give a wrong notion to the reader which will accompany him through life. But this quality is **particularly required** with regard to the names of men and places, the dates of events, and similar minutiæ, which perhaps make no great show in the work, but which must be distinctly and carefully noted if the events are to be rightly understood. It has often happened that an inexactness in such details has involved historical events in considerable confusion.

585. **Calmness** is a third quality which should belong to historical style. For the historian is like a judge who has examined a cause thoroughly, and who gives us the wise conclusions at which his mind has coolly and deliberately arrived. Strong passion is inimical to correctness of thought and expression. Macaulay, for example, is evidently too passionate on many occasions; and the sensational style of Carlyle would strip history of that calm dignity which so becomes its character. Still, we have seen that a certain glow of feeling is highly proper in the language of an honest historian, and we have quoted Prescott as censuring Gibbon and Voltaire for their apathy at the sight of heroic virtue (No. 579).

Article IX. Various Species of Historical Writing.

586. The following are the **principal species** of historical writing: history proper; annals, memoirs, and travels; philosophical histories; and biographies.

§ 1. *History proper.*

587. **History proper,** called by Polybius and by German critics 'Pragmatical,' embraces *general*, *particular*, and *special* histories.

588. **A general history** treats of several nations, as Alison's *History of Modern Europe.* If it embraces all nations and times it is properly called **universal.** General histories should (*a*) suppress minor details, so that the important events, names, and dates stand out prominently; (*b*) observe due proportion among the parts—for instance, in a general history of the Church one country should not engross most of the attention of the writer.

589. **A particular history** treats of one nation, one province, one event, as Lingard's *History of England*, Prescott's *Conquest of Mexico*, etc. It enters more into detail, offers more picturesque passages, more dramatic scenes.

590. **A special history** relates events in as far only as they bear on one science, one art, one special consideration; such is Bossuet's *History of the Variations of Protestantism*, any history of painting, commerce, literature, etc. The advantage of special histories is that they throw a concentrated light on one particular branch of study.

§ 2. *Annals, Memoirs, and Travels.*

591. **Annals or Chronicles** are not so much histories as a supply of materials for future histories. Being mere records of events penned down from day to day, they require no plan nor deep thought, but fidelity and distinctness throughout, and completeness with regard to all matters of importance. They need not be elegantly worded; still, as Prescott observes, we find that some chronicles of the middle ages, in spite of their ill-formed and obsolete idiom, are read with more delight than many modern histories of high pretensions, because their narrative is more spirited (*Miscell.*, p. 107).

We may mention here the *Acta Sanctorum* of the Bollandists, S.J., a learned collection of biographies and of records from which the lives of the saints are usually written. Baronius' *Annales Ecclesiastici* contain the history of the Church from the first to the sixteenth century. Both

these most valuable works rise far above the dignity of ordinary annals.

592. **Memoirs** relate such facts as have fallen under the personal observation of the writer. They descend from the stateliness of the historic style; they should be sprightly and interesting, give useful information with regard to facts and characteristic traits of persons. Cardinal Wiseman's *Recollections of the Four Last Popes*, General Sherman's *Memoirs*, are examples in point. Cæsar's *Commentaries* of the Gallic and the Civil Wars are the most perfect memoirs in existence.

593. **Travels** may be ranked with memoirs as furnishing the materials for future histories. Such are the graphic narratives of the great American missionary Father De Smet, Livingstone's African and Kane's Arctic Explorations, Vetromile's Travels in the Holy Land, etc.

§ 3. *Philosophical Histories.*

594. **Philosophical histories** are those in which the principles derived from the facts are made more prominent than the facts themselves. When the work is so taken up with theories that it resembles an essay rather than a narrative, it is called a **philosophy of history.**

595. Philosophical histories are of comparatively recent origin. The first in time, and so far the grandest in conception, is Bossuet's **Discourse on Universal History**, the English version of which is unfortunately garbled, omitting whatever is distinctively Catholic. The work enables us to realize the definition which Bunsen gives of history, as "that most sacred epic or dramatic poem, of which God is the author, humanity the hero, and the historian the philosophical interpreter." Bossuet's idea is to unveil the workings of Providence in the government of mankind.

596. **Voltaire,** in his *Essai sur les Mœurs* and in his *History of Louis XIV.*, exhibits his anti-Christian theories, which made Prescott say: "He resembled the allegorical agents of Milton, paving the way across the gulf of Chaos for the spirits of mischief to enter more easily upon the earth" (*Miscell.*, p. 99).

597. **Montesquieu,** in his *Grandeur et Décadence des Romains*, used the facts of history simply as the arguments of a thesis, or, as Prescott calls it, "the ingredients from which the spirit was to be extracted. But this was not always the spirit of truth" (*Ib.* p. 100).

598. **Buckle's** *History of Civilization* is but a fragment of what was intended to be a voluminous work. It is brilliant in style but weak in logic; its spirit is infidel.

599. **Guizot** wrote his *History of Civilization* in a Christian spirit. It is full of novel views, of sagacious inductions, of pathetic eloquence, but also of capital errors. It pays some glowing tributes to the Catholic Church; but the author, being an alien, often fails to understand this divine institution, and grossly misconceives its legislation.

600. The most valuable Philosophy of History is **Balmes'** noble work, *Protestantism and Catholicity compared in their Effects on the Civilization of Europe.* It analyzes the history of modern times, and discusses all the vital questions which have agitated the civilized world in the last three centuries. It combines varied information, lofty views, sound principles, close reasoning, all expressed in a noble style, whose eloquence is preserved in the English translation.

§ 4. *Biography.*

601. **Biography** is the history of the life and character of a particular person. Such writings present two **advantages:**

1. They **throw light upon general history;** for it is a

common saying that the history of the world is to a great extent the record of the great men of the world. Such men exert a powerful influence upon all around them, and usually contribute greatly to shape the events of the age in which they live, and even of future ages. Their influence, however, has been exaggerated by some writers, particularly by Carlyle in his lectures on Heroes. The great events of the world's history have generally deeper and wider causes than the character of one or two individuals. Still, it is true that Almighty God raises up great geniuses at proper times to accomplish His designs of mercy or justice on the nations. Thus He raised Cyrus for the establishment, and Alexander for the overthrow, of the Persian empire, and both these conquerors for the protection of His chosen people (Josephus, *Antiq.*, xi. c. 8; Daniel viii.)

602. 2. Biographies **aid the reader to understand human nature** more thoroughly when he studies it in the passions, the virtues, and the foibles of remarkable characters. He will there find that man, as such, is in many respects a feeble and very defective being, elevated, however, at times by the principles which he imbibes, and by the natural or supernatural strength of will and intellect with which he carries these principles into effect.

603. Knowing now the two advantages to be aimed at, we shall readily discover the **rules which the biographer must follow.**

Rule 1.—Only very remarkable men and women should be made the **subjects** of biographies—such persons as have widely influenced public events, or such as afford the reader special opportunities for studying the workings of human nature or the operations of divine grace.

Rule 2.—The writer should clearly trace the **influence** which the subject of his biography exercised over persons

or events, avoiding the common mistake of introducing irrelevant facts with which he had but little to do.

Rule 3.—He must exhibit the true **character** of his hero: the motives of his conduct, the grasp of his intellect, the principles which he has adopted, the promptings of his passions, the power or the weakness of his will, the causes that have contributed to the development of his virtues or his vices. We may refer to Father Morris' *Life of St. Thomas Becket* as a model in this respect. Characters are often better represented by mentioning sayings, incidents, etc., than by the description of battles and other public exploits. Boswell's *Life of Johnson* is replete with familiar traits.

Rule 4.—The facts narrated, even the familiar traits and incidents, must be drawn from **authentic sources** or from personal knowledge. Of late the practice has gained ground of quoting liberally in biographies from the letters and other writings of the persons concerned; and the results of this innovation are very gratifying. Thus Father Coleridge gives us the **Life and Letters** of St. Francis Xavier, Father Bowden those of F. W. Faber. Bouhours had already written in French an excellent biography of St. Xavier, which the poet Dryden thought it worth his while to translate into English. It seemed difficult to surpass this masterpiece, but extensive quotations from the Saint's own letters have enabled Coleridge to overcome the difficulty.

604. **A danger to be guarded against** in biographies is an excess of admiration or hatred for the character described. Carlyle idolizes his hero Oliver Cromwell; Abbott extols Napoleon I., while Scott undervalues the qualities of this great genius. No human work is perfect.

605. Still, **literature is rich in successful biographies;** the

Latin *Lives* of Cornelius Nepos and the **Greek** *Lives* of Plutarch are deservedly admired. The latter gains much interest for his biographies by presenting them in pairs, comparing a Grecian with a Roman character; but fidelity to truth is often wanting. Xenophon's *Cyropædia* is highly praised for its literary qualities, but not for the truth of its narrative. Tacitus' *Life of Agricola* is a work unsurpassed in merit.

606. Of **French** biographies we may mention with special praise Audin's Lives of Luther, Calvin, Henry VIII., and Leo X.; Baunard's *Life of Madame Barat*, the foundress of the Ladies of the Sacred Heart, and his *Life of Madame Duchesne*. (See also *American Catholic Quarterly Review*, 1878, p. 321, on Pope Alexander VI.)

607. In **English** model biographies are numerous; in particular, Miss Strickland's *Lives of the Queens of England and of Scotland*, Johnson's *Lives of the Poets*, Alban Butler's *Lives of the Saints*, Sparks' *American Biographies*, Clarke's *Deceased Bishops of the Catholic Church in the United States*, Kathleen O'Meara's *Life of Ozanam*, Thompson's *Lives of St. Aloysius and St. Stanislaus*. The *Life of Washington*, by Washington Irving, is probably the most elaborate and most successful biography written in the English language.

608. There are many modern works of considerable historical and literary value which comprise not merely the life, but the **life and times** together, of some distinguished personage. In such books the hero must never be lost sight of; for unity requires that only those events be introduced which have some real connection with the leading character. All must be made to cluster around him, without, however, attributing to him more influence than he really exercised. Among the most valuable works of this kind are Hurter's *Life of Innocent III.*, Voigt's *Life of*

Gregory VII., Hübner's *Sixtus V.*, Hefele's *Ximenes*, Montalembert's *Life and Times of St. Elizabeth of Hungary*.

609. **In conclusion** we may remark that while in many species of literature the highest point of perfection appears to have been reached, and a decline to have set in, history has been remarkably improved within this century, and there seems to be, in the minds of many, an earnest determination to establish on earth the reign of historic truth.

BOOK V.

VERSIFICATION.

CHAPTER I.

HISTORY AND NATURE OF VERSIFICATION.

Article I. Its Rise and Importance.

610. Verse has been from time immemorial the usual dress of poetry. We can easily believe that **in ancient times** poetic effusions were frequent. These effusions were the expression of uncommon emotion. They were the voice of lamentation or of triumph, an appeal to martial feeling, or an invitation to high festivity. In early days uncultivated tribes, like those of the present time, were strongly influenced by the manner of expression; and the manner of expression was suggested by the sentiment that held mastery at the moment. As, therefore, in those days passions were often more violent and more variable than now, when education is more general and control of feeling more complete, in like manner the expression was then more lively and more in accordance with the first impulses of nature. Hence the disposition to express strong emotion in an unusual form. A wail, for example, over the dead, low and tender at one moment, then loud and impas-

sioned, various in cadence as the degrees of passion or the bursts of feeling were various, was more natural and impressive than a wordy passage of prose could be.

611. Exultation likewise, and festive rejoicing, and stirring calls to arms found vent in unusual tones. We ourselves are often moved by a plaintive or a merry air to a state of feeling similar to that of him who executes it. **Poetry and Music** were thus naturally allied. The bard who made the song was the same in ancient times as the musician who sang it in accord with his instrument. Assuredly he adapted it to the step of the music. Hence the presumptive cause of the peculiar form which poetic composition adopted.

612. Moreover, verse was in early ages **almost a necessity.** It was a medium of communication which could not be dispensed with. Whatever was traditional was preserved by the memory alone; for writing was not yet invented. But as it was difficult to learn so many events by heart when recounted in prose, recourse was had to the poet's art, which aided the memory, pleased the fancy, and rendered the task delightful. The son studied the history of tribes and nations in the verses which he learned from his father. The priest knew the rites of the sacrifice from verse, and recited or chanted his prayers in verse. The science of war, the science of medicine, the laws of the land and of religion, the praises of heroes, and the rhapsodies of prophecy, all were communicated by the same means.

613. But **the form** in which they were communicated was not the same. One kind of subjects was calm and deliberate in its tenor, hence the strain of the verse was regular; another kind was light and gay, and a suitable strain was adapted to it; another was mournful, and a slow and solemn movement in the poetry and music was observed. The

supplication to the Deity and the wild, almost incoherent language of the prophet were embalmed, as we shall see, in a form irregular and broken. This accounts for the various kinds of verse taught in prosodies.

Article II. Its Influence at the Present Day.

614. The **influence of verse in modern times** cannot be denied. It has power to elevate or degrade the multitude, to breathe into their hearts a healthy, moral tone, or imbue them with moral depravity and irreligion. One of these two effects it will inevitably produce, according as it is used to adorn thoughts truly poetical or to insinuate the venom of baneful thoughts. The Scotch statesman, Andrew Fletcher, said long ago. "The popular songs of a country are of more importance than its laws"; and O'Connell said: "Let me write the ballads of a country, and I care not who makes the laws." A national anthem is produced to make men patriotic; songs are distributed among the troops to make them brave; sacred melodies are given to the people to humanize them and turn their minds heavenward; and these efforts are often singularly successful.

615. On the other hand, the minstrel and comedian have scarcely sung their song, however vile or nonsensical it may be, before it is caught up and repeated with eagerness by the whole nation, often with a demoralizing effect. To be able to counteract this latter evil with the same instruments, or to discern and appreciate more fully the artistic merits of a poetical production, will amply **repay the labor of studying** the art of versification. All may not be able to write beautiful poetry, but every cultivated mind should be able properly to appreciate it.

Article III. The Nature of the Art.

616. We have said that **poetry and music** were originally united. Later, for evident reasons, they separated. Not every one whom nature endowed with poetic abilities could play on an instrument, and not every one familiar with the instrument was inspired with a poet's feeling. But poetry retained in its ordinary mode of structure, after the separation, many of the features received from music. It retained notably the musical count or beat, which to the accord of various sounds adds a melodious flow and an ingenious and an apt turn of expression. In these, judiciously handled, lies the art of poetic numbers.

617. Independent of the meaning conveyed by the language, there is in verse not only a diction peculiar to it and capable of arousing desired emotions, but, besides, a charming **melody** which arrests the ear and, far more than prose can do, affects the soul. We find a pleasure in listening to tones of varied movement, when there is **harmony** in the variation, for the same reason that music harmonious and accordant is pleasurable. The aim of versification is to present the most beautiful variations with perfect, or almost perfect, uniformity. And in proportion as verses blend these two qualities they are successful and delight the ear. It is for this reason that the lips are wont to repeat, with undiminished pleasure, the same idea embodied in the same expression. Do we not often hum to ourselves snatches of song, whether serious or humorous, without disgust or fatigue? Here is a specimen of a serio-comic. After reading it once or twice we shall find, in moments of sadness or gayety, one or other of its stanzas drumming in our head:

618. THE LAST LEAF.

1. They say that in his prime,
Ere the pruning-knife of time
Cut him down,
Not a better man was found
By the crier on his round
Through the town.

2. But now he walks the streets,
And he looks at all he meets,
Sad and wan;
And he shakes his feeble head
Till it seems as if he said,
"They are gone."

3. The mossy marbles rest
On the lips that he has prest
In their bloom,
And the names he loved to hear
Have been carved for many a year
On the tomb.

4. My old grandma has said
(Poor old lady! she is dead
Long ago)
That he had a Roman nose,
And his cheek was like a rose
In the snow.

5. But now he's old and thin,
And his nose hangs on his chin
Like a staff;
And a crook is in his back,
And a melancholy crack
In his laugh.

6. I know it is a sin
For me to sit and grin
At him here;
But the old three-cornered hat,
And the breeches, and all that,
Are so queer.

7. And if I should live to be
The last leaf on the tree
In the spring,
Let them laugh as I do now
At the old forsaken bough
Where I cling.—*Holmes.*

619. Here there is a charming but **uniform variation.** Express these thoughts in prosaic terms, and the effect is destroyed. The second, third, and seventh stanzas contain sentiments worthy of a passing reflection, but even they would, in prose, pass away to return no more.

620. On the other hand, many of the metrical compositions of the day, though containing ideas truly poetic, are thrown aside as worthless because they **lack the two qualities** insisted on above.

621. Listen now to the chime of—

"1. Those evening bells! those evening bells!
How many a tale their music tells
Of youth and home, and that sweet time
When last I heard their evening chime.

"2. Those joyous hours are passed away,
And many a heart that then was gay
Within the tomb now darkly dwells,
And hears no more those evening bells.

"3. And so 'twill be when I am gone:
Those evening bells will still ring on,
While other bards shall walk these dells
And sing your praise, sweet evening bells."

—*Moore.*

This idea expressed in prose becomes tame; expressed in bad verse it is almost insupportable.

622. To show more forcibly the **influence of numbers** on the mind and heart two more examples are given. These quotations are lengthy, but well adapted to several purposes—viz., to guide the taste, to drill the student in criticism, and to accustom him to note the beat of the verse. The words italicized should be uttered slowly and feelingly. There is a melancholy pleasure conveyed in the solemn tread of the following. It is the picture of the leper, whom the laws of his country send into solitude. The metre will keep pace with his movement:

623. "THE LEPER.

"And he went forth—*alone!* Not one of all
The many whom he loved, nor she whose name
Was woven in the fibres of the heart
Breaking within him now, *to come and speak*
Comfort unto him. *Yea, he went his way*,
Sick and heart-broken and *alone—to die!*
For God had cursed the leper.

"It was noon,
And Helon knelt beside a stagnant pool
In the lone wilderness, *and bathed his brow,*
Hot with the burning leprosy, *and touched*
The loathsome water to his fevered lips,
Praying that he might be *so blest—to die!*
Footsteps approached, *and, with no strength to flee.*
He drew the covering closer on his lip,
Crying, '*Unclean! Unclean!*' And, in the folds
Of the coarse sackcloth *shrouding up his face,*
He fell upon the earth till they should pass.
Nearer the stranger came, *and, bending o'er*
The leper's prostrate form, pronounced his name—
'*Helon!*' *The voice was like the master tone*
Of a rich instrument—*most strangely sweet;*
And the dull pulses of disease awoke
And for a moment *beat beneath the hot*
And leprous scales with a restoring thrill.
'*Helon! Arise!*' And he *forgot his curse,*
And rose and stood before HIM."

—*Willis.*

624. In the succeeding lines the rapid step of the verse makes us feel more sensibly the torrent of the speaker's eloquence. Italics are here unnecessary: the quick step reigns throughout:

"In stature majestic, apart from the throng
He stood in his beauty, the theme of my song!
His cheek pale with fervor, the blue orbs above
Lit up with the splendors of youth and of love;
Yet the heart-glowing raptures that beamed from those eyes
Seemed saddened by sorrow and chastened by sighs—
As if the young heart in its bloom had grown cold,
With its loves unrequited, its sorrows untold.

"Such language as his I may never recall;
But his theme was Salvation—Salvation to all;
And the souls of a thousand in ecstasy hung
On the manna-like sweetness that dropped from his tongue.

Nor alone on the ear his wild eloquence stole;
Enforced by each gesture, it sank to the soul,
Till it seemed that an angel had brightened the sod
And brought to each bosom a message from God.

"He spoke of the Saviour—what pictures he drew!
The scene of His sufferings rose clear on my view:
The cross—the rude cross where He suffered and died;
The gush of bright crimson that flowed from His side;
The cup of His sorrow, the wormwood and gall;
The darkness that mantled the earth like a pall;
The garland of thorns and the demon-like crews
Who knelt as they scoffed him—'Hail, King of the Jews!'

"He spake, and it seemed that his statue-like form
Expanded and glowed as his spirit grew warm—
His tone so impassioned, so melting his air,
As, touched with compassion, he ended in prayer;
His hands, clasped above the blue orbs, alone
Still pleading for sins that were never his own;
While that mouth, where such sweetness ineffable clung
Still spoke though expression had died on his tongue.

"O God! what emotions the speaker awoke!
A mortal he seemed, yet a deity spoke;
A man, yet so far from humanity riven!
On earth, yet so closely connected with Heaven!
How oft in my fancy I've pictured him there,
As he stood in that triumph of passion and prayer,
With his eyes closed in rapture, their transient eclipse
Made bright by the smiles that illumined his lips.

"There's a charm in delivery, a magical art,
That thrills like a kiss from the lip to the heart;
'Tis the glance, the expression, the well-chosen word,
By whose magic the depths of the spirit are stirred;
The smile, the mute gesture, the soul-startling pause,
The eye's sweet expression that melts while it awes,
The lip's soft persuasion, its musical tone—
Oh! such was the charm of that eloquent one!"

—*Amelia Welby.*

CHAPTER II.

STRUCTURE OF VERSE.

625. A poem in verse is composed of lines, feet, and syllables. These are **essentials**; but there are often **accidental** modifications, some of which belong to one poem, some or all to another, but all of which tend to increase the melody and the harmony of the composition. Thus *syllables* are arranged into *feet*, feet into *cæsural members*, cæsural members into *lines* or *verses*, verses into *groups* or stanzas, stanzas into *pieces of poetry*.

To understand fully the part which these have respectively in the construction of numbers, let us study each in particular; and first the essentials—syllables, feet, and lines.

Article I. The Syllable.

626. Every **syllable** in a sentence may be viewed in two ways—either with regard to the relative amount of *time* occupied in pronouncing it, or with regard to the relative *force* with which it is pronounced. For the slightest attention to speech will show that some syllables take more time for utterance than others, and that some are uttered more forcibly than others.

Relatively, therefore, some syllables are long and some are short, and the relative time passed in uttering the syllable is called the syllable's **quantity.** Relatively, also, some are forcibly, some are feebly uttered, and the relative force exerted in its pronunciation is called the syllable's

accentuation. On its quantity and its accentuation the adaptation of a syllable for poetic purposes mainly depends.

§ 1. *Accentuation.*

627. **Accentuation** is the chief source of rhythmical effect in English verse. It is better adapted to the genius of our tongue than quantity; for the accent is in general determined, whilst the quantity is not.

628. **Accent** is the peculiar stress laid upon a syllable to distinguish it from others; example, *ób*duracy, en*líght*en, res*érve*. As accent requires a greater force of sound in uttering the syllable or letter on which it falls, a line in which syllables with the accent and syllables without it alternate affords in reading a pleasing cadence.

Every word of two syllables has an accent on one of them; this is called the **primary** accent. Words of three syllables or more have frequently an additional accent, called the **secondary,** less forcible, however, than the primary.

629. **Monosyllables** have no accent upon them, since the object of the accent is to distinguish a syllable or syllables of the same word. They may, however, receive an emphasis upon them when they are the words most important to the sense. In this case emphasis has the force of accent. In the subjoined lines emphasis and primary and secondary accent are exemplified. The emphatic words are italicized, the accents are marked thus ′ ″:

> *Boys* will antic′-ipa″te, lav′-ish and dis′-sipa″te
> *All* that your bu′-sy pate hoar′-ded with care.

§ 2. *Quantity.*

630. The time occupied by each syllable in modern languages is determined in a great degree by the usage of the

ancient tongues, from which the modern are derived. The ancients invented and perfected the system of quantity. It is expedient, therefore, in explaining **quantity** to refer to this principle as the ancients understood and employed it. In the Latin and Greek, with the poetry of which we are most conversant, every syllable was heard; none were slurred over or lost to the ear. To prevent a disagreeable drawl in speech the sound of the vowel was sometimes uttered briefly, sometimes prolonged. The quantity of every vocal sound was governed by fixed rules, according to the nature or position of the vowel. By a certain admixture of brief and protracted sounds a musical result was obtained and time was kept. A couple of lines will illustrate it: *

Īnsŏnŭērĕ cāvāe, gĕmĭtūmqŭe dēdērĕ cāvernae.—*Virgil.*

Sed fŭgĭt ĭntĕrĕā, fŭgĭt ĭrrĕpărābĭlĕ tempŭs.—*Id.*

631. The **proportion of a long syllable to a short one** was that of two to one; that is, the long syllable occupied in pronunciation twice the time of a short one. Thus in the second line the first sound, *sed*, is protracted as long as it takes to pronounce the two following in *fŭgĭt*. Had every syllable been long the result would have been a sluggish, heavy monotony, repugnant to the fine musical ear of the Greek and Roman. Had every one been short its frisky, precipitate steps would have ill-comported with the dignity and the majestic sonorousness of the ancient tongues. But by an ingenious blending of the two quantities the metrical effect was most happy.

632. In the **English** language the force of quantity in the arrangement of sounds is readily felt, though not so

* The bar, or *makron* (¯), denotes a long syllable; the curve, or *breve* (˘), a short syllable.

easily managed as in the classics. Compare, for instance, the following lines as to the time employed in uttering them:

1. Dark clouds rise, loud peals rend heaven.
2. An infinitesimal.

The two have the same number of syllables, but the former occupies at least twice the time of the latter. Combine long and short sounds, and the metrical result or the melodious flow of the verse is at once perceived:

In hope and fear, in toil and pain,
The weary day have mortals past;
Now dreams of bliss be yours to reign,
And all your spells around them cast.
—*Mrs. Hemans.*

633. But in English the quantity, or relative time of utterance, is **by no means determinate** or constant. In the example just given many of the words may be prolonged or hurried rapidly over; *day* and *have* in the second line, *your* and *them* in the last, may be uttered in a manner to change the quantity which the verse requires. Sometimes, in fact, the syllable is so precipitately passed over as to occupy no appreciable portion of time; whilst long syllables occupy times so unequal in utterance as to defy every effort to obtain a strict equality or uniformity in respect to quantity. Thus in

"Graves of the good,"

the word *good* is long, and is equal to the two words *of the;* whilst the three words *of the good* are pronounced in as short a space of time as the single monosyllable *graves*, thus rendering the quantity of the word *graves* equal to that of four short syllables.

634. The majority of syllables in our vocabulary may be uttered with greater or less rapidity or prolongation. And the rhythm of a poem founded on quantity alone (could accent be disregarded, as in the classics) would be left to the mercy of the reader. From these remarks it is evident that quantity, with us, is **not the leading principle** of metrical strains. It is a principle, however, and cannot be neglected without injury to melody. The contrary opinion and usage have rendered the expression of the most beautiful thoughts harsh and unpleasant. For although, in general, English quantity is uncertain, there are, notwithstanding, some syllables of fixed length, and they cannot be pronounced as short; others are short, and they cannot be made long in utterance unless by a particular emphasis, *e.g.:*

Thĕ waves surge high and their chasms yawn deep.

635. **A common error** in dealing with quantity is occasioned by confounding the words *long* and *short*, as used by orthoëpists to denote the peculiar sound of a vowel, with the same words used by prosodians in denoting the time of the entire syllable. Many consider the syllable short because the vowel has the short sound; but very often when the vowel is short the syllable is long, and sometimes when the vowel has the long sound the syllable is short. The quantity of a syllable depends upon the manner of uttering it. Thus in *far, fern, bird, come, fur*, the vowel is short, but the pronunciation is retarded by the consonants connected with it; hence the syllable is long.

636. Comprehensive **rules for the regulation of quantity** cannot be given. The following items are taken from Kerl:

1. A syllable having a long vowel or diphthongal sound, especially when closed by one or more consonant sounds, is long; as, *dry, warm, proud, flashed; round* us *roars* the tempest *louder*.

2. A syllable having a short vowel sound, but closed or followed by consonants in such a way as to retard pronunciation, is generally long; as,

When *Ajax strives* some *rock's vast weight* to *throw*.

3. A syllable ending in a short vowel sound is short; *e.g.*,

Thĕ, ă, tŏ, sălăry, chă-rĭ-tў.

4. A syllable next to an accented syllable of the same word is often made short by the greater stress on the accented syllable; *e.g.*, hóme*wărd*, pún*ĭsh*ment.

5. An unimportant monosyllable ending in a single consonant, preceded by a single short vowel, and joined immediately to the more important word to which it relates, is short: ex., *ăt* war.

6. A few words in the language may be pronounced either as one syllable or as two; ex., *our, flower, heaven, lyre.*

§ 3. *Influence of quantity and accent.*

637. We have spoken of **quantity and accent as distinct principles** of metrical numbers. It must not be imagined that to use or not use them is left to the free choice of the writer. A poem cannot be written without the influence of both acting upon the melody. When both are duly consulted the effect is most pleasing; for variety is obtained, not in the duration of sound alone, but also in the stress of voice. If one, however, of these two predominates, a particular emotion is excited. It is noticed that greater attention to quantity affects the sentiment and the tenderer feelings of the soul. Attention to accent affects the sterner

qualities of the mind. A line made from quantity is often more beautiful; a line made from accentuation is stronger, sterner. The very words *beauty* and *strength* exemplify the theory: the word *beauty* being composed mostly of vowels, which lengthen the sound; the word *strength* being composed of seven consonants, which sharpen the sound in the same way as an accent.

638. Here are two **examples** in which the influence of **quantity** is most sensible:

"There is a calm for those who weep,
A rest for weary pilgrims found;
They softly lie and sweetly sleep
Low in the ground.

"The storm that wrecks the winter's sky
No more disturbs their deep repose
Than summer evening's latest sigh
That shuts the rose."—*Montgomery.*

639. Here is a strain more rapid, but rich with quantity:

"This world is all a fleeting show,
For man's illusion given;
The smiles of joy, the tears of woe—
Deceitful shine, deceitful flow:
There's nothing true but Heaven.

"And false the light on glory's plume
As fading hues of even;
And Love, and Hope, and Beauty's bloom
Are flowers gathered for the tomb:
There's nothing bright but Heaven.

"Poor wanderers of a stormy day,
From wave to wave we're driven;
And Fancy's flash and Reason's ray
Serve but to light the troubled day:
There's nothing calm but Heaven."—*Moore.*

640. The following piece is not given as an example of good taste. It is quoted to illustrate the different effect produced when **accent** is more attended to:

"In their ragged regimentals
Stood the old Continentals,
Yielding not;
When the grenadiers were lunging,
And like hail fell the plunging
Cannon-shot;
When the files
Of the isles
From the smoky heights encampment bore the banner of the rampant
'Unicorn,'
And grummer, grummer, grummer rolled the roll of the drummer
Through the morn," etc.
—*Knickerbocker.*

641. In the following it will be seen that **emphasis on monosyllables** excites emotions similar to those aroused by heavy accentuation:

"Though the *rock* of my *last* hope is shivered,
And its fragments are *sunk* in the *wave;*
Though I *feel* that my *soul* is delivered
To *pain*, it shall not be its *slave.*
There is many a pang to pursue me—
They may *crush*, but they *shall* not contemn;
They may torture, but *shall* not subdue me;
'Tis of thee that I think, not of *them.*"—*Byron.*

642. *Note.*—After these observations on quantity and accent we shall, for greater convenience, in future apply the term *long* to syllables either accented or of a prolonged sound; the term *short* to syllables neither accented nor prolonged in utterance. The *macron* and *breve* will indicate the long and short syllable.

Article II. The Foot.

643. We have said that long and short syllables combined in certain proportions produce a rhythm or cadence sensible to the most obtuse ear. This rhythm is the measured tread or musical beat of the expression, like the regular pulsations of the blood or like the tread of a procession stepping in unison. A full beat is produced by a group of syllables called a **foot**; it is also known by the name of *metre* or *measure* (*μετρον—mensura*, measure). Thus in the line,

Slōwlў thĕ | mīst ĭn thĕ | mēādŏw wăs | crēēpĭng,

we perceive the pulsation or beat four times, produced by as many groups of syllables; hence there are four feet in the line.

In each of the following lines there are two feet:

Wāvĭng hĕr | gōldĕn vēil
Ōvĕr thĕ | sīlĕnt dāle.—*Holmes.*

There are four beats in the following:

Even in | the ves | per's heaven | ly tone
They seemed | to hear | a dy | ing groan,
And bade | the pas | sing knell | to toll
For wel | fare of | a part | ing soul.—*Walter Scott.*

The next contains three and a half beats alternating with three:

"Ă sīgh | ō'er thĕ dāys | ŏf mў chīld | hōōd,
Ă tēar | fŏr thĕ beāū | tĭfŭl pāst;
Nŏ trūst | ĭn thĕ hōpes | ŏf thĕ fū | tŭre,
Nŏ hōpes | ŏf ă jōy | thăt wĭll lāst.
Ĭ līve | ĕncīr | clĕd bў phān | tŏms,
Ănd clĭng | tŏ ă lōve | thăt mŭst flēē;
Ĭ ne'er | wăs sŏ sād | ănd sŏ lōne | lў,
Oh! lōne | lў ăs lōne | lў căn bē.

"'Poor wāīf, | whăt nēēd | ŏf rĕpīn | ĭng?'
Sāīd ă vōīce | frŏm thĕ cā | verns below:
'Ĭf thĕ hēārts | thŏu hăst lōved | ăre too nār | rŏw
Tŏ ĕmbrāce | thee now | in thy woe,
Lōōk ūp | tŏ Hīm | whŏse ăffēc | tiŏn
Ĭs brōād | ănd ĭmmense | ăs thĕ sea,
Ănd thў sōūl, | sŏ dĕspon | dent ănd lōne | lў,
Shăll bĕ hāp | pў ăs hāp | pў căn bē.'"
—*Lesperance.*

644. *Note.*—After reading these various exercises the student will more easily understand why a group of syllables is called a **foot.** Some ascribe it to the fact that it is the standard of metrical measure. Others say it is because it corresponds to the beat in music, which was indicated by raising and dropping the foot. It is more probable because the voice trips along the verse, making a foot or step in each group.

§ 1. *Combinations of syllables into feet.*

645. A foot may be composed of two syllables or of three.

1. **Two syllables.** A foot of two long syllables (¯¯) is called a *spondee*—so called because at the *σπονδαί*, or libations in ancient times, slow, solemn melodies were used, chiefly in this metre.

2. A foot of two short syllables (˘˘) is called a *pyrrhic*—much used in the *πυρρίχη*, or war-song.

3. A foot of one long and one short syllable (¯˘) is called a *trochee*—from *τρέχειν*, to run.

4. A foot with the first syllable short and the second long (˘¯) is an *iambus*—*ἴαμβος*, the peculiar measure used in the earliest satires; *ἰάπτειν*, to satirize.

646. Feet of **three syllables** may arise from eight various combinations:

1. The *Molossus*—from the name of an old author; as, *sēa-bēat strand.*
2. The *Tribrach*—τρεῖς, three; βραχύς, short; as. *is tō thĕ.*
3. The *Bacchic*—used in hymns to Bacchus; as, *till daylight.*
4. The *Antibacchic*—ἀντί, opposed to, viz., the Bacchic; as, *sweet ĕchŏ.*
5. The *Amphimacer*—ἀμφί, on both sides; μακρόν, a long; as, *dawning star.*
6. The *Amphibrach*—ἀμφί, on both sides; βραχύς, a short; as, *rĕmembrance.*
7. The *Dactylic*—δάκτυλος, a finger, having a long joint and two short joints; as, *Purify.*
8. The *Anapest*—ἀνά, back; παίω, strike—*i.e.*, dactyl struck back; as, *Interdict.*

647. Sometimes **one single syllable** is so emphasized as to occupy the time of a foot. To do justice to the piece the sound must be prolonged. Of this kind are lines in Hood's "Song of the Shirt" and numbers of pieces written in imitation. Whenever used, such a syllable is indicative of deep feeling, strong passion, or solemn thought.

"'*Halt!*'—the dust-brown ranks stood fast;
'*Fire!*'—out blazed the rifle's blast."—*Whittier.*

§ 2. *Principal and secondary feet.*

648. Feet are either *principal* or *secondary.* **Principal feet** are those of which a poem may be wholly or chiefly formed. **Secondary feet** are certain measures sometimes blended in a poem with principal feet. A poem cannot be composed of secondary feet. There are only four principal feet. Two are of two syllables, the *trochee* and *iambus;* two are of three syllables, the *dactyl* and *anapest.* The various others are secondary.

649. Iambuses, trochees, anapests, and dactyls produce the greatest perceptible effect in the metrical art. Read a

line or several successive lines of iambic measures, or of trochaic, dactylic, or anapestic, and you will easily perceive that a poem in any of these measures would be agreeable. Here are some **iambuses** from "Cassandra" (the prophetess of Troy, maddened because she was unheeded):

"Go, age! and let thy withered cheek
Be wet once more with freezing tears,
And bid thy trembling sorrow speak
In accents of departed years.

"Go, child! and pour thy sinless prayer
Before the everlasting throne;
And He who sits in glory there
May stoop to hear thy silent tone.

"Ye will not hear, ye will not know;
Ye scorn the maniac's idle song;
Ye care not!—but the voice of woe
Shall thunder loud and echo long."—*Holmes.*

650. In the following there are numerous **trochees.**

"The Martyrdom.

"*Angels.* Bearing lilies in our bosom,
Holy Agnes, we have flown,
Missioned from the Heaven of Heavens
Unto thee, and thee alone.
We are coming, we are flying. Lo! behold thy happy dying.

"When a Christian lies expiring,
Angel choirs with plumes outspread
Bend above his death-bed, singing
That, when Death's mild sleep is fled,
There may be no harsh transition while he greets the heavenly vision."—*Aubrey de Vere.*

651. In the two examples just given quite a difference is perceptible, though the trochee which is most prominent

in the latter is but an iambus reversed; the one is quick and lively, the other grand and stately.

In the next the **dactyl** is very frequent:

"Leave us not—leave us not,
Say not adieu;
Have we not been to thee
Tender and true?
Take not thy sunny smile
Far from our hearth;
With that sweet light will fade
Summer and mirth.
Leave us not—leave us not;
Can thy heart roam?
Wilt thou not pine to hear
Voices from home?"—*Hemans.*

652. "The Sister of Charity" will give us the **anapest**, or dactyl reversed. The dactyl is a quicker measure than the trochee; and the anapest has a more majestic step than the iambus. It is not, however, so well suited to every subject:

'She once was a lady of honor and wealth;
Bright glowed in her features the roses of health;
Her vesture was blended of silk and of gold,
And her motion shook perfume from every fold.
Joy revelled around her, love shone at her side,
And gay was her smile as the glance of a bride;
And light was her step in the mirth-sounding hall
When she heard of the daughters of Vincent de Paul.

"She felt in her spirit the summons of grace
That called her to live for her suffering race;
And, heedless of pleasure, of comfort, of home,
Rose quickly like Mary, and answered, 'I come.'
She put from her person the trappings of pride,
And passed from her home with the joy of a bride;
Nor wept at the threshold as onward she moved—
For her heart was on fire in the cause it approved.

"Lost ever to fashion, to vanity lost,
That beauty that once was the song and the toast;
No more in the ball-room that figure we meet,
But gliding at dusk to the wretch's retreat.
Forgot in the halls is that high-sounding name,
For the Sister of Charity blushes at fame;
Forgot are the claims of her riches and birth,
For she barters for Heaven the glory of earth.

"Those feet that to music could gracefully move
Now bear her alone on the mission of love;
Those hands that once dangled the perfume and gem
Are tending the helpless or lifted for them;
That voice that once echoed the song of the vain
Now whispers relief to the bosom of pain;
And the hair that was shining with diamond and pearl
Is wet with the tears of the penitent girl.

"Her down-bed—a pallet; her trinkets—a bead;
Her lustre—one taper, that serves her to read;
Her sculpture—the crucifix nailed by her bed;
Her paintings—one print of the thorn-crowned head;
Her cushion—the pavement that wearies her knees;
Her music—the psalm, or the sigh of disease:
The delicate lady lives mortified there,
And the feast is forsaken for fasting and prayer.

"Yet not to the service of heart and of mind
Are the cares of the Heaven-minded virgin confined:
Like Him whom she loves, to the mansions of grief
She hastes with the tidings of joy and relief;
She strengthens the weary, she comforts the weak,
And soft is her voice in the ear of the sick;
Where want and affliction on mortals attend,
The Sister of Charity *there* is a friend.

"Unshrinking where pestilence scatters his breath,
Like an angel she moves 'mid the vapors of death;
Where rings the loud musket and flashes the sword
Unfearing she walks—for she follows her Lord.

How sweetly she bends o'er each plague-tainted face
With looks that are lighted with holiest grace!
How kindly she dresses each suffering limb!
For she sees in the wounded the image of Him.

"Behold her, ye worldly! behold her, ye vain!
Who shrink from the pathway of virtue and pain;
Who yield up to pleasure your nights and your days,
Forgetful of service, forgetful of praise.
Ye lazy philosophers, self-seeking men;
Ye fireside philanthropists, great at the pen;
How stands in the balance your eloquence, weighed
With the life and the deeds of that high-born maid?"

—*Gerald Griffin.*

Article III. The Verse.

653. A **verse** is a line consisting of a certain number of feet.

Note.—The term *verse* is often improperly used to designate a number of lines. Its true meaning is a single line, composed of feet. The word is derived from *vertere*, to turn, because the pen reverts at the close of each line to begin a new one.

To **scan** a verse is to resolve it into its several divisions.

To **versify** means to make verses; whence the art of versification is the art of making verses.

§ 1. *Species and length of the verse.*

654. Lines or verses receive their specific name from the foot which predominates in them. Thus they are called *Iambic*, *Trochaic*, *Anapestic*, or *Dactylic*, according as the iambus, trochee, anapest, or dactyl is wholly or principally employed in them. Examples have been given of each.

655. With regard to the **length of verses** the greatest variety is admitted. They may consist of one, two, three feet, or more; they may even include in their limits seven or eight feet. Lines of less than three feet, however, are generally found in combination with lines of greater length. They frequently have, in this conjunction, a beautiful effect. A lengthy piece composed of lines less than three feet has an unpleasant sound. Cardinal Newman seems to have understood this in his "Dream of Gerontius," where the demons speak without melody; the angels speak melodiously. (See *Verses on Various Occasions*, p. 293, etc.)

656. The **length of a verse is indicated** by a Greek numeral compounded with the term *meter* (μέτρον, a measure or standard of measure).

A line of one foot is called a *monometer* (μόνον, one, *i.e.*, measure).

A line of two feet is called a *dimeter* (δίς, twice, *i.e.*, the measure).

A line of three feet is called a *trimeter* (τρίς, thrice).

A line of four feet is called a *tetrameter* (τέτρα, four).

In the same way *pentameters* (five feet), *hexameters* (six feet), *heptameters* (seven feet), *octometers* (eight feet), are formed respectively from πέντε, ἕξ, ἑπτά, ὀκτώ.

It is easy to understand from the foregoing what is an iambic monometer, an iambic dimeter, or an iambic pentameter; also what is a trochaic monometer or dimeter, a dactylic or anapestic monometer, dimeter, trimeter, etc. The first term gives the species of verse, the second its length.

§ 2. *Acatalectic, catalectic, and hypermeter.*

657. It very often happens that verses are not exact monometers, nor exact dimeters, trimeters, etc. They are frequently longer than a dimeter and yet shorter than a trimeter, or longer than a trimeter and too short for a tetrameter, etc.

If the line consists of full round feet, neither lacking a syllable of completion nor having one too much, the line is

said to be **acatalectic** (*καταληκτικός*, stopping short or incomplete, and *α* privative, *i.e.*, not incomplete).

If it lacks one syllable of completion the verse is said to be **catalectic** (*καταληκτικός*, incomplete); if it contains one syllable over an exact measure it is styled **hypermeter** (*ὑπέρ*, above; *μέτρον*, the measure).

658. In iambic and trochaic measures it is optional to call a foot and a half a *monometer hypermeter* or a *dimeter catalectic;* two feet and a half a *dimeter hypermeter* or a *trimeter catalectic*, etc., etc.

But in dactylic and anapestic measures a monometer hypermeter contains one syllable less than a dimeter catalectic; a dimeter hypermeter one syllable less than a trimeter catalectic, etc.

Thus:

"Fār frŏm oŭr | hēārth } are dactylic monometer
Summĕr and | mirth." } hypermeters.
—*Mrs. Hemans.*

But

"Swēēt wās ĭts | blessĭng, } are dactylic dimeter
Kīnd ĭts că | ressĭng." } catalectics.
—*Mrs. Cockburn.*

§ 3. *Combining and dividing verses.*

659. It is sometimes useful to make **one verse out of two,** or to make **two out of one.** Short lines begin and close before the ear can readily detect the correspondence of the parts and the harmony of the construction. But if two such lines be combined the result is more beautiful.

Example:

"No fear more,
No tear more
To stain my lifeless face;
Enclasped
And grasped
Within thy cold embrace."

is oftener written

"No fear more, no tear more
To stain my lifeless face;
Enclasped and grasped
Within thy cold embrace."
—*Burns.*

660. A heavy and monotonous line may be rendered sprightly and agreeable by division. The hexameter, if written by one skilled in melodious strains, may be changed into two trimeters, or into one tetrameter and one dimeter; the heptameter into a tetrameter and trimeter, or into a pentameter and dimeter.

Examples:

"Look on the children of our poor, on many an English child;
Better that it had died secure by yonder river wild.
Flung careless on the waves of life, from childhood's earliest time
They struggle one perpetual strife with hunger and with crime."
—*Landon.*

The same verse of a different length:

Look on the children of our poor,
On many an English child;
Better that it had died secure
By yonder river wild.

Flung careless on the waves of life,
From childhood's earliest time
They struggle one perpetual strife
With hunger and with crime.

661. This example of an **octometer catalectic** trochaic is capable of two constructions—thus:

"And the only word there spoken was the whispered word 'Lenore!'
This I whispered, and an echo murmured back the word 'Lenore!'
Merely this and nothing more."
—*Poe.*

And the only word there spoken
Was the whispered word "Lenore!"
This I whispered, and an echo
Murmured back the word "Lenore!"
Merely this and nothing more.

§ 4. *The blending of various feet in the same verse.*

662. In verse, as in every other art, strict uniformity may become monotonous, and the regular return of an alternate long and short syllable will tire the ear. To avoid this an occasional variation in the form is allowed; and a secondary foot, or a principal foot of a different species from that which predominates, may be introduced.

Verses composed of only one species of feet are said to be **pure**; those in which two or more species are employed are said to be **mixed**.

Rules can hardly be given to fix what is allowed and what should be avoided in mingling various feet. A delicate ear will, after some practice, be the safest guide.

663. The following **liberties** are taken by the best writers:

I. **Spondees are admitted** into iambic and trochaic verse

Examples:

Iambic: "I had a dream, a strange | *wīld drēam.* |
"*Pāle grēw* | the youthful warrior that | *pāle face* | to meet."

Trochaic: "Sixty pillars, | *each one* | shining
With a wreath of rubies twining,
Bear the roof; the | *snow-white* | floor
Is with | *small stars* | studded o'er."

It is frequently found in *anapestic* measure.

Example:

" | *Swēet vāle* | of Avoca, how calm could I rest."

664. II. The **Pyrrhic** is occasionally employed in iambic and trochaic measure.

Examples:

Iambic: "Goest thou to build an early name,
Ŏr eär | *lў in* | the task to die?"—*Bryant.*

Trochaic: " | *Thĕn thĕ* | forms of | *thĕ dĕ* | parted
Enter | *ăt thĕ* | open door."—*Longfellow.*

Note.—The syllables italicized exemplify the remark; other syllables scored, but not in italics, betray some liberty in the use of other species of feet.

665. III. A **Pyrrhic in the first and a Spondee in the second** place of iambic verse, when occasionally adopted, give a fine variety.

Example:

"The watch-dog's voice that bay'd the whispering wind,
Ănd thĕ | *loūd laūgh* | that spoke the vacant mind."
—*Goldsmith.*

666. IV. The **Tribrach** is found in iambic strains.

Example:

"His country's suf | *fĕrĭngs ănd* | his children's shame
Streamed o'er his mem | *ŏr̆y like* | a forest flame."
—*Holmes.*

667. V. The **Molossus** rarely, but the **Amphimacer** and the **Bacchic** foot frequently, enter the anapestic verse.

Example:

"Wert thou all that I wish | *thēe, grēat, glōr* | ious, and free,
First flower of the earth and first gem of the sea!
I might hail | *thēe with proud* | er, with happier brow,
Bŭt āh! could I love thee more deeply than now?
| *Nō! thў chaĭns* | as they rankle, thy blood as it runs,
Bŭt māke | *thēe more pain* | fully dear to thy sons,
Whose hearts, like the young of the des | *ĕrt bīrd's nēst,* |
Drink love in each life | *drop thăt flows* | from thy breast."
—*Moore.*

668. VI. The **Antibacchic** foot occurs in dactylic verse. The last foot in dactylic measure is often occupied by an **Amphimacer**; the reason of this is to secure a rhyme more easily, as we shall see. The **Amphibrach** is rarely found.

The following to the skylark will afford examples of the three last named:

'Bird of the wilderness,
Blithesome and cumberless,
Sweet be thy | *mătĭn ō'ĕr* | moorland and lea;
Emblem of happiness,
Blest in thy | *dwĕlling plăce:* |
Oh! to abide in the desert with thee!
Wild is thy | *lāy and lōud,* |
Far in the | *dŏwny cloud;* |
| *Love gives it* | energy, | *love gave it* | birth;
Where on thy | *dewy wing,* |
Where art thou journeying?
Thy lay is in heaven, thy love is on earth."—Jas. Hogg.

This last verse may be divided into three amphibrachs and one iambus, or into one iambus and three anapests.

669. We have spoken of the intermixture of secondary feet in a verse; a yet more beautiful result is obtained by blending judiciously the **various principal feet.** Thus: I. **Iambic verses** admit the trochee into every foot of the line except the second and last, where the trochee would be inharmonious. The common and happiest place of the trochee is the first:

"But one still watched no self-encircled woes,
| *Chased from* | his lids the ang | *ĕl ŏf* | repose;
He watched, he wept—for thoughts of bitter years
| *Bowed hĭs* | dark lashes, wet with burning tears."—*Holmes.*

670. II. **Trochees** admit the dactyl. In the following (by Longfellow) two pyrrhics, one spondee, and one dactyl are found. The iambus in the second verse is injurious to the melody:

"In thĕ court yard ŏf thĕ castle, bound with | many ăn | iron band,
Stands the mighty linden planted by Queen Cunigunde's hand."

671. III. **Dactylic** verse admits trochees; other species are often introduced, but the result is less happy. The difficulty of constructing them renders pure dactylic verses very rare:

" | *Ring out* | merrily,
| *Loudly,* | cheerily,
Blithe old | bells from thĕ | *steeplĕ* | *tower!* |
Hopefully, fearfully,
Joyfully, tearfully,
Moveth the bride from the | *maidĕn* | *bower."* |

672. IV. A very ordinary and a very successful variety is found in mixing **iambuses and anapests.** The anapest dropped into an iambic verse gives it a sprightly motion:

Example:

"Full mān | *y ă gem* | of purest ray serene
The dark, unfathomed caves of ocean bear;
Full mān | *y ă flower* | is born to blush unseen,
And waste its sweetness on the desert air."—*Gray.*

673. A regular return of the iambus and anapest has a vigorous, racy, and agreeable effect:

"*'Tis a bird* I love, *with its brood*ing note,
*And the trem*bling throb *in its mott*led throat;
There's a human look *in its swell*ing breast
*And the gen*tle curve *of its lov*ely crest;
And I often stop *with the fear* I feel,
He runs so close *to the rap*id wheel."—*Willis.*

674. An anapest at the opening of an iambic line is frequent; it saves the piece from a dreary monotony:

"*Thou art come* from forests dark and deep, thou mighty, rushing wind,
*And thou bear*est all their unisons in one full swell combined;
Thou art come from cities lighted up for thĕ cōnqueror passing by,
*Thou art waft*ing from their streets a sound of haughty revelry;

Thou art come from kingly tombs and shrines, from ancient minsters vast,
Through the dark eye ŏf a thousand years thy lonely wing hath passed;
Thou hast caught the anthem's billowy swell, the stately dirge's tone,
For a chief with a sword and shield and helm *to his place* of slumber gone."—*Mrs. Hemans.*

675. An iambus at the opening of an anapestic verse is very commonly found, and is in uncommonly good taste:

"*The robe* and the ermine, by few they are won;
How many sink down ere the race bĕ hālf rūn!
*What strug*gles, what hopes, what despair, may have been
Where sweep thŏse dārk brānches of shadowy green!
What crowds are around us—what misery is there,
Could the heart, like the face which conceals ĭt, līe bāre!"
—*Miss Landon.*

Article IV. Structure of the Stanza.

676. **Verses may be arranged** in simple succession or in groups. Nearly all long poems of a solemn or historic character take the former system—such are epics, essays, dramas, etc. In the latter method are indited shorter pieces, and those especially of a highly imaginative or a deeply tender nature. Of this kind are songs, elegiac verses, etc. Some very long pieces are found in this shape. When the verses are of a uniform species and length they are more frequently put down in regular succession; but when they combine measures of various lengths or species they are separated into groups.

677. A complete group of verses adjusted together constitutes the **Stanza** (from *stare*, to stand or stop—because the sense is usually expressed in the limits of the group, and a period is at the close).

Stanzas may be of **infinite variety**, according to the taste

of the writer. The number of lines and the various measures combined in them are determined by no rules. Hence we find stanzas of varied and fantastic shapes. Here are two out of eight stanzas on "The Brevity of Life":

Behold!.....1 foot.
How short a span.....2 feet.
Was long enough of old.....3 feet.
To measure out the life of man.....4 feet.
In those well-tempered days his time was then.....5 feet.
Surveyed, cast up, and found but threescore years and ten....6 feet.

Alas!
And what is that?
They come and slide and pass
Before my pen can tell thee what.
The posts of time are swift, which having run
Their seven short stages o'er, their short-lived task is done.
—*Francis Quarles.*

678. Numbers of other shapes, fanciful and odd, have been given to stanzas; they are compositions generally without melody, often without sense. Their chief merit lies in the fact that they are *difficiles nugæ*—trifles, it is true, but difficult trifles. The **simpler kinds** of stanza are commonly more agreeable than intricate and ingenious inventions. The ear is well pleased by a regular and quick return of like measures. **Unusual combinations** of verses are successful when they are the dress of lofty and unusually stirring thoughts.

679. **Verses of more than five feet** are generally grouped in stanzas of four, sometimes of six or eight. Here is a stanza of four heptameters, which, however, could be enlarged, for the reason that each verse is divided into a tetrameter and trimeter, thus rendering it fluent:

" My speech is faltering and low—the world is fading fast—
The sands of life are few and slow—this day will be my last.
I've something for thine ear ; bend close—list to my failing word ;
Lay what I utter to thy soul, and start not when 'tis heard."

—*Cook.*

Here are **dimeters:**

" 1. And it is meant
To weave a tent
Of summer twilight over,
With warp and woof,
And all sun-proof—
A cool and fragrant cover.

" 2. And from the earth
A stream of mirth
Into the spirit rises,
While sudden spring
From off her wing
Is scattering sweet surprises.

" 3. And every hour
In vernal shower
The heart finds sweet ablution,
While it receives
'Mid buds and leaves
A very absolution."—*Rev. F. W. Faber.*

The same could be changed into a beautiful stanza of twelve tetrameters and trimeters :

" And it is meant to weave a tent
Of summer twilight over,
With warp and woof, and all sun-proof—
A cool and fragrant cover," etc.

It would please less if put into a stanza of six heptameters, such as :

' And it is meant to weave a tent of summer twilight over,
With warp and woof, and all sun-proof—a cool and fragrant cover.'

680. **Stanzas of another form:**

Amidst the variety of stanzas here given we notice : 1, that the stanzas of each piece are similar ; 2, that each stanza contains a separate thought, distinct from the others, and therefore thrown into a distinct form :

" To the Sea.

" What hidest thou in thy treasure-caves and cells,
Thou hollow-sounding and mysterious main ?
Pale, glistening pearls, and rainbow-colored shells,
Bright things which gleam unrecked-of and in vain.
Keep, keep thy riches, melancholy sea—
We ask not such of thee.

" Yet more ! the billows and the depths have more !
High hearts and brave are gathered to thy breast !
They hear not now the booming waters roar ;
The battle-thunders will not break their rest :
Keep thy red gold and gems, thou stormy grave !
Give back the true and brave."

—*Felicia Hemans.*

681. " Stanzas written at my Mother's Grave

" The trembling dewdrops fall
Upon the shutting flowers ; like souls at rest
The stars shine gloriously : and all
Save me is blest.

" Mother, I love thy grave !
The violet, with its blossoms blue and mild,
Waves o'er thy head : when shall it wave
Above thy child ?

" Where is thy spirit flown ?
I gaze above—thy look is imaged there ;
I listen, and thy gentle tone
Is on the air.

" Oh, come ! while here I press
My brow upon thy grave, and in those mild
And thrilling words of tenderness
Bless—bless thy child."

—*Geo. D. Prentice*

682. The Heart's Song.

1. In the silent midnight watches,
List—thy bosom door!
How it knocketh, knocketh, knocketh,
Knocketh evermore!
Say not 'tis thy pulse's beating—
'Tis thy heart of sin;
'Tis thy Saviour knocks and crieth:
"Rise and let me in!"

2. Death comes down with reckless footsteps
To the hall and hut,
Think you Death will stand a-knocking
Where the door is shut?
Jesus waiteth, waiteth, waiteth,
But the door is fast!
Grieved, away the Saviour goeth:
Death breaks in at last.

3. Then 'tis thine to stand entreating
Christ to let thee in;
At the gate of heaven beating,
Wailing for thy sin.
Nay, alas! thou foolish virgin,
Hast thou then forgot
Jesus waited long to know thee,
But He knows thee not?

—*Coxe.*

683. A Name in the Sand.

1. Alone I walked the ocean strand;
A pearly shell was in my hand;
I stooped and wrote upon the sand
My name, the year, the day.
As onward from the spot I passed
One lingering look behind I cast:
A wave came rolling high and fast,
And washed my lines away.

2. And so, methought, 'twill shortly be
With every mark on earth from me:
A wave of dark Oblivion's sea
Will sweep across the place
Where I have trod the sandy shore
Of time, and been to be no more;
Of me, my day, the name I bore,
To leave nor track nor trace.

3. And yet with Him who counts the sands,
And holds the waters in His hands,
I know a lasting record stands,
Inscribed against my name—
Of all this mortal part hath wrought,
Of all this thinking soul has thought,
And from these fleeting moments caught
Of glory or of shame.

—*Hannah Gould.*

In the well-known poem, "Lamentation of David over the Body of Absalom," by Willis, both systems, successive lines and stanzas, are employed.

684. A more labored arrangement is that of the *Acrostic*. The **acrostic** is a stanza in which the initial letters of the different verses, taken in the order in which they proceed, make up a word or phrase, usually the name of a person, an epoch, a virtue, or some motto:

"*R*ome on her hill is standing still,
*O*ld as the hill is her truth;
*M*any a gentile reviles her the while,
*E*xhausting his age on her youth."

685. When both the initial letters and the letters a the middle of each verse constitute a word or sentence it is a **double acrostic:**

"*J*esus, to Thee and Thy *M*other I offer
*E*ach hope of my heart and its *A*rdent affection:
*S*hattered by shipwreck, a *R*emnant I proffer;
*U*nder Thy guidance and *I*n Thy protection
*S*hield it and shelter it *A*t resurrection."

686. Here is an ingenious Latin acrostic, bearing the Holy Name at the beginning, at the end, at the middle, and in the centre:

"*I*nter cuncta micans *I*gniti sidera coel*I*,
*E*xpellit tenebras *E* toto Phœbus ut orb*E*;
*S*ic cæcas removet *IESVS* caligine umbra*S*.
*V*ivificansque simul *V*ero præcordia mot*V*,
*S*olem justitiæ *S*ese probat esse beatu*S*."

Article V. Rhyme.

687. **Rhyme** is an element not essential to poetry, but found in the greater part of English verse.

The return of similar or identical sounds, like an accord in music, gives to verse a new beauty. This repetition of sounds, whether they be the same or only like sounds, is to some, it is true, an empty jingle, an unmeaning, expressionless trick, unworthy of attention; but on the majority it

has a strange and a powerful effect. Ballads become famous with a little rhythm and a good deal of rhyme.

1. The fondness of the ear for this feature is observed in the simplest form of it, called *alliteration:*

§ 1. *Alliteration and Repetition.*

688. **Alliteration** is the use of such words as begin with or contain the same letter:

1. "*S*low*ly* and *s*ad*ly* we *l*aid him down,
*F*rom the *f*ield of his *f*ame *f*resh and gory."—*Wolfe.*
2. "I *l*ove the *l*yric of the soaring *l*ark."—*Bungar.*
3. "And *f*ast be*f*ore *th*eir *fath*er's men."—*Campbell.*
4. "*H*is *h*orsemen *h*ard be*h*ind us ride."
5. "What this grim, ungainly, ghastly, gaunt, and ominous bird."—*Poe.*

Note.—Alliteration is most successful when most natural and least studied. It seems spontaneous in the following, where the aspirate expresses sensibly the panting of heavy labor:

"Up the *h*igh *h*ill *h*e *h*eaves a *h*uge round stone."—*Pope.*

689. 2. Allied to Alliteration is the **Repetition** of syllables and entire words:

1. "*Un*wept, *un*honored, and *un*sung."
2. *Unheed*ing and *unheed*ed."
3. "The *light laugh* is *laugh*ed and the *sweet song* is *sung.*"
—*Landon.*
4. "Treas*on* and pois*on* are *named* with his *name.*"—*Id.*
5. "*Flow gently*, sweet Afton, among thy green braes;
Flow gently, I'll *sing* thee a *song* in thy praise."
—*Burns.*

6. "*Scenes of woe* and *scenes of pleasure*,
Scenes that former thoughts renew;
Scenes of woe and *scenes of pleasure*,
Now a sad and last adieu."—*Richard Gall.*

7. "'*One* body, *one* spirit,' '*one* Lord,'
And '*one* faith' for all ages was given;
'*One* baptism' in blessed accord
With *one* God and '*one* Father' in Heaven;
'*One* Church,' the sole pillar and ground
Of the truth, an unmovable rock;
'*One* shepherd' by all to be owned,
And '*one* Fold' for that primitive flock."
—Anon. in *Lyra Catholica.*

§ 2. *Nature and laws of rhyme.*

690. In **rhyme,** properly so called, the sounds must not be identical, as in alliteration, but merely *similar.*

Thus, 'flows,' 'rose;' 'by,' 'dry,' contain similar sounds.

There are **two kinds** of rhyme, the *perfect* and the *imperfect.*

A rhyme is **perfect** when the resemblance is entire and genuine:

"No grandeur of prospect astonished the *sight*,
No abruptness sublime mingled awe with de*light.*
Here the wild flower blossomed, the elm proudly *waved*,
And pure was the current the green bank that *laved.*"
—*Halleck.*

691. To **secure a perfect rhyme** the following circumstances must concur:

1. Similarity or identity in the vowel sounds of accented syllables.

2. Similarity or identity in the consonant sounds that follow the vowel, if any. These two rules will insure resemblance; but a third is necessary to prevent identity of sound:

3. Diversity in the consonant sounds that precede the vowels, if any; and there must be a consonant preceding one of the vowels. In the examples given we have identity of vowel sounds, identity of consonants affixed, and diversity of consonants prefixed to the vowels.

It is not necessary to have the same vowels or consonants following those vowels; thus the following words, though they have not the same vowels or consonants, form perfect rhymes: beaux, rose, flows, sews, etc.; and many words that have the same spelling do not rhyme: tough, plough, dough, cough, etc.

692. Rhymes are called **imperfect** or allowable when the resemblance is slight; such is the case:

1. When the vowel sounds are alike, but are not in an accented syllable:

"Awake, my soul! awake, mine eyes!
Awake, my drowsy fácul*ties!*"—*Thos. Flatman.*

"Sleep! downy sleep! come close mine eyes,
Tired with beholding vánit*ies.*"—*Id.*

2. When the vowel sounds are dissimilar; as, 'wood,' 'abode,' etc.:

"But the spirit that ruled o'er the thick-tangled *wood*,
And deep in its gloom fixed his murky *abode.*"—*Halleck.*

"While the noise of the war-whoop still rang in his *ears*,
And the fresh-bleeding scalp as a trophy he *bears.*"—*Id.*

3. When the vowels are followed by dissimilar consonant sounds:

"A peopled city made a desert *place*;
All that I saw, and part of which I *was.*"—*Dryden.*

4. When the vowel is immediately preceded by the same consonant sound:

"Seasons and months began the long pro*cess*ion,
And measured o'er the year in bright suc*cess*ion."
—*Mrs. Barbauld.*

"Vile man is so per*verse*,
'Tis too rough work for *verse.*"—*Baxter.*

693. The best authors have occasionally used imperfect rhymes; in fact, it requires too much labor at times to hunt up similar sounds. There are, however, some liberties taken which haste will not justify:

"Some heart's deep language, where the glow
Of quenchless faith sur*vives*;
For every feature said, 'I know
That my Redeemer *lives.*'"—*Mrs. Hemans.*

"Ye stars! bright legions that before all *time*
Camped in yon plain of sapphire, what can TELL
Your burning myriads, but the eye of *Him*
Who bade through Heaven your golden chariots WHEEL?"
—*Geo. Croly.*

694. There are a few words which have two pronunciations, one for prose and one for poetry. Thus the word 'wind' (a current of air) forms a perfect rhyme with mind, find, behind, etc., according to its poetic pronunciation:

"When genial gales the frozen air un*bind*,
The screaming legions wheel and mount the *wind.*"
—*Beattie.*

So also the word 'wound' (a hurt), more usually pronounced in prose like pruned, forms in verse a perfect rhyme with found, bound, etc.:

"But round my heart the ties are *bound*,
That heart transpierced with many a *wound.*"—*Burns.*

§ 3. *Single, double, and triple rhymes.*

695. A rhyme, to be pleasing, must fall on a long sylla-

ble ; for this engages the attention of the mind. If, therefore, the verse closes with an exact iambus or anapest, the rhyme is on the ultimate syllable of the verse ; if it closes with an exact trochee the rhyme is on the penultimate syllable ; if the last foot is a dactyl the rhyme is on the antepenultimate.

696. When the rhyme is on the ultimate it is called a **single rhyme :**

" As a beam o'er the face of the waters may *glow*
While the tide runs in darkness and coldness be*low*,
So the cheek may be tinged with a warm, sunny *smile*,
Though the cold heart to ruin runs darkly the *while*."
—*Moore.*

697. The **double rhyme** belongs to the trochaic acatalectic. It will be noted in the double rhyme that the penultimate syllables only are similar in sound, and that the ultimate syllables are identical in sound—as, 'healing,' 'dealing' ; the last syllables have the same sound, the next to the last have like sounds :

LITTLE NELL.

" Spring, with breezes cool and *airy*,
Opened on a little *fairy*,
Ever restless, making *merry*;
She, with pouting lips of *cherry*,
Lisped the words she could not *master*,
Vexed that she might speak no *faster*—
Laughing, playing, running, *dancing*,
Mischief all her joys en*hancing*.

" Autumn came! the leaves were *falling*,
Death the little one was *calling* ;
Pale and wan she grew, and *weakly*,
Bearing all her pains so *meekly*
That to us she seemed still *dearer*
As the trial-hour drew *nearer*.
But she left us hopeless, *lonely*,
Watching by her semblance *only*;
And a little grave they *made* her,
In the churchyard cold they *laid* her."—*Rebecca Nichols.*

See also Dryden's " Ode in honor of St. Cecilia"; *e.g.:*

" Softly sweet, in Lydian measures,
Soon he sooth'd his soul to pleasures.
War, he sung, is toil and trouble ;
Honor but an empty bubble ;
Never ending, still beginning,
Fighting still, and still destroying.
If the world be worth the winning,
Think, O think it worth enjoying!"

698. The **triple rhyme** is the rarest. It requires a long syllable in the antepenultimate—a condition which it is hard to satisfy. In this rhyme the ultimate and penultimate must be identical ; as, 'charity' rhymes with 'parity,' 'vanity' with 'humanity,' etc.

" Touch her not *scorn ful ly*,
Think of her *mourn ful ly*,
Make no deep *scru ti ny*
Into her *mu ti ny*."—*Hood.*

The difficulty in finding triple rhymes is the main reason why dactylic verse generally closes with an amphimacer or trochee, or a single hypermeter.

699. The following stanza embraces the single, the double, and the triple rhyme. It would be excusable if all the stanzas of the piece were similarly constructed ; the other stanzas, however, of the same piece, " The Bridge of Sighs," vary widely :

" Perishing *gloomily*,
Spurred by con*tumely*,
Cold inhuma*nity*,
Burning insa*nity*
Into her *rest*.
Cross her hands *humbly*,
As if praying *dumbly*,
Over her *breast*."—*Hood.*

NOTE.—Catalectics and hypermeters follow the rule of acatalectics—the rhyme is on the long syllable.

§ 4. *Position of the rhyme in verse.*

700. At the **dawn of English verse** rhyme was unknown, but alliteration was indulged in. Gradually the recurrence of a letter at intervals in the course of the verse extended to syllables, then to a syllable at the close of the verse, where, being last heard, it would produce a deeper impression. It is far more striking at that point than a mere repetition of sounds elsewhere would prove.

Example:

" Ah! fleeting spirit, wandering *fire*,
That long hast warmed my tender *breast*,
Must thou no more this frame *inspire*,
No more a pleasing, cheerful *guest?*
Whither, ah! whither art thou *flying*,
To what dark, undiscovered *shore?*
Thou seem'st all trembling, shivering, *dying*,
And wit and humor are no *more.*"
—Pope's translation of *Adrian's Versicles.*

701. The **middle** of the verse is sometimes accordant with the **close.**

Example:

Single rhyme: " I sift the *snow* on the mountain *below*,
And the great pines groan aghast;
And all the *night* 'tis my pillow *white*,
While I sleep in the arms of the blast."—*Shelley.*

Double rhyme: " Sublime on the *towers* of my skyey *bowers*
Lightning, my pilot, sits;
In a cavern *under* is fretted the *thunder*—
It struggles and frets at fits."—*Id.*

Triple rhyme:
" Boys will an*ticipate*, lavish, and *dissipate*
All that your busy pate hoarded with care;
And in their *foolishness*, passion, and *mulishness*
Charge you with churlishness, spurning your prayer."

§ 5. *Relative position of rhyming verses in a stanza.*

702. In some poems lines rhyme in close succession; in others the rhyme falls upon alternate verses; in others various systems, with or without a rule, prevail. **Successive rhymes** are the more common:

" Slowly and softly it flittereth *down*,
Veiling the earth's sombre mantle of *brown.*
Lightly it drifteth in eddying *whirls*,
Crowning each brow with a chaplet of *pearls.*"—*Una.*

703. 1. If only two successive lines end similarly (as above), the two constitute the **couplet,** sometimes styled a **distich** (*δίς, στίχος*, two lines).

2. If three lines, and only three, rhyme together, they form the **triplet.**

Example:

" For Iris had no mother to enfold her,
Nor ever leaned upon a sister's shoulder,
Telling the twilight thoughts that nature told her."
—*Holmes.*

It was the practice formerly to throw a triplet among couplets irregularly and without method. The practice is discontinued, except in the Ode, where greater freedom prevails.

704. When four successive lines rhyme together they form a **quatrain;** as:

" I cast my eager, straining eye
From sky to sand, from sand to sky—
No, no relief! My hound and I
Were all that broke the vacancy."—*Eliza Cook.*

705. **Alternate rhymes.** More frequently the first rhymes with the third, the second with the fourth; as:

"See how the rose and eglantine are threading
Through all the openings in the acacia leaves;
The massive chestnuts their white flowers are shedding
On the still moat; the red verbena weaves
Mats for the lawn we are so rudely treading:
Naught in the garden save Carl Ritter grieves."—*Faber.*

The position of the rhyming verses relatively to each other is left to the fancy or taste of the poet. Hence we have the greatest variety of systems.

Article VI. Systems of Rhyming Verses in General Use.

706. The forms or **systems** in which rhyming verses are usually arranged are:

(*A*) The *short metre*, the *common metre*, and the *long metre.*

(*B*) The *triplet stanza*, the *rhythm royal*, the *ottava rima*, and *terza rima.*

(*C*) The *Spenserian stanza* and the *sonnet.*

(*D*) The *ode.*

When a system of verses occurs as a distinct portion of a poem it is called a **stanza.**

§ 1. *The short, common, and long metres.*

707. In each of these three the stanza consists of **four iambic verses,** ordinarily with alternate rhymes. The verses, however, of these three metres differ respectively in length.

(*a*) The **short metre** has a trimeter for the first, second, and fourth line, and a tetrameter for the third.

Example:

"1. You, old forsaken nests,
Returning spring shall cheer;
And thence the unfledged robin breathe
His greeting wild and clear;

"2. And from yon clustering vine,
That wreathes the casement round,
The humming-bird's unresting wing
Send forth a whirring sound."—*Lydia Sigourney.*

708. (*b*) The **common metre** has a tetrameter for the first and third, a trimeter for the second and *fourth* verse. It is called the *ballad measure*, because ballads were frequently written in this form.

Example:

"1. My harp has one unchanging theme,
One strain that still comes o'er
Its languid chord, as 'twere a dream
Of joy that's now no more.

"2. In vain I try with livelier air
To wake the trembling string;
That voice of other times is there,
And saddens all I sing."—*Moore.*

709. Another species of measure very common in ballads is an alternate trimeter hypermeter and a trimeter. It is sometimes styled the *Continental.*

Example:

"The night was dark and fearful,
The blast swept wailing by;
A watcher, pale and tearful,
Looked forth with anxious eye.
How wistfully she gazes!
No gleam of morn is there!
And then her heart upraises
Its agony of prayer.

"Within that dwelling lonely,
Where want and darkness reign,
Her precious child, her only,
Lay moaning in his pain;
And death alone can free him.
She feels that this must be;
'But oh! for morn to see him
Smile once again on me!'

"A hundred lights are gleaming
In yonder mansion fair,
And merry feet are dancing—
They need not morning there;
O young and lovely creatures!
One lamp from out your store
Would give that poor boy's features
To her fond gaze once more.

"The morning sun is shining—
She needeth not its ray:
Beside her dead reclining,
That pale, dead mother lay!
A smile her lips was wreathing,
A smile of hope and love,
As though she still were breathing,
'There's light for us above.'"
—*Sarah J. Hale.*

710. (*c*) In the **long metre** every verse is an iambic tetrameter.

1st Example—Rhymes *alternately:*

"1. The monarch of a world wert thou,
And I a slave on bended knee,
Though tyrant chains my form might bow,
My soul shall never stoop to thee.

"2. Until my hour shall come, my heart
I will possess secure and free;
Though snared to ruin by thine art,
I would sooner break than bend to thee."—*Frances Osgood.*

2d Example—Rhymes *successively:*

"1. There's nothing bright above, below,
From flowers that bloom to stars that glow,
But in its light my soul can see
Some feature of the Deity.

"2. There's nothing dark below, above,
But in its glow I trace Thy love;
And meekly wait that moment when
Thy touch shall turn all bright again."—*Moore.*

§ 2. *The triplet stanza, elegiac stanza, rhythm royal, ottava rima, terza rima.*

711. (*a*) We have seen that when three lines rhyme together they constitute a **triplet.** The pieces in which they are found are generally made up of verses written in close succession, not arranged into stanzas. The term triplet, however, is also applied to stanzas formed of only three lines. The verses may contain any number of feet. The triplet is here aptly chosen to clothe thoughts on "The Shortness of Life." It is the shortest of stanzas, and yet it expresses the thought in full:

"1. And what's a life? A weary pilgrimage
Whose glory in one day doth fill the stage
With childhood, manhood, and decrepit age.

"2. And what's a life? The flourishing array
Of the proud summer meadow, which to-day
Wears her green plush, and is to-morrow hay."
—*Francis Quarles.*

712. (*b*) The **elegiac stanza** is formed of four iambic pentameters. These usually rhyme alternately:

"1. We saw thee shine in youth, and beauty's pride,
And virtue's light that beams beyond the spheres;
But, like the sun eclipsed at morning-tide,
Thou left'st us darkling in a world of tears.

"2. The parent's heart that nestled fond in thee,
That heart how sunk—a prey to grief and care!
So decked the woodbine sweet yon aged tree,
So, from it ravished, leaves it bleak and bare."—*Burns.*

713. (*c*) The stanza known as **rhythm royal** consists of seven heroics. The first verse rhymes with the third, the second with the fourth and fifth, the sixth with the seventh.

Example:

"Too many blissful moments there I've known,
Too many hopes have there met their decay,
Too many feelings now for ever gone,
To wish that thou wouldst e'er again display
The joyful coloring of thy prime array;
Buried with thee let them remain a blot,
With thee their sweets, their bitterness forgot."
—*Margaret Blennerhasset.*

714. (*d*) The **ottava rima** contains eight heroics. The first rhymes with the third and fifth, the second with the fourth and sixth, the seventh with the eighth. It is an Italian measure.

Example—"Richard II.," the morning before his murder:

"O happy man! says he, that lo! I see
Grazing his cattle in those pleasant fields,
If he but knew his good. How blessed he
That feels not what affliction greatness yields!
Other than what he is he would not be,
Nor change his state with him that sceptre wields.
Thine, thine is that true life: that is to live,
To rest secure and not rise up to grieve."

—*Daniel.*

715. The **terza rima** (*terza*, triple; *rima*, rhyme) is taken from the Italian. It was the strain of the Troubadours* in olden times. The piece is not separated into stanzas, but is prolonged at the option of the writer. The first rhymes with the third; after that the even lines rhyme together three by three, and the odd lines rhyme together three by three. The piece must, of course, finish with the last triplet incomplete. A couplet closes it. The *Divina Commedia* of Dante is written in this metre. English poets have used it with happy effect.

Example:

"The storms yet sleep, the clouds still keep their station,
The unborn earthquake yet is in the womb,
The bloody chaos yet expects creation,
But all things are disposing for thy doom.
The elements await but for the word,
'Let there be darkness!' and thou grow'st a tomb!
Yes, thou, so beautiful, shalt feel the sword,
Thou, Italy! so fair that Paradise,

* The Troubadours (Fr. *trouver*, to invent or compose) were a class of poets who flourished during the eleventh, twelfth, and thirteenth centuries, in Provence, the south of France, and north of Italy. Their songs, which were chiefly of the Lyric kind, went under the name of Provençal poetry. They delighted in rhymes, and in a peculiar dialect formed from the Latin, the Greek, and the old French tongues. Many of the most beautiful conceptions found in later verses are taken from their strains. The Church, to prevent immoral influences arising from the abuse of the art, gave in many places a sacred bent to their minstrelsy, the effects of which are still apparent in religious songs. They sang the mysteries of Christ's life and passion, and the beautiful traditions of the Church.

Revived in thee, blooms forth to man restored;
Ah! must the sons of Adam lose it twice?
Thou, Italy! whose ever-golden fields,
Ploughed by the sunbeams, solely would suffice
For the world's granary; thou, whose sky Heaven gilds
With brighter stars, and robes with deeper blue;
Thou! in whose pleasant places Summer builds
Her palace, in whose cradle Empire grew,
And formed the Eternal City's ornaments
From spoils of kings whom freemen overthrew,
Birthplace of heroes! sanctuary of saints!
Where earthly first, then heavenly glory made
Her home; thou, all which fondest Fancy paints,
And finds her prior vision but portrayed
In feeble colors, etc, ...
Thou, thou must wither to each tyrant's will."—*Byron.*

§ 3. *The Spenserian stanza and the sonnet.*

716. (*a*) The **Spenserian stanza** is composed of eight heroics and one Alexandrine. The first verse rhymes with the third, the second with the fourth, fifth, and seventh, the sixth with the eight and ninth. The stanza takes its name from Edmund Spenser, whose *Faerie Queene* is composed in this form. We quote its opening lines:

"A gentle knight was pricking on the plaine,
Ycladd in mightie armes and silver shielde
Wherein the old dints of deep woundes did remaine,
The cruel markes of many a bloody fielde.
Yet armes till that time did he never wield;
His angry steede did chide his foaming bitt,
As much disdayning to the curb to yield;
Full jolly knight he seemed, and faire did sitt,
As one for knightly giusts and fierce encounters fitt."

717. There is a large number of very lengthy pieces written in this stanza; among them are Thomson's "Castle of Indolence," Beattie's "Minstrel," Byron's "Childe

Harold," Campbell's "Gertrude of Wyoming." Of all the various kinds of stanza it seems best adapted to prolonged poems:

"There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society where none intrudes,
By the deep sea, and music in its roar.
I love not man the less, but nature more,
From these our interviews, in which I steal
From all I may be or have been before
To mingle with the universe, and feel
What I can ne'er express, yet cannot all conceal."
—*Byron.*

718. (*b*) The **sonnet** (*sonetto*, a little song) is likewise an Italian system of verse. It is composed of fourteen heroic verses, in which the first, fourth, fifth, and eighth interrhyme together; the second, third, sixth, and seventh; the ninth, eleventh, and thirteenth; the tenth, twelfth, and fourteenth. It contains, therefore, two quatrains and two triplets. The rhymes of the last six lines, however, are often differently arranged.

719. The sonnet is not used in long poems; it is a complete poem in itself, comprising in its fourteen lines some short, vivid description or the expression of a lively sentiment:

"Low hung the moon when first I stood in Rome;
Midway she seemed attracted from her sphere,
On those twin Fountains shining broad and clear
Whose floods, not mindless of their mountain home,
Rise there in clouds of rainbow, mist, and foam.
That hour fulfilled the dream of many a year:
Through that thin mist, with joy akin to fear,
The steps I saw, the pillars, last the dome.
A spiritual Empire there embodied stood:
The Roman Church there met me face to face:

Ages, sealed up, of evil and of good
Slept in that circling colonnade's embrace.
Alone I stood, a stranger and alone,
Changed by that stony miracle to stone."—*Aubrey de Vere.*

§ 4. *The ode.*

720. The most irregular strain in the language is the **ode.** It observes no regularity, either in the length of verse or system of rhyming. The only point to be noted is that it usually adopts the iambic species of feet. The verses are sometimes arranged into stanzas; but the stanzas, like the verses, are confined to no fixed length and to no similarity of construction. It supposes an imagination strongly moved and spurning the conventional forms of art.

721. Here is part of an ode to

"The Holy Name of Jesus.

"Fair, flowery Name! in none but Thee
And Thy nectareal fragrancy
Hourly there meets
A universal synod of all sweets;
By whom it is definèd thus,
That no perfume
For ever shall presume
To pass for odoriferous
But such alone whose sacred pedigree
Can prove itself some kin, sweet Name, to Thee.
Sweet Name! in Thy each syllable
A thousand blest Arabias dwell.
Oh! that it were as it was wont to be,
When Thy old friends, of fire all full of Thee,
Fought against frowns with smiles! gave glorious chase
To persecutions, and against the face
Of death and fiercest dangers durst, with brave
And sober pace, march on to meet a grave!
On their bold breasts above the world they bore Thee.

And to the teeth of hell stood up to teach Thee;
In centre of their inmost souls they wore Thee,
Where rack and torments strove in vain to reach Thee.
Each wound of theirs was Thy new morning,
And reinthroned Thee in Thy rosy nest,
With blush of Thine own blood Thy day adorning;
It was the wit of love o'erflowed the bounds
Of wrath, and made the way through all these wounds.

"Welcome, dear, all-adored Name!
For sure there is no knee
That knows not Thee;
Or, if there be such sons of shame,
Alas! what will they do
When stubborn rocks shall bow,
And hills hang down their heaven-saluting heads,
To seek for humble beds
Of dust, where, in the bashful shades of night,
Next to their own low nothing they may lie,
And couch before the dazzling light of Thy dread Majesty?
They that by love's mild dictate now
Will not adore Thee
Shall then with just confusion bow
And break before Thee."—*Richard Crashaw.*

Article VII. Blank Verse.

722. Verse without rhyme is called **blank verse.** It is especially appropriate where deep passion, lofty emotions, or sublime descriptions are involved. But when one beauty is removed the remaining properties of the verses must be of a superior character. When the music is no longer there the **law of compensation** requires for blank verse a greater depth of feeling, a greater beauty of thought, a grander or more delicate finish of language, and finer touches of the imagination. This is the more reasonably expected since the poet is free from the labor of finding a rhyme.

723. As blank verse is better suited to grave, solemn subjects, so it is most successful when written in a **stately metre**—not light and frisky, as trochees, dactyls, iambic dimeters or trimeters, etc., nor yet long and monotonous, as the hexameter, heptameter, etc. It is best adapted, therefore, to the heroic verse, which partakes of the solemn, and will afford the most beautiful and majestic strains. The following are the opening lines of Milton's "Paradise Lost":

"Of man's first disobedience and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful seat,
Sing, Heavenly Muse, that on the secret top
Of Oreb or of Sinai didst inspire
That shepherd, who first taught the chosen seed
In the beginning how the heavens and earth
Rose out of chaos."

724. Some critics say that "Thalaba, the Destroyer" is the only successful effort at **varied measures in blank verse.** It owes its success in great part to its varied imagery and its "wild and wondrous tale." Beautiful imagery will often cover a multitude of defects. The tale of the Destroyer opens thus:

"How beautiful is night!
A dewy freshness fills the silent air;
No mist obscures, nor cloud, nor speck, nor stain
Breaks the serene of heaven.
In full-orbed glory yonder moon divine
Rolls through the dark-blue depths;
Beneath her steady ray
The desert-circle spreads,
Like the round ocean, girdled with the sky.
How beautiful is night!"—*Southey.*

725. At first view it appears easy to write in blank verse; yet the majority of writers find success in it more difficult than in rhyme; it requires more taste and genius.

726. Blank verse is **not allowed at random** among rhyming verses; nor is a rhyme admissible in blank verse. There is one exception to this rule: where it seems to enter into the author's plan—when, viz., a notable change in the measure or strain occurs, or when, in the midst of the description or narration in blank verse, a speaker is introduced as chanting in rhyme.

Example:

"And up she raised her bright blue eyes,
And fiercely she smiled on him:

"'I thank thee, I thank thee, Hodeirah's son!
I thank thee for doing what can't be undone—
For binding thyself in the chain I have spun.'

"Then from his head she wrench'd
A lock of his raven hair,
And cast it in the fire,
And cried aloud as it burnt:

"'Sister, sister! hear my voice!
Sister! sister! come and rejoice
The thread is spun,
The prize is won,
The work is done,
For I have made captive Hodeirah's son.'"—*Southey.*

Article VIII. Pauses in Verse.

727. The study of **poetic pauses** is highly conducive to beauty in the expression of poetic thought. The pauses which the sense demands are the same in verse as in prose. But there are certain other stops or rests not employed in prose, but admitted into metrical strains. Their purpose

is to increase the harmony of the verse. These rests are called the *final*, the *cæsural*, and the *semi-cæsural* pauses. They are used where the sense will allow a suspension of the voice, and where such suspension will improve the metrical beauty. The final pause should rarely, and the cæsural pauses never, separate words very closely connected in construction. The reason of this is because the metre should never interfere with the sense.

§ 1. *The final pause.*

728. The **final pause** is a slight suspension of the voice at the close of each verse. It marks the limit of the metre; and where no other mark is given this pause is very important. When it is not properly attended to it is often difficult to tell by the ear the character of the verse, or even to distinguish verse from poetic prose. This is especially the case in blank verse. When rhyme is employed the consonance of sounds usually suffices. Thus it is easy to tell the metre in the annexed couplets, though there is no pause in the sense.

Example:

"But past is all his fame; the very spot
Where many a time he triumphed is forgot."—*Goldsmith.*

If you take away the rhyme the ear will depend upon the suspension of the voice to bound the line.

729. The slow tones of **blank verse** will easily admit a slight suspension of the voice at the end of the line, even when the sense would immediately join the closing with the succeeding line. As its language is more stately, it is read more deliberately and with a more frequent suspension of sound. Hence the final pause is not apt to injure the sense.

Example:

"When thoughts
Of the last bitter hour come like a blight
Over thy spirit, and sad images
Of the stern agony, and shroud, and pall,
And breathless darkness, and the narrow house
Make thee to shudder and grow sick at heart—
Go forth under the open sky, and list
To nature's teachings, while from all around,
Earth, and her waters, and the depths of air,
Comes a still voice: 'Yet a few days, and thee
The all-beholding sun shall see no more
In all his course; nor yet in the cold ground,
Where thy pale form was laid with many tears,
Nor in the embrace of ocean, shall exist
Thy image."—*Bryant.*

Note.—The pause does not imply a falling of the voice, but merely its suspension.

§ 2. *The cæsural pause.*

730. In most poetry the sentences are so constructed as to admit a pause, or slight suspension of the voice, at certain intervals.

This pause is called the *Cæsura* (from *cædere*, to divide), or **cæsural pause,** because it divides the line. The parts into which the line separates are called *cæsural members.*

Example:

"Oh! breathe not his name, ‖ let it sleep in the shade,
Where, cold and unhonored, ‖ his relics are laid;
Sad, silent, and dark ‖ be the tears that we shed,
As the night-dew that falls ‖ on the grass o'er his head.

"But the night-dew that falls, ‖ though in silence it weeps,
Shall brighten with verdure ‖ the grave where he sleeps;
And the tear that we shed, ‖ though in secret it rolls,
Shall long keep his memory ‖ green in our souls."—*Moore.*

731. The cæsural pause unites several **advantages:**

1. The close of the line is the part where the interest of the hearer is greatest; a fresh breath somewhere about the middle assists the reader to bring out the close with a happy effect. The cæsura gives breathing-time.

2. The harmony of the verse is enhanced by dividing it into sections, as sections may be divided into feet or parts of feet, and feet into syllables.

3. By grouping together more immediately the words which the sense requires to be connected, the cæsura assists the intelligence.

4. It gives prominence to a certain idea which the word immediately before it or immediately after it expresses.

732. The following will **exemplify** the first three advantages:

"How oft have I thought, when the last light has faded
From off the clear waves of some soft-flowing stream,
That, like its bright waters, my last hopes were shaded
By darkness, uncheered by the hope of a beam!

"Oh! could I but fly from this false world for ever,
Where those whom I trust are the first to betray,
From the cold and the fickle my young heart I'd sever
Ere they steal all its bloom and its sweetness away.

"I'd seek in some orb of the blessed above me
The peace that on earth I can never receive:
The spirits that dwell in that bright orb would love me,
For they are too gentle to wound or deceive.

"Oh! why should the hearts of the purest be shaken
While calmly reposing 'neath love's sunny beam?
If they slumber so sweetly, why should they awaken
To muse o'er the past and to weep o'er a dream?"

—*Amelia Welby.*

733. The next will illustrate particularly the fourth advantage:

"My barb! my glorious steed!
Methinks my soul would mount upon its track
More fleetly, could I die upon thy back!
How would thy thrilling speed
Quicken my pulse! O Allah! I get wild!
Would that I were once more a desert child!

"Nay, nay—I had forgot!
My mother! My star mother! Ha! my breath
Stifles!—more air! Ben Khorat!—this is—death!
Touch me!—I feel you not!
Dying!—Farewell! Good master!—room!—more room!
Abra! I loved thee! Star! bright star! I—come."
—*Willis.*

§ 3. *The semi-cæsural pause.*

734. There frequently occurs, especially in a long line, a secondary cæsura, called the **semi-cæsural pause**. Thus twice, or even three times, the suspension of the voice subdivides the verse. The semi-cæsural pause, however, is less prolonged than the cæsural. In the following extract the parallels mark the cæsural, the single lines the semi-cæsural rest.

A writer had compared Ireland in her sufferings to Judea, and the Irish to the sons of Juda. This poem contains Moore's reflections on the subject. It is replete with Scriptural allusions, and terms once applied to the land of the outcast Hebrews. It is addressed to the city of David:

"Yes, sad one of Sion! ‖ if closely resembling
In shame | and in sorrow ‖ thy withered-up heart,
If drinking deep, | deep ‖ of the same 'cup of trembling,'
Could make us | thy children, ‖ our parent | thou art.
Like thee | doth our nation ‖ lie conquered and broken,
And fallen from her head ‖ is the once royal crown;
In her streets, | in her halls, ‖ Desolation | hath spoken,
And 'while it is day yet, ‖ her sun | hath gone down';

Like thine | doth her exiles, ‖ 'mid dreams of returning,
Die far | from the home ‖ it were life | to behold;
Like thine | do her sons, ‖ in the day of their mourning,
Remember the bright things ‖ that blessed them of old.
Ah! well may we call her, ‖ like thee, | 'the forsaken':
Her boldest | are vanquished, ‖ her proudest | are slaves;
And the harps | of her minstrels, ‖ when gayest | they waken,
Have tones | 'mid their mirth ‖ like the wind over graves."
—*Moore.*

735. **In rhyming verses** the cæsural pause falls generally about the middle of the verse; the semi-cæsura about the middle of the cæsural members. In the example just given, and in the two found in Nos. 730 and 732, it would be difficult to omit these pauses without injury to melody. We are more inclined to place the cæsura about the middle, on account of our predilection for grace and symmetry. We like to see measure answering to measure, member to member, in due proportion. The flow of the verse, besides, is smoothest when these parts correspond. For this reason good poets generally so construct their sentences as to admit a pause in the sense at that point where a metrical pause would be most available; and it may be laid down as infallible that there is nothing in which the artistic skill of the poet is evinced more forcibly, nothing on which the polish and melody of the composition depends more, than on the clever management of the cæsural members and their adaptation to the sense.

736. But strict uniformity in the position of the pause cloys the taste. A sprinkling of **variety**, without detracting from the polish of the verse, will add at times the beauty of novelty to the execution.

737. **In blank verse** the pause is far less uniform. The majestic motion of the strain is arrested by the cæsura, not so much to refine the melody or enhance the metrical cadence, as to improve the expression and heighten the

grandeur of the thought. Thus, in "Satan's soliloquy," the expression of highly wrought passion and depth of feeling is rendered more intense by the irregular but judicious fall of the pause:

"So farewell hope, | and with hope ‖ farewell fear!
Farewell remorse: ‖ all good to me is lost.
Evil, ‖ be thou my good: | by thee at least
Divided empire with Heaven's King I hold—
By thee! and more than half, perhaps, will reign;
As man ere long, ‖ and this new world, | shall know."

—*Milton.*

738. Here, by force of the cæsura, we are made more sensible of the fiend's emotion as each succeeding passion gains the ascendency. Anguish and despair tremble through the first lines, checking his speech; then a paroxysm of rage hurries him impetuously along, till at the close haughty resolve and defiance are breathed heavily between his lips. The pauses give dignity to the language, manifest the grandeur of the thought, and inspire awe into the soul.

739. Note the startling effect of it in the "description of Moloch":

"His trust was ‖ with the Eternal to be deemed
Equal in strength, ‖ and rather than be less
Cared not | to be at all; ‖ with that care lost
Went all his fear | ; of God, | of hell, ‖ or worse,
He reck'd not."

740. The study of effect in the fall of the cæsura is important, as upon it depends often the sweetness, the vivacity, or the majesty of the expression. In poetry where no high or strong emotions are to be stirred, but where the pleasurable feelings are addressed, where simple beauty is to be displayed or a shade of pathos to be cast, the place of the cæsura is generally uniform.

BOOK VI.

NATURE AND VARIETIES OF POETRY.

741. The study of poetry affords considerable **advantages:**

1. It contributes sensibly to that **liberal culture** which has ever been so highly appreciated in civilized communities. This culture consists in a detachment of the heart from the gross pleasures of sense, an appreciation of mental and spiritual excellence.

742. 2. It affords powerful **aids towards success in other literary compositions:**

(*a*) It stores the memory with beautiful images;

(*b*) It excites the imagination to suggest illustrations and even proofs to the orator;

(*c*) It makes the heart sensitive to beauty, and intensifies all the passions which an orator may employ to advantage;

(*d*) It perfects the judgment or taste, which must preside over all works of art;

(*e*) It furnishes the most pleasing and energetic expression of thought. Therefore poetry has always been studied in connection with eloquence.

743. 3. It yields exquisite and elevating **pleasure,** which ennobles him who can enjoy it, and especially him who, by

the composition of poetry, can impart it to others. Hence the ancients revered the poet as a special favorite of the gods, and attributed his art to celestial inspiration.

744. The study of poetry **may be abused** in two ways:

1. By **excessive fondness** of the art, allowing the pleasure found in its pursuit to interfere with the performance of important duties. Many persons, by too great a love of fiction, have become unprofitable members of society.

2. By **perversion of poetic talent:** the poet is, as it were, the priest of nature, the interpreter to the common mind of its more hidden teachings, the guide of mankind to a higher sphere of happiness. But many poets, like Ovid of old in his *Amores*, and Swinburne to-day, have made themselves the priests of Venus instead, or, like Byron and Shelley, they have taught the creature to rise in rebellion against the Creator.

CHAPTER I.

THE NATURE OF POETRY.

745. **Poetry is the antithesis of prose.** Some consider this opposition to consist in the outward form only, calling poetry whatever is in verse, and prose whatever is not in verse. Others consider the thought only, and call a piece, whether in verse or not, poetry when the thoughts have a peculiar charm or elevation different from the thoughts of common life. The peculiarity of this charm lies in a plastic or creative power which the mind exhibits in the conception of such thoughts. Hence the name poetry, from *ποιέω*, to make or create. Most critics, however, understand by poetry such literary productions as express poetic thoughts in verse.

746. Hence **poetry may be thus defined:** A composition in metrical language, produced by a creative imagination, and affording intellectual pleasure by exciting elevated, agreeable, and pathetic emotions. Poetry, then, contains three elements.

747. 1. **Metrical language.** Many a passage of glowing pathos in oratory, of graphic description or tender narrative in real or fictitious histories, etc., have all the conditions of poetry except versification. We do not call these poetry. The valuable work of Macpherson called *Ossian's Poems* does not pretend to be a collection but a translation of poems which were metrical in their original Gaelic; the translation has all the qualities of poetry except verse.

748. 2. **A creative imagination.** To *create* means to

make things out of nothing. This no man can do. He cannot even conceive any new object except by combining in his mind images formerly admitted there. For instance, having seen a 'horse' and 'wings,' he can combine these notions and imagine a 'winged horse.' This combination is poetic creation, which Shakspeare describes in a poetic strain:

> "The poet's eye, in a fine frenzy rolling,
> Doth glance from heaven to earth, from earth to heaven;
> And, as imagination bodies forth
> The forms of things unknown, the poet's pen
> Turns them to shapes, and gives to airy nothing
> A local habitation and a name."

749. 3. **Intellectual pleasure.** Pleasure is the immediate end of poetry, as of all the fine arts. This pleasure results from the excellence of the thoughts and the language; for, as Coleridge says, "Poetry is the flower of all human knowledge, thought, human passions, emotions, and language." Still, pleasure is not its ultimate end; war-songs, didactic pieces, sacred odes, and, in fact, all kinds of poetical compositions, can and should be referred to a further end, more worthy of man than mere transient pleasure.

750. The power within man which retains and recalls images formerly conceived is his **memory**; the power which combines them anew, producing, as it were, new creations, is the fancy or imagination. These last two terms are often used as perfect synonyms; but it is more correct to make a distinction between their meanings. What this distinction is critics are not agreed; many state it as follows: **Fancy** moves on lighter wings; its comparisons are founded rather on accidental qualities and relations, on associations more remote—hence the term *fanciful;* it supposes a less serious frame of mind. Poe's "Bells" is one of its productions. **Imagination** traces comparisons founded on more

inherent qualities or on real effects; it supposes more earnestness; its images are more select, delightful, grand, or terrible; its passion is genuine. Campbell's "Exile of Erin," for example, is one of its creations.

751. The whole process of poetic creation is excellently described by Akenside in his "Pleasures of the Imagination." We shall here briefly examine what are the various classes of objects which poetry creates.

Poetry is creative:

752. 1. Of an entire **plot** or story—*e.g.*, Parnell's "Hermit," Virgil's "Æneid," Shakspeare's tragedies, Newman's "Dream of Gerontius," Scott's "Lady of the Lake," Longfellow's "Evangeline."

753. 2. Of particular **characters**—*e.g.*, Macbeth, Lady Macbeth, Hamlet, Falstaff, Hiawatha. Shakspeare is remarkable for the variety and distinctness of his characters; but Homer excels all other poets in this respect: mortals and immortals alike are so painted by his unrivalled brush that their forms and characters become as distinct to us as those of our familiar friends.

754. 3. Of peculiar **kinds of beings**—*e.g.*, of nymphs, satyrs, sirens, witches, ghosts; or of personified moral qualities, as of 'Envy' in Ovid, or of 'Death' and 'Sin' in Milton.

755. 4. Of peculiar **scenes**—*e.g.*, 'The Gates of Hell' in Milton; the 'Hell' of Virgil and Dante; the interview between 'Hector and Andromache' in Homer; Thomson's "Castle of Indolence," the 'dagger-scene' in "Macbeth," 'Jupiter and Thetis' in Homer.

756. 5. Of numberless **images**, bolder, more pleasing, more significant, more elevated than prose usually employs, and more copiously accumulated—*e.g.*, "The care that sat on the faded cheek of Satan"; "The sound that tore Hell's concave"; "Thoughts that wander through eternity":

the curses of Lear that "stamped wrinkles on the brow of youth"; Hamlet "benetted round with villanies"; "The power winged with red lightning and impetuous rage."

It presents the moon as a "Vestal," night as "clothed in a starry train," the sun as "a giant rejoicing in his strength.' It dictates such lines as the following:

> "So when the last and dreadful hour
> This crumbling pageant shall devour,
> The trumpet shall be heard on high,
> And music shall untune the sky."—*Dryden.*

757. 6. Of special **phraseology**—*e.g.:*

> "By them stood
> Orcus and Hades, and the dreadful name
> Of Demonorgan" (=Demonorgan of dreadful name).
>
> "Notes that wing their heavenly ways."
>
> "But the day-star attracted his eye's sad devotion."

758. 7. Of a happy **utterance of thoughts and feelings**:

> "Nature to advantage dressed
> What oft was thought but ne'er so well expressed."

Example of *feeling:* Burns' "To a Mountain Daisy."

Example of *thought:* Pope's "Essay on Man."

See a combination of creations in Thomson's "Hymn on a Review of the Seasons" and in Collins' "Ode on the Passions."

759. A poem **need not be a creation throughout**: its creation is the essence of the drink, the gold of the coin; but a drink need not be all essence, nor currency pure gold. The most imaginative writers are not always the most pleasant to read. Poetic phraseology, in particular, is often absent; as when King Lear exclaims: "Pray do not mock me."

760. Since poetry deals so extensively with creation and

imagination, it may be asked whether **poetry is truthful**. We answer that poetry does not express the literal truth, but suggests it. Its original conceptions are not to be judged by the ordinary rules of logic. It combines something with the reality; it sees into the core and secret relations of things, and is suggestive — *like the breath of an oracle*, says Barry Cornwall, thus exemplifying his meaning; prose would have said, like the *words* of an oracle. "Darkness visible," "In the lowest deep, another deep," etc., are expressions which logic may quarrel with, but poetry delights in them.

CHAPTER II.

POETIC DICTION.

761. The **poetic diction** of the English language is extensive and rich. Many words and forms of expression are restricted to poetry, or at least recognized as peculiar to poetic language. Orators sometimes use them, but they are then understood to borrow the graces of poetry to beautify their thoughts.

762. The **licenses** granted to the poet, as well as the restrictions laid upon him, are learned best in the study of the best authors. The following are some of the liberties they use:

1. Frequent *omissions of words:*

(*a*) Of the *article:*

"Like [a] shipwrecked mariner on [a] desert coast."

(*b*) Of *pronouns:*

"For is there aught in sleep [which] can charm the wise?"

"[He] Who does the best his circumstances allow."

(*c*) Of *verbs:*

"Does well, acts nobly. Angels could [do] no more."

"To whom thus Adam [spoke]."

2. *Frequent inversions:*

"Where echo walks steep hills among."

"A transient calm the happy scenes bestow."

"Heaven trembles, roar the mountains, thunders all the ground."

"When first thy sire to send on earth
Virtue, his darling child, designed,
To thee he gave the heavenly birth,
And bade thee form her infant mind."

"Come, Nymph demure with mantle blue."

"His praise, ye brooks, attune, ye trembling rills."

"His prayer, he saith, this holy man."

"Who dares think one thing, and another tell,
My soul detests him, as the gates of hell."

"Now storming fury rose,
And clamor such as heard in Heaven till now
Was never."

3. *Intransitive verbs are made transitive:*

"Still in harmonious intercourse they lived
The rural day and talked the flowing heart."

"I fly these wicked tents devoted."

4. *The first and third person imperative are used:*

"Go we to yonder hill."

"Perish he who calls me traitor."

5. *The nominative is repeated:*

"The night it was still, and the moon it shone
Serenely on the sea,
And the waves at the foot of the rifted rock
They murmured pleasantly."—*Kirke White.*

6. *Or is used for either, and nor for neither:*

"Nor pain nor joy shall rend us."

"Or by the lazy Scheldt or wandering Po."—*Goldsmith.*

7. *Adjectives are joined to nouns which they do not qualify:*

"The ploughman homeward plods his weary way."

8. *Adjectives are used for adverbs:*

"Slow moves the solemn train."

9. *Newly compounded epithets are used:*

"In hollow-sounding dales."—*Thomson.*

"Sphere-descended maid."—*Collins.*

10. *Foreign idioms are sometimes used:*

"To some she gave
To search the story of eternal thought."

"Never since created man
Met such embodied force."

11. *A syllable is omitted or added:*

Amaze, for amazement; 'gan, for began; wail, for bewail; e'er, for ever; lone, for lonely; morn, for morning. dread, for dreadful; darkling, for dark; disport, bedim, etc.; yon, for yonder; eve, for evening; font, for fountain, etc.

12. *Antiquated words and phrases* are used, and words purely poetical:

Haply, inly, oft, blithe, dun, fell, lithe, rife, twain, fain, withouten, whilom, passing rich, passing strange, etc. Yore, sheen, behests, core, benison, bourne, ire, ken, meed, welkin, ingle, the whiles, in sooth, etc.

Ween, wot, ken, ycleped, to weet, what likes me best, etc.

CHAPTER III.

VARIETIES OF POETRY.

763. Poetry is either **subjective** or **objective.** The former utters the thoughts or the feelings that exist in the poet's soul; the latter represents what is outside of him, whether the poet speaks in his own person or in the person of others. Hence we have four species of poetry:

When the poet utters his thoughts, he gives us *didactic* poetry; when he utters his feelings, he gives us *lyric* poetry; when he states in his own person what is outside of him, *narrative or descriptive;* when he speaks in the person of others, *dramatic* poetry. We shall treat of these four species in so many articles, and we shall add a fifth article on some accidental variations of poetical composition.

ARTICLE I. NARRATIVE AND DESCRIPTIVE POETRY.

§ 1. *Narrative and Descriptive Poetry in General.*

764. The ancients did not cultivate **descriptive poetry as a distinct species:** their descriptions occur only incidentally as parts of other compositions. Dante wrote the first great work of the descriptive kind—viz., his wonderful account of "Heaven, Hell, and Purgatory," a work of the highest literary merit. Thomson in his "Seasons," Milton in his "Allegro" and "Penseroso," and many others have made description the chief object of their poetical writings, and they have produced real masterpieces.

765. **As parts of Narrations, Dramas, Odes, etc.,** both an-