

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 fróm öür | hēārth } are dactylic monometer  
Summēr and | mīrth.” } hypermeters.  
—Mrs. Hemans.

But

“Swēēt wās Its | blēssīng, } are dactylic dimeter  
Kīnd Its cā | rēssīng.” } 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.
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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.”  
—London.

The same verse of a different length:

Lock 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.
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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 | *wild dream*. |

"*Pale grew* | the youthful warrior that | *pale 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:**

" | *Sweet vale* | 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,  
Or ear | *ly in* | the task to die?"—*Bryant*.

*Trochaic*: " | *Then the* | forms of | *the dē* | parted  
Enter | *at the* | 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,  
*And the* | *loud laugh* | that spoke the vacant mind."

—*Goldsmith*.

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

**Example:**

"His country's suf | *ferings and* | his children's shame  
Streamed o'er his mem | *dry 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 | *thee, great, glor* | ious, and free,  
First flower of the earth and first gem of the sea!  
I might hail | *thee with proud* | er, with happier brow,  
But ah! could I love thee more deeply than now?  
| *No! thy chains* | as they rankle, thy blood as it runs,  
But make | *thee more pain* | fully dear to thy sons,  
Whose hearts, like the young of the des | *ert bird's nest*, |  
Drink love in each life | *drop that 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 | *mātin* *ō'er* | moorland and lea ;  
Emblem of happiness,  
Blest in thy | *dwellīng place* : |  
Oh! to abide in the desert with thee!  
Wild is thy | *lay* *and loud*, |  
Far in the | *downy cloud* ; |  
| *Love gīves 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 | *el of* | repose ;  
He watched, he wept—for thoughts of bitter years  
| *Bowed his* | 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 the court yard of the castle, bound with | *many* *an* | 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 the | *steeple* | *tower* ! |  
Hopefully, fearfully,  
Joyfully, tearfully,  
Moveth the bride from the | *maiden* | *bowér.*”

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 :**

“ Füll mán | *y* *á gem* | of purest ray serene  
The dark, unfathomed caves of ocean bear ;  
Füll mán | *y* *á 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 brooding note,  
And the trembling throb in its mottled throat ;  
There's a human look in its swelling breast  
And the gentle curve of its lowly crest ;  
And I often stop with the fear I feel,  
He runs so close to the rapid 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 bearest* all their unisons in one full swell combined ;  
*Thou art come* from cities lighted up for the conqueror passing by,  
*Thou art wafting* from their streets a sound of haughty revelry ;

*Thou art come from kingly tombs and shrines, from ancient minsters vast,  
Through the dark eye of 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 be half run!  
What struggles, what hopes, what despair, may have been  
Where sweep those dark branches of shadowy green!  
What crowds are around us—what misery is there,  
Could the heart, like the face which conceals it, lie bare!"*  
—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.      683. A NAME IN THE SAND.
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 reck-  
less 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 en-  
treating  
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.
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:

"Rome on her hill is standing still,  
Old as the hill is her truth;  
Many a gentile reviles her the while,  
Exhausting 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*:

"Jesus, to Thee and Thy Mother I offer  
Each hope of my heart and its Ardent affection:  
Shattered by shipwreck, a Remnant I proffer;  
Under Thy guidance and In Thy protection  
Shield it and shelter it At 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:

"Inter cuncta micans Igniti sidera coelI,  
Expellit tenebras E toto Phœbus ut orbE;  
Sic cæcas removet IESVS caligine umbraS.  
Vivificansque simul Vero præcordia motV,  
Solem justitiæ Sese probat esse beatuS."

#### 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. "Slowly and sadly we laid him down,  
From the field of his fame fresh and gory."—*Wolfe.*
2. "I love the lyric of the soaring lark."—*Bungar.*
3. "And fast before their father's men."—*Campbell.*
4. "His horsemen hard behind 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 high hill he heaves a huge round stone."—*Pope.*

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

1. "Unwept, unhonored, and unsung."
2. "Unheeding and unheeded."
3. "The light laugh is laughed and the sweet song is sung."  
—*Landon.*
4. "Treason and poison 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."  
—*Burr's.*

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 delight.  
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 faculties!"—*Thos. Flatman.*

"Sleep! downy sleep! come close mine eyes,  
Tired with beholding vanities."—*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 procession,  
And measured o'er the year in bright succession."

—*Mrs. Barbauld.*

"Vile man is so perverse,  
'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 survives;  
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 unbind,  
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 syllable.