

Génte lóver,  
 Rémedý.  
 Whén thou wákest  
 Thóu tákest  
 Trúe delíght," etc.

It would be perilous for any one but Puck and his fairies to try this metre. See, however, the song at the end of *Twelfth Night*, Act iv. — and we remember (*cf.* p. 181) Skelton's fondness for irregular two-accent verse.

(c) VERSE OF THREE STRESSES.

The old Alexandrine, when halved, allowed four different combinations in a regular stanza, according as the old pauses and endings were masculine or feminine: thus, all the new verse-endings could be masculine; all could be feminine; 1 and 3 could be masculine, and 3 and 4 feminine; or *vice versa*. Further, we have the presence or absence of initial light syllables (iambic or trochaic). Thus there is a difference in metrical effect between Surrey's verses on p. 197, and Moore's

"Fill the bumper fair!  
 Every drop we sprinkle  
 O'er the brow of care,  
 Smooths away a wrinkle."

The extra (light) syllable at the end is more important than at the beginning: thus it would make little difference if we put an "O" before the word "Fill"; it would make considerable difference if we said "fairly" instead of "fair"; — not, of course, counting the loss of rime. Another alternation of endings is found in Shelley's *Skylark* (also with trochaic effect). — It is very

common to combine the anapestic with the iambic movement, the dactylic with the trochaic; but there is also much verse where all these distinctions, flimsy at best and only adopted for ease in classification, disappear, — and we must rely simply on the natural sense of harmony, the sympathy of an appreciative ear for the beat of free rhythm. This appreciation for rhythm is almost universal with children, but is often spoiled by too much analysis and bewildering theories; nobody but a pedant could go wrong on the verses about Till and Tweed quoted on p. 146, but they refuse to fit into the metrical scheme of the schools. — Example of general anapestic movement: —

"My héart is a bréaking, dear Títie,  
 Some counsel unto me come len',  
 To anger them a' is a pity, —  
 But what will I do wi' Tam Glen?" — Burns.

For dactylic movement, *cf.* R. Browning's "*This is a spray the bird clung to.*" Irregular are parts of Shakespeare's song in *Twelfth Night*, II. 4: —

"Come away, come away, death,  
 And in sad cypress let me be laid;  
 Fly away, fly away, breath;  
 I am slain by a fair cruel maid," etc.

See, also, Shelley's beautiful lines "*When the lamp is shattered.*"

(d) VERSE OF FOUR STRESSES.

This is a measure long enough for continuous work, and admits of a decided rhythmic pause. Verse of four accents is popular in light epic (*cf.* Chaucer, Scott, etc.) as well as in lyric poetry. Coleridge (in *Christabel*),



and after him, Scott and Byron, varied with anapestic feet the regular alternation of heavy and light syllables. But this freedom which Coleridge claimed as a "new principle" is old enough, though Coleridge certainly gave it popularity. In its regular forms the four-stress verse leans toward its French prototype, the "old eight-syllable" metre; while in its freer guise it reminds us of the earliest popular English measures, and has decided echoes of Anglo-Saxon rhythm. This four-accent verse embraces such extremes as the regular "iambics" of *In Memoriam*:—

"This truth came home with bier and pall,  
I feel it when I sorrow most, —

and the triple measure of Burns' *My Nanie's Awa*:—

"Now in her green mantle blythe nature arrays,  
And listens the lambkins that bleat o'er the braes," etc.,

in which we note the beginning-rime, as well as the rhythmic beat, of our old verse, and think of Laurence Minot's line (p. 180):—

"The boste of yowre baner es betin all downe."

That wide-spread ballad, *Lord Donald*, or as Scott called it, *Lord Randal*, has the four-accent verse, and uses it with freedom:—

"O whére hae ye béen, Lord Rándal, my són?  
O whére hae ye béen, my hándsóme young mán?"  
"I hae béen to the wíldwood; móther máke my bèd sòn,  
For I'm wéary wí' húnTING, and fáin wald lie doúin."

The third verse is very bold in the beginning of its second half: "mother" is slurred somewhat after the Anglo-Saxon fashion (*cf.* p. 175).

Regular measures other than iambic are common: for trochaic, compare Cowper's *Boadicea*, Ben Jonson's *Queen and huntress, chaste and fair*, Burns' *Farewell to Nancy* (feminine rimes), and the rimeless verse of *Hiawatha*. For anapestic, *cf.* Swinburne's chorus *When the hounds of spring*, on p. 170. Dactylic are Byron's lines, quoted by Guest:—

"Warriors and chiefs, should the shaft or the sword  
Pierce me in leading the host of the Lord," etc.

But even if we accept such grouping (only brevity, convenience, and custom can warrant the use of "dactylic," "trochaic," etc.) in regular measures, there remains an immense amount of four-accent verse—*e.g.*, in *L'Allegro*, as noted on p. 169—which cannot be so classed, notwithstanding the fact that there is regular alternation of heavy and light syllables. The above measures were constant in beginning with a light or with a heavy syllable, and in carrying this through the whole poem. But variety is given to measures like the four-stress couplet by (1) the presence or absence of a light syllable before the first stress; (2) the presence or absence of a light syllable after the last stress (double or single ending); (3) occasional license in the distribution of light syllables within the verse; (4) use of the rhythmic pause. Dr. Guest has teased these light variations into the fetters of a useless system, and gives a table of definite combinations of "sections." Thus the couplet (*L'Allegro*):—

"And to the stack or the barn-door  
Stoutly struts his dames before"



is analyzed as     A b b A : A b b A  
                           A b A : b A b A ;

but this sort of labor amounts to little, and is like a classification of the successive waves that break on an ocean beach. The verses are alike, but yet different. Their art lies in giving, amid all this variety of distribution, a constant sense of four rhythmic "beats" or stresses, which does not exclude frequent transfer of weight among the syllables. Of course, nobody will read:—

“And to' the stack' or the' barn door' ;”

but Dr. Guest's "section" does not remove the difficulty, for he lays the stress on "And," "or," and makes "barn" light, whereas the real accents are "stack,"—which is further emphasized by the following pause,— "barn," and "door"; the first accent is divided between "And" and "to"; "the," "or" and "the" have no accent at all. Or perhaps it is better to call "stack," "barn" and "door" the three main stresses, and let the fourth stress divide itself among the five small words. The next verse is much nearer to the metrical scheme of alternating light and heavy syllables, and has a pronounced trochaic movement. Hovering accent (*a*), and the well-known license of changing the distribution of accents after a pause (*b*), are both very common in such verse:—

(*a*) "Ròbes òsely flówing, háir as frée."

(*b*) "Stíll to be néat, stíll to be drést."

(*b*) "Thére to méet with Macbéth."

Perhaps we should here read with the old license of dropping light syllables (*cf.* p. 175), and so emphasize the name:—

“Thére to méet with Mácbéth.”

Transposed accent is very prominent in Byron's line:—

“Wélcome, wélcome, ye dárk blue wavés,  
 And when ye fail my sight,” etc.

Reference has already (p. 196) been made to the popularity of this measure in Shakspeare's day; and it is used constantly in modern lyric.—The triple measure—two light syllables to each stress—was also a favorite with Byron and with Moore,—as in the opening stanzas of the *Bride of Abydos*, and in certain poems of *Lalla Rookh*; in our time, Swinburne combines double and triple measures with good result:—

“There lived a singer in France of old  
 By the tideless, dolorous, midland sea;  
 In a land of sand and ruin and gold  
 There shone one woman and none but she.”

Browning's measure is more dactylic:—

“Where I find her not, beauties vanish;  
 Whither I follow her, beauties flee;  
 Is there no method to tell her in Spanish,  
 June's twice June since she breathed it with me?”

— *Garden Fancies.*

The combination of four-stress and three-stress verse in lyric poetry is extremely popular, and has already been noticed in the description of the Septenary and its later forms. Examples lie on every hand. There is a stately march to this measure in the iambic movement: *cf.* Shelley's chorus from *Hellas*:—

“The world's great age begins anew,  
 The golden years return.”



## (e) VERSE OF FIVE STRESSES.

This commonest of English metres is met in the couplet, in the stanza, and in blank verse. The movement is prevailingly iambic; that is, the metrical scheme calls for an opening light syllable and a closing stress-syllable; in all, five stresses alternating regularly with five light syllables. But the laws of word-accent, the rhetorical emphasis, and the license of double endings, etc., so modify this scheme that we seldom find a perfect example of the measure (*cf.* p. 172); but, on the other hand, there is no good poetry in this measure where the ear does not easily recognize the underlying rhythm of five beats, so distributed as to produce a general iambic movement.

The popularity of this metre is easy to account for. It hits the golden mean, avoiding the too short and tripping effect of four-stress verse, which suits lyric poetry and light narrative, but is unfitted for the purposes of the epic and the drama; and yet it does not fall into the monotonous pace of the Alexandrine with an invariable middle cæsura. The odd number of measures or feet allows five-stress verse exquisite variety in the position of its pause (*cf.* Chap. VI. § 4).

Compared with iambic, other movements of this verse are rare. For rimed trochaic, *cf.* Mr. Arnold's *Tristram and Iseult*, II. :—

“Fear me not, I will be always with thee;  
I will watch thee, tend thee, soothe thy pain;  
Sing thee tales of true, long-parted lovers  
Join'd at evening of their days again.”

Trochaic blank verse of five stresses we find in Browning's *One Word More* :—

“Oh, their Rafael of the dear Madonnas,  
Oh, their Dante of the dread Inferno,  
Wrote one song — and in my brain I sing it,  
Drew one angel — borne, see, on my bosom!”

The same poet has written anapestic five-stress verse :—

“And the sleep in the dried river-channel where bulrushes tell  
That the water was wont to go warbling so softly and well.”  
— *Saul*.

Irregular is the metre of Moore's song — *At the mid hour of night* :—

“Then I sing the wild song 'twas once such pleasure to hear,  
When our voices commingling breathed like one on the ear.”

A constant feminine or double ending gives a new character to iambic verse: as in Fletcher's part of *Henry VIII*. (Wolsey's famous speech, for example); and when combined with a less regular arrangement of accents, it becomes a quite different measure, — as in Lamb's *Old Familiar Faces* :—

“I have had playmates, I have had companions,  
In my days of childhood, in my joyful schooldays;  
All, all are gone, the old familiar faces.”

Turning to the more popular measure, we first make the broad distinction between rimed and rimeless verse. Rimed five-stress verse is common in many forms of the stanza — *e.g.*, the metre of Spenser's *Faery Queene*, the sonnet, the simple quatrain of Gray's *Elegy*, etc. What calls for most comment in these cases is the



stanzaic form; the rules for the individual verse present no difficulties. But when we come to the simplest rimed form of this measure, the "heroic" *couplet*, we must distinguish between the rhetorical and clear-cut verse of Dryden or Pope, and the verse of those poets who, according to the modest claim of Keats, "stammer where old Chaucer used to sing." The latter verse strives for variety and a "fluid" movement. Let us take Pope in his best vein, his brilliant, rhetorical vein, in that climax at the end of the *Dunciad* which Dr. Johnson and Thackeray have both praised so strongly:—

"See skulking truth to her old cavern fled,  
Mountains of casuistry heap'd o'er her head!  
Philosophy that lean'd on heaven before,  
Shrinks to her second cause, and is no more.  
Physic of Metaphysic begs defence,  
And Metaphysic calls for aid on Sense!  
See Mystery to Mathematics fly!  
In vain! they gaze, turn giddy, rave, and die.  
Religion blushing, veils her sacred fires,  
And unawares Morality expires.  
Nor public flame, nor private, dares to shine;  
Nor human spark is left, nor glimpse divine!  
Lo! thy dread empire, CHAOS! is restored;  
Light dies before thy uncreating word;  
Thy hand, great Anarch! lets the curtain fall,  
And universal darkness buries all."

Pope does not belong to our greatest poets; but for brilliant workmanship, for mingled ease and vigor in handling verse, he is without a superior; and the above extract merits careful study and a consequent insight into the grace and strength of its construction. For technical points, we note in Pope a careful observance

of word-accent; insistence on the rhetorical emphasis; a verse mostly, and a couplet always, "end-stopt." The verse is protected from monotony by the matchless ease with which it is handled, and by the variety of tone and rime. Like Dryden's, Pope's verse tends to split into half-verses with two stresses in each; see the antithetical lines quoted on p. 126.

But much as we admire this brilliant verse, our tribute ceases with admiration. It is the other verse, the verse of Marlowe and Keats, that claims our sympathy and touches the heart. We will take no particularly beautiful or famous passage, but simply quote a few lines from Keat's *Endymion*:—

"Now while the silent workings of the dawn  
Were busiest, into that self-same lawn  
All suddenly, with joyful cries, there sped  
A troop of little children garlanded;  
Who, gathering round the altar, seemed to pry  
Earnestly round, as wishing to espy  
Some folk of holiday: nor had they waited  
For many moments, ere their ears were sated  
With a faint breath of music, which even then  
Fill'd out its voice, and died away again."

This is not faultless, like Pope's work; there is a repetition, and we note some awkwardness; but we forgive all that to the verse, *quia multum amavit*. It has its "eye on the object," not on the public to see whether applause is coming. Technically, we mark the run-on lines, and a tendency to irregularity in the weight of accented syllables (*spéd: garlandéd*). Highly finished modern work in this metre will be found in the Prelude to Swinburne's *Tristram of Lyonesse*, especially in the list of love-signs of the different months; as for older



verse, the exquisite music of Marlowe's *Hero and Leander* (first two Sestiads: the rest are Chapman's) has never been surpassed by any couplets in our literature.

With regard to rimed "heroic" verse in general, it is to be noted that the very fact of rime tends to make the metre regular. Licenses are far more frequent in blank verse, — for example, *light endings*, which are thrown into unpleasant prominence by rime, but slip by smoothly enough in rimeless poetry. At the beginning of a stanza, they are not so rare: cf. *Don Juan*, iv. :—

"Their faces were not made for wrinkles, *their*  
Pure blood to stagnate, their great hearts to fail;  
The blank grey was not made to blast their hair," etc.

Other licenses are of the ordinary kind. Thus, after or with a pause, either of an entire verse, or of a rhythmic section of a verse, English poetry favors (*a*) a trochaic license, and (*b*) extra syllables. A modern ear hardly allows Surrey's

"Whóso gládly hálseth the gólden méane,"  
or even

"Brittle beautée, that náture máde so fráile;"

but any verse may begin with a stress-syllable; and the same is true of the verse-section after a pause:—

"O géntle chíld, *beautiful* as thou wert!" — Shelley, *Adonais*,  
or with very faint cæsura:—

"What sófter vóice is húshed *óver* the déad?"  
— Shelley, *Adonais*.

For extra syllables:—

"I sée befóre *me the* gládiátor lié." — Byron.

"I héard thee ín the gárden, *and of* thy vóice." — Milton.

*Slurring* is common: especially with "of the," "in the," etc. In Tennyson's blank verse we have a not unpleasant cadence:—

"Elaine the fair, Elaine the lovable,  
Elaine, the lily maid of Astolat,  
*High in her chamber up a tower to the east,*" etc.,

or in the verse:—

"*Myriads of rivulets hurrying* through the lawns."

#### BLANK VERSE. — SHAKSPERE AND MILTON.

We shall take Shakspeare as representative of dramatic blank verse, and Milton for the epic. Shakspeare uses five-stress verse to the almost total exclusion of other kinds. Exceptions are made by Sonnet 145, by the songs referred to above, and by some occasional six-stress and seven-stress verse (e.g., in *Love's Labour's Lost*). His dramas are written mainly in rimeless verse; the narrative poems (*Lucrece, Venus and Adonis*), and sonnets, in rimed stanzas. The early plays show the most rime. In the *Winter's Tale* there is no rimed verse at all; in the *Tempest* there is *one* riming couplet: these are both late plays. But in *Love's Labour's Lost*, one of the earliest plays, there are more than *one thousand* riming verses; in *Mid. Night's Dream*, over 850. Taking a play of the middle period, say *Julius Cæsar*, which represents neither extreme of the poet's development, we find 2,241 lines of blank verse to 34 rimed lines.<sup>1</sup> It follows that our main concern will be with the laws of Shakspeare's blank verse.

<sup>1</sup> All these figures are taken from Fleay's table, *Trans. New Shaks. Soc.* I. p. 16.



The chief thing to remember in reading Shakspeare's verses is that they were made for the ear, not for the eye. The poet who

"For gain, not glory, wing'd his roving flight,  
And grew immortal in his own despite,"

had, when he wrote, little regard for his future commentators' rule-of-thumb scansion, but a great regard for the pleasure his rhythm would give to the hearers at the theatre. It is the general effect of the lines, their musical flow, which we take into account; though we must pay some attention to the individual elements of the verse.

Rhythm is natural, and appeals to an inborn instinct for harmony; therefore, if we can know how Shakspeare sounded his words, that is, if we become thoroughly acquainted with the material in which he worked, it will not be difficult to make his verses melodious to our ears. Hence, *contracted* or *expanded* words must be understood, as well as the Elizabethan *word-accent*, which in some cases differed from modern usage. For the rest, we must allow Shakspeare, as we allowed Chaucer, freedom to *slur*; and what Gascoigne said in his day about Chaucer, we, who stand much in the same relation to Shakspeare, may apply to the latter poet: "Who so euer do peruse and well consider his [Chaucer's] workes, he shall finde that although his lines are not alwayes of one selfe same number of Syllables, yet beyng redde by one that hath understanding, the longest verse and that which hath most Syllables in it, will fall (to the eare) correspondent unto that whiche hath fewest sillables in it: and like wise that whiche hath in it fewest sillables, shal be founde yet to consist

of woordes that have such naturall sounde, as may seeme equall in length to a verse which hath many moe sillables of lighter accentes." (Arber's Reprint, *Cer-tayne Notes*, etc., p. 34.) In other words, a skilful poet can vary the distribution of his accents and add (light) syllables to his verse, yet preserve intact the rhythm which his chosen scheme demands. He can also drop a light syllable and let pause or emphasis make up for the loss, as we shall see below. In the verse, —

"The sénate hath sént aboút thrée séveral quésts"

(*Oth.* I. II. 46),

it is not necessary to contract "senate" to "sen't," and so make an unpleasant repetition in the next foot. The word is slurred, or rapidly pronounced, and the verse satisfies our ear. Ellis gives examples of this slurring in all parts of the verse. From his list of "Trisyllabic Measures" (*Early Eng. Pron.*, p. 941) and from Abbott, we select a few cases; the first is Guest's "slovenly" rhythm: —

"I beséech your gráces bóth to párdon hér."—*Rich.* III. I. 1.

"Let me sée, let me sée; is nó't the léaf turn'd dówn?"

—*J. C.* IV. 3.

"At ány tíme have recóurse untó the prínces."

—*Rich.* III. III. 5.

"Delíver thís with módesty tó the quéén."

—*Hen.* VIII. II. 2.

"Excépt immórtal Cæsar spéaking of Brátus."—*J. C.* I. 1.

There is no need to do violence to these words, and read *b'seech*, *let m' see* (say, *lem' sée!*), *'course* (Abbott), etc. It is rapid pronunciation, not suppression of the sounds in question, which satisfies the metre. Indeed,



in the fourth example we may pronounce *modesty* with distinctness, for the third syllable borrows a part of the stress and importance of the next rhythmic accent, which is the weak word *to*. A slight rhythmic pause after *modesty* also countenances the added syllable. We shall find that Milton uses this license very often. Contractions, of course, are common enough in Shakspeare: *this is* to *this'*; *I will* to *I'll*, as now,—and the like (see below); but trisyllabic measures, at least with slurred syllables, are also frequent in Shakspeare, and cannot be explained away. As regards *double* and *triple endings*, the former are often found, but Shakspeare is not half so fond of them as Fletcher is, who uses them in continuous verse, and the latter poet's share in *Hen. VIII.* can be marked off by the use of this simple test. In *Hamlet*, out of 3,924 verses, 508 have double endings; in *Hen. VIII.* there are 1,195 out of 2,754 (Fleay). Triple endings are rare and mostly can be contracted or slurred:—

“I dare avouch it, sir; what, fifty followers?”—*Lear*, II. 4.

Fletcher, *Pilgrim* (Ward):—

“The wind blows thro' the leaves and *plays with 'em*.”

Fleay cites Middleton:—

“As wild and merry as the heart of *innocence*.”

It is not easy to say just where slurring ends and full contraction takes place. In

“To entertain it so merrily with a fool” (*All's Well*, II. 2), the *it* is perhaps to be contracted (*entertain't*), while *merrily* is slurred. Cf. *Hamlet*, I. I:—

“That hath a stomach in't: which is no other.”

We may distinguish between the contraction of two words into one, and the contraction of a single word into fewer syllables. Contracted to one word are *in his* (= *in's*), *of his* (= *o's*), *they have* (= *they've*, as now), and the like: e.g.:—

“The morning comes *upon us*; we'll leave you, Brutus,”

where, however, an extra syllable could easily be sounded before the pause. So *God b' wi' you*, as in *Hamlet*, II. I (Browne):—

“*R.* My lord, I have.

“*P.* God be with you, fare you well.”

So *by our* and *by your*, to *by'r*.—Lastly, final *r* easily runs into a following initial vowel or *h*,—thus, *Cym.* III. 4:—

“Report should *render him* hourly to your ear.”

But contraction often takes place within the word. Thus *prefixes* are dropped. Cf. *'count* for *account* in *Ham.* IV. 4:—

“Why to a public count I could not go.”

Many other cases are given by Abbott, *Shaks. Gram.* § 460. Other bold contractions are *ignomy* for *ignominy*, *canstick* for *candlestick*, etc. Many modern English proper names are similarly contracted: cf. *Cholmondeley*. Again, a “liquid” consonant followed by a vowel is easily contracted; *spirit* is mostly one syllable in Shakspeare: cf. the metathesis *sprite*. So also *parlous* (= *perilous*); *punishment* (slurring is more probable here); *barbarous*; *promising*: indeed, any light syllable which comes between primary and secondary accent (cf. in Chaucer's metres, p. 190), or the weakest syllable



among several, can either be slurred or drop out altogether: *speculative* (*speclative*); *medicine*; *sanctuary*, etc. In such cases as these, almost any one with a good ear will "scan" the verse correctly enough without instruction. It is not proposed to give here a list of Shakspeare's slurred and contracted words;— for details, *cf.* Abbott, and also *Notes on Shakspeare's Versification*, by G. H. Browne, A.M.<sup>1</sup> We add a few common cases: *whether* to *wher*:—

"And see whether Brutus be alive or dead."—*J. C.* v. 5.

So *devil*, *marvel* (to *marle* in Ben Jonson), *needle* (*neele*); also contracted is final *-ed* after *t* or *d*: *executed* to *execute'*; *exceeded* to *exceed'*; *mistrusted* to *mistrust'*; *fitted* to *fit'*, etc. Similarly, the possessive or the plural *-s* is dropped after *-se*, *-ce*, etc.:—

"I'll to him; he is hid at *Laurence'* cell."—*R.* & *J.* III. 2.

On the other hand, many words which are monosyllables to us could be so *expanded* in Shakspeare's time that they either were actually dissyllabic, or else were so prolonged as to have the same effect: this is independent of the pause, which may itself take the place of a syllable. Then, too, an emphatic monosyllable, without any pause or any expansion at all, may fill out a "foot"; thus, in *As You Like It*, III. 4,—

"Bring | us to this sight, and you shall say,"

*Bring* seems to be sufficient through its rhetorical and syntactical emphasis; and the emendations of Pope, Malone, and others are needless. Still more certain is

<sup>1</sup> Boston: Ginn, Heath, & Co. 1884.

the case where an emphatic pause follows the monosyllable, as in the often quoted verse (*R. II.* I. 3):—

"Stáy! the kíng hath thrówn his wárdér dówn."

There is not the slightest need to pronounce "sta-ay," or even "stay-y" (Browne); for the sharp exclamation is spoiled by dwelling on the diphthong. On the contrary, "O!" is so prolonged, and takes the place of two syllables:—

"O the dífferéncé of mán and mán."—*Lear*, III. 7.

It does not become two syllables (O-o), but is simply prolonged, as in the natural cry of wonder or protest. So we would read *Macb.* I. 2:—

"Gáinst my captívítý. *Háil!* bráve fríend."

The liquids, *r*, *l*, etc., lend themselves readily to expansions, being used now as consonants, now as vowels:—

"That croaks the fatal *ent(e)rance* of Duncan."—*Macb.* I. 5.

"Look how he makes to Cæsar! *mar-k* him.—*J. C.* III. 1.

"I knów a bánk *whèrè* the wíld thýme blòws."<sup>1</sup>

—*M. N. D.* II. 1.

"And mean to make her queen of Eng(e)land."

—*R. III.* IV. 4.

The termination *-ion* in Shakspeare counts either as one syllable or as two; so also *-ier* (*sold-i-er*), *-iant*, *-ean*, etc., *e.g.*:—

"By the o'ergrowth of some *complexion*."—*Hamlet*. I. 4.

"Your mind is tossing on the *ocean*."—*M. of V.* I. 1.

<sup>1</sup> Note in this verse, as in *Macb.* I. 2 above, how the single syllable in question is helped by the hovering accents and heavy stresses that follow.