the middle of the verse (called in classical metres the *cæsura*), which increases in importance with the number of accents contained in the verse. This pause naturally tends to agree with the logical pause; but such is not always the case. Thus (*L'Allegro*)

"When rocking winds are piping loud"

has no pause in the sense, but there is a slight rhythmical pause after "winds." It is stronger and equally independent of logical pause in (Dryden, *A. & A.*)

"Usurp'd a patriot's | all-atoning name;"

and it is absolutely importunate in (Drayton, *Polyolbion*)

"The yellow kingcup wrought | in many a curious shape."

But in most cases it is logical as well as rhythmical; and here we distinguish (*a*) the pause that breaks a single verse into two or even three groups, — as in (Pope, *R. of L.*)

"When husbands | or when lapdogs | breathe their last;"
"When music softens | and when dancing fires;"

and (*b*) the pause in run-on lines, breaking up a series of verses into new groups, so that the logical divisions of phrases and sentences, and the rhythmical divisions of feet and verses, do not coincide. In both these cases (*a* and *b*) there is produced that exquisite strife between unity and variety, the type and the individual, which is characteristic of our best poetry. There is great freedom in the use of the pause. Whereas Gascoigne thinks that the pause "in a verse of tenne will best be placed at the end of the first foure sillables,"

our later blank-verse does not follow the stiff example of *The Steele Glas.* Thus with Milton, the *stateliness* is due to the sonorous march of accents, their arrangement and proportion; the *variety* is due to the constantly shifting pause within the verse. In Shakspere's verse we can trace the progress towards a free handling of pauses. His earlier plays are full of "end-stopt" verses, — *i.e.*, the sense pauses at the end of each verse. But the later plays abound in "run-on" verses. In *Love's Labour's Lost,* an early play, Mr. Furnivall counts one run-on verse to 18.14 end-stopt; in the *Tempest,* a late play, the proportion is 1 : 3.02.

The pause occurs in different parts of the verse, and may be "masculine" or "feminine," — *i.e.*, it may occur after an accented or an unaccented syllable. Note the pauses in the following extract from *Paradise Lost,* 3. 80 ff.: —

"Only begotten son, | see'st thou what rage [1]
Transports our adversary, | whom no bounds
Prescribed, | no bars of hell, | nor all the chains
Heap'd on him there, | nor yet the main abyss
Wide interrupt can hold, | so bent he seems
On desperate revenge, | that shall redound
Upon his own rebellious head? | And now
Through all restraint broke loose, | he wings his way
Not far off heaven, | in the precincts of light,
Directly toward the new-created world."

In the third line there are *two* pauses; in the last line there is *none.* In the first, the pause is "masculine";

[1] None of these "run-on" lines is a "weak ending." Example of such a weak ending is (*Tempest,* I. 2): —

"Thy father was the Duke of Milan, *and*
A prince of power."

Here we approach the freedom of prose.

in the second, "feminine." The pause can even come in the first foot, halving it: —

> "Not to me returns
> Day, | nor the sweet approach of even or morn." — 3. 42.

Or in the *last* foot: —

> "Where no shadow stays
> Thy coming and thy soft embraces; | he," etc. — 4. 470.

Schipper notes that in lyric verse, and verse of four accents, or less, the sense-group and verse-group generally (not always) coincide; while for verse of more than four accents, the sense-group falls within the limits of the verse, — as in examples just quoted. — Often the pause in heroic verse has an exquisite harmony with the sense. Thus, Mr. Seward, quoting from Beaumont and Fletcher, notes such a use of the pause in giving a suspended or incomplete image; and also quotes Milton: —

> "Despair
> Tended the sick, busiest from couch to couch,
> And over them triumphant death his dart
> Shook | —— but delayed to strike." — 11. 480.

§ 5. RIME.

Our oldest English verse depended for its rhythm on the recurrence of accented syllables; the number or position of the light syllables was not strictly regulated. There must be so many accents in each verse. But the bare recurrence of accents was not enough for the ear, especially when the light syllables were so irregular. It was hard to establish the unity of the verse. Further, there must be something to afford the same sort of pleasure that was given to the Greek by the

quantity of his syllables. Germanic verse had discarded quantity as a metrical factor; but at a very early period it must have taken up *quality*. It gave to its accented syllables *Rime*, which (*a*) brought new emphasis to the accents, and (*b*) bound the verse firmly together as a strict unit. In Greek, the verse-accents agreed in quantity; in early Germanic verse, they agreed in quality. In general terms, then, rime is where two syllables or combinations of syllables, agree in the quality of their sounds. But this agreement is of different kinds; and in treating rime, we must make a distinction between our earliest (Anglo-Saxon) verse and that of later times. In regard to the former, we note that rime was *confined within the limits of a single verse;* that *it affected the beginning, and not as now the end, of syllables;* and that it was an absolute necessity of verse, — whereas now, thanks to the more regular alternation of heavy and light syllables, and the consequent harmony, we can often, as in blank-verse, dispense with rime. It is most convenient to treat the three kinds of rime separately. — 1. BEGINNING-RIME. — This is commonly known as *Alliteration*, but the term misleads us, and makes us think it something different from rime. The initial sounds of two syllables agree in quality of tone. We leave the details of Anglo-Saxon verse to be discussed later, and for the present look at beginning-rime in itself. It is of great antiquity. Our Germanic ancestors used it to make still stronger the already word-accented and verse-accented syllables. It had practical uses. In Chap. I. § 1, we noted its application to religious and legal ceremonies; and rimed phrases still survive, as

"man and mouse," "bed and board," "house and home"; *cf.* the chieftains Hengest and Horsa, and the riming tribe-names Ingævones, Istævones, Herminones (=Irmin-). It is seen at its best in *Beowulf;* Cynewulf uses it with masterly effect. With the conquest, Norman minstrels brought in end-rime, already familiar in sacred Latin poetry, and, as extra ornament, in the native verse; but the old rime still flourished here and there. Layamon (about 1200) employs it to a great degree in his *Brut;* and in the famous *Vision concerning Piers the Plowman,* it is used with regularity and force. But it dropped out of fashion. The old rules relaxed and it fell into anarchy, or became a mere accident of verse. Chaucer laughs at it as a North-of-England trick (Prol. *Persone's Tale*): —

> "But trusteth wel, I am a sotherne man,
> I cannot geste rom ram ruf by my letter."

In 1550, Robert Crowley printed *Piers the Plowman,* and felt compelled to explain how the verse "runs upon the letter." This noted, he says, the metre "shal be very pleasaunt to read." Beginning-rime thus became a mere adornment of verse, — and even of prose, for Lyly's *Euphues* riots in "alliteration." Early Elizabethan lyric poetry is full of it, — but as an ornament, not as a principle. George Gascoigne tells the poet not to "hunte a letter to death." Shakspere makes Holofernes, his pedant (*Love's Labour's Lost,* IV. 2), "something affect the letter" in his "extempore epitaph," because it "argues facility." In modern times, Swinburne is very persistent with it; though no one will quarrel with his "lisp of leaves and ripple of

rain." It is best not to thrust beginning-rime forward in verse; the poet should let it often lurk in unaccented syllables, — as in Coleridge's lines: —

> "The *shadow* of the *dome* of *pleasure*
> Floated *midway* on the *waves,*
> Where was heard the mingled measure
> From the fountains and the caves." — *Kubla Khan.*

Rime that includes *both beginning and end* of the syllable or combination of syllables, and thus makes the agreement absolute, is not looked upon with favor. This "perfect rime" was used sporadically by Chaucer, and is still popular in French poetry; but is now entirely foreign to English verse. 2. END-RIME. — This sort of rime was well known to the Latin Hymns of the Church, and thus crept into the learned literature of Europe. Rime had always been a mark of the (accentual) Latin folk-poetry, and for this popular quality it was adopted by the church; in the hymns it was combined with a regular metre, *i.e.,* strict alternation of heavy and light syllables. But end-rime was not unknown to the native Germanic verse; *cf.* the "Riming Poem" in Anglo-Saxon of the Tenth Century. It was familiar to the oldest Latin poetry. In the Saturnian Verse we have such rimes as: —

> "Terra pestem teneto salus hic maneto.
> Bicorpores Gigantes magnique Atlantes.

End-rime occurs even in classic Latin verse. Wilhelm Grimm has collected (*Proceedings Berlin Acad.,* 1851) a host of examples, though the rime is often imperfect. Rime, therefore, is a natural quality of

verse, not the invention of a particular race — *e.g.*, of the Arabs — as was once supposed.

The Latin hymn, which made systematic end-rime so popular, consisted of stanzas of four verses, mostly of four feet, these feet having each two syllables with accent on the second. It was popular, and opposed to the traditional quantitative verse. The rimes were often in pairs; but sometimes took in all four verses. Since each verse had but one rimed word, and that at the end, the accented and unaccented syllables alternated regularly; for the absence of rime within the verse made impossible the old Germanic freedom of dropping or adding light syllables.

Another model which influenced English verse was the rimed lyric poetry of the troubadours and Norman minstrels. In the time of Henry II. all the western part of France, Provençal and Norman, was under British rule. The troubadours and singers about the court of their countrywoman, Eleanor, invented new forms of lyric, and in every way spread the use of their rimed verse. English poets copied this foreign lyric. They took their old native verse, shorn of its beginning-rime, or else, dragging that with it, cut it in halves, joined the ends by rime, and so produced the rimed couplet — a bridge over which English verse passed to more complicated forms. An odd mixture of English and French, and of both kinds of rime, is a song to the Virgin (end of Thirteenth Century): —

> "Mayden moder milde,
> Oiez cel oreysoun;
> From shome thou me shilde,
> E de ly malfeloun."

"Maiden mother mild, hear this prayer; shield me from shame and from the evil-one." — Finally, the two kinds of rime changed places in English verse. End-Rime became a principle — especially of lyric poetry; Beginning-Rime became an ornament.

End-Rime is *single* ("masculine") when it falls on the last syllable of the verse: *sing: ring*. It is *double* ("feminine") when accent and rime fall on the penult; *cunning: running*. Of course the unaccented syllables also rime; — mostly they rime *perfectly*, as in the last example. The accent and rime may fall on the *antepenult;* or there may be *two accents* rimed in each case. Example of first: *pitiful: city full;* example of second: —

> "Heaven send it *happy dew*,
> Earth lend it *sap anew*." — Scott.

Note, in this last, still another and third rime in the middle of the verse, — *send: lend*. These involved rimes are common enough. *Cf.* "And sweep thro' the deep" (Campbell); which is like the only modest end-rime on which the oldest Anglo-Saxon verse could venture, — as "frôd and gôd." Further, "Hark, hark, the lark at heaven's gate sings;" "And the heart that would part sic love." More complicated yet is Hood's —

> "Here end as just a friend I must."

But rimes must not *clash* — as in "teach each." The ear must decide how far to employ rime. As a rule, rime must fall upon an accented syllable, though some poets have broken this rule, — Wyatt, for example. Guest quotes: —

> "Right true it is, and said full yore ago,
> Take heed of him that by the back thee *claweth*,

For none is worse than is a friendly foe.
Though thee seme good all thing that thee *deliteth*,
Yet know it well that in thy bosome *crepeth*;
For many a man such fire ofttimes he kindleth,
That with the blase his beard himself he singeth."

Lines 2, 4, 5, are examples of rime on unaccented syllables. Lines 6 and 7 are examples of imperfect rime on accented syllables. This last is called *Assonance.*— 3. ASSONANCE is a principle of verse in some of the Romance languages, as in the *Chanson de Roland*, the famous French epic. It occurs in Spanish poetry. In her *Spanish Gypsy*, George Eliot imitated "the trochaic measure and assonance of the Spanish Ballad," —as in Juan's Song:—

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

As in the above, assonance generally deals with the vowels alone, and hence is not strictly end-rime: *cf. black-* and *danc-*. It characterized the earliest Latin poetry of the church, but soon gave place to regular end-rime. In Germanic literature it has never been more than an accident: "it appears only here and there, and really only in the form of imperfect full-rime." Marston, in one of his satires, makes *Œdipus* rime with *snufs* (verb), and *unrip* with *wit.*—To sum up: "Alliteration" deals with initial sounds; Assonance with the interior or middle sound (vowel) of a syllable; and End-Rime—rime proper—with the middle and final sounds. Perfect Rime—*i.e.*, of all these

sounds, initial, middle, end—is not regarded as legitimate in modern English verse.

§ 6. BLANK VERSE.

We saw that the verse which depends for its existence solely upon accents must call in rime as a necessary element for unity of structure. This rime within the verse (alliteration, chiefly) yielded to the new metrical principles which informed poetry written in greater or less imitation of classical models. Regularity in alternation of accented and unaccented syllables gave new harmony; rime was needed simply to show the end of the verse. In lyric poetry, which is mostly in stanzas, rime is still a necessity. But for the flow of epic or dramatic verse, rime is less desirable. Hence, a total dispensing with rime, and the unincumbered gait of BLANK VERSE. While blank verse approaches the freedom of prose, and so appears very easy to manage, it is in reality the most difficult of ordinary metres. Its origin, growth, and perfection mark the modern period of English poetry. Imitated from the Italian poets, and first used, in any notable way, by the Earl of Surrey in his translation of the second and fourth books of Vergil's *Æneid*, the fortunes of English blank verse were soon assured. In the same century, the drama, just breaking from the bonds of petty Moralities and Mysteries, seized upon blank verse as the fittest instrument it could find. The crude efforts in *Gorboduc* soon yielded to the "mighty line" of Marlowe, the first poet to handle blank verse with that ease of stateliness familiar to us in his greater scholar, Shakspere. Then came Milton, and the epic was almost identified with

blank verse. Milton's sweeping charges against rime as "the invention of a barbarous age to set off wretched matter and lame metre," and as "a thing of itself, to all judicious ears, trivial and of no musical delight"; his definition of true metre as consisting "in apt numbers, fit quantity of syllables, and the sense variously drawn out from one verse into another" (*cf.* § 4, on Rhythmical Pause), may, with certain allowances, hold good for stately epic and for dramatic verse; but they will not hold good for the lyric. Who would reduce Milton's own *Lycidas*, or his Sonnets, to blank verse? Indeed, he seems half to admit this by the saving phrase "in longer works especially." Marvell, *On Milton's Paradise Lost*, praises the poet for scorning to "allure with tinkling rhyme," and recognizes the fitness of his metre to his subject: —

> "Thy verse, created like thy theme sublime,
> In number, weight and measure, needs not rhyme."

There was later a slight reaction on dramatic ground. Dryden set the fashion of writing plays in rimed couplets, after the French custom. But in *All for Love* (the only play, he tells us, he wrote *to please himself*) he came back to blank verse, and "disencumbered himself of rime." Blank verse is to-day regarded as the proper measure for epic, dramatic, and longer reflective poems. Exceptions are the heroic couplets of lighter epic, like Keats' *Endymion* (but *cf.* his *Hyperion*, with its splendid Miltonic cadences), or, for these days, Swinburne's *Tristram of Lyonesse*, with its memories of Marlowe's *Hero and Leander;* the stanzaic narrative verse — as in *Childe Harold;* and the short rimed couplets of Scott and Byron.

In thus speaking of blank verse, we have supposed it to be the same thing as unrimed "heroic" or five-accent verse. But there are other forms of rimeless verse; — besides such cases as the four-accent blank verse of *Hiawatha*, there are imitations of classic metres, which, however, cannot be said to have obtained a very sure foothold in our poetry. True, Webbe and Puttenham looked with disfavor on rime, and Thomas Campion broke a lance in the defence of unrimed lyric measures. In his *Observations in the Art of English Poesie* (1602), he made war on rime, and urged poets to follow classical models. He gives examples of the new style. There is some melody in his

> "Rose-cheekt Lawra, come
> Sing thou smoothly with thy beawties
> Silent music, either other
> Sweetly gracing."

But we see that beginning-rime slips in repeatedly: *cf.* further his so-called "Anacreontic" verses: —

> "Could I catch that
> Nimble trayter,
> Skornful Lawra,
> Swift-foot Lawra,
> Soone then would I
> Seeke avengement."

In 1603, Samuel Daniel answered with his *Defence of Ryme*, "wherein is demonstratively proved that Ryme is the fittest harmonie of words that comports with our language." His views have prevailed.[1] There are

[1] The famous "Areopagus," a club for the extinction of the tyrant rime, of which Sidney and Spenser were members, could do nothing for their purpose; and Spenser most elaborately confuted his own theory. There

some fine rimeless lyrics in modern English poetry, but they are sporadic: Collins' *Ode to Evening* and Matthew Arnold's *Rugby Chapel* may be instanced as two different types.

The main thing to remember is that the success of blank verse is modern, and is due to the harmony and regularity brought to our poetry by the study of classic metres. So late as 1600, Thomas Heywood could say that

> "not long since —
> . . . there was a time
> Strong lines were not look'd after, but if rime,
> Oh, then 'twas excellent."

§ 7. THE QUALITIES AND COMBINATIONS OF SOUNDS.

Sounds of the human voice have an endless variety of shades and gradations. Think of the modulations of spoken words by which we express grief, joy, threats, entreaties, pain, and so on. The sharp, "explosive" consonants, the lingering effect of the liquids, the broad vowels, the thin vowels, — all these, with their combinations, make up a wonderful material for the skilful poet to work with. Such qualities of sound add to the mere rhythm of poetry what melody adds to the rhythm of music. The most evident use of these qualities lies in the imitation of natural sounds. This may be confined to words — like "hiss," "cuckoo," "murmur," "buzz," "susurrus," etc. Or the imitation may extend to more

are verses by Ben Jonson against rime, themselves rimed, in which he calls it "rack of finest wits"; praises Greek as "free from rime's infection"; and ends by cursing the inventor of rime. But we need not take the verses too seriously.

than one word, and so suggest some action or situation — *onomatopœia.* Homer has a line which resounds with the swell and surge of an ocean billow. Shakspere's verse —

> "The multitudinous seas incarnadine" (*Macbeth*, II. 2) —

does not so much imitate as give a distant echo and hint of tossing and storm-swept waves; and the suggestion of a sea-beach, far below the speaker who describes it, is certainly audible in

> ". . . the murmuring surge
> That on the unnumber'd idle pebbles chafes." . . .
> — *Lear*, IV. 6.

More directly imitative is Milton's description of the opening doors of hell: —

> ". . . On a sudden open fly
> With impetuous recoil and jarring sound
> The infernal doors, and on their hinges grate
> Harsh thunder" (*Par. Lost*, 2. 879);

or of heaven: —

> ". . . heaven open'd wide
> Her ever during gates, harmonious sound
> On golden hinges moving" (*Par. Lost*, 7. 206).

Chaucer's verse about the monk whose bridle men could hear "gynglen in a whistlyng wynd" as he rode, is itself full of the breezy morning. A comic effect and direct imitation are reached in that line of Ovid about the frogs: —

> "Quamvis sint sub aqua, sub aqua maledicere tentant."

Metrical effect can produce onomatopœia, apart from the quality of the sounds, by the slow or fast march of the syllables: *cf.* the verse from Vergil, quoted in § 2,

or the hackneyed lines, from Pope's *Essay on Criticism*, about Ajax and swift Camilla. In that same poem, we are told that "the sound should seem an echo to the sense." This is true in general terms. But a perpetual imitative jingle would reduce poetry to the functions and virtues of a parrot. The suggestion, the hint, must lurk in the background, as is the case with all the great poets. Shakspere rarely used direct imitation; an instance is the "Double, double," etc., of the witches as they stir their boiling caldron. But some writers go so far as to insist that every isolated sound has a special suggestion and meaning. Somebody has fancied that he hears a rubbing or boring in the sound *tr;* and so on, to the wildest nonsense. As Professor Whitney says, there is "no natural and inherent significance of articulate sounds." Of course, he would not deny direct imitations of natural sounds; nor would he exclude from certain combinations the quality of 'pleasant' or 'unpleasant,' 'sweet' or 'harsh.' It is the combinations of sounds that give the peculiar quality to a verse. Thus, combinations of liquids suggest harmony, beauty: —

> "Morn, in the white wake of the morning star,
> Came furrowing all the orient into gold." — Tennyson.
>
> "stars . . .
> May drop their golden tears upon the ground."
> — George Peele.

Sounds difficult to utter give a harsh effect to verse: note the *combinations of consonants* in Milton's famous line from *Lycidas:* "Grate on their scrannel pipes of wretched straw." Even liquid consonants may be rough when combined, as in this verse, or in the "grate harsh

thunder" quoted above, with sounds which are hard to utter. A *crowding of light syllables* may be combined with this harshness: —

> "So he with difficulty and labour hard
> Moved on, with difficulty and labour he."
> — *Par. Lost*, 2. 1021.

The *combination of sounds in a verse* is a matter for which no definite rule can be given. It is not even possible to say, as we can say of rime, that this is good or that bad. "Solvitur ambulando." Here lies the skill, the genius of the poet; and no rules can take the place of a poetic ear. The poet combines sounds with forcible or melodious effect, just as the composer puts together his various notes. The "cadence" of poetry — such a quality as in Spenser Mr. Arnold calls "fluidity" of verse — is easier to feel than to explain. Let us take two stanzas, each in precisely the same metre, but differing in cadence as a jog-trot differs from the pace of an Arabian charger. Cristofer Tye, in his metrical version of the *Acts of the Apostles*, says: —

> "It chauncéd in Iconium,
> As they ofttimes did use,
> Together they into did come
> The sinagoge of Jewes."

Shelley, Chorus in *Hellas:* —

> "Another Athens shall arise,
> And to remoter time
> Bequeath, like sunset to the skies,
> The splendor of its prime."

Even after allowing for the difference in the subject, and in the associations called up by each, even after

setting aside any advantage one may have over the other in style, there still remains a something whose presence in the versification of the second extract makes poetry, whose absence reduces the first to a dull jingle.

§ 8. SLURRING AND ELIDING.

Slurring is a term used by writers on metre to denote the rapid pronunciation of certain light syllables, and is commonly applied whenever we have two light syllables to the stress in a regular metre which has normally one light syllable to each stress-syllable. Thus Chaucer: —

"Of Éngelónd, to Cáunterbúr*y they* wénde;"

or Milton: —

"No ánger fínd in thée but pít*y and* rúth."

Here we do not suppress the syllables, we simply hurry over them, pronounce them rapidly; and the poet is therefore careful to use for such a purpose those words alone which allow of a rapid pronunciation. Slurring is a common license in poetry, and must be distinguished from *contraction*, where a syllable is totally suppressed: *e.g.*, in our familiar *I'll* for *I will*, or in many Shaksperian words, to be noted below.

Elision is where the final (sounded) vowel of one word is so combined with the initial vowel of the following word that the effect is to make a single syllable of the two. We shall note this license more particularly in speaking of Chaucer's metres: it is common enough

in such cases as Milton's "the infernal doors" = *th' infernal;* and in his

"Hurl'd headlong flaming from th*e e*thereal sky,"

when there is also a case of slurring in *ethereal*. It is, perhaps, possible to substitute in these cases for elision a very rapid slurring. Where elision does not take place, we have *Hiatus*.