noticed above as having much influence on the similar couplet that resulted from halving the old native verse. This *Riming Couplet* of eight and nine syllables (according as the rime was masculine or feminine), and iambic movement, was a favorite for French narrative poems. Thence it found its way into English poetry about the middle of the Twelfth Century. In the Thirteenth and the Fourteenth Century this verse was constructed almost as regularly as its French model, and was popular throughout England; although the northern poets always inclined somewhat to the freedom of dropping or adding light syllables. It is nowhere used with prettier effect than in *The Owl and the Nightingale* (south of England, about 1250): —

> "Ule," heo[1] sede, "seie[2] me soth;
> Wi dostu[3] that unwightes doth?
> Thu singest anight and noght adai,
> And al thi song is wailawai.[4]"

It is used in certain religious pieces in the north — with considerable license — and in poems like Barbour's *Bruce* and Wyntown's *Chronicle of Scotland.* Among southern poets who adopted this metre, we may mention particularly Gower (*Confessio Amantis*) and Chaucer (*House of Fame; Boke of the Duchesse*). The general tone of the verse is iambic; but the opening light syllable is often dropped, and "hovering accent" is freely used. The peculiarities of verse in the individual poems cannot be discussed here; they belong to the special study of middle-English metres.

Thirdly, we have the *Alexandrine.* This metre of six accents was early imitated from the French; but

[1] She. [2] Say. [3] Why dost thou. [4] Alack-a-day.

was at first used (as in the *Chronicle* of Robert of Gloucester, about 1300) in company with the Septenary. About the beginning of the Fourteenth Century, Robert Mannyng wrote a rimed chronicle of England in Alexandrines, which were copied from the verse of his model, Langtoft's French *Chronicle of England.* There are six accents, with a pause, commonly after the third accent; and often rimes are given to the half-verses so formed: —

> "Toúrne we now óther wéys   untó our ówen géste
> And spéke of thé Waléys   that liés in thé foréste."

This metre was popular both as here printed and also in the lyric stanza of four verses with three accents to each. Regular Alexandrines are very common in the Moralities and Mysteries, and in other poems, even in Elizabeth's time: *e.g.*, Drayton's *Polyolbion.* The great rival of the Alexandrine was the Septenary: in Robert of Gloucester, as noted above, the two were used side by side. This combination became popular in the Sixteenth Century, and was called by Gascoigne "poulter's measure," because the poulterer "giveth XII for one dozen and XIIII for another": this, of course, refers to the number of syllables. *Cf.* Surrey: —

> "Layd in my quiet bed, in study as I were,
> I saw within my troubled head, a heape of thoughtes appeare."

Gascoigne calls this "the commonest sort of verse which we use nowadayes" (*sc.* 1575).

This scanty description must suffice for the transition-period, except so far as Chaucer is concerned. Enough has been said, however, to show for this epoch a steady advance of *metrical* principle in the place of the purely

rhythmical nature of the Anglo-Saxon verse. By this is meant the increased demand for *proportion* and *regularity;* the loss of beginning-rime as factor of the verse; curbing of the old license to drop or add light syllables; the exclusive use of end-rime. Chaucer is really a modern poet, even in his metre and cadences. But inasmuch as the Italian studies and imitations of Wyatt and Surrey, the change to a language practically modern, and the introduction of blank verse, all make the early and middle part of the Sixteenth Century the evident beginning of a new period of English Poetry, we must give Chaucer a place by himself, as to one who anticipates the future. The popular comparison which likens Chaucer to a lovely day of earliest spring, soon succeeded by the old frost and rain, will apply equally well to his metre.

§ 4. CHAUCER'S METRES.

Chaucer's metres may be referred to two systems: the short verse of four accents (*Short Riming Couplet*, mentioned above), and the so-called heroic verse of five accents. Both are "iambic" in movement; the heroic verse being more strict in this respect than the short verse, which in a number of cases begins with a heavy syllable. When the heroic verse seems so to begin, Ten Brink would assume always a "hovering accent," *i.e.*, an equal division between the claims of the metre and the claims of the word. This hovering accent of Chaucer we discuss below; but the constant practice of English poetry is to allow great freedom with the opening foot of an "iambic" verse, and after the pause, as in (Milton)

"*Áthens*, the éye of Gréece, *móther* of árts."

So Chaucer: —

"*Tróuthe and* honóur, *frèdòm* and cúrteisíe."

Here there is undoubtedly transposed accent, and we should call the first foot "trochaic" by license; *fredom*, really a compound word, may have the hovering accent. Further, we must always bear in mind that not a single "foot," but the combination of accented and unaccented syllables in a whole verse, is what we chiefly regard. But regularity — *not* monotony — is a quality of good metre; hence we properly call Chaucer's verse "iambic." The short verse is in rimed couplets. The poet used it in his earlier work (*e.g.*, *Boke of the Duchesse*); but after his Italian journey abandoned it for the heroic verse, returning, however, to the old metre in his *House of Fame*. Heroic verse was used sporadically before Chaucer; but practically it was he who introduced it into our poetry. In his hands it became so flexible and powerful that it has since steadily maintained its place as the most popular measure of our verse. He uses it in couplets (*Prologue* and many of the *Canterbury Tales; Legende of Goode Women*, etc.) and in the strophe (*Troilus; Monkes Tale*). Epic rimed verse tends to be more regular than dramatic verse, on account of the freedom of recitation in the latter; more regular than blank verse in general, because rime promotes uniformity. Chaucer's verse, therefore, if compared with Shakspere's or Milton's, is eminently smooth. Yet the person, who unprepared tries to read Chaucer, will not be disposed to agree with such a statement. By observing the following rules,

however, one will find a music and breadth of harmony in Chaucer's verse not surpassed by any English poet except perhaps the two named above.

Difficulties in the scansion of Chaucerian metres are to be referred (*a*) to the words themselves or (*b*) to their connection. Then, too, we carry our silent letters and syllables into Fourteenth-Century English; whereas we should (as in modern German) carefully sound final *e* and final *-es*, *-ed*, etc. Exceptions are noted below.

The Anglo-Saxon and older inflexional syllables had become greatly weakened in Chaucer's time; but, with some exceptions, they were not yet lost or silent. Thus the infinitive ending *-an* had weakened to *-en*, then, in many cases, to *-e*. The full vowels (*a*, *o*, *u*) were likewise mostly weakened to *-e*. This weak *-e* was either *sounded*, *slurred*, or *silent*. It was (when *final*) *sounded* in the plural of attributive adjectives; in definite adjectives; in the infinitive mood; in adverbs; in the dative singular of nouns. It was *silent* in the pronouns *hire*, *oure*, *youre*, *here*, *myne*, *thyne*; *thise*, *some*; in strong past-participles where *n* is dropped: *write*; in *before*, *there*, *heere*. Note, further, that the above *-e* is unaccented and follows the primary word-accent. In other cases, — *i.e.*, not covered by the above words where it is silent, or by the kinds of word which always sound it, — weak *e* final following the primary word-accent is sometimes sounded, sometimes silent. It is not unreasonable to allow Chaucer the freedom in this respect which is so common in German poetry. While for *nouns* the general rule holds that final *-e* is more likely to be silent in words derived from the French than in native words,

still we find Chaucer using a good English word like *love* now as one syllable, now as two. Exactly so with German: *Liebe* is normally of two syllables; but Scheffel can say, "O Lieb', wie bist du bitter!"

When weak *e* is *not final*, it is mostly pronounced in such cases as *floures*, *litel*, *comen*, etc. But it is also, in many cases, *slurred*, — *i.e.*, a syllable is so rapidly passed over and brought so close to its neighbor, that the two syllables have metrically the value of only one. So that in many cases we are free to sound separately, or to slur, as the verse demands. This holds good of plurals in *-es*; of verbs in *-en*, *-est*, *-eth*; of nouns ending in *-el*, *-en*, *-er*, etc. Thus *ẹ* is slurred, *ė* is silent, in

> "And thinkẹth 'Herė comẹth my mortel enemy.'"
> "And forth we ridẹn a litel morė than paas,"

although in the first verse the slurring really amounts to *contraction*: *think'th*, *com'th*. — For *e sounded*, *cf.*

> "In thilkë coldë frosty regioun."

This slurring is common where liquid consonants are concerned: *stoln*, *born*, *lovérẹs*, etc.

When two syllables come together, each containing an unaccented *e*, one of these is slurred, or else may become silent. Slurred in *lovẹde*, silent in *huntedė*, in

> "To ryden out, he lovẹde chyvalrye."
> "How Atthalaunte[1] huntedė the wilde boor."

Also, when a syllable unaccented, but capable of bearing accent, is followed by an unaccented *e*, the latter is slurred or silent: *lóverẹs*, *pilgrimẹs*. After a secondary word-accent, *e* is sometimes sounded, some-

[1] *Cf.* under *Elision*.

times slurred or silent: émpèroúrès, mésùráble. Unaccented *e* between primary and secondary accent is mostly sounded: thus *enemy*, — and *cf.*

"The *pikepurs* and eek the pale drede."

In *every*, on the contrary, the second *e* is always silent.

Other vowels than *e* may be slurred. So *parisshe*: —

"Wyd was his *parisshe* and houses fer asonder."

So *charitable*, *naturally*, *amorously*. Contractions, however, occur; *benedicite* and *Jerusalem* have each only three syllables with Chaucer; *aventure* = *aunter*; *whether* = *wher*, etc.

Thus, with the general rule that all vowels are sounded, we have cases where, for grammatical reasons, a weak vowel is silent, or else is so situated that it may be sounded or slurred according as the metre demands. But there is another freedom of equal importance with slurring: *Elision*. This is when a final vowel is silent before the vowel which begins the following word: —

"*Thestaat*, *tharray*, the nombr*e* *a*nd eek the cause."

Elision may often take place before *h*: in *he*, *his*, etc.; the verb *have*; *honour*, *humble*, etc.: —

"That in that grov*e* he wold*e* him hyd*e* al day."

But even this *h* may prevent elision: compare

"Wel *cówde hé* fortúnen th*e* ásceńdént."

Where the two vowels do not coalesce, we have *Hiatus*, — mostly *after a pause*, or for *sake of emphasis* — as in

"Withouten doutē, *it* may stonde so."

"Purs is th*e* *e*rcedeknes helle, quod he."

Of course, when final *e* is accented, it is not liable to elision, — *e.g.*, *pitée*. — Finally, we have the contraction of two words into one — often indicated by the spelling: as *not* for *ne wot* (know not); *nadde* = *ne hadde*; *this* = *this is*.

Before leaving this subject it is well again to remind the reader of the importance attached to *slurring*. It is pedantic to refuse Chaucer a license claimed by every English poet, — even by so exact a versifier as Pope; and what may seem corrupt to mere syllable-counting will become harmonious verse by the use of this freedom. *Cf.* Shaks. *All's Well*, II. 2: —

"To enter*tain it* so *merrily* with a fool."

Chaucer: —

"*I ne saugh* this yeer so *mery a* companye." — *Prol. C. T.* 764.

So Milton: —

"No anger find in thee, but *pity and* ruth."

THE RHYTHM. — To make verse-accent and word-accent fall on the same syllable is the general principle of Germanic metres. Chaucer observes this rule; but, like all great poets, he avoids any see-saw effect; he does not construct his poetry by the foot, but by the verse; and he aims at a wider harmony than the ticking of a clock. His *rhetorical* accent seldom clashes with the rhythm of his verse; while to prove every foot a perfect (◡ —) is impossible. Attentively consider the verse: —

"That if gold ruste, what schuld*e* yren doo?" (*C. T.* 500),

and the force of the above statement will be evident. The rhetorical accent and the general rhythm of the

verse agree; the strict metrical scheme of regularly alternating light and heavy syllables will not apply. But the line is still "iambic" in movement, just as Milton's "Universal reproach, far worse to bear" is "iambic," despite two so-called "trochees" at the start.

As to *word-accent*, we must here note the peculiarity of Chaucerian verse alluded to above, called "Hovering Accent" (*Schwebende Betonung*). Many words, mostly of Romance origin, were, it is true, pronounced with the stress (probably a slight one) now on one, now on another, syllable: *hónour, honóur; pítee, pitée;* etc. *Cf. goddesse* in:—

> "I not whether (= wher) sche be womman or goddésse" (rimes with *gesse*) (*C. T.* 1101),

and:—

> "I mene nought the góddesse Dyane."—*C. T.* 2063.

So, also, Romance words in *-age, -ance, -ence,* etc. This freedom of word-accent was probably not so great as it seems. The first two syllables of *goddesse* were pronounced with nearly equal accent. But still more emphatic was the license allowed in the Hovering Accent; here no help comes from the word itself. It demands one accent, the verse another. Compromise results in an equal stress on both syllables,—a sort of "spondee." Thus in a line quoted above: "How Át-thalaúnt*e* hùntèdè the wílde bóor," the word-accent is on *hunt*, the verse-accent on *edè*. Result is hovering accent. *Cf.* "The rude *forefathers* of the hamlet sleep." (Gray.)

Rime.—End-rime is the rule; considerable alliteration occurs. Owing to the inflexional syllables, there

is an abundance of "feminine" or double rimes, thus adding variety and melody to the verse. A peculiarity of Chaucer's rime is that two words identical in form rime with each other, provided they differ in meaning (see § 5, Chap. VI., on Perfect Rime); *seeke* (to seek): *seeke* (sick). The rimes are useful in proving grammatical points: thus from the rimes *Rome: to me; allow the: youthe,* we know that final *e* must have been sounded.

Verse.—We have yet to note the variety introduced in Chaucer's verse by his skilful use of *pauses*. His verse is regular: technical licenses are rare, as, when the light syllables disappear from a "foot" leaving but one (heavy) syllable (*e.g.*, Al | bysmótered wíth his há-bergeóun), or when the said foot has two light syllables instead of one (*e.g.*, Of Eng'elónd, to Cánterbúr*y they* wénde). Most cases of the latter kind may be rectified by "slurring" (*e.g.*, For mán*y a* mán so hárd is óf his hérte; and the last example). But his pauses show variety and skill. Ten Brink notes four principal varieties of the Chaucerian "*cæsura*": (1) after the fourth accented syllable (masculine; *i.e.*, the accent falls on the syllable immediately preceding the pause); (2) after the fifth syllable, the accent falling on fourth (feminine); (3) after the sixth accented syllable (masculine); (4) after the seventh, accent falling on sixth (feminine). Examples:—

> (1) "Benign*e* he was | and wonder diligent."
> (2) "Ful worthi was he | in his lordes werre."
> (3) "With him ther was his son*e* | a yong Squyer."
> (4) "The holy blisful martir | for to seeke."

Double cæsura often occurs:—

> "With grys | and that the fynest*e* | of a lond."

Chaucer is very careful about the variety of his metre; he does not employ so many "end-stopt" lines as to be monotonous, nor does he entirely break up the integrity of his verse-system by constant "run-on" lines; note the skilful mingling of pauses with both "end-stopt" and "run-on" lines in the following: —

> "A kníght therė wás, | and thát a wórthy mán,
> Thàt fròm the týme | thát he fírst begán
> To rýden oút, | he lóvẹde chývalríe,
> Tróuth*e* and honoúr, | frèdòm and cúrteisíe.
> Ful wórthi wás he | in his lórdes wérre,
> And thérto hádd*e* he ríden, | nóman férre,[1]
> As wél in Crístendom | ás in héthenésse,
> And évẹr*e* honóured | fór his wórthinésse."

Chaucer uses the end-stopt lines far more in his short couplets than in his heroic verse; for the latter, by its length, gives opportunity for variety by means of groups within the verse limits.

Further particulars about Chaucer's verse should be sought in Ten Brink's *Chaucer's Sprache und Verskunst*, and in Ellis' *Early English Pronunciation*; while, for his language, every student of Chaucer should become familiar with Professor Child's admirable essay, — on which all Chaucer work in this field is now based, — perhaps most accessible in Part I. of Ellis' above-quoted work. — After Chaucer, the five-accent verse was used by his scholars, Occleve and Lydgate; by Stephen Hawes, Barclay, Henrysoun ("Chaucer's brightest scholar"), Dunbar, Douglas, and Lyndesay. With the Earl of Surrey and the rise of Blank Verse, we come to our modern epoch.

[1] "Farther."

§ 5. MODERN METRES.

The first part of *Tottel's Miscellany* (1557) gives a number of shorter poems by Surrey and Wyatt; and a few more of them are added towards the end of the book. Of the 40 poems attributed to the Earl of Surrey, *all are iambic in movement*, and 21 are five-accent (the so-called "heroic pentameter"); 9 are in the Poulter's Measure (Septenary alternating with Alexandrine); 6 are regular four-accent; 3 are regular three-accent; and 1 has a stanza made up of a quatrain in ballad-measure, — *i.e.*, the Septenary split into a four-accent and a three-accent verse, by the riming of the pauses in successive verses, — with a couplet in four-accent, and a single concluding five-accent verse: *e.g.*: —

> "O happy dames that may embrace
> The frute of your delight,
> Help to bewail the wofull case,
> And eke the heavy plight
> Of me that wonted to rejoyce
> The fortune of my pleasant choyce:
> Good Ladies, help to fill my moorning voyce."

As far as metre is concerned, this is quite the modern lyrical manner. — Of the 96 assigned to Wyatt, practically *all are iambic*; 70 are *five-accent*; 16 are in *four*; 5 are in *three*; 2 are in *Poulter's*; 1 is in *four and three*; 1 is in *five and three*; and one is quite irregular (p. 223).[1]

This shows what is meant by naming Surrey and Wyatt as the earliest poets of our modern period. We see how great a favorite the five-accent verse with iambic movement is growing in English lyric poetry.

[1] Arber's Reprint.

As to iambic movement, George Gascoigne, nearly twenty years later, in his *Certayne Notes of Instruction in English Verse*, laments that "wee are fallen into suche a playne and simple manner of wryting, that there is none other foote used but one." Of course, however, lyric poetry knew other movements — as, for example, the trochaic measures of Greene, Barnefield, Constable, Sir P. Sidney, and others: thus, the latter's *Serenade* (*cf.* p. 81) from his *Astrophel and Stella:* —

> "Who is it that this dark night
> Underneath my window plaineth?
> *It is one who from thy sight,*
> *Being, ah! exiled, disdaineth*
> *Every other vulgar light.*" [1]

This four-accent verse, in couplets, with prevailing trochaic movement, became popular, and is familiar to us in Greene, *e.g.*, *Philomela's Ode;* in such songs as that from the *Passionate Pilgrim* ("*As it fell upon a day In the merry month of May*"); in *The Phœnix and the Turtle;* and in Shakspere, *e.g.*, the song in *Love's Lab. Lost*, IV. 3 (also printed in *Passion. Pil.*): "*On a day, alack the day,*" etc.

But the iambic movement was overwhelmingly the prevailing measure. The verse varied in its number of accents. As we saw in Surrey's case, the Septenary was split into four-and-three; when the ending of the original was feminine, and the rhythmic pause masculine, we have alternate single and double rimes, — *e.g.*, in Puttenham's example (*Arte Eng. Poes.* p. 85): —

> "The smoakie sighes, the bitter teares,
> That I in vaine have wasted,

[1] *English Garner*, I. 578.

> The broken sleepes, the woe and feares,
> That long in me have lasted," etc.

That this new verse is not simply the older metre differently printed, is evident if we compare a couplet or two from Chapman's *Iliad:* —

> "As when about the silver moon, when air is free from wind,
> And stars shine clear, to whose sweet beams, high prospects, and the brows
> Of all steep hills and pinnacles thrust up themselves for shows,
> And even the lowly valleys joy to glitter in their sight,
> When the unmeasured firmament bursts to disclose her light,
> And all the signs in heaven are seen that glad the shepherd's heart;
> So many fires disclosed their beams, made by the Trojan part," etc.[1]

Similarly, the Alexandrine was split into two verses of three accents each: *cf.* Surrey: —

> "The fire it cannot freze:
> For it is not his kinde,
> Nor true love cannot lese
> The constance of the minde."

The chief mark of this new period is the rise of Blank Verse. Surrey, so far as we know, was the first to use it. In his translation of Vergil's *Æneid*, Books II. and IV., he employed the five-accent measure, which was also the metre of his predecessor, Gawin Douglas; the difference lay in the fact that Douglas made his translation of the *Æneid* in heroic rimed couplets, while Surrey, after the model of the Italian, rejected rime. His example was soon followed. Gascoigne (*e.g.*, in his *Steele Glas*, "a first experiment in English satire"), Lyly, Peele, Greene, and others, all improved, as was

[1] *Iliad.* VIII. See Epic Simile, p. 109.

natural, on Surrey's somewhat stiff verses. These poets clung to the rigid system of *counting syllables*, after the Italian fashion;[1] but they were less guilty than Surrey in regard to the *wrenched accent* (*cf.* p. 142): thus in Surrey's verse —

> "Whoso gladly halseth the golden meane,"

only the last two feet have the iambic movement. But Peele and Greene wrote very pretty blank verse; and the poets soon learned to make their rhythm fit more closely to the word-accent. *Hovering Accent*, however, abounds, and is frequent enough in Shakspere and Fletcher.

In *Tamburlaine the Great* by Christopher Marlowe, published 1590, the drama at last found the metre best suited to its purposes, and used it with conscious ease. Marlowe's somewhat boastful prologue to *Tamburlaine* is famous:—

> "From *jigging veins of riming mother wits*,
> And such conceits as clownage keeps in pay,
> We'll lead you to the stately tent of war,
> Where you shall hear the Scythian Tamburlaine
> Threatening the world with high astounding terms
> And scourging kingdoms with his conquering sword.
> View but his picture," etc.

In Shakspere's hands this weapon of blank verse almost became a bow of Odysseus; although Milton rivals Shakspere as far as majesty and vigor are concerned. Since Milton's time, the quantity of blank verse has much surpassed its quality, though Keats in his *Hyperion*, and Tennyson in certain parts of the *Idylls of the*

[1] *Cf.* Schröer, *Ueber die Anfänge des Blankverses in England*, "*Anglia*," IV. I.

King, have done excellent work, — Keats in mingled sweetness and strength, and Tennyson in delicacy of construction.

Meanwhile, popular as blank verse became, rime really lost no ground. For epic purposes the *couplet* (iambic), though rejected by certain critics and poets, was polished into beauty — *cf.* the exquisite cadences of Marlowe's part of *Hero and Leander;* while the *stanza* came again into favor — *cf.* Shakspere's narrative poems, or Spenser's *Faery Queene*. Then, too, lyric poetry multiplied its forms of verse and combinations of rime, so as to keep pace with that profusion of melody which made Elizabeth's England "a nest of singing birds." In short, the variety of verse becomes so marked that we must abandon any attempt at historical statement, and, taking the broad field of modern metres, shall briefly consider them according to their number of accents, the general features of their movement, and their combination in stanzas. The characteristics of our ordinary metres we have already noted, — stricter reckoning of light syllables and more regular alternation with the stress; an added ease of rhythm; disappearance of beginning-rime as a metrical factor; more attention paid to the regulative force of quantity; the rise of blank verse. There is a smoothness, a finish, in modern work, which results from a higher standard of general culture and a closer study of classic and foreign models. The variations of stress, pitch, quantity, and tone fall over the rigid scheme of the metre like clinging drapery about the limbs of a statue, at once revealing and softening the outlines.

The simplest way to classify metres is by the number

of stress-syllables in the individual verse. By "verse" we here mean the simple plan of the rhythm, uninfluenced by the actual words with their separate and collective emphasis; we deal simply with the metrical scheme, before we have made that equation of claims which was mentioned above, p. 173. A second and subordinate factor of classification is the regularity or irregularity of the metrical scheme: — whether it has a constant alternation of light and heavy syllables, and thus can be classed as "iambic," etc., — or whether it approaches the old freedom, and appeals simply to the poetic ear.

(*a*) Verse of One Stress.

Such verses occur at the end of a stanza, or within the stanza, but can hardly be used continuously. To be sure, we might so print a line of Hood's (already quoted): —

"Here énd
As júst
A friénd
I múst,"

but we should soon have to divide words, and otherwise fall into an intolerable jolting; only for a comic or like effect can such verse be thought of. *Cf.* parts of Southey's *Lodore.* In the stanza, however, it is often used — as in Herrick's *Daffodils:* —

"We have short time to stay, as you;
We have as short a spring;
As quick a growth to meet decay,
As you or any thing.
We die
As your hours do, and dry
Away,

Like to the summer rain;
Or as the pearls of morning's dew,
Ne'er to be found again."

See, also, the same poet's *White Island.* Used at the end of a stanza, such a verse is sometimes called the "bob" or "bob-wheel."

(*b*) Verse of Two Stresses.

Regular, with *iambic* movement, are Herrick's verses (*To the Lark*): —

"Because I do
Begin to woo,
Sweet singing Lark,
Be thou the clerk," etc.

Regular *trochaic,* with feminine rimes, in Swinburne's *Song in Season:* —

"Dust that covers
Long dead lovers
Song blows off with | breath that brightens;
At its flashes,
Their white ashes
Burst in bloom that | lives and lightens."

There is *anapestic* movement in Scott's *Coronach; dactylic* in parts of Hood's *Bridge of Sighs.* Irregular but harmonious is the movement of Shelley's *Arethusa,* of Baroness Nairn's *Land o' the Leal* (with the old license of dropping light syllables), of parts of Shakspere's song in *Mid. Night's Dream,* III. 2: —

"On the gróund
Sléep soúnd:
Í'll applý
Tó your éye,