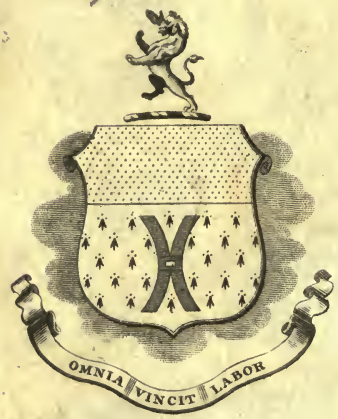
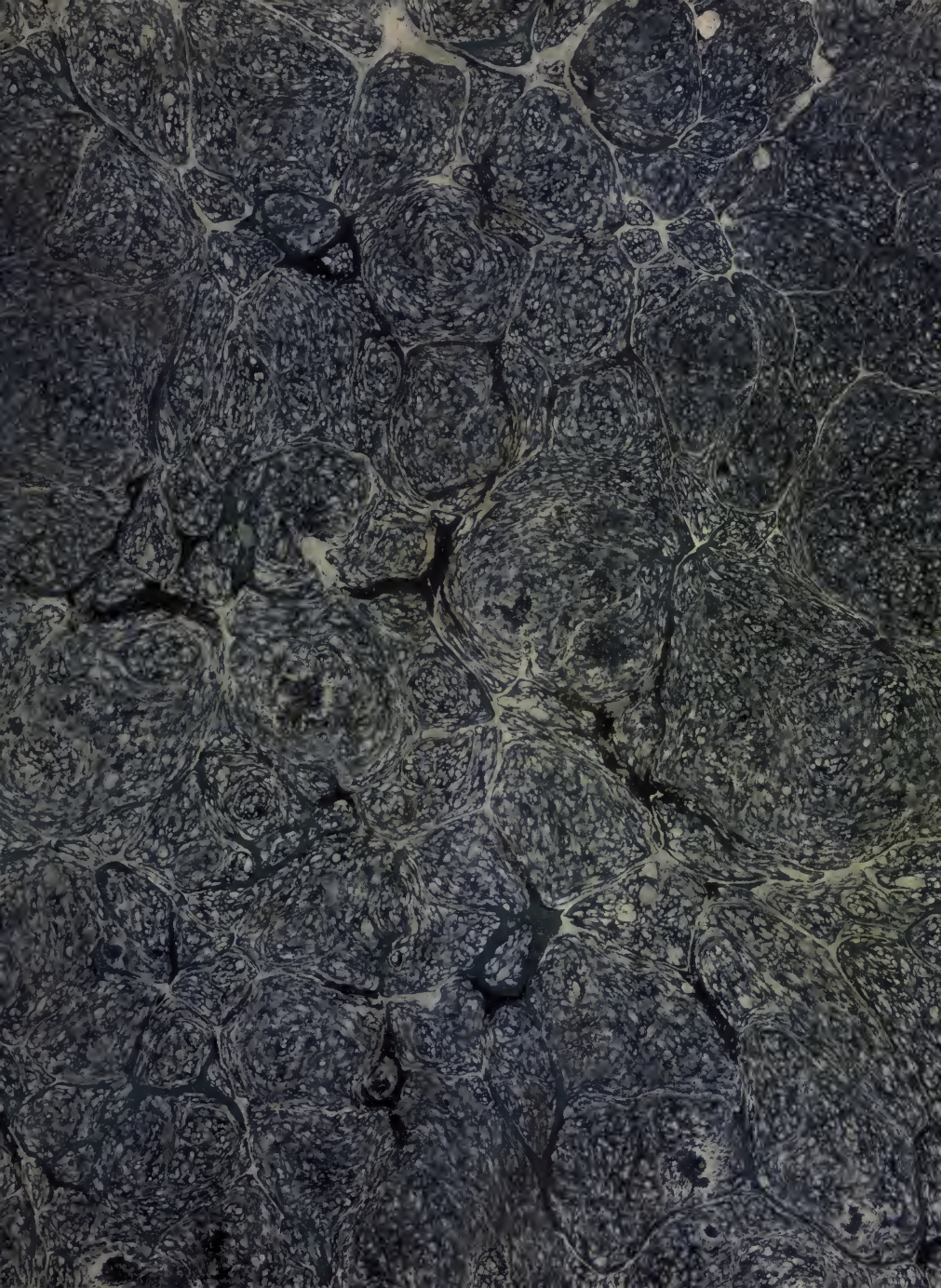


Francis Mills



The author published
books in Shorthand

THE

ELEMENTS

OF

ENGLISH METRE,

BOTH IN

PROSE AND VERSE,

ILLUSTRATED,

UNDER A VARIETY OF EXAMPLES,

BY

THE ANALOGOUS PROPORTIONS OF

ANNEXED LINES,

AND BY

OTHER OCCASIONAL MARKS.

A longer or a ſhorter ſpace of time may be moſt commodiouſly and advantageouſly repreſented by a longer or a ſhorter line. PRIESTLEY.

By RICHARD ROE.

LONDON:

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1801.

PREFACE.

THE following work on Engliſh Metre * is the reſult of ſome reading and of more reflection. When the deſign firſt occurred to me, I thought myſelf bound to conſult every thing, which might ſeem likely to afford me aſſiſtance; but, finding little in common with my own ideas, I determined, as the eaſieſt courſe, to exhibit them ſimply and conciſely; encumbered with few refutations; and, for the moſt part, as if nothing had before appeared on the ſubject. I concluded, that my ſyſtem, if true, would, by its greater clearneſs, carry its own evidence with it; but, if otherwiſe, that I

* See Note I.

ſhould derive no real ſuperiority from the diſparagement of my predeceſſors. I ſhall however obſerve in this place, that I attribute the obſcurity, which involves this branch of grammatical learning, to a defective mode of illuſtration; for which, therefore, it has been my firſt object to ſubſtitute one more adequate to the purpoſe. The parts and properties of metre are numerous; and yet two or three vague characters are all, that have been commonly employed to repreſent them. Accuracy, in ſuch a caſe, would be ſurprizing!

I am not, however, more diſpoſed to look with confidence on the matter of this work, than to ſolicit indulgence to the faults of its ſtyle and compoſition. One peculiarity, reſpecting the latter, perhaps requires a particular apology: I mean, the adopting of the ſame plan, and frequently of the ſame language, in three chapters out of the whole four. This was done from an opinion, that elementary works are rendered moſt perſpicuous by the ſtatement of correſpondent matter in the ſame or ſimilar form, both as to paragraphs and phraſes. A landſcape-painter may draw his buildings in perſpective, or throw them behind the ſhade of other objects; but

the architect, whose office it is to furnish draughts for the workman, should give to every part its exact and undisguised dimensions. A similar practice in writing seems to promise equal advantages, and was moreover thought singularly applicable in the present instance; as each larger portion of metre, successively developed, is in fact little else than a repetition, on a larger scale, of each preceding smaller one.

Upon the whole, I have endeavored to give a clear, concise, and yet comprehensive view of the subject; I have advanced some ideas, which I conceive to be new; and hope, whatever may be the particular defects of my performance, that, while it aspires to the notice of the critic, it will be found well adapted to the instruction of the youthful student.

CONTENTS.

INTRODUCTION.

METRE conſiſts of a ſucceſſion of parts, in ſubordinate proportions, and within eaſily calculable limits: which parts, abſtractedly conſidered, are thoſe ſolely of time or duration; though, for the moſt part, rendered cognizable through the medium of ſounds or motions. Hence metre, as to all its leading or eſſential characters, is the ſame wherever found; and all that is adventitious, or extrinſic, is to be ſought for in the nature of its vehicle. * Of the different ſubjects of metre, that of language perhaps claims our firſt attention, particularly our own or native language; and, as thoſe metrical compoſitions called verſes afford conſiderable pleaſure to moſt readers, it is therefore propoſed, in the preſent work, to exhibit the *Elements of Engliſh Metre*, both in proſe and verſe, under ſuch a mode of illuſtration, as ſeems to furniſh the beſt means for explaining them with ſimplicity and accuracy.

* See Note II.

As "all the parts of extenſion are extenſion, and all the parts of duration are duration,"* things, of which extenſion and duration are properties, can be formed into rules, or ſtandards, to meaſure other things poſſeſſing the ſame properties. Extenſion and duration admit moreover of ſuch an accommodation, the one to the other, as not only to illuſtrate, but even actually to meaſure one another. For though extenſion, or ſpace, is a property of thoſe things only, of which the parts are coexiſtent; yet, as duration, or time, is a property both of all things which exiſt, or can be ſuppoſed to exiſt, in ſeries or ſucceſſion; ſo the parts of ſpace, being let into the mind one after another, and thereby made, as to us, to exiſt in ſucceſſion, can be brought, as it were, parallel to the parts of duration, and made either to meaſure, or to be meaſured by them. Thus, the time of a ſhip's ſailing is made to meaſure its diſtance, and the ſpaces on a dial plate to meaſure the hours. A method alſo, exactly ſimilar to this laſt inſtance, is thus furniſhed, which is perfectly well adapted to the deſign of this work, and of obvious and eaſy application.

Agreeably to this, I ſhall have frequent recourſe to my rule and compaſſes. With that I ſhall draw a ſtraight line under each example, and with theſe ſhall divide it into ſpaces analogous to the parts intended to be meaſured; and ſo, on every occaſion, ſhall frame a rule, or ſcale, for the reader's uſe; obſerving, as is uſual on ſuch inſtruments, to mark the larger diviſions by taller ſtrokes, and the

* Locke.

leſs, or ſubdiviſions, by lower ones. In addition to this the reader is deſired, while peruſing the examples, to carry the point of a pin, by way of index, with an equable motion over the ſpaces marked on the lines; and thus, by the joint aſſiſtance of what is done for him, and what he is directed to do, he will, I truſt, find all that I have mentioned accompliſhed to his ſatisfaction.

Metre is divided into *feet*, *lines*, and larger portions; which laſt, as they are not diſtinguiſhed in our language by any general term, I ſhall take the liberty of calling *clauſes*. All theſe again are ſubdivided into ſeveral ſpecies, concerning each of which I now proceed to treat in order.

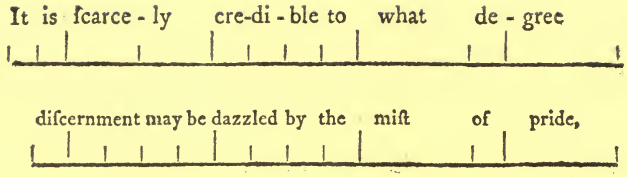
CHAP. I.

OF FEET.

FEET are compoſed of ſyllables, which are the primary parts of metre in language; and, according to the number of their ſyllables, are divided into *diſſylabics*, *triſſyllabics*, *tetraſyllabics*, *pentaſyllabics*, &c. including certain *imperfect feet*, in which reſts, or pauſes, ſupply the place of deficient ſyllables. Of theſe latter, the principal are imperfect diſſyllabics; which, for ſhortneſs ſake, I ſhall call *monoſyllabics*.

It is hard to determine to what number of ſyllables a foot is limited. A foot, in deliberate reading, takes up about two-thirds of a ſecond, and may therefore contain as many ſyllables as can conveniently be uttered in that time. * There are no fewer than nine ſyllables in the tenth foot of the following paſſage; but, when there are ſo many, the foot containing them (unleſs the paſſage be very ſlowly read) becomes ſenſibly retarded.

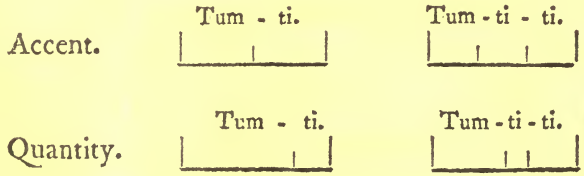
* See Note III.



Johnſon.

Feet, however, exceeding four ſyllables hardly ever occur in verſe.

Feet are diſtinguiſhed by accent and quantity. Accent is a greater ſtreſs, or emphaſis, and quantity is a longer continuance, of the voice, in the utterance of one ſyllable than of the others. The following are examples.



But, as feet diſtinguiſhed by accent and quantity do not conſtitute different ſpecies of metre, but only give by their mixture an agreeable variety to the cadence; and, as accent is the more general mark of diſtinction, and alſo commonly accompanies quantity; ſo, for the

* See Note IV.

greater eaſe of expreſſion, I ſhall moſtly ſpeak of the former indiſcriminately for both.

It is, in fact, upon a certain property attending our enunciation of the accents, that the whole fabric of Engliſh metre reſts: that is, upon their equidiſtance. An equality in ſome one claſs of intervals ſeems eſſential to metre in general, in order to direct the mind in eſtimating its other proportions; and yet this remarkable and neceſſary property, as ſubſiſting in the metre of language, has hitherto been almoſt overlooked.

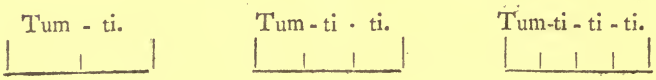
From theſe premiſes certain conſequences follow, deſerving particular notice:

1ſt. That all feet whatever, whether conſiſting of few or many ſyllables, are equal.

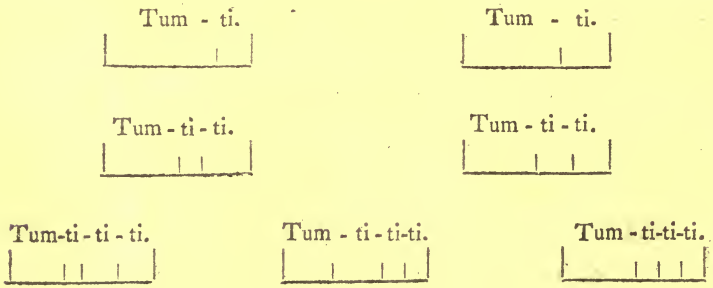
2dly, That the diſtinctions of feet are eſſential, as being founded in the nature of utterance, which fixes the accents at equal and periodic diſtances; whereas thoſe of all other metres are contingent or arbitrary, as will appear hereafter.

3dly. That the number of accents and of feet, in any line or larger portion of metre, are the ſame; and hence, that to reckon the accents will always ſhew the number of the feet.

4thly. That the quantity of the ſyllables in a foot is determined by their number. Thus, in a diſſyllabic foot, each ſyllable, if equal, is to the whole foot as one to two; in a triſſyllabic, as one to three, &c. as in example.



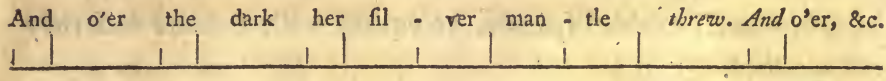
And, if any be unequal, the exceſs of quantity in one ſyllable effects a proportional diminution in the quantity of one or more of the others; which exceſs of a ſyllable is ſeldom greater than one half, or one third, of its natural length: as in example.

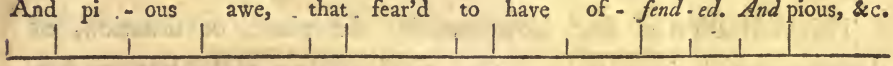


Of theſe ſyllables in general, the firſt ſort may be called even, the ſecond long, and the third ſhort. More attention, however, is due to the accent of ſyllables than to their quantity; the latter being of a more arbitrary and minute nature. *

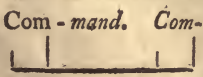
* See Note V.

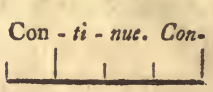
5thly. That, in every ſeries of feet, each accent, ſtrictly ſpeaking, occupies the beginning of a foot; and if, as commonly happens, one or more accented ſyllables precede the firſt accent, that they are to be conſidered as the latter parts of the laſt foot. For, as they conſtitute with the laſt accent, and with the unaccented ſyllables, if any, which ſucceed it, but one foot, (which will appear on repeating the ſeries,) they cannot be accounted part of a foot over and above the number of accents in the ſeries: as will be evident from one or two examples.

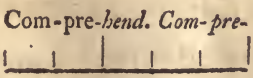




It alſo follows, in like manner, that the unaccented ſyllables preceding any ſingle accent conſtitute with it, and with the unaccented ſyllables, if any, which ſucceed it, but one foot: as in the following examples.







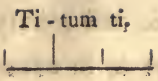
And hence, of feet either ſingle or in ſimilar ſucceſſion, that, according to the place of the accent, there are, under each denomination, as many ſpecies of feet as there are ſyllables. I ſay, in *ſimilar* ſucceſſion; for, in a ſeries of diſſimilar feet, each accent will not admit of being conſidered in any other ſituation than the beginning of a foot; as, from the variable number of unaccented ſyllables in each foot, no other ſituation can be regularly aſſigned to it, and ſo no room left for any other clear and regular diſtinction between one foot and another: but, in a ſeries of ſimilar feet, each foot, for the oppoſite reaſon, will, whether its accented be ſuppoſed its firſt, ſecond, or third ſyllable, be equally well, becauſe uniformly diſtinguiſhed.

This diſtinction of feet, however, by the place, or ſituation, of their accents, is in a ſeries rather nominal than real; but, as ſucceſſions of feet, which do or do not begin with an accent, have a perceptibly different effect, ſo this very nominal diſtinction is, for its own ſake, not without advantage. As alſo, of ſuch feet, ſome are more agreeable to the genius of our language than others, I ſhall accordingly arrange them in the order of their merit: as follows.

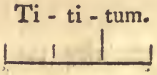
An *Iambic.* Ti - tum.

A *Trochee.* Tum - ti.

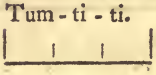
An *Amphibrach.* Ti - tum ti.



An *Anapeſt.* Ti - ti - tum.

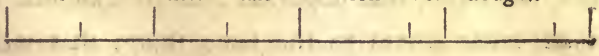


A *Dactyl.** Tum - ti - ti.



What has hitherto been ſaid of perfect feet applies, in like manner, to imperfect ones; of which many examples will incidentally offer themſelves. But, before I quit this part of my ſubject, it will be convenient to obſerve, that the ſituation of a foot often determines its ſpecies. The mind, after a train of ſimilar impreſſions, naturally continues to purſue them, and, under their influence, to overcome ſmall occaſional differences; whence it is, that the ſimilar feet, of which verſe moſtly conſiſts, often reduce others to a conformity with them. Thus, the monoſyllabic foot in the following line is reckoned of the diſſyllabic ſpecies.

Reſt - leſs mor - tals toil for nought.



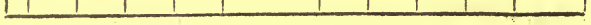
And that in the following of the triſſyllabic.

For he will come without call - ing a - non.

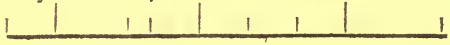
* See Note VI.

Alſo diſſyllabic and tetraſyllabic feet are found to undergo the like accommodation: as in example.

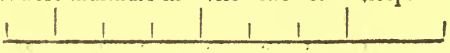
With a reas'ning the court could ne-ver con-demn.



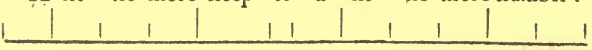
My banks they are fur-niſh'd with bees,



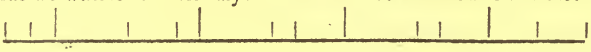
Whoſe murmurs in-vite one to ſleep.



"A lit-tle more ſleep & a lit-tle more ſlumber:"

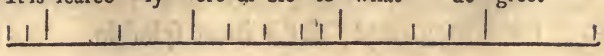


Thus he waſtes half his days & his hours without num-ber.

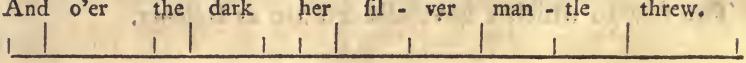


As moreover no deſcription of verſe is compoſed of feet exceeding three ſyllables, it follows, that imperfect feet are confined within the ſame limits: or, what comes to the ſame thing, that monoſyllabic feet are thoſe only, which are common both to proſe and verſe; and that imperfect triſſyllabics, which are the only remaining ones, are peculiar to the latter. It is indeed to be allowed, that a very nice attention to the quantity of ſyllables will diſcover reſts in all ſorts of feet: as, for example, in the following.

It is ſcarce - ly cre-di-ble to what de - gree.



And o'er the dark her ſil - ver man - tle threw.



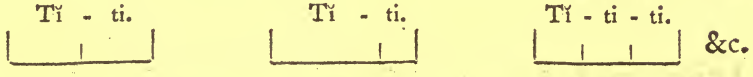
But this great nicety is quite unneceſſary, and ſuch feet are not properly imperfect.

I now come to notice ſome other feet, differing from the foregoing only in certain accidental variations, altogether peculiar to verſe; which, for the better expreſſion of the thoughts, or ſentiments, requires us to utter certain accented ſyllables ſhort, and certain unaccented ſyllables long: and, as it will be uſeful to diſtinguiſh theſe ſyllables from the generality of ſhort and long, I ſhall call them *accelerated* and *retarded*. Though ſuch, however, be their proper character, they do not always cauſe the feet, in which they occur, to vary from the common ſtandard of equality; the only caſes of this ſort being ſimply thoſe, in which the quantity of other accompanying ſyllables allows either too much or too little room for their reception. I ſhall not therefore, for exceptions of ſo obvious a nature, make any correſpondent variation in the diviſions of my annexed ſcale; but, marking every foot alike equal, ſhall leave the portions beneath theſe ſyllables of ſuch lengths, as they may happen to be left by my uſual attention to others. That, however, the reader may not miſtake the apparent for the real illuſtration of their quantities, I ſhall ſignify

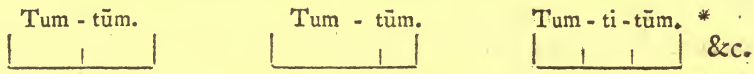
their exceſs or deficiency by the common typographical marks of long and ſhort: viz. ¯ for a long, and ˘ for a ſhort ſyllable.

The feet to which I have alluded are as follows.

1ſt. *Short feet*, which are formed by acceleration, and their whole duration thereby diminiſhed; as in example.

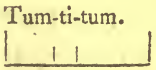


2dly. *Long feet*, which are formed by retardation, and their whole duration thereby increaſed: as in example.



3dly. *Inverted feet*, which are ſo formed by the concurrence of both accelerated and retarded ſyllables as to leave their whole duration unaltered: as in example.

4thly. *Mixed feet*, which are ſo formed by the occurrence of ſhort and retarded ſyllables as to leave their whole duration unaltered: as in example.



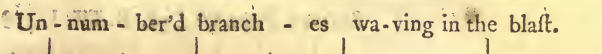
* See Note VII.

Feet of this ſort muſt contain at leaſt three ſyllables.

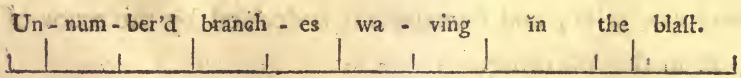
The particular ſyllables of proſaic utterance, which the laws of verſe bring under the circumſtances of acceleration and retardation, will appear from the following remarks.

1ſt. That there are in fact two ſorts of accents; that is to ſay, ſtrong and weak, as in the following words, *ſa"tisfy'*, *ſoci"ety'*, *ra'tio'cina"tion*; and that of theſe the ſtrong only are uſed to mark the feet in proſe, whereas the weak are often ſo uſed in verſe, and are therein accelerated ſyllables: as in example.

Proſe.



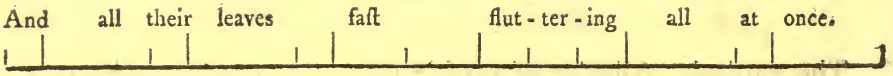
Verſe.



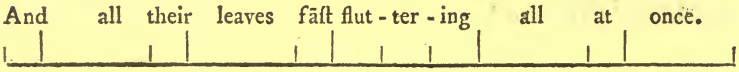
Cowper's Taſk, B. I.

2dly. That two monoſyllabic feet never occur together in verſe; but that one or the other of what in proſe are two ſuch feet, becomes in verſe a retarded ſyllable: as in the following examples.

Proſe.

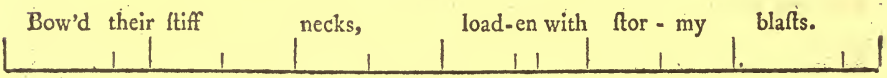


Verſe.

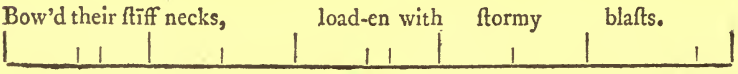


Cowper's Taſk; B. I.

Proſe.



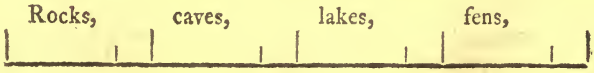
Verſe.

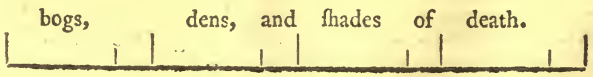


Milton's Paradiſe Loſt, B. IV. l. 418.

I know not, in this caſe, any general rule for determining the retarded ſyllable. Sometimes it is the leſs important word, as in the foregoing examples; and ſometimes it is decided by the tenor of the metre, as in the following.

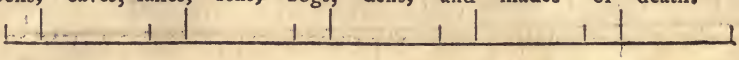
Proſe.





Verſe.

Rōcks, caves, lākes, fens, bōgs, dens, and ſhades of death.

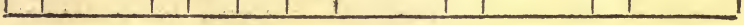


Milton's Paradiſe Loſt, B. II. l. 621.

3dly. That what is in proſe a ſingle monoſyllabic foot, ſucceeding a foot of more than two ſyllables, becomes in verſe, according to the place of the preceding weak accent, the retarded ſyllable of a diſſyllabic or longer inverted foot: as in the following examples.

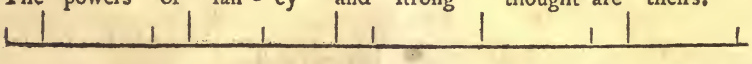
Proſe.

The powers of fan - cy and ſtrong thought are theirs.



Verſe.

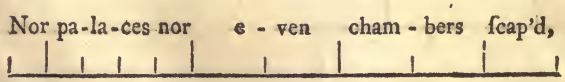
The powers of fan - cy and ſtrong thought are theirs.



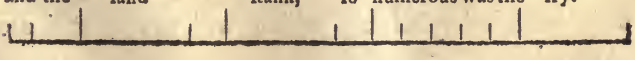
Cowper's Taſk, B. I.

Proſe.

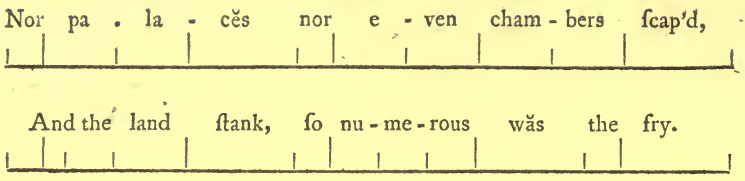
Nor pa-la-ces nor e - ven cham - bers ſcap'd,



and the land ſtank, ſo numerous was the fry.



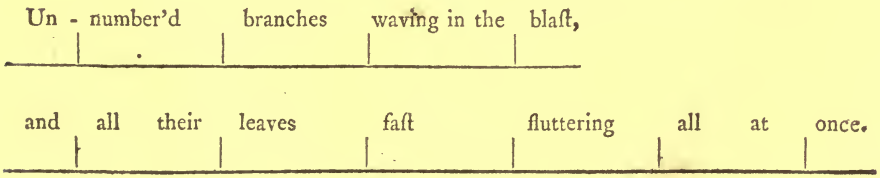
Verſe.



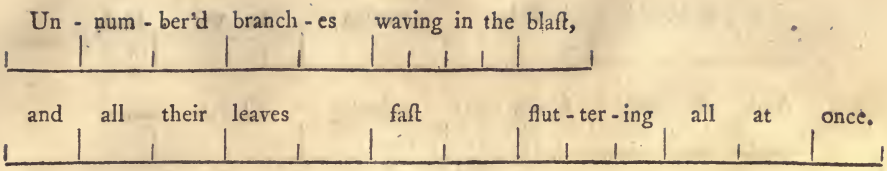
Cowper's Taſk. B. II.

From what has been now ſaid, the reader will, I truſt, perceive the ſeveral ſteps to be taken, in order to analyſe, or, as it is called, ſcan, any portion either of verſe or proſe; as, however, the clearneſs of this whole work depends on their being well illuſtrated, I ſhall, as follows, annex them more particularly.

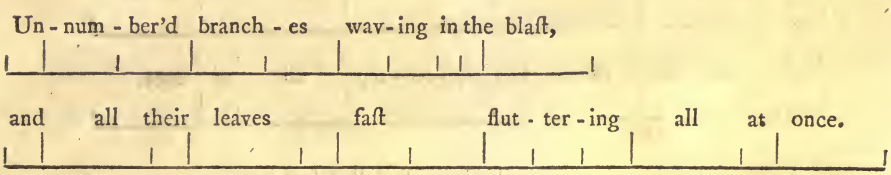
Firſt let him, if the paſſage be proſe, mark out all the ſtrong accents by equal ſpaces, which will indicate the feet; thus:



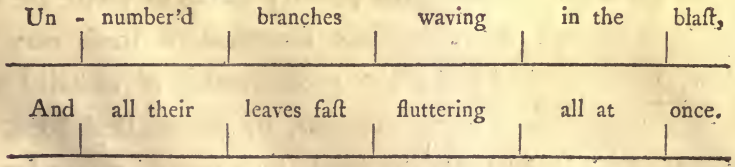
Then let him divide theſe ſpaces into equal parts, according to the number of their included ſyllables, which will nearly indicate their quantities; thus:



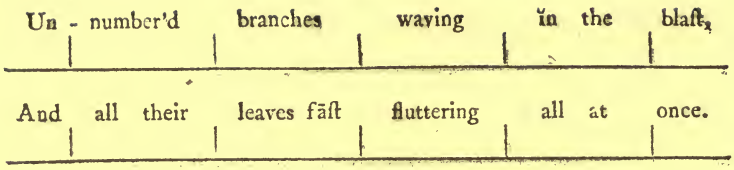
Or, if he would expreſs their quantities more accurately, let him increaſe thoſe of the longer ſyllables, and proportionably diminiſh thoſe of the ſhorter; thus:



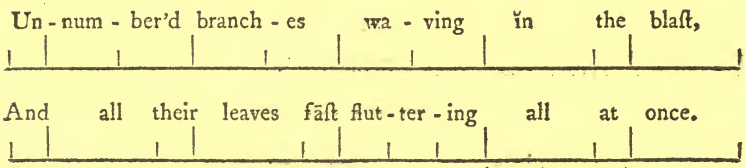
But, if the paſſage be verſe, let him comprize two immediate accents within one foot, and mark out all the others, whether ſtrong or weak, into equal feet; thus:



Then let him diſtinguiſh the accelerated and retarded ſyllables of ſhort and long feet by the marks already ſpecified; thus:



And laſtly, let him, as before directed, expreſs the quantities of all the remaining ſyllables, both of theſe and other feet, according to their proportions; thus:



And thus, the ſeveral properties of ſyllables being accurately repreſented, all the other parts and properties of metre, will, as being compoſed of ſyllables, be more eaſily explained and underſtood.

The time, or quantity, of grammatical ſtops, is independent of that of the ſyllables. In ſhort, the primary marks of metre are the accents: and, though the equidiſtant ſucceſſion of theſe may be occaſionally interrupted, by the too great number of included ſyllables, by accelerations and retardations, by grammatical ſtops, or by whatever other cauſes; ſtill the mind, by a natural propenſity to order, always conſiders them as equidiſtant; and thereby applies them as an intermediate ſtandard, to which it refers, and by which it meaſures, every leſs and greater portion.

CHAP. II.

OF LINES.

LINES are compoſed of feet; and, according to the number of their feet, which in our language is from two to ſix, are divided into *bipeds*, *tripeds*, *tetrapeds*, *pentapeds*, and *hexapeds*.

Lines are diſtinguiſhed three ways, as follows.

1ſt. By a ſtop, or pauſe, required by ſome decided member of the ſenſe; and ſignified by ſome grammatical mark, ſuch as a comma, ſemicolon, &c.

2dly. By a ſtop, or pauſe, of ſuſpenſion, breaking in upon the grammatical ſenſe.

Of theſe, however, the firſt, or grammatical mode of diſtinction, is the moſt obvious, and in general the beſt. As all meaſures are deſigned for the better expreſſion of the ſenſe, the ſeveral members

of both ſhould in general coincide; and hence, notwithſtanding the high authority which recommends it, I do not greatly approve the practice of drawing out the ſenſe variouſly from one verſe into another: * a practice, by which the numbers and ſentiments appear to be, as it were, at croſs purpoſes. But, as a ſuſpenſion of the grammatical conſtruction will, inſtead of injuring the ſenſe, *ſometimes* ſerve to enforce it more ſtrongly, ſufficient room is hereby left for the ſecond, or ſuſpended mode of diſtinction; as in the following line of Milton.

> Myſelf I then perus'd, and, limb by limb,
> Survey'd; and ſometimes walk'd, and ſometimes ran.
>
> *Par. Loſt.* B. VIII. l. 267.

Where the ſuſpenſion-marks the line to end with the words "limb by limb," without effecting a deciſion in the ſenſe; and ſo is very expreſſive of ſomething ſlow and gradual in the idea expected to complete it: that is, the ſlowneſs of the *ſurvey* mentioned afterwards. But, without ſuch ſuſpenſion, and according to grammatical diviſion, the lines would run more rapidly, and therefore leſs expreſſively, thus:

> Myſelf I then perus'd,
> And, limb by limb, ſurvey'd;
> And ſometimes walk'd, and ſometimes ran,

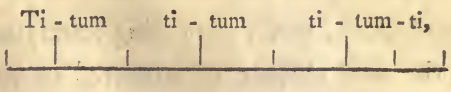
* Preface to Milton's Paradiſe Loſt.

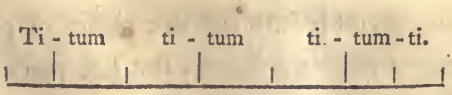
Both grammatical and ſuſpenſive pauſes are annexed to all ſorts of lines, whether otherwiſe diſtinguiſhed or not. The ſuſpenſive pauſe has its beſt effect, where the metre will not divide readily or agreeably into any other lines than thoſe intended; as is the caſe in the following examples.

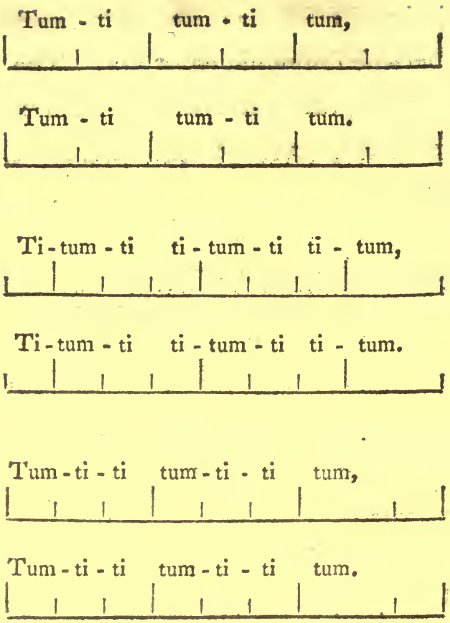
> And over them triumphant Death his dart
> Shook, but delay'd to ſtrike, though oft invok'd.
>
> *Par. Loſt.* B. XI. l. 192.

> Mean while the ſouth wind roſe, and with black wings
> Wide hovering, all the clouds together drove.
>
> *Ibid.* l. 739.

3dly. By their termination, or the formation of a different foot in the tranſition from one line to another; which foot is, in iambics, a triſſyllabic; in trochaics, a monoſyllabic; and, in triſſyllabics, a diſſyllabic or monoſyllabic: as follows.





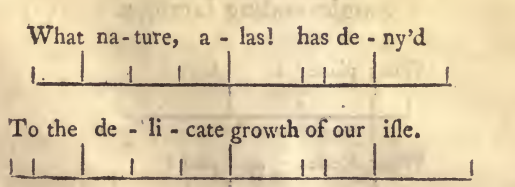


Feet being the proximate parts of lines, it follows, that there are, under each denomination, as many ſpecies of lines as there are different ſorts of feet, or mixtures of feet. Thoſe, however, which occur in verſe, conſiſt only of diſſyllabic and triſſyllabic, with the occaſional mixture of other, rarely exceeding tetraſyllabic, feet; and are, according to the total abſence of mixture, or to the degree of it obtaining in them, diviſible into the two claſſes of *pure* and *mixed:* the former admitting a different foot in the laſt place only, and the latter in one or more of the preceding alſo.

Of theſe, I ſhall now give examples, proceeding from the ſhorteſt to the longeſt; firſt apprizing the reader of three things.

1ſt. That ſome lines, according to their conſtituent or terminating feet, being more agreeable to the genius of our language than others, I ſhall arrange them in the order of their merit: that is, diſſyllabics before triſſyllabics, iambics before trochaics, and lines ending on accented before lines ending on unaccented ſyllables. Of the two laſt mentioned ſpecies, the former are termed *ſingle-ending*, and the latter *double-ending* lines.*

2dly. That a few remarks, confined to the preſent paragraph, will ſuffice for anapeſtics and dactylics; the former differing little from amphibrachics, and the latter being of all lines the leaſt pleaſing. Some critics, indeed, attribute greater force, or vigor, to anapeſts than to amphibrachs; but the diverſity will, I believe, be oftener found in the expreſſion of the words than of the metre. What difference, for inſtance, is obſervable in the effects of the two following lines?

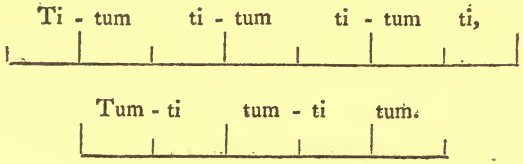


Cowper.

* See Note VIII.

This ſimilarity is eaſily accounted for. An initial difference has a weaker effect than a final; becauſe the beginning of a line leaves a more remote, and therefore leſs, impreſſion on the ear than its ending.

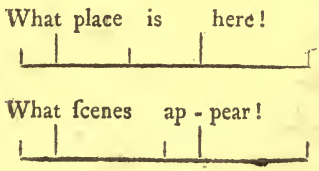
3dly. That two lines are conſidered as iſochronous, or of equal lengths, with reference to their general denominations of bipeds, tripeds, &c. and without regard to any accidental inequalities reſulting from their conſecution or arrangement. Thus, I call the two following lines iſochronous, though one exceeds the other by a whole foot.



But to proceed to the promiſed examples, of which pure lines occur firſt in order.

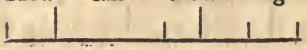
BIPEDS.

Single-ending iambics.



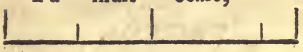
A double-ending iambic.

How fair the morning!

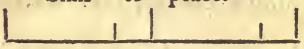


Single-ending trochaics.

Tu - mult ceaſe,

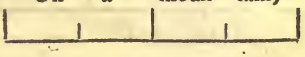


Sink to peace.



Double-ending trochaics.

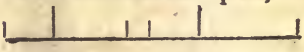
On a moun - tain,



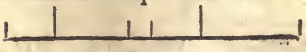
By a foun - tain.

Single-ending amphibrachics.

Re - mem-ber the poor,

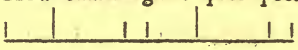


Who hardſhips en - dure. *



* See Note IX.

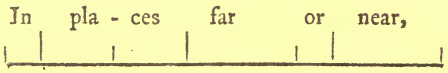
A double-ending amphibrachic.

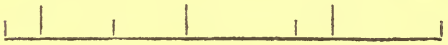


But all theſe are ſo ſhort, and comprehend ſo little, that they are held in very little eſtimation. The iambic lines are the beſt of them.

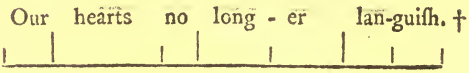
TRIPEDS.

Single-ending iambics.

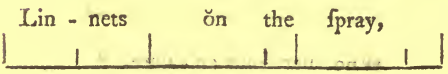


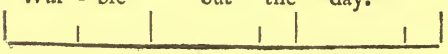


A double-ending iambic.



Single-ending trochaics.

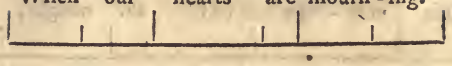




* See Note X. † See Note XI.

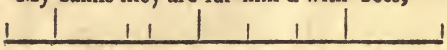
A double-ending trochaic.

When our hearts are mourn-ing.

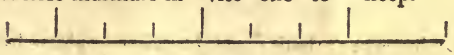


Single-ending amphibrachics.

My banks they are fur-niſh'd with bees,

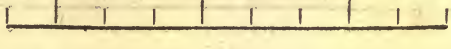


Whoſe murmurs in-vite one to ſleep.



A double-ending amphibrachic.

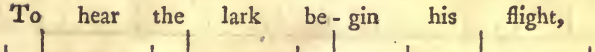
When ter-ri-ble tem-peſts aſ-ſail us.



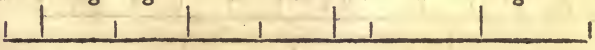
TETRAPEDS.

Single-ending iambics.

To hear the lark be-gin his flight,

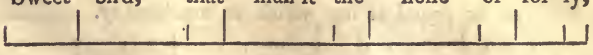


And ſing-ing ſtar-tle the dull night.

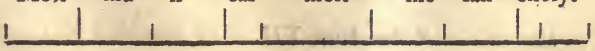


Double-ending iambics.

Sweet bird, that ſhun'ſt the noiſe of fol-ly,

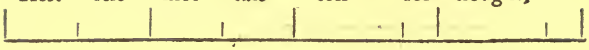


Moſt mu-ſi-cal moſt-me-lan-choly.

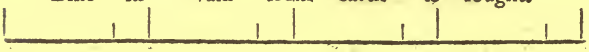


Single-ending trochaics.

Reft - leſs mor - tals toil for nought,

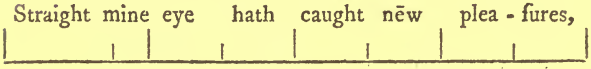


Bliſs in vain from earth is ſought.

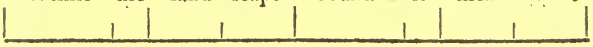


Double-ending trochaics.

Straight mine eye hath caught nēw plea - ſures,

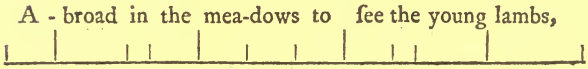


Whilſt the land - ſcape round it mea - ſures. *

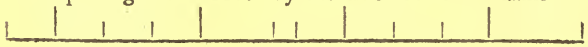


Single-ending amphibrachics.

A - broad in the mea-dows to ſee the young lambs,

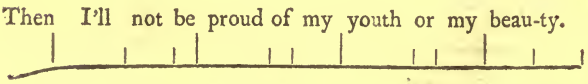


Rūn ſporting a - bout by the ſide of their dams.



A double-ending amphibrachic.

Then I'll not be proud of my youth or my beau-ty.



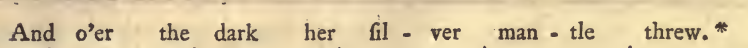
* See Note XII.

PENTAPEDS.

Single-ending iambics.

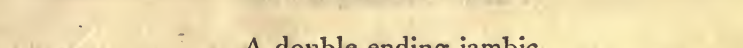
Ap - pa - rent queen un - veil'd her peer - leſs light,

And o'er the dark her ſil - ver man - tle threw. *



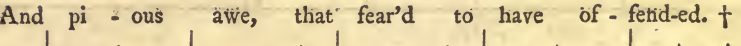
A double-ending iambic.

And pi - ous awe, that fear'd to have of - fend-ed. †

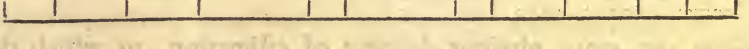


Single-ending trochaics.

I - dle af - ter din - ner in his chair,

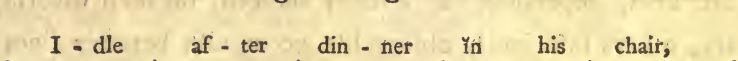


Sat a far - mer, rud - dy, fat, and fair.

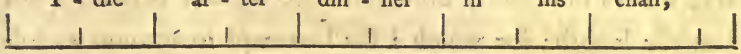


Double-ending trochaics.

All that walk on foot or ride in cha - riots,



All that dwell in pa - la - cĕs or gar - rets.

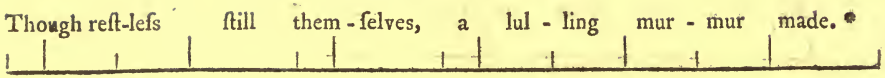


Iambic pentapeds are otherwiſe called *heroics*.

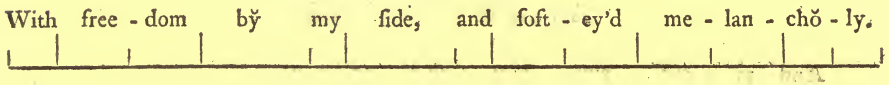
* See Note XIII. † See Note XIV.

HEXAPEDS.

A ſingle-ending iambic.



A double-ending iambic.



Beſides the more obvious degrees of eſtimation, in which theſe lines are held, depending, as already noticed, on their diverſity of ſtructure, others ſufficiently obſervable occur alſo between lines differing only in length; for which I ſhall attempt to account as follows. The character of a line is fixed and determinate in proportion to its length, every ſucceeding foot adding ſo much to former impreſſions. Hence double-ending iambics of three feet are more pleaſing than thoſe of greater length, the contraſt of the laſt foot being leſs in them; and hence alſo trochaics of three and four feet are more pleaſing than thoſe of greater length, as appearing leſs oppoſite to the genius of our lauguage. An impreſſion of a diverſe nature appears leſs ſo after a few ſimilar ones than after many; and what is unpleaſant becomes leſs ſo from being portioned out in ſmall quan-

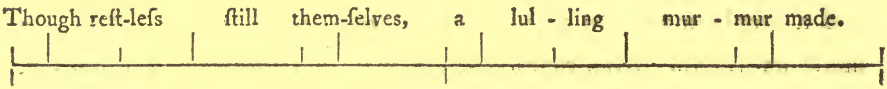
* See Note XV.

tities; for which reaſon it frequently happens, that the very ſame feet which are diſagreeable when conſidered as a ſingle line, become agreeable when conſidered as two.

An exception, however, occurs to this reaſoning, which is, that trochaic tetrapeds are more pleaſing than correſponding tripeds. But this reſults from an accidental coincidence of character between trochaics and tetrapeds, which depends, as I conceive, on the following principles. A ſtrong impreſſion after a weak one excites ſtrong ideas; and a weak impreſſion after a ſtrong one, weak ideas. Again, a ſingle impreſſion, from being unexpected, and therefore cauſing ſurpriſe, and its ideal recurrence in every odd impreſſion of a ſeries, is ſtrong; and a ſecond ſimilar impreſſion, from being expected, and therefore cauſing no ſurpriſe, and its ideal recurrence in every even impreſſion of a ſeries, is comparatively weak. Hence iambics and trochaics, from the order of their ſtrong and weak, that is their accented and unaccented ſyllables, and hence tripeds and tetrapeds, from the odd or even impreſſion of their terminating feet, poſſeſs reſpectively theſe oppoſite characters; from which coincidence between trochaics and tetrapeds, trochaic tetrapeds are rendered more pleaſing than correſponding tripeds. From the ſame principles it follows, that all ſorts of iambic tripeds are more pleaſing than correſponding tetrapeds; and this, in ſome degree, appears to be the caſe; but iambics being, of all feet, the moſt conformable to our

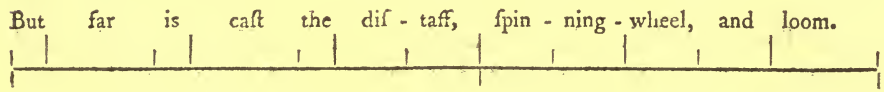
language, ſuch gradations of excellence between particular lines are accordingly rendered leſs perceptible.

Another exception is, that *Alexandrines*, though conſiſting of iambics, are at preſent never uſed by themſelves; but are only introduced to diverſify other lines. The cauſe of this appears to be, that an Alexandrine is a compound line, being formed of two tripeds; thus:



Thomſon's Caſ. of Ind.

Or thus:



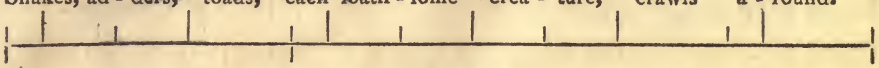
Ibid.

It is indeed true, that all the longer lines are compoſed of ſhorter ones; thus, a tetraped can be variouſly compoſed of two bipeds, and a pentaped of a biped and triped, &c. But, in all theſe caſes, the ſeveral lines connect with equal unity of effect. Not ſo the Alexandrine. An hexaped may be formed either of three bipeds or two tripeds; but as, in the former of theſe caſes, the two firſt or laſt bipeds commonly unite into a tetraped, the third will, from its ſhortneſs, appear weak and detached: as in the following examples.

Or do my eyes miſ - rĕ - pre - ſent? Can this be he?

Milton's Sam. Agon. l. 124.

Snākes, ad - ders, toads, each loath - ſome crea - ture, crawls a - round.



Caſ. of Ind.

Hence, to avoid this faulty ſtructure, an Alexandrine muſt have a marked pauſe in the middle; and, thus appearing uniformly diſunited, it would be better written ſo likewiſe.

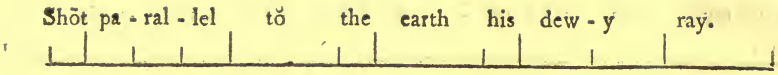
An Alexandrine has its beſt effect at the concluſion of a ſtanza.

Examples of mixed lines are now to be given; but, as the mixture of different feet is more uſed in diſſyllabics than in triſſyllabics, more in iambics than in trochaics, and moſt of all in heroics, it is judged, that it will be ſufficient to give examples in this laſt mentioned ſpecies only.

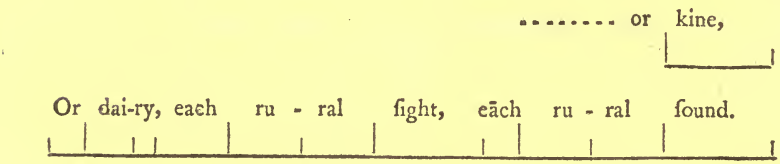
Examples of a triſſyllabic in the place of the firſt foot.

Āll what we af - firm, or what de - ny, and call

Our knowledge or opinion ..... *Par. Loſt.* B. V. l. 107.

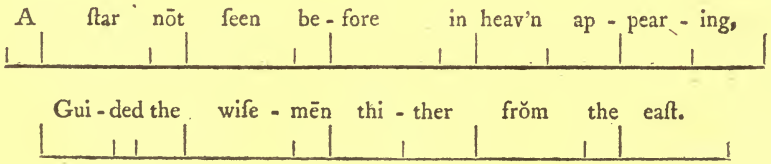


Par. Loſt. B. V. l. 141.

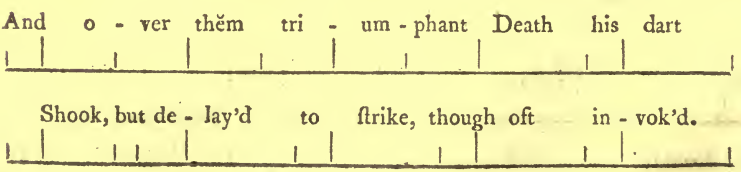


Ibid. B. IX. l. 451.

An iambic line, of which the firſt foot is a triſſyllabic or tetraſyllabic, allows ſometimes the omiſſion of its initial unaccented ſyllable; as follows:



Par. Reg. B. I. l. 249.



Par. Loſt. B. XI. l. 492.

Onē man ex - cept, the on - ly ſon of light

In a dark age, a - gainſt ex - am - plĕ good.

Par. Loſt. B. XI. l. 809.

Since firſt her să - lu - ta - tion heard, with thoughts

Meek-ly com-pos'd, a - wait - ed thĕ ful - fill - ing:

The while ..... *Par. Reg.* B. II. l. 108.

Examples of a triſſyllabic in the place of the ſecond foot.

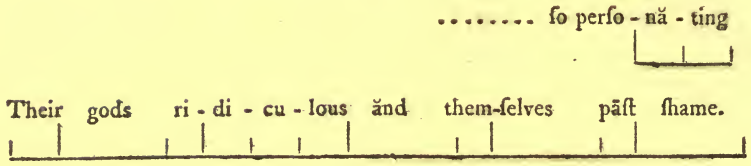
Pour forth their po - pu - lous youth a - boŭt the hive.

Par. Loſt. B. I. l. 770.

..... in thoſe hearts

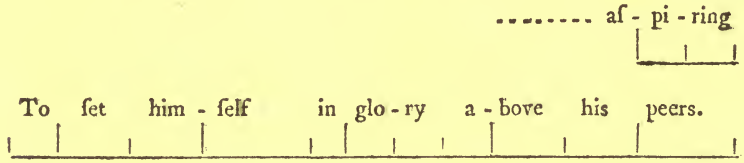
Lōve ŭn - li - bi - di - nous reign'd, nor jea - lou - ſў

Was underſtood, ... *Ibid.* B. V. l. 449.



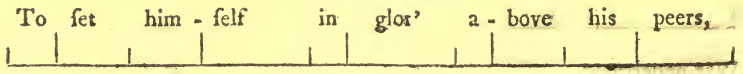
Par. Reg. B. IV. l. 342.

Examples of a triſſyllabic in the place of the third foot.

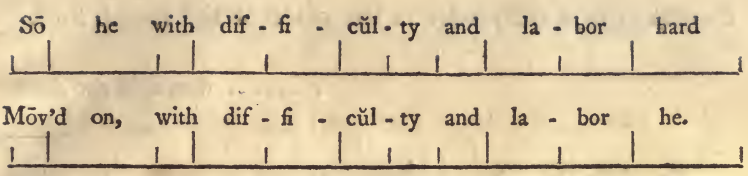


Par. Loſt. B. I. l. 39.

Newton, in a note on this line, makes a diſtinction between the eliſion, or cutting off, of a vowel at the end of a word, when the next begins with a vowel, and the pronouncing of a word of two ſyllables as one ſyllable or two ſhort ones. Of ſuch eliſions, he (with Addiſon and ſeveral others) conſiders the *y* in the above word "glory" as an inſtance; and, as inſtances of contracted ſyllables, he points out thoſe in the words *ſpirit*, *ruin*, *riot*, *reaſon*, *higheſt*, &c. But this, in fact, is a diſtinction without a difference, ſuch vowels being never actually cut off in good reading.

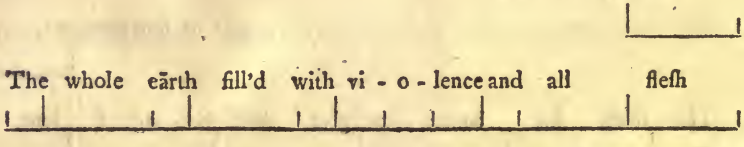


would be a very uncouth recitation.



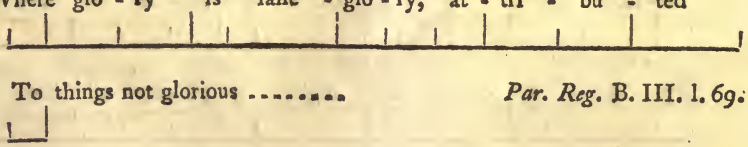
Par. Loſt. B. II. l. 1021 & 2.

..... he ſaw

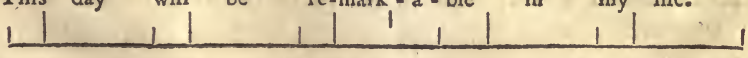


Cor-rupting each their way. *Ibid.* B. XI. l. 888.

..... on earth leſs known;

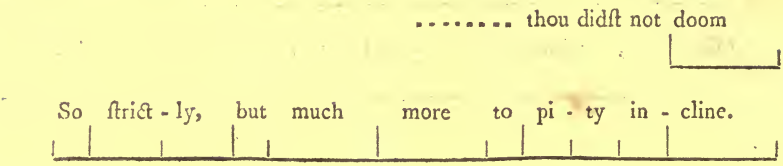


To things not glorious ..... *Par. Reg.* B. III. l. 69.

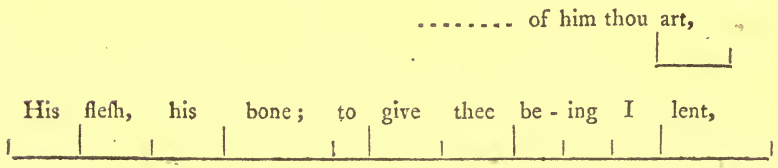


Sam. Agon. l. 1388.

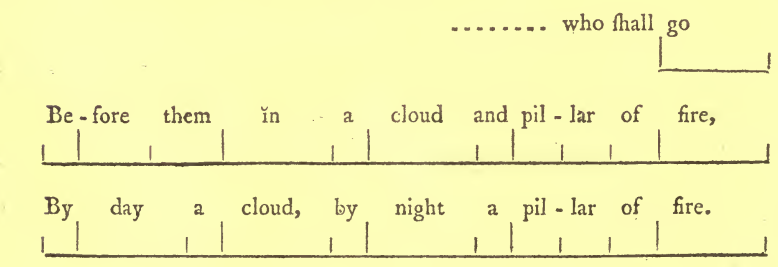
Examples of a triſſyllabic in the place of the fourth foot.



Par. Loſt. B. III. l. 402.



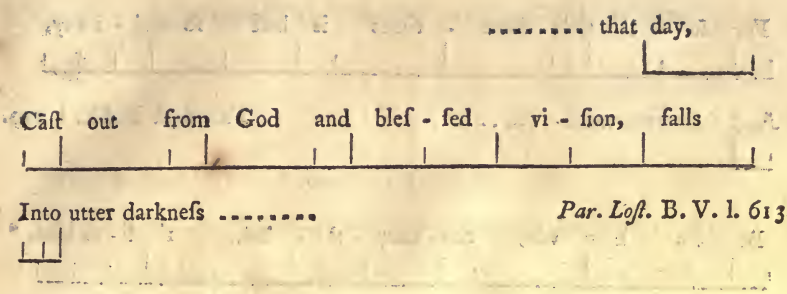
Out of my ſide ..... *Ibid.* B. IV. l. 483.



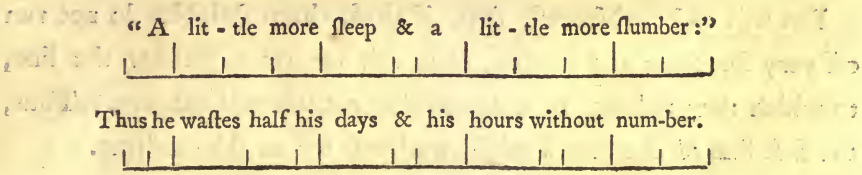
Ibid. B. XII. l. 202 & 3.

Examples of a triſſyllabic in the place of the laſt foot.

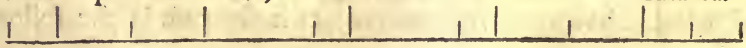
There are three ways in which this may happen. The firſt is when the next line begins with two unaccented ſyllables, as follows:



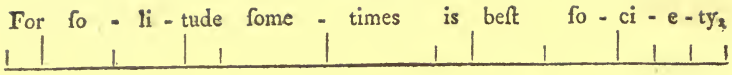
A tetraſyllabic foot often occurs, in like manner, between two triſſyllabic lines.



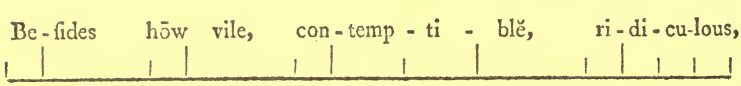
The ſecond is the ſimple double-ending iambic already exemplified.



The third may be called a *treble-ending* iambic; its cloſe occupying either the whole of a triſſyllabic, or, if the next line begin with an unaccented ſyllable, the three firſt ſyllables of a tetraſyllabic foot: as follows.

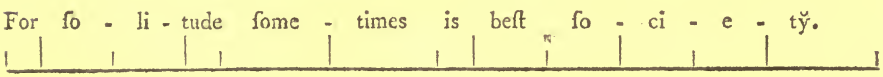


And ſhort retirement ..... *Par. Loſt.* B. IX. l. 249.

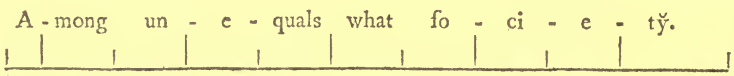


What act ..... *Sam. Agon.* l. 1361.

But it is to be obſerved, that, if theſe three ſyllables do not run off very ſmoothly and readily, they will be apt to render the line, to which they belong, of a doubtful, or equivocal, nature. Thus, the firſt line of the above might well paſs for an Alexandrine.



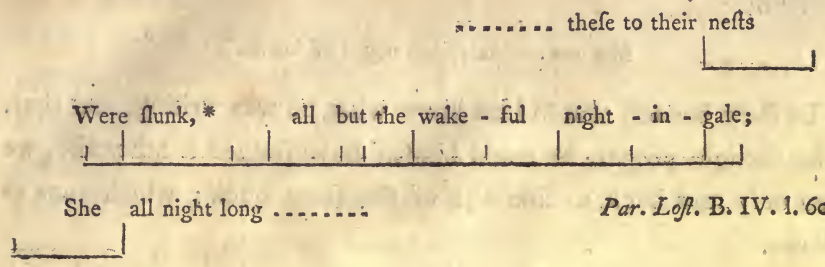
its laſt ſyllable having a weak accent, as is the caſe in the following heroic.



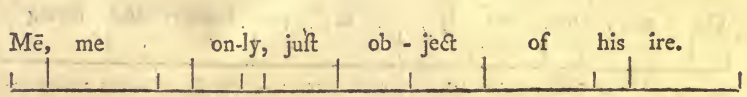
Par. Loſt. B. VIII. l. 383.

* See Note XVI.

Examples of a monoſyllabic in the place of the firſt foot.

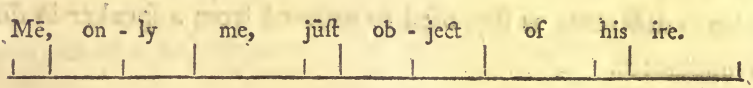


Par. Loſt. B. IV. l. 602.



Ibid. B. X. l. 936.

This line Bently would alter to



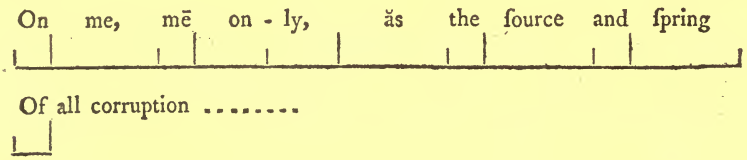
the common unmixed ſtructure of the heroic. But how much more pathetic Milton's own reading! Let us attend to the ſtops which grammar requires, together with the pauſe, which, though it breaks the grammatical connexion, yet, by that very means, ſtrongly helps and enforces the expreſſion. We ſhall then become more ſenſible of the uncommon beauties of this line; which ſeems to partake of all the trouble and perturbation of the ſpeaker;

* See Note XVII.

and even to falter like her voice, who, as the poet tells us, " ended weeping."

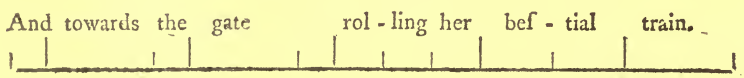
Me, me — only, juſt object of his ire.

To ſhew beſides, that Milton knew what he was writing, and that, if he thought proper, he could himſelf have framed it otherwiſe, we need only turn back to line 832 of the ſame book; which runs as follows.

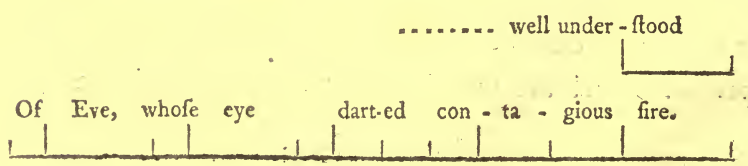


a line much the ſame both as to words and ſentiment; but in its cadence different, as ſuppoſed to proceed from a ſpeaker in different circumſtances.

Examples of a monoſyllabic in the place of the ſecond foot.

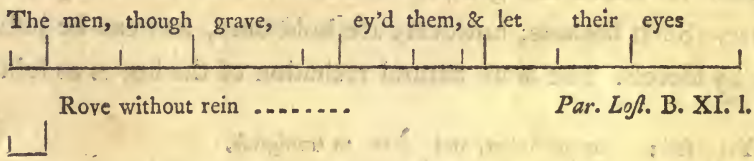


Par. Loſt. B. II. l. 873.



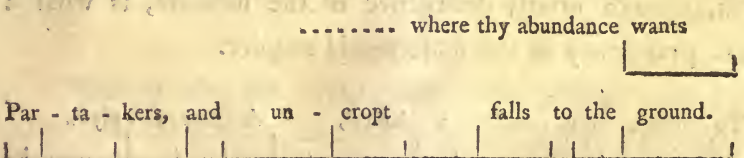
Ibid. B. IX. l. 1036.

A monoſyllabic foot in verſe is directly or immediately repreſentative of reſt, ſilence, ceſſation, ſuſpenſion, &c. and a triſſyllabic or longer foot of added motion, rapidity, diſpatch, &c. Of theſe two oppoſite uſes of a monoſyllabic and triſſyllabic foot, we have an inſtance in the line before us, where the fiery glances of Eve are expreſſed under the figure of darts, which are always poiſed or ſuſpended in the hand before they are thrown. Remarks of a like nature might be made on ſeveral of Milton's lines here quoted, and on multitudes throughout his works.

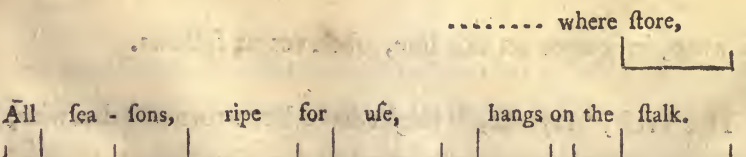


Par. Loſt. B. XI. l. 585.

Examples of a monoſyllabic in the place of the third foot.



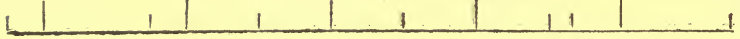
Ibid. B. IV. l. 731.



Ibid. B. V. l. 323.

..... firm they might have ſtood,

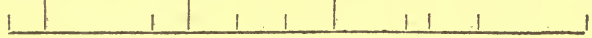
Yet fell; re-mem-ber, and fear to tranſgreſs.



Par. Loſt. B. VI. l. 912.

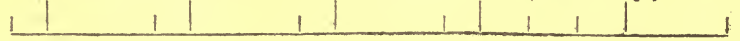
I do not know another inſtance, in which the word *and* is made to carry an accent. But with what expreſſion is it here done! The ſpeaker dwells upon the mere connective, and makes a pauſe after it, in order to excite the greater attention to his concluding remonſtrance. Such licences, however, are bold ones, and can be juſtified only by ſucceſs. The more natural recitation of the line is as follows.

Yet fell; re-mem-ber, and fear to tranſgreſs.



Which, though utterly deſtructive of the meaſure, is what a leſs obvious prevalency of the ſenſe would require.

To whom thūs, half a-baſh'd, A-dam re-ply'd.



Ibid. B. VIII. l. 595.

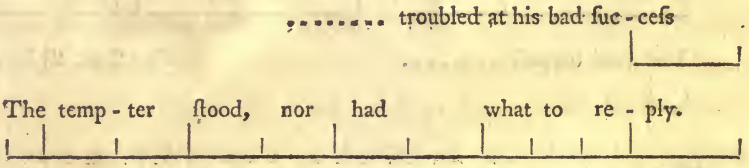
Newton, in a note on this line, obſerves as follows.

" This verſe," ſays he, " might have been turned otherwiſe,

To whom thus Adam, half abaſh'd, reply'd.

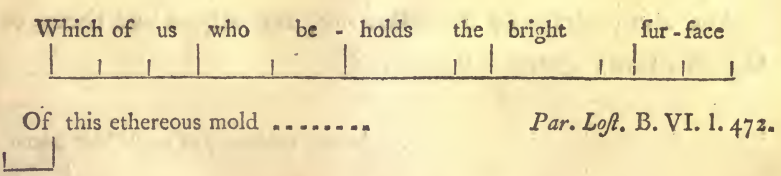
and many perhaps will think, that it runs ſmoother thus. But let the reader conſider again, whether the verſe as it is in Milton, does not better expreſs the ſhame and modeſt confuſion of Adam."

The monoſyllabic foot is immediately repreſentative of the ſilence and ſuſpenſe produced by his baſhfulneſs, previous to his making a reply.



Par. Reg. B. IV. l. 2.

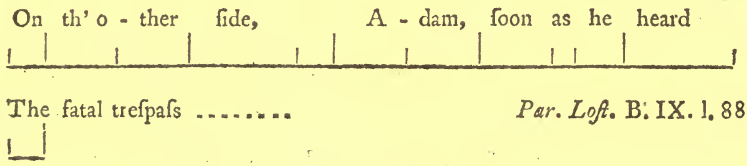
I have never met with a diſſyllabic line containing a monoſyllabic foot in the place of the laſt foot but one, unleſs perhaps the following of Milton.



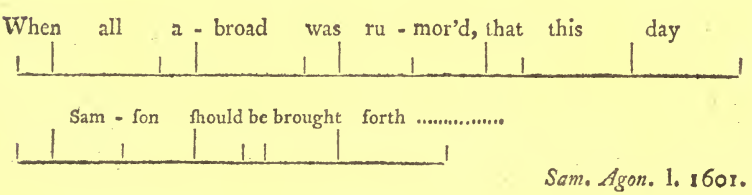
Par. Loſt. B. VI. l. 472.

But his annotator, Newton, conſiders the laſt ſyllable of this line as accented by poetic licence, and accordingly marks it "ſurfâce" in his edition. A monoſyllabic foot indeed has not a good effect in this ſituation.

It is remarkable that, wherever a monoſyllabic foot occurs in a diſſyllabic line, a triſſyllabic or longer foot follows, either in the next place, or in the next but one. The former is almoſt conſtantly the caſe, the latter very ſeldom; that it ſometimes, however, does happen, may be ſeen by the following lines.

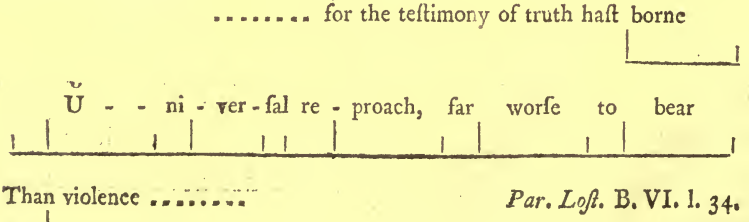


Par. Loſt. B. IX. l. 888.

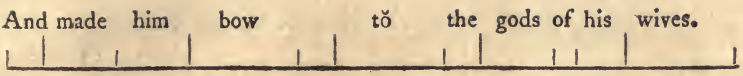


Sam. Agon. l. 1601.

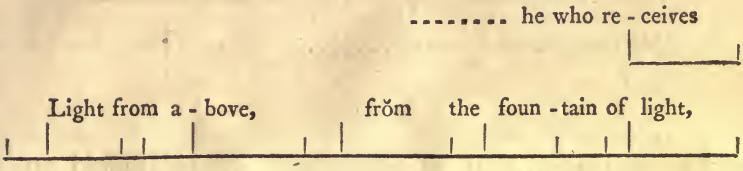
And alſo perhaps by the following, and others like them, of which Milton affords ſeveral inſtances.



Par. Loſt. B. VI. l. 34.

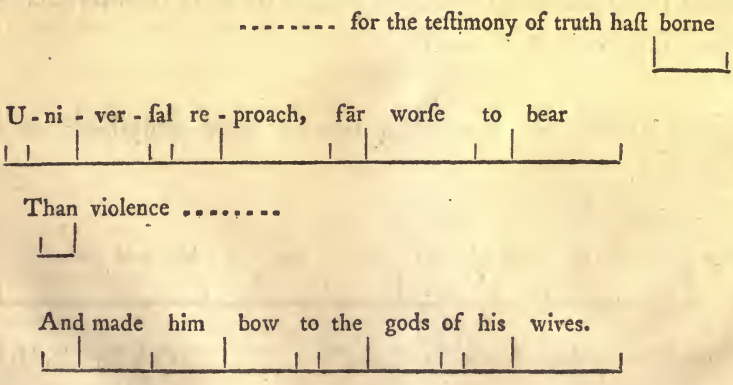


Par. Reg. B. II. l. 171.

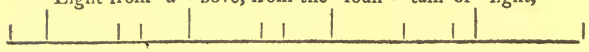


Ibid. B. IV. l. 290.

From a note of Newton's on the firſt of theſe lines, it appears to be his opinion, that they ſhould be thus recited; but the following method is more conſonant to juſt pronunciation.



..... he who re - ceives



Light from a - bove, from the foun - tain of light,

No other doctrine needs .....

and hence I infer, that an accelerated ſyllable ſhould not follow a monoſyllabic foot; as they will more naturally unite into one foot.

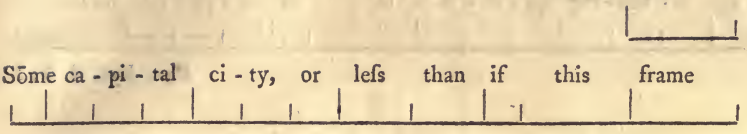
From a triſſyllabic, or longer foot, thus always following a monoſyllabic, we may conclude it to be required by the ear. As, from the nature of articulate ſounds, the pauſe on or after the ſingle ſyllable might too much weaken the meaſure, it ſeems requiſite, that the omiſſion of utterance in one foot ſhould be thus counterbalanced by the acceſſion of it in another.

Examples of lines containing two or more triſſyllabic or monoſyllabic feet.

A - bo - mi - nă - ble, un - ut - ter - ă - ble, and worſe

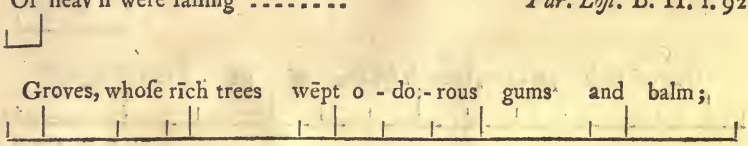
Than fables yet have feign'd ..... *Par. Loſt.* B. II. l. 626.

..... bent to raſe



Sōme ca - pi - tal ci - ty, or leſs than if this frame

Of heav'n were falling ..... *Par. Loſt.* B. II. l. 924.

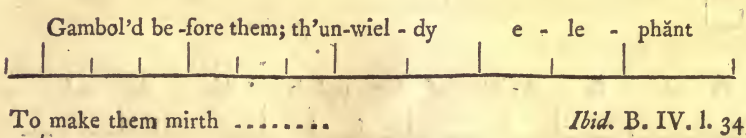


Groves, whoſe rīch trees wēpt o - do - rous gums and balm;

O-thers whoſe fruit, bur-niſh'd with gold - en rind,

Hūng amiable ..... *Ibid.* B. IV. l. 248 & 9.

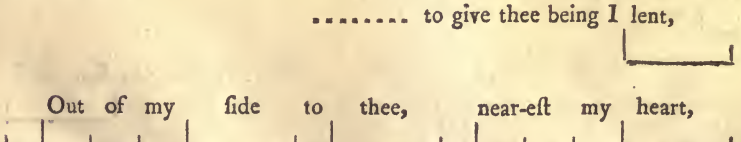
..... bears, tigers, ounces, pards,



Gambol'd be-fore them; th'un-wiel - dy e - le - phănt

To make them mirth ..... *Ibid.* B. IV. l. 345.

..... to give thee being I lent,



Out of my ſide to thee, near-eſt my heart,

Sub-ſtantial life ..... *Ibid.* B. IV. l. 484.

By li - ken - ing ſpi - ri - tu - ăl to cor - po - ral forms.

Par. Loſt. B. V. l. 573.

..... ere they could wind

Out of ſuch pri - ſon, though ſpi-rits of pu - reſt light.

Ibid. B. VI. l. 660.

..... her other part

Still lu - mi - nous by his ray. What if that light

Sent from her ..... *Ibid.* B. VIII. l. 140.

O mi - ſe - ră - ble of hap - py! is this the end

Of this new glorious world ..... *Ibid.* B. X. l. 720.

..... in ſign

Of ſor - row un - feign'd and hŭ - mi - li - a - tion meek.

Ibid. B. X. l. 1092.

Of worth, of ho - nor, glo - ry, and po - pu - lar praiſe:

Par. Reg. B. II. l. 227.

..... ſturdieſt oaks

Bow'd their ſtĭff necks, load - en with ſtor - my blaſts.

Ibid. B. IV. l. 418.

Examples of lines containing tetraſyllabic feet.

..... her aid

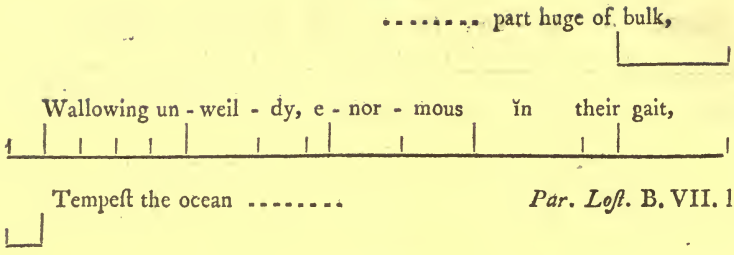
Time-ly in-ter - po - ſes, ănd her month - ly round

Still ending ..... *Par. Loſt.* B. III. l. 728.

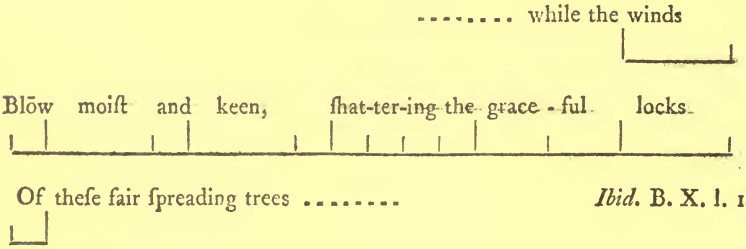
..... was ſet

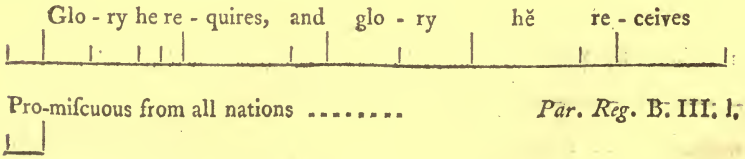
Hĭs mir - ror, with full face borrowing her light

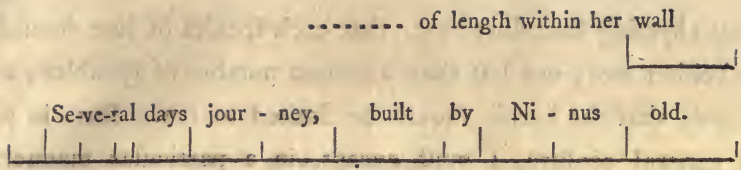
From him ..... *Ibid.* B. VII. l. 377.



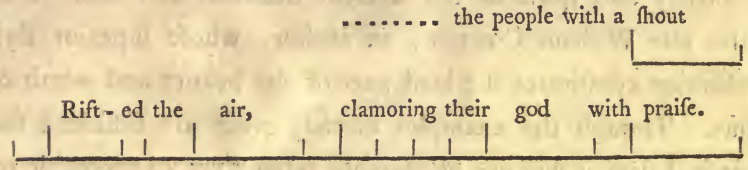
This line, gradually decreaſing in rapidity and force, admirably expreſſes the motion of thoſe immenſe creatures, which is at firſt quick and violent; and then ſoon relapſes into that inactivity, which is the uſual concomitant of great weight.





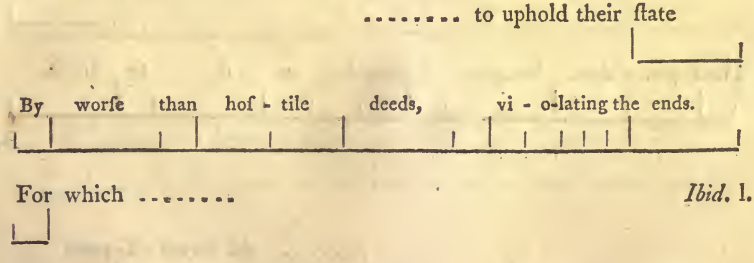


Par. Reg. B. III. l. 276.



Sam. Agon. l. 1621.

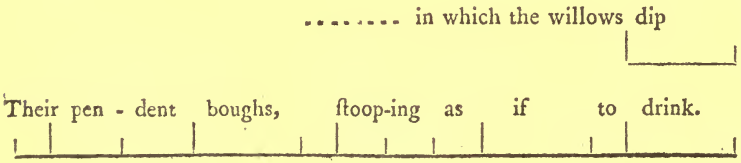
The only inſtance of a pentaſyllabic foot in verſe, which I have met with, is the following.



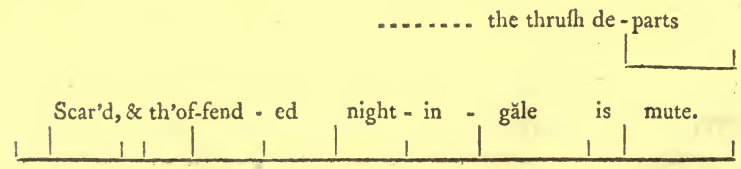
Ibid. l. 893.

In ſelecting theſe examples of mixed lines, I have not looked out of Milton, the ſuperiority of his verſification being ſuch as to render this my ſhorteſt courſe. Indeed our verſification at large has, ſince his time, greatly declined; owing to a miſtaken theory introduced

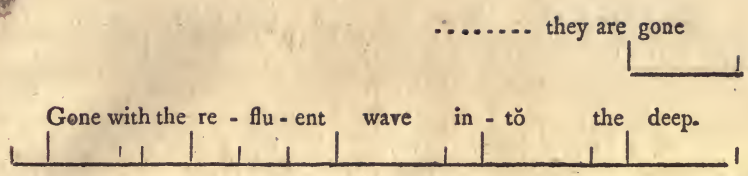
by his rhyming ſucceſſors: viz. that each ſpecies of line ſhouid contain neither more nor leſs than a certain number of ſyllables; as, for inſtance, that the heroic ſhould be limited to ten. But, in paſſing this general cenſure, I muſt except, in a particular manner, the works of an exalted genius, who has revived, in a great degree, the variety and ſpirit of our ancient Miltonic numbers. I allude to the late William Cowper; an author, whoſe ſuperior ſtyle of verſification conſtitutes the leaſt part of the beauty and worth of his poems. Though the examples already given are ſufficient for the purpoſe, I truſt it will not be thought other than an agreeable redundancy to add ſome more ſimilar to them from his blank-verſe poem, called *The Taſk*.



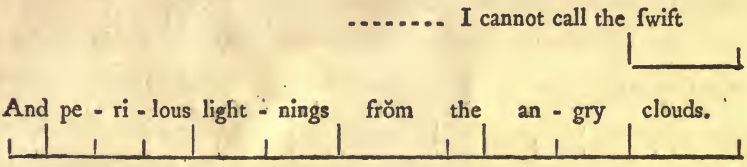
B. I.



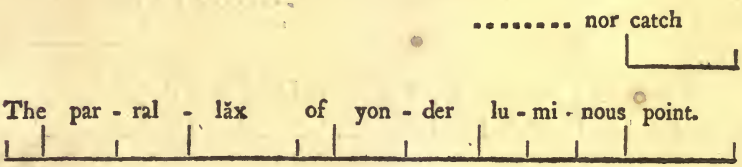
Ibid.



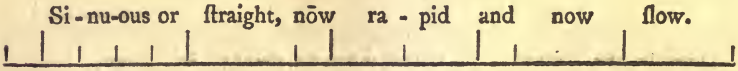
B. II.



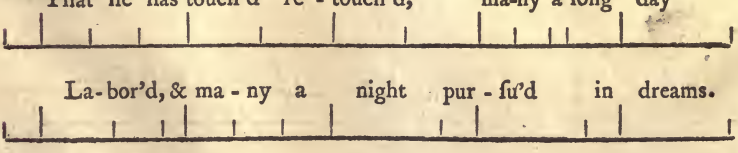
B. III.



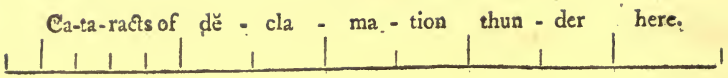
Ibid.



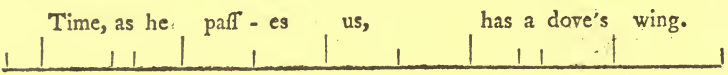
Ibid.



Ibid.

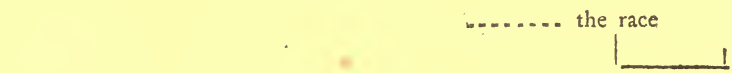


B. IV.



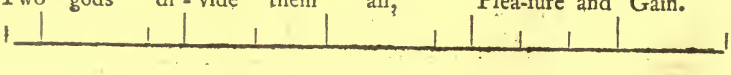
Ibid.

Ibid.



B. VI.

The death he had deſerv'd ..... *Ibid.*



Ibid.

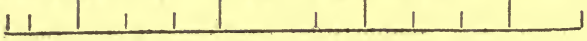
From the number and force of theſe examples, I truſt, that I have fully ſhewn the effects, which ſuch occaſional deviations from the common ſtandard are capable of producing. They are, in ſome inſtances, directly or immediately repreſentative of the ſenſe: in others, where this is not the caſe, they are almoſt equally expreſſive, and that frequently of ideas the moſt oppoſite; by means of fixing the attention to the part, or parts, of the line, where they occur:* and, even where leaſt productive of theſe effects, their value is not little in the variety and vigor, which they give to the cadence; and in the removal of that wearineſs, which a ſeries of perpetually ſimilar impreſſions muſt ever occaſion to the ear.

Having ſaid, that the mixture of different feet is more uſed in diſſyllabics than in triſſyllabics, more in iambics than in trochaics, and moſt of all in heroics; a few words endeavoring to account for this practice will perhaps be acceptable.

1ſt. They are more uſed in diſſyllabics than in triſſyllabics. As a diſſyllabic line is weakened by a monoſyllabic foot, ſo a triſſyllabic line is weakened by a diſſyllabic, or imperfect triſſyllabic foot. Thus the following lines are rather disjointed.

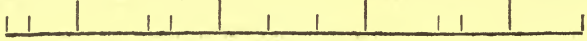
* See Note XVIII.

With a reas'n-ing the court could ne-ver con-demn.



Cowper.

Which a-mounts to poſ-ſeſ-ſion time out of mind. *



Ibid.

Whence it follows, that tetraſyllabic or longer feet can alone counterbalance the deficiency; but, theſe being of leſs uſual occurrence, the mixture depending on them muſt be ſo likewiſe.

2dly. They are more uſed in iambics than in trochaics; the acceſſion of ſtrength derived from triſſyllabic feet agreeing better with the bold and vigorous character of the former, than with the ſmoothneſs and eaſe of the latter.

3dly. They are moſt of all uſed in heroics; becauſe, from their ſuperior length, they poſſeſs a more eſtabliſhed character, which makes them capable of ſuch changes without altering their ſpecific nature, or marring the beauty of their cadence.

* See Note XIX.

CHAP. III.

OF CLAUSES.

CLAUSES are compoſed of lines, and according to the number of their lines, which is moſtly from two to four, are divided into *couplets*, *triplets*, and *quadruplets*. *

Clauſes are diſtinguiſhed four ways, as follows.

1ſt. By a ſtop, or pauſe, required by the ſenſe; which, if its component lines be ſo diſtinguiſhed, ſhould commonly be that of a larger member.

2dly. By a ſtop, or pauſe, of ſuſpenſion; which mode is, however, unuſual.

3dly. By termination; or the formation of a different line in the tranſition from one clauſe to another: as follows.

* See Note XX.

Titum titum titum titum,
Titum titum titum;
Titum, &c.

4thly. By rhyme in various poſitions; but this method being ſo well known, renders its exemplification unneceſſary. *

With theſe may be claſſed other metres, which are diſtinguiſhed after the ſame manner, and differ from them only in extent; as being formed from them by addition, or combination. But here it is to be obſerved, that, as this combination accumulates, the proximate parts become fewer. The ear, like the eye, commands only to a certain extent, and ſeparates or unites objects of an intermediate ſize with more facility than either the minute or the great. Thus in lines the ear can readily notice the joint or ſeveral effects of five or ſix proximate parts; but in feet and clauſes attends but little to thoſe beyond four. Both eye and ear are alſo affected as well by the nature as extent of their objects, the combination of ſimilar parts becoming ſooner indiſtinct than of diſſimilar.

Lines being the proximate parts of clauſes, it follows, that there are, under each denomination, as many ſpecies of clauſes as there are lines or mixtures of lines. Thoſe, however, which occur in verſe, are much more limited in number; and are diviſible into the two claſſes of *ſimilinear* and *diverſilinear*: that is, into clauſes compoſed of ſimilar or different lines.

* See Note XXI.

Of ſimilinear clauſes, it will be needleſs to give any examples; as a uniform ſucceſſion of ſuch portions (except in rhyming verſe, where couplets or quadruplets chiefly prevail,) is diſregarded.

Of diverſilinear clauſes, or, as they are commonly called, *ſtanzas*, a great variety are uſed in our language. But, though many, they admit of ſome addition; and, though moſtly accompanied with rhyme, they are but little indebted to this ornament. Indeed, it appears rather unaccountable, that the heroic ſhould be the only form of verſe, which is allowed the liberty of ſometimes moving without the fetters of rhyme; for, even waving the opinion, that any ſpecies of verſe, which is well ſupported without it, muſt yield a more refined pleaſure to the ear than thoſe, in which it is retained, I think the caſes muſt be very few, if any, in which the diſuſe of it is inadmiſſable. But, as a few examples are likely to have more weight than many arguments, I ſhall accordingly offer the following.

Come forth, ye nymphs! come forth,
Forſake your watery bow'rs,
Forſake your moſſy caves,
And help me to lament——

Spencer's Mourning Muſe of Theſtylis, l. 1. &c.

O mirror of our fickle ſtate,
Since man on earth, unparallel'd!
The rarer thy example ſtands ——

Sam. Agon. l. 164, &c.

So fond are mortal men,
Fall'n into wrath divine,
As their own ruin on themſelves t'invite.

Ibid. l. 1682, &c.

He led me on to mightieſt deeds,
Above the nerve of mortal arm,
Againſt th' uncircumciſed our enemies.

Ibid. l. 638, &c.

The ſun to me is dark,
And ſilent as the moon,
When ſhe deſerts the night,
Hid in her vacant interlunar cave.

Ibid. l. 86, &c.

Unleſs he feel within
Some ſource of conſolation from above,
Secret refreſhings, which repair his ſtrength,
And fainting ſpirits uphold.

Sam. Agon. l. 663, &c.

While Spring ſhall pour his ſhow'rs as oft he wont,
And bathe thy breathing treſſes, meekeſt Eve!
While Summer loves to ſport
Beneath thy lingering light;

While ſallow Autumn fills thy lap with leaves;
Or Winter, yelling through the troublous air,
Affrights thy ſhrinking train,
And rudely rends thy robes;

So long, regardful of thy quiet rule,
Shall Fancy, Friendſhip, Science, ſmiling Peace,
Thy gentleſt influence own,
And love thy favorite name.

Collins's Ode to Evening.

Behold th' extended ocean,
Whoſe reſtleſs maſs of waters,
In multitudinous billows,
High foaming, ſmites the ſummits
Of loftieſt rocks, rebellows
Amid their winding caverns,
Or drops its baffled fury,
In faint expiring efforts,
Along the unreſiſting ſands,
That ſkirt the circling ſhore.

The bee in curious cells
Her mingled ſweetneſs ſtores,
And lays her numerous progeny;
In cradle of gayeſt blooms,
The infant fruitage ſleeps,
And ripens into bluſhing gold:
So in a lovely form ſhould dwell
The growing virtues of a lovelier mind.

Hither direct your ſteps —
Within this moſs-clad cot,
(Retir'd beneath the boughs of ſpreading trees,
Whoſe interpoſing ſhade
Defends it from the ſun's too ardent rays,
Or tempeſts' threatening force, or ſudden ſhow'rs,
That, aided by the blaſt, for entrance ſtrive,)

Behold! a calm retreat,
To Love and Friendſhip dear,
Nor leſs by lonely Meditation ſought.
They deem its quietude
Congenial to their ſweeteſt energies,
And largely prize the pleaſures it affords:
The greateſt oft from ſimple cauſes ſpring.

But, ah! th' inviting ſcene,
When by its miſtreſs grac'd,
At once exalted and forgotten ſeems —
Sweet maid! whoſe gentleneſs,
Whoſe modeſt ſenſe, whoſe unaffected worth,
Delight in converſe every feeling heart,
And harmonize her own in ſolitude.

Theſe lines to her, who holds,
Within this tender breaſt,
Far more than nature claims;
More than a ſiſter's largeſt ſhare
Of trueſt friendſhip, and of fondeſt love.

Think not a ſcanty ſpace
Of intervening earth
Can part united minds:
Though I the body's abſence prove,
In ſpirit preſent, I am ſtill with thee.

Would I were all thy hand,
With partial induſtry,
And flattering colors, draws!
Oh! would I were for thee!—yet liſt,
If aught I ſing deſerving of thy ear.

Beware, in time beware,
Imaginations wild,
And vain Opinion's dreams:
Lo! dark Deluſion lurks behind,
And crowds of monſtrous errors ſwell her train.

All things are vanity,
All things idolatry,
Sought for themſelves alone:
Nor beauty, nor accompliſhments,
Nor genius, ſcience, art, can make thee bleſt.

Learn then humility,
Learn to deny thyſelf,
Learn to take up thy croſs;
And, following in a Saviour's ſteps,
Thou'lt find the path of wiſdom and of peace.

Perhaps the practice of drawing out the ſenſe from one line into another, before cenſured, is what has chiefly prevented the ſucceſs of the few attempts, which have been made towards a more general introduction of blank verſe; this impropriety, through the prevalence of cuſtom, being rendered leſs obvious in blank heroic verſe than in any other. On this account the greater part of Milton's choruſes, and of Collins's Ode to Evening, are, I think, leſs agreeable than the paſſages here quoted from them. But to return —

It is poſſible, by a regular proceſs, to diſcover a multiplicity of agreeable ſtanzas: that is to ſay, as follows.

1ſt. By permutations of all the different lines already exemplified, two and two, three and three, &c.

2dly. By repeating one or more of the lines forming ſtanzas of the foregoing deſcription.

3dly. By various combinations of two or more ſtanzas belonging to either or both of the foregoing deſcriptions.

The beauties or defects of theſe ſtanzas will, in their various degrees, depend on the properties of their conſtituent lines, and the effects, which, according to their mode of arrangement, they will have on one another. Thus, ſome lines are more and others leſs

agreeable to the genius of our language: ſome lines have a ſmooth, and others a rough or broken tranſition from one to another: ſome lines have too much and others too little ſimilarity: ſome lines, from their flowing ſtructure, are beſt adapted to the preceding parts of a ſtanza; others, from their deciſion, to its cloſe; and others, from their middle character, alike to either. This ſubject, however, on account of its intricacy, I ſhall not purſue farther than to obſerve in general, that a ſtanza ſhould have a ſimple and uniform effect, lines of one kind or character being made to predominate, and others introduced only for variety; that its cloſe, in particular, ſhould conſiſt of ſuch lines only as are moſt agreeable, and ſhould give to the whole a graceful and finiſhed effect. Minuter obſervations would perhaps be uſeleſs, as their extent and application muſt, for the moſt part, depend upon a writer's own taſte reſpecting the ſeveral caſes of metre, language, and ſentiments, that may come before him. *

Stanzas are uſed three ways. Firſt, where the ſtanzas are all ſimilar; ſecondly, where they are all different; and thirdly, where both ſimilar and different are brought together, and arranged according to a certain plan. Of this laſt deſcription, there is a particular form, called *Pindaric*, from being that moſtly uſed by Pindar, and is as follows. The whole number of ſtanzas is contrived to be

* See Note XXII.

a multiple of three, or to be compoſed of what are called ternaries; of which every two firſt are ſimilar, and every third different from them, but ſimilar to one another. As, however, other forms ſeem to be equally admiſſible, I ſhall venture the following as a blank verſe example.

I. 1.

A mighty wind o'erflows the hills,
And pours its current down the vale —
How yonder maſſy foreſt ſtoops
Beneath its fury!
And, lo! on the indignant main,
What agitation of its waves;
Or toſſing high their foamy heads,
Or daſhing 'gainſt the ſhore.

I. 2.

Onward in billowy guſts,
Th' imperious tempeſt ruſhes,
And aught its force withſtanding fiercely aſſails:
Of mingled ſtrife the clamorous voices riſe,
And, in rude peals, invade th' alarmed ear.

II. 1.

But, upward turn'd, th' admiring eye
Far other proſpect meditates:
The moon, fair governeſs of night,
Walking in brightneſs;
And, ſcatter'd o'er the vaſt expanſe,
Th' innumerous multitude of ſtars —
With what calm aſpect they appear
To view the ſtorm below.

II. 2.

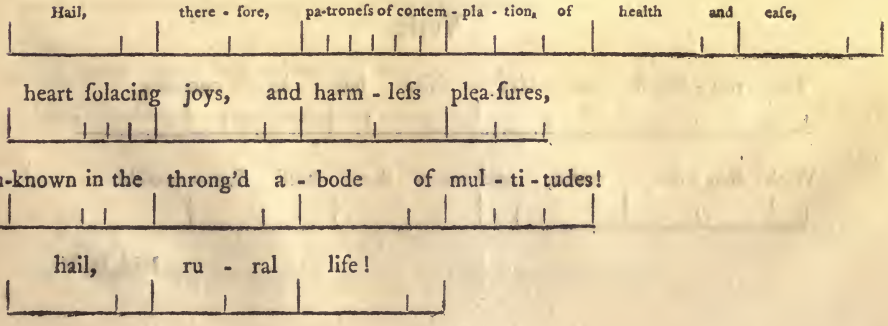
While muſing o'er both ſcenes,
While thus both ſcenes contraſting,
My fervent ſpirit ejaculates, "Oh! when,
From the ſerener heights of mental peace,
Shall I look down on life's tumultuous cares!"

CHAP. IV.

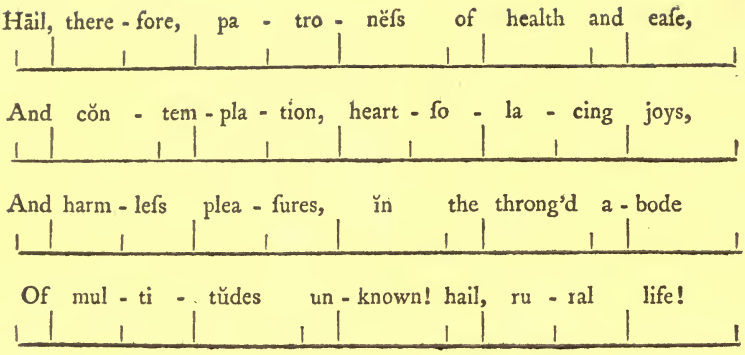
OF METRE IN GENERAL.

HAVING exhibited the foregoing view of the ſeveral ſpecies of verſe, I ſhall conclude with a more general one of proſe and verſe together; in order to an explication of their diſtinguiſhing properties, and eſtimation of their particular merits. This purpoſe will be moſt readily effected by a compariſon of two paſſages, conſiſting of the ſame words or ſyllables, and differing only in that arrangement, which is peculiar to each: as follows.

Proſe.

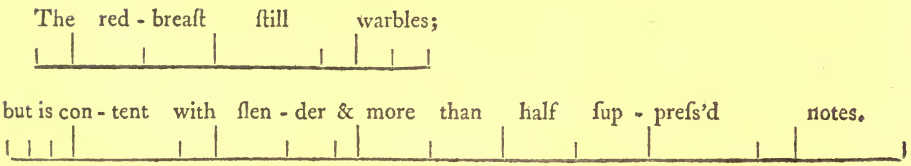


Verſe.

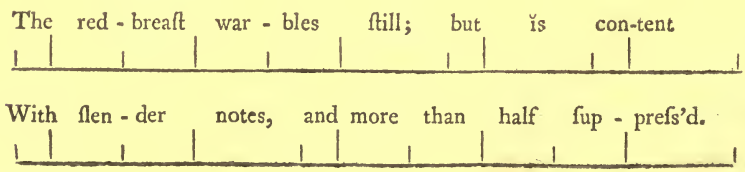


Cowper's Taſk, B. IV.

Proſe.

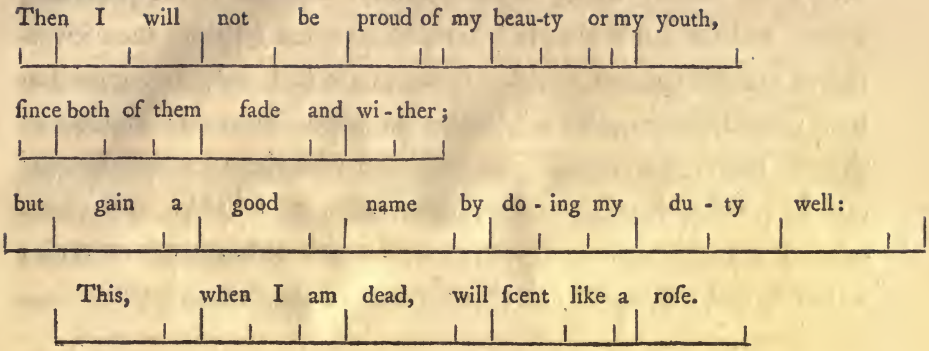


Verſe.

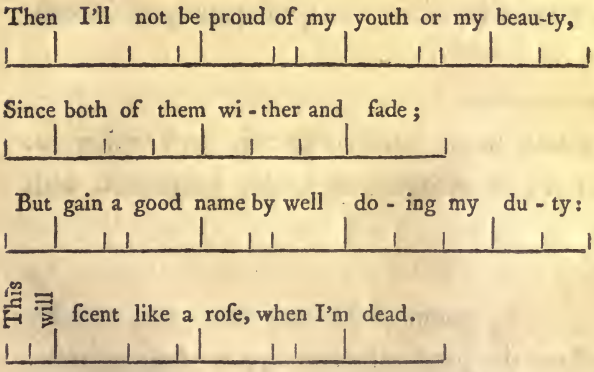


Ibid. B. VI.

Proſe.



Verſe.



Watts.

From this compariſon it appears, that the difference between proſe and verſe conſiſts chiefly in the following particulars.

1ſt. That accelerated and retarded ſyllables belong excluſively to verſe; the former being in proſe always attached to the preceding accent, and the latter always becoming accented ſyllables themſelves. Hence accelerated and retarded ſyllables are ſuch only in compariſon with other ſyllables poſſeſſing ſimilar ſituations in verſe; and not at all, but rather the reverſe, in compariſon with their natural lengths in proſe. Hence alſo the very ſame order of ſyllables may often, according to the mode of recitation, become either proſe or verſe; as has already appeared in the latter part of the firſt chapter.

2dly. That the feet are in verſe either wholly or moſtly of one kind, which is either diſſyllabic or triſſyllabic; verſe bringing the ſyllables to a greater degree of equality, and conſequently of ſmoothneſs in the utterance.

3dly. That the lines and larger portions are in verſe either reduced all to one kind, or, if of different kinds, intermixed with more regularity.

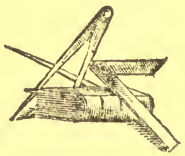
Perhaps this and the foregoing diſtinction are not, ſtrictly ſpeaking, eſſential; and yet the practical diverſity, in theſe reſpects, between proſe and verſe is ſo great as to require ſome notice, though it is difficult to aſcertain its preciſe limits. We have proſe, which almoſt equals the harmony and order of verſe; and we have but too much verſe, which hardly deſerves the name. Lowth's tranſ-

lation of Iſaiah affords eminent examples of the meaſured proſe here alluded to.

Laſtly, feet, lines, &c. are not in proſe regarded as ſuch, and occur in it only as neceſſary effects of the nature of utterance, and the conſtructional members of language; but in verſe theſe ſeveral portions are wrought into ſuch forms as are moſt grateful to the ear, and beſt calculated to enforce expreſſion. In ſhort, proſe is more natural, and verſe more artificial.

The difference of ſtructure ſubſiſting between proſe and verſe, and between the ſeveral kinds of verſe, begets an equal difference betweeen them with reſpect to expreſſion. Proſe, from the mixed nature of its parts, can in general have but little variety adapted to the character of different ſubjects; verſe, on the contrary, from the multiplicity of its ſpecies, admits of as multiplied an application. Thus diſſyllabics are adapted to grave, and triſſyllabics to lively ſubjects: iambics to the ſtrong and forcible, and trochaics to the ſoft and flowing: ſimilinear verſe to ſubjects, of which the periods, or paragraphs, are of various lengths: and diverſilinear, from the greater regularity and diſtinctneſs of its larger portions or ſtanzas, to ſubjects, of which the periods are nearly equal; where there are many compariſons or antitheſes; where there is, at ſtated intervals, a recurrence of the ſame thought or turn of words; or where the parts, however more variouſly diſtributed, form among themſelves

ſome orderly and methodical dependence. But, though ſuch, in the abſtract, be the nature of the different ſorts of metre, it happens, that the difference of their effects is very much diminiſhed in actual compoſition. Such is the force of the ideas annexed to words, that they always act upon the mind, in a great meaſure, independently of, and ſometimes even in oppoſition to, metrical impreſſions; and ſuch the ſtructure of language, or of the words themſelves, as often to make it very difficult to mould them into the moſt expreſſive metre. Theſe reaſons preſcribe limits to the cultivation of verſe. The former circumſtance will often render much refinement needleſs, the latter will often render it abortive. Talents for this art may doubtleſs be cultivated; but the nature and difficulty of the ſubject will always recommend to the poſſeſſors due reſtraint and proper moderation.



NOTES.

NOTE I. p. iii.

I HAVE adopted the word *metre*, as at once the moſt general, and moſt appropriate to my work, that I could find. The term *proſody* being that commonly uſed in the titles of books treating ſolely of verſification, carried with it, I thought, a ſignification too reſtricted to make it equally ſuitable to a more comprehenſive ſubject.

NOTE II. p. 1.

Thus it happens, from the peculiarities of ſtructure and order in the words of different languages, that certain forms of metre, which are received in one are rejected in another; and even where the forms are the ſame, that what is pleaſing in one ſhall be unpleaſing

in another. But theſe diverſities will not in any language extend ſo far as to obtain univerſally: on the contrary, a ſtriking ſimilarity will be obſervable in many inſtances. There are, perhaps, no languages, which differ more in the points I have mentioned, than the Greek and Latin do from thoſe of modern times; yet, on a compariſon, many parallel movements preſent themſelves. As it may be acceptable to the reader to ſee ſome examples of this nature, I ſhall, among the enſuing notes, produce ſuch paſſages of Greek and Latin metre as tally with others in our language; dropping a few words, now and then, on their agreement or diſagreement in character.

NOTE III. p. 5.

The way in which I endeavored to average the uſual length of a foot was as follows. I obſerved, by the ſecond hand of a clock, how long I was moderately reading a paſſage in poetry, and then divided the number of ſeconds by that of the feet; and, to render the average more general, I did the ſame with a paſſage in proſe, and ſtruck a medium between them, which I found about two-thirds of a ſecond.

NOTE IV. p. 6.

The feet, in Greek and Latin, appear to have been diſtinguiſhed by quantity only; but, ours being diſtinguiſhed both by accent and quantity, we poſſeſs, as Sheridan well obſerves, duplicates of each foot, agreeing in movement, though differing in meaſure.

NOTE V. p. 8.

When the accent is on a vowel, the ſyllable is often long; and, when on a conſonant, even. The reverſe, however, happens (at leaſt in the former inſtance,) ſo frequently, as to make a general rule almoſt impoſſible. Thus, in the following line,

O'er heaps of ru - in ſtalk'd the ſtate - ly hind.

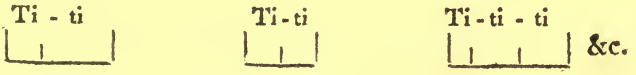
though the ſecond accent is on a vowel, the ſyllable, which carries it, is even. Unaccented ſyllables (except in one caſe, that will be ſhewn hereafter,) are always either even or ſhort.

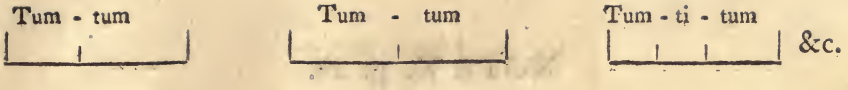
NOTE VI. p. 11.

Theſe names have been borrowed from the Greek, and, being not improperly deſcriptive, are here retained. A *trochee* is ſo called from τρέχω, *to run*, on account of its ſmooth and flowing nature. An *amphibrach* from ἀμφι and βράχυς, that is, *on each ſide ſhort*, as being formed by a ſhort or unaccented ſyllable on each ſide of a long or accented one. An *anapeſt* from ἀναπαω, *to repeat*, as being formed by two ſhort or unaccented ſyllables preceding a long or accented one. And a *dactyl* from δακτυλος, *a finger*, becauſe in this foot a long or accented ſyllable precedes two ſhort or unaccented ones; as, in a finger, the joint next the hand is longer than the two that are united to it. The word *iambic* is of doubtful etymology.

NOTE VII. p. 14.

Should the reader not be ſatisfied with this repreſentation of accelerated and retarded ſyllables, he can eaſily ſuppoſe it changed for the following.





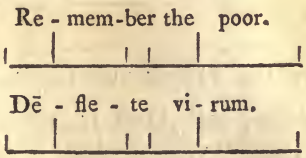
My reaſon for preferring the method given in the text is, that it ſhews both what their quantities really are, according to juſt pronunciation; and what they ought to be, according to exact metre: the former being ſignified by the marks over them, and the latter by the portions of the divided line below them.

NOTE VIII. p. 25.

The propriety of theſe terms may be juſtified from conſidering, that the final accent makes ſo forcible an impreſſion, as to give another ſyllable the appearance of being ſupernumerary. Single-endings are moſt common in Engliſh and French, and double-endings in Italian, Spaniſh, and German.

NOTE IX. p. 27.

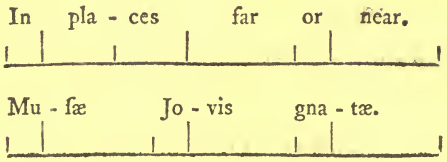
To this the following line correſponds.



but the Engliſh line is leſs forcible.

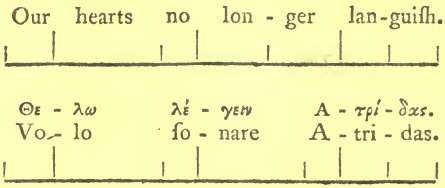
NOTE X. p. 28.

To this the following line correſponds.



NOTE XI. p. 28.

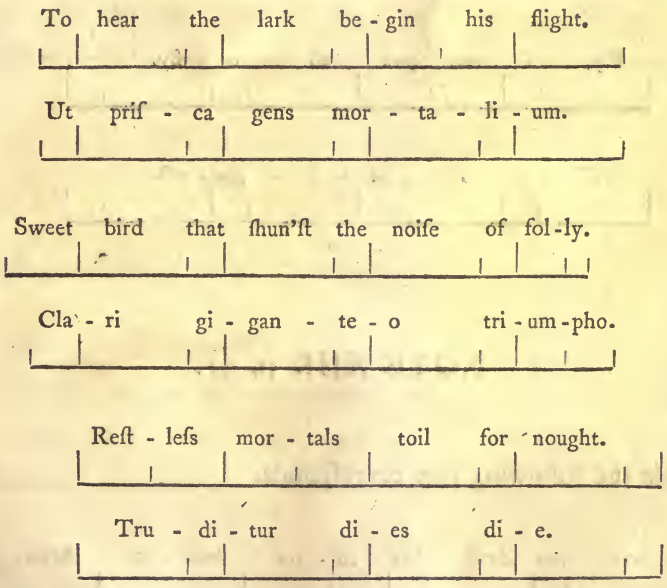
To this the following line, called the *Anacreontic*, correſponds.



Lines of this ſort, in the Greek and Latin, are moſtly applied to ſubjects of a light and airy caſt; but in Engliſh they ſeem equally well ſuited to the energetic or the delicate.

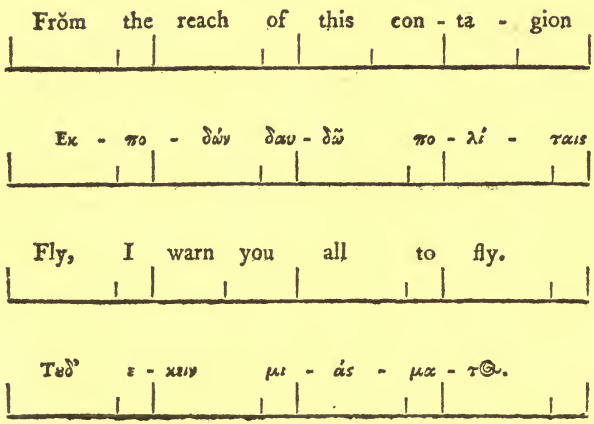
NOTE XII. p. 30.

Among the Greek and Latin lines there are three, which correſpond to the firſt, ſecond, and third of thoſe here given; and that in character perhaps as well as form. The following are examples.



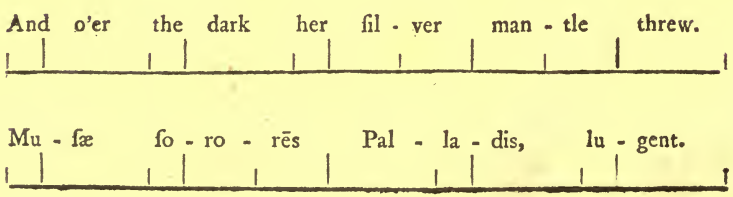
and if we be allowed to divide the following line as it naturally divides itſelf, we ſhall obſerve in the prior half a line as cloſely cor-

reſponding to the fourth, and one moreover to the third in the latter.



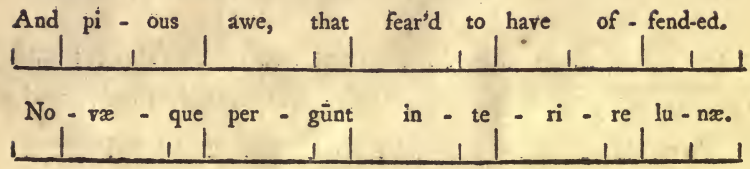
NOTE XIII. p. 31.

To this the following line correſponds.



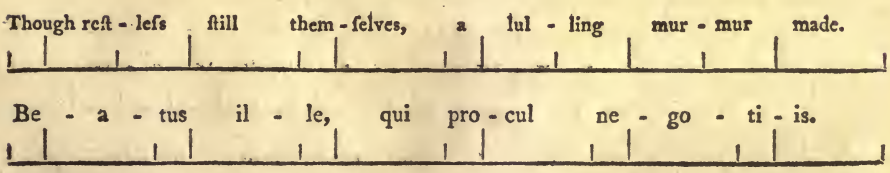
NOTE XIV. p. 31.

To this the following line correſponds.



NOTE XV. p. 32.

To this the following line correſponds.



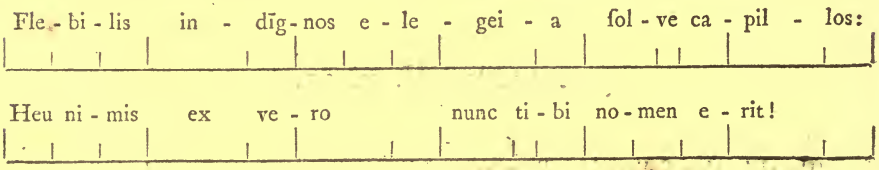
NOTE XVI. p. 42.

This ſort of termination correſponds to that of the *verſo ſdrucciolo*, or *ſlippery line*, of the Italians.

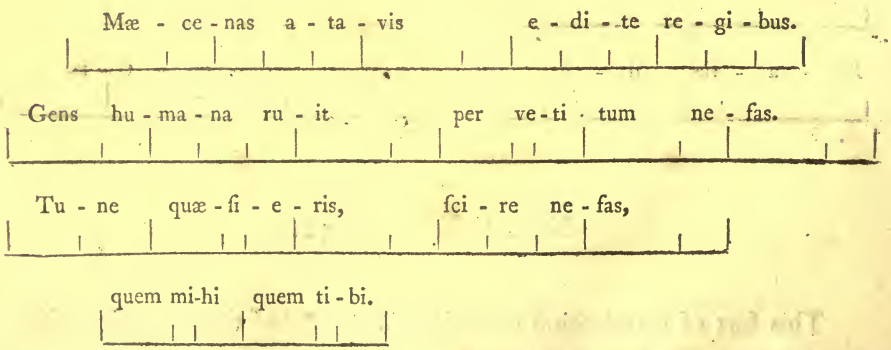
NOTE XVII. p. 43.

A monoſyllabic foot occurs frequently in Greek and Latin verſe; but is more fixed in theſe languages to particular parts of a line.

The line called the *pentameter* contains two of theſe feet; and of courſe differs from the *hexameter* in form and character only, and not in the number of its feet: as can be eaſily ſeen on a compariſon.



The following lines alſo contain theſe feet,



with ſome others, that might be produced.

NOTE XVIII. p. 59.

See, in particular, *Par. Loſt*, B. IV. l. 731, and B. V. l. 323, among the foregoing examples.

The expreſſion of the following lines is owing to a ſimilar cauſe.

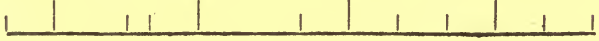
> Vertitur interea cœlum, & ruit oceano *nox*.
> Sternitur, exanimiſque tremens procumbit humi *bos*.
> Parturiunt montes, naſcitur ridiculus *mus*.

"There muſt," ſays Johnſon in one of his Ramblers, "be ſome remarkable conformity between the ſudden ſucceſſion of night to day, the fall of an ox under a blow, and the birth of a mouſe from a mountain; ſince we are told of all theſe images, that they are very ſtrongly expreſſed by the ſame form and termination of the verſe." But the conformity, which this irony ſuppoſes neceſſary, is not at all ſo; the expreſſion, in each inſtance, being ſolely effected by the unuſual ſituation of a monoſyllable at the end of an hexameter; which, by fixing the attention to the word, ſerves to enforce the idea, which it ſignifies.

NOTE XIX. p. 60.

Yet it is poſſible, by a judicious management, to convert even ſuch blemiſhes into a ſource of expreſſion: as follows.

Once on a time, as old ſtories rehearſe,
A friar would needs ſhew his talent in Latin;
But was ſorely put to't in the midſt of a verſe,
Be-cauſe he could find no word to come pat in.



Swift.

where the deficiency in the ſecond foot of the laſt line is very ſignificant of the poor friar's perplexity.

NOTE XX. p. 61.

Couplets and quadruplets are otherwiſe called *diſtichs* and *tetraſtichs*.

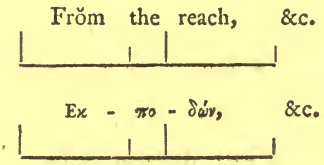
NOTE XXI. p. 62.

Rhyme, in the opinion of ſome critics, is ſo neceſſary an ingredient of our verſification, that blank verſe, according to them, is verſe only to the eye. "The muſic of the Engliſh heroic lines," ſays Johnſon, "ſtrikes the ear ſo faintly, that it is eaſily loſt, unleſs all the ſyllables of every line co-operate together; this co-operation can only be obtained by the preſervation of every verſe unmingled with another, as a diſtinct ſyſtem of ſounds; and this diſtinctneſs is obtained and preſerved by the artifice of rhyme." * The fact however is, that rhyme does not diſtinguiſh lines, but clauſes. The end of a line is not perceived, by means of the rhyme, till we come to the end of that, which chimes to it; which is, at leaſt, not till the end of a couplet; or, if the firſt rhyme be at a more remote interval, not till three or more lines are completed. I would therefore aſk, whether the ear diſcovers the terminations of preceding lines by a retroſpective compariſon of final ſounds, or whether it is already apprized of them by other means: I rather think the latter. It muſt indeed be confeſſed, that ſome of our lines do not poſſeſs ſufficient diſtinctneſs; but rhyme, in my opinion, ſupplies neither an adequate nor a deſirable remedy for this defect.

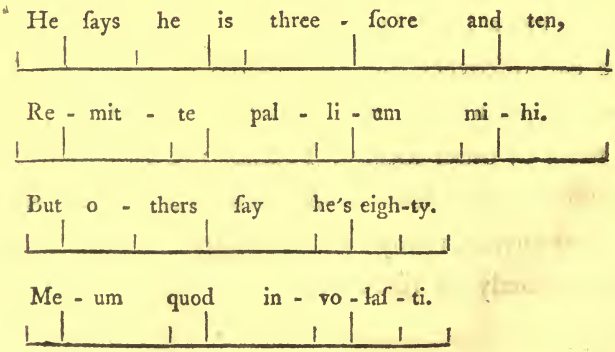
* See the critical remarks ſubjoined to his life of Milton.

NOTE XXII. p. 70.

The ſtanzas commonly uſed among the ancients are few in number, and very different from any of ours; unleſs we are allowed to conſider certain portions of metre, always written by them in one line, as more naturally diviſible into two; in which caſe we may notice a reſemblance: as in the following examples.



as already quoted in Note XII.

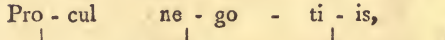


Happy, thrice hap - py he,

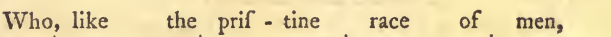
Be - a - tus il - le, qui,

Re - mote from pub - lic cares,

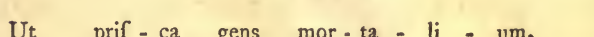
Pro - cul ne - go - ti - is,



Who, like the prif - tine race of men,



Ut prif - ca gens mor - ta - li - um,

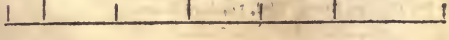


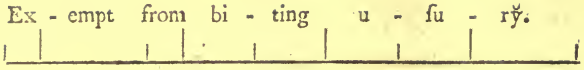
With his own ox - en tills

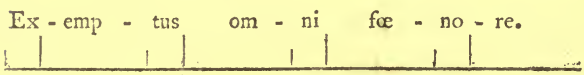
Pa - ter - na ru - ra bo-

His ru - ral he - ri - tagĕ,

bus ex - er - cet fu - is,







FINIS.

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ERRATA.

Page.	Line.	For	Read
5.	3.	*diſſylabics*	*diſſyllabics*
16.	10.	*Milton's Paradiſe Loſt.*	*Milton's Paradiſe Regained.*
19.	8.	comprize	compriſe
23.	8.	192.	491.
Ibid.	11.	739.	738.
33.	1.	reaſon	reaſons
36.	10.	wiſe-men	wiſe men
Ibid.	11.	249.	250.
37.	8.	Pour	Poūr
43.	5 & 8.	of	ŏf
48.	14.	far	fār
49.	4.	290.	289.
55.	10.	ends.	ends,

Z