

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 below,
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 <i>airy,</i> Opened on a little <i>fairy,</i> Ever restless, making <i>merry;</i> She, with pouting lips of <i>cherry,</i> Lisp'd the words she could not <i>master,</i> Vex'd that she might speak no <i>faster—</i> Laughing, playing, running, <i>danc-</i> <i>ing,</i> Mischievous all her joys <i>enhancing.</i>	"Autumn camé! the leaves were <i>falling,</i> Death the little one was <i>calling;</i> Pale and wan she grew, and <i>weak-</i> <i>ly,</i> Bearing all her pains so <i>meekly</i> That to us she seem'd still <i>dearer</i> As the trial-hour drew <i>nearer.</i> But she left us hopeless, <i>lonely,</i> Watching by her semblance <i>only;</i> And a little grave they <i>made</i> her, In the churchyard cold they <i>laid</i> her."— <i>Rebecca Nichols.</i>
---	--

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 *scornful ly,*
Think of her *mournful ly,*
Make no deep *scrutiny*
Into her *mutiny.*"—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 *contumely,*
Cold *inhumanity,*
Burning *insanity*
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 anticipate, 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, στιχος*, 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.	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 fea- tures 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 breath-
ing,

'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, [thee.
My soul shall never stoop to

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. 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.

"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 *triple stanza*, *elegiac stanza*, *rhythm royal*, *ottava rima*, *terza rima*.

711. (a) We have seen that when three lines rhyme together they constitute a **triple stanza**. The pieces in which they are found are generally made up of verses written in close succession, not arranged into stanzas. The term **triple stanza**, however, is also applied to stanzas formed of only three lines. The verses may contain any number of feet. The triple stanza 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; *rime*, 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. *trovar*, 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 disdainyng to the curb to yield ;
Full jolly knight he seemed, and faire did sitt,
As one for knightly giusts and fierce encounters fit."

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 inter-rhyme 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 defined 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 rethroned 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-adorèd 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.