a foot in verse.

Thesis—is that part of a foot which receives no metrical stress.

Tribrach—a foot of three unaccented syllables
(ˇ ˇ ˇ).

Trimeter—applied to verse in which each line consists of three feet.

Triplet—a group of three⁹ verses.

Trisyllabic substitution—Substitution of anapaests and dactyls in iambic and trochaic verse respectively, provided the periodicity is undisturbed.

Trochee—a foot of two syllables of which the first is accented and the second is unaccented (— ˇ).

Trochaic Inversion—Substitution of trochaic feet in an iambic scheme.

Truncatino—the cutting short of a foot at the beginning or the end of a line.

Tumbling rhyme—a phrase used by King James the Sixth to designate the “half-doggerel” anapaests of the early Tudor period. Now synonymous with gliding rhyme or dactylic rhyme.

Vers Libres—Free verse, *i. e.*, verse having no structural uniformity and irregular in the length of lines.

Verse—(1) not prose. (2) a line of verse; (3) a group of lines in verse having an "ideal pattern very largely subjective of metre and rhythm, to which the poet must fit his thoughts". (*Prof. Andrews*). A measured line of poetry.

Verse Paragraph—a group of lines in verse, the length of the group depending on the movement of thought and emotion. "It consists in so knitting a number of verses together, by variation of pause, alternate use of stop and enjambement, and close connection of sense, that neither eye nor voice is disposed to make serious halt till the close of the paragraph is reached."

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