C. IV.  ACCENT OF CONSTRUCTION.

Who made | our laws | to bind | us : not | himself.  
\textit{Sum. Agon. 309.}

Knowing who | I am | as I | know who | thou art.  
\textit{P. R. 1. 356.}

In some cases a very intimate acquaintance with a poet's rhythm is necessary, to know whether he intended to mark his emphasis by a transference of the accent, or by mere change of intonation.

\textbf{ACCENT OF CONSTRUCTION.}

This branch of our subject may perhaps be treated most advantageously, if, in each case, we first state the law, which has been sanctioned by the general usage of our language; and then notice such violations of it, as have arisen from making it \textit{yield}, instead of \textit{adapting} it, to the laws of metre.

Of all the words that may be used in the construction of an English sentence, the articles are the least important. In the greater number of cases, in which they are now met with, they are useless for any purposes of grammar, were unknown to our older dialects, and still sound strangely in the ears of our country population. The circumstances, which justify their accentuation, are accordingly rare; yet by the poets of the 16th century they were sometimes accented even more strongly than their substantive.

\textit{Skill, which practice small}  
Will bring, | and short; ly make | you : \textit{a} | maid Mar|tial|.  
\textit{F. Q. 3.3. 53.}

--- This man is great,  
Mighty and fear'd; that lov'd, and highly favour'd;  
A third | thought wise | and learn|ed : a | fourth rich|,  
And there|fore hon|our'd : a | fifth rare|ly fear|tur'd.  
\textit{Ben Jonson. Every Man out of his Humour, 1. 1.}

Yet full | of val|our : the | which did | adorn|  
His meanness much—  
\textit{F. Q. 6. 3. 7.}

\textsuperscript{1} Here the definite and indefinite articles are placed upon the same footing. Now the latter originally was nothing more than the first cardinal number, and must, when placed in construction, have obeyed the same law as regards
HISTORY OF ENGLISH RHYTHMS. B. I.

——— This is noted,
And gen’rally: whoever the king favours,
The Cardinal instantly will find employment,
And far enough from court too. H. VIII. 2. 1. 46.

But a more common fault—one of which even Pope was guilty—is the accentuation of the article when it occurs before the adjective.

Defence is a good cause: and heav’n be for us.
Comus, 489.

See the heavy clouds low falling,
And bright Hesperus down calling
The dead night: from under ground.

Fletcher. Faithful Shep. 2. 2.

The poor wight: is all most dead
On the ground his wounds have bled.

Fletcher. Faithful Shep. 3. 1.

She was not the prime cause: but I myself.
Samson, 234.

The treacherous: the fair art betray,
And all the bright creation fades away.

Pope. Essay on Criticism, 492.

In words as fashions: the same rule will hold.
Pope. Essay on Criticism, 333.

There is, however, one position of the article, which seems to warrant its accentuation, even when not emphatic. It is that, which leaves it adjacent only to unaccented syllables. In the language of ordinary life the article, even in this case, is seldom accented. The words a revolter would be pronounced with a stress of voice, regularly increasing to the third syllable. But, in the measured language of composition, no words can be slurred over, or run the one into the other; and it seems not only venial, but even more correct and proper, to accent the article a re-
Vol\text|\text{er}. For these reasons I would not object to the following verses,

\begin{align*}
A \text{ murd|\text{r}er, a | revol|\text{ter : and | a vil|\text{lain.} \\
\text{Samson, 1180.}
\end{align*}

I pray'd for children, and thought barrenness
In wed|\text{lock a | reproach | : I gain'd | a son}. \\
\text{Samson, 352.}

Still | to the last | it rank|\text{les : a | disease}. \\
\text{Byron. Ch. Harold, 2. 34}

Who with the horror of her hapless care
Hastily starting up, like men dismay'd
Ran af\text|\text{ter fast | to res|\text{cue : the | distres|\text{sed maid}}}. \\
\text{F. Q. 6. 3. 24.}

The | divine Des|\text{demo|na. What | is she? Oth. 2. 1. 73.}

The two last examples are however open to objection on another ground. When a verse, or section of a verse, begins with an accent, such accent should never be a weak one.

A word must necessarily be of less importance than that whose relations it merely indicates; hence the accentuation of the preposition above its noun, is offensive.

\begin{align*}
\text{Opprest with hills of tyranny cast on virtue} \\
\text{By | the light fan\text|\text{cies of | fools : thus | transport\text|\text{ed.} \\
\text{Ben. Jonson. Cynthia's Revels, 5. 4.}}
\end{align*}

\underline{Foretasted fruit,}

\begin{align*}
\text{Profan'd | first | by the ser|\text{pent : by | him first} |} \\
\text{Made common. P. L. 9. 929.}
\end{align*}

\underline{Else had the spring}

\begin{align*}
\text{Perpetual smil'd on earth with vermunt flow'rs,} \\
\text{Equal in days and nights, except to those} \\
\text{Beyond | the po|\text{lur cir\text|\text{cles : to | them day}} |} \\
\text{Had unbenighted shone. P. L. 10. 678.}
\end{align*}

In the two extracts from Milton, the pronouns require an emphasis, which makes the false accentuation still more glaring.\footnote{Prepositions formerly took the accent before personal pronouns, and, indeed, still do so in some of our provincial dialects; the accentuation therefore is not properly speaking \textit{false}, though it takes the reader by surprise, more particularly as the emphasis falls on the pronouns in the two cases here cited.}
All words which qualify others, as adjectives, adverbs, and others of the same class, receive a fainter accent than the words qualified.

It has been observed,¹ that when "a monosyllabic adjective and substantive are joined, the substantive has the acute, and the adjective the grave, unless the adjective be placed in antithesis, in which case the reverse happens." This rule might have been stated more generally. The primary accent of the adjective ought always, when not emphatic, to be weaker than that of the substantive. But when the reviewer states this law to have been "observed by all our best poets," and censures Darwin and his contemporaries as its first violators, he is lauding our earlier writers most unfairly. If authority, in a case like this, were of any weight, it might easily be found;

Help'd | by the great | pow'r : of | the vir'tuous moon |

Fletcher. Faithful Shepherdess, 2. 2.

Lest | the great | Pan : do | awake |

Same, 1. 1.

Thy cluster beams play on the heavy face
Of all | the world | : mak'ing the blue | sea smile |

Fletcher. Faithful Shep. 2. 1.

No ill | words! let | his own | shame : first | revile | him |

Fletcher. Bondeda, 2. 4.

The dominations, royalties, and rights
Of this | oppres|sed boy | : this | is thy el | dest son's | son |

Unfortunate in nothing but in thee. K. John, 2. 1. 306.

Hath any ram
Slapt | from the fold | : or young | kid lost | its dam |

Comus, 497.

The more correct schools of Dryden and Pope carefully avoided this error, but our modern poets are not so scrupulous. The faults of the Elizabethan writers are more readily caught than their beauties;

Decipit exemplar vitius imitabile.

The possessive pronoun falls of course under the same

C. IV.  ACCENT OF CONSTRUCTION.

law as the adjective; but when coupled with an ad
receives the weaker accent. The violation of this rule
too common among those writers to whom allusion hi
made.

In wine | and oil |: they wash | en his | wounds wide |
F. Q. 1. 5. 17. 1

And dark | some dens |, where Ti | tan : his | face nev | er shows |
F. Q. 2. 5. 27.

That | I may sit |: and pour | out my | sad sprite |
Like running water. 2

Fletcher. Faithful Shepherdess, 4. 4.

The sweeping fierceness : which his soul betray’d,
The skill | with which | he wield | ed : his | keen blade |
Byron. Lara, 7.

And then | as his | faint breath ing : wax | es low |
Byron. Lara, 17.

It is doubtless under the same law, that the word own
takes the accent after the possessive pronouns; a rule which
is violated by Pope in the very couplet in which he de-
nounces the critics;

Against | the poet : their | own arms | they turn’d |
Sure to hate most the men from whom they learn’d.

Essay on Criticism, 106.

Another law of English accentuation is, that the personal
and relative pronoun[s] take a fainter accent than the verb.

And mingled them with perfect vermil,
That like | a live | ly sang | vine : it | seem’d to | the eye |
F. Q. 3. 8. 6.

——— That sea-beast
Leviathan, which God of all his works
Create d hu | gest : that | swim th’ o | cean-stream |
P. L. 1. 200.

1 [But the Globe edition has:—"They wash | his wounds | es wide." This is
obviously right; wounds being dissyllabic, as has been shewn above, p. 66.
—W. W. S.]

2 This verse of Fletcher has even more than his usual proportion of blunders.
With proper accents it would belong to the triple measure.

That | I may sit | and pour out | my sad sprite |.
Such is certainly the right scanning of this puzzling line, for the first and all the early editions elide the vowel. We may hence see the danger of printing Milton without elisions. As the line stands in the modern editions, every reader would accent it thus,

\[\text{Creadhed lusti gest : that swim | the ocean-stream}.\]

No one would be bold enough to risk a false accent, in order to avoid an awkward and spiritless rhythm.

It remains to consider the law, which regulates the accents of a sequence.

When two or more words of the same kind follow each other consecutively, they all take an equal accent. If they are monosyllables, a pause intervenes between every two. It is probably for this reason, and on account of the great number of English monosyllables, that we find such frequent violations of a law so obvious and important.

---

\[\text{Fear, sickness, age | : less, lahour, sokehr, strife}.\]
\[\text{Pain, hunger, cold | : that makes | the heart | to quake}.\]
\[\text{And ever fickle fortune rageth rife.} \quad F. Q. 1. 9. 44.\]

\[\text{So shall | wrath, jealously | : grief, love, | die and | decay}.\]
\[\text{F. Q. 2. 4. 35.}\]

\[\text{Infernval hags | : cen|taurs, fiends, hip|podames}.\]
\[\text{F. Q. 2. 9. 50.}\]

---

\[\text{Gout, lep|rosie | : or some | such loath'd | disease}.\]
\[\text{Ben Jonson. Every Man out of his Humour, 1. 1.}\]

\[\text{I am | a man | : and | I have limbs, flesh, blood}.\]
\[\text{Bones, sin|ews and | a soul |: as well | as he}. \quad \text{Same, 2. 2.}\]

Where he gives her many a rose
Sweeter than the breath that blows,
The leaves | , grapes, ber|rries: of | the best |.

\[\text{Fletcher. Faithful Shep. 3. 1.}\]

---

\[\text{High-climbing rock, low sunless dale,}\]
\[\text{Sea, des|ert, what | : do these | avail | ?}\]
\[\text{Wordsworth. White Doe of Rylstone, 7. 14.}\]

Falso accentuation very often leads to ambiguity. In the last passage, there might be a question, whether the author did not mean the sea-desert, the waste of ocean.
C. IV. VERBAL ACCENT. FOREIGN.

When the words are collected into groups, this law of sequence affects the groups only, and not the individuals. Thus I think there would be no fair objection to the mode in which Byron accented the verse,

*Young old*, *high low*, at once : the same *diver* sion share.*

*Childe Harold, 1. 71.*

Nor to Milton's famous line,

*Rocks, caves*, *lakes, fens*, *bogs, dens,* : and *shades* of death.

This last verse has been variously accented. Mitford accented the first six words, thus making it a verse of eight accents, though Milton wrote his poem in verses of five.

The same law will hold when the words are in groups of three together.

Before we close this section, it should be observed, that the rule, which we have applied to the article, is a general one. There is no word, however unimportant, which may not be accented, when it lies adjacent only to unaccented syllables. We have already given examples where the article is accented; to add others would be useless.

VERBAL ACCENT. FOREIGN.

The accentuation of foreign words, naturalized in our language, has always been varying; one while inclining to the English usage, at another to the foreign. We will first treat of proper names, which have come to us, either mediately or immediately, from the Latin. At present, we give them Latin accents, when they have all their syllables complete; and English accents when they are mutilated. But nothing was more common, down to the end of Elizabeth's reign, than to find the perfect Latin word with its accents distributed according to the English fashion;

Till that the pal:e : Sat*uraus* the col:de
That knew so many of aventures olde.

*Chau. The Knightes Tale; C. T. 2445.*

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1 *Den* means a low woody bottom, such as often marks a stream or watercourse; hence it is coupled with *hogg.*
HISTORY OF ENGLISH RHYTHMS.

*Sætan* urnus thon ἕν συνδ-βγένες ήτον.

Such one was once, or once I was mistaught,
A smith at Vulcānus : own forge up brought.
*Hall. Satires, 2. 1. 45.*

In sterres, many a winter ther-beforn,
Was writ the deth of Hec tor, Achillēs—
*Chau. The Man of Lawes Tale; C. T. 4617.*

Hit gesælde gió : on sume tīde
That Aulīces : un.derhæafde
Thæm Cáserē : cynderwē twā.
It fell of yore, upon a time.
That Aulīces had under
The Kaiser kingdoms two. *Alfred, Met. 26. 4.*

Befor e hire stood : hire son e Cū, pido,
Upon his shoulders wings hadde he two.
*Chau. The Knightes Tale; C. T. 1965.*

Wār on Egyyte : eft on-cyrde.
Again were the Egyptians turned back.
*Cædmon, Exod. 451.*

These writers give us the Latin accents, whenever it suits their rhythm.

During the 14th century we got even our Latin from the French. Latin names were, accordingly, often used with French accents, and that to the very end of the 16th century.

Fayr est of fayr e o la dy min Vēnum,
Daughter to Jove, and spouse of Vulcānus.
*Chau. The Knightes Tale; C. T. 2223.*

The dreint Lean dre : for his faire Hero,
The teres of Heleine, and eke the wo

Hec tor and Her cules : with false Sīno,
Their minds did make them weave the web of woe.
*Mirr. for M. Ægelred, 3.*

Of Lucrece and : of Babylon Thisbe,
The sword of Dido, for the false Euce.
*Chau. The Man of Lawes Prol.; C. T. 4483.*

1 That is, Ulisses.
--- A cranny'd hole or chink,
Through which | the lov'ers: Pyr'amus and | Thisby |
Did whisper often very secretly. M. N. Dream, 5. 1. 159.

Shakespeare elsewhere accents it This|by; he doubtless put the old and obsolete accent into the mouth of his "mechanicals," for the purposes of ridicule.

French accent was particularly prevalent in such words, as had been robbed by our neighbours of one or more syllables.

Thou glader of the mount of Citheron,
For thil|ke lov|e: thou had|dest to | Adon|,
Have pitee. Chau. The Knightes Tale; C. T. 2225.

Ambitious Sylla: and stern Marius,
High Ca|sar, great | Pompey |: and fierce | Anton|ius|.
F. Q. 1. 5. 49.

Him thought | how that |: the wing|ed god | Mer|cury |
Befor|ne him stood, and bad him to be mery.
Chau. The Knightes Tale; C. T. 1387.

All such words we now accent after the English fashion, Pom|poy, Mer|cury, Di|an, &c.

When the last syllable of a French word does not contain the e final, it almost invariably takes the accent; in English words, the accent is generally upon the first. Now the "makers" of the 14th century, in raising our language once more to the dignity of courtly verse, unhappily, but very naturally, had recourse to the dialect, which had so long been used for the purposes of poetical expression. In Skinner's phrase, "cart-loads" of French words were poured into the language. These for the most part had a doubtful accentuation, English or French, as best suited the convenience of the rhythm. This vicious and slovenly practice may be traced as late as to the reign of Elizabeth. In the following instances of French accentuation, I shall in each case take, first the words of two syllables, and then those of three or more;

A pren|tis whil|om dwelt |: in our | citec|,
And of a craft of vitailers was he.
Chau. The Cokes Tale; C. T. 4363.
--- So meek a look hath she,
I may not you devise: all hire \textit{beautee},
But thus much of hire beautee tell I may.

\textit{Chaucer. C. T. 9619.}

For quhar \textit{it fail yeys: na wertu}
May be \textit{off price: na off walu}. \textit{The Bruce, 1. 371.}

For well thou wost thyself even veraily,
That thou and I \textit{be dam ned to prison}
Perpet uel \textit{us gain cth no raunson}.

\textit{Chau. The Knightes Tale; C. T. 1176.}

And when that he wel dronken had the win,
Then \textit{wold he speken: no word but Latin}.

\textit{Chau. ProI. 639.}

This \textit{was thin oath: and min also certain},
I wot it wel thou durst it not withsain.

\textit{Chau. The Knightes Tale; C. T. 1141.}

For which thy child was in a crois yrent,
Thy bliss \textit{ful eyen saw: all his torment}.

\textit{Chau. M. of Lawes Tale; C. T. 5264.}

And, sikerly, she was of gret dispert,
And ful \textit{plesant: and a miable of port}.

--- He dorste make avaunt,
He wis te that \textit{a man: was repentaunt}.

\textit{Chau. ProI. 137.}

Of all God's works, which do this world adorn,
There is no one more fair and excellent,
Than is man's body both for power and form,
 Whilst it is kept in sober government,
But none \textit{than it more foul and in decent}
Distemper'd through misrule. \textit{F. Q. 2. 9. 1.}

Some words in \textit{u} still accent the last syllable, but in that case lengthen the vowel, as saloon, dragoon, cartoon, divine, &c. Many words too are spelt with the long \textit{i}, though now pronounced with the short, as sanguine, &c.\footnote{Native, positive, abusive, expensive, &c., are still pronounced with a long \textit{i} in Norfolk; see Forby's "Glossary," p. 14. The American pronunciation is the same.}

Ther \textit{niss: no ser pent so cruel}.
When man tredeth on his tail, ne half so fel.

\textit{Chau. The Sompnoures Tale; C. T. 7583.}
The par\dale\ swift\, and \the ti\ger\ cruel,\nThe antelope and wolf, both fierce and fell.\n\nF. Q. 1. 6. 26.

Caus'd \him agree\, they might \in parts \equal\nDivide the realm, and promist him a gard\nOf sixty knights, on him attending still at call.\n\nHiggins. M. for M. Queen Cordila, 17.

It were, \quod he\, to thee \no gret \honour\,\nFor \to be false \ne \for to be \traitour\.
\nChau. The Knightes Tale; C. T. 1131.

—— Our governour,
And \of\our tal\es; jug\, e and re\portour\.
\nChau. Prol. 815.

Beyond \all past \exam\ple; and \future\.
\nP. L. 10. 840.

The other adjectives in\ure\ are still accented on the last syllable, as obscure, secure, mature, \&c.

She \was so char\itable\, and so \pitous\,
She wolde wepe if that she saw a mous
Caught in a trappe.\n\nChau. Prol. 143.

—— Mighty Theseus,
That \for to hun\ten\, is \so de\sirous\.
\nChau. Knightes Tale; C. T. 1673.

Adjectives in\ose, is, use,\ still take tho accent on the last syllable, as\v\er\bo\se, \p\r\e\c\c\i\se,\obtuse, \&c.

—— That telleth in this cas,
Tal\es of best \sentenc\e; \and most \solas\.
\nChau. Prol. 799.

I you \for\get\, e all hol\ly; this \trespas\.
\nChau. Knightes Tale; C. T. 1820.

—— — How should, alas!
Silly old man that lives in hidden cell,
Bid\ing his heads \all day\, for his \trespass\,
Tydings of war and worldly trouble tell? F. Q. 1. 1. 30.

By pol\icy\, and long \process\, of time. P. L. 2. 297.

But subtle Archimago, when his guests
He saw divided into double parts,
And\U\na \wand\, 'ring in \, woods \and forrests, \&c.
F. Q. 1. 2. 9.

If a French word end with the final\ e,\ the penultimate syllable is always accented. When such word was brought into our language, the final\ e was either dropt or
changed into y. The accent fell accordingly either on the last, or the penultimate syllable.

The ending ie once formed two syllables with an accent on the i. This accent long kept its place even when the e was lost;

Quod The|seus| : hav|e ye so gret | envi|e
Of myn honour, that thus complain and criе.

Chau. The Knights Tale; C. T. 909.

Before | her stan|deth : dan|ger and | envy|;
Flattery, desceyt, misceife, and tyranny.


There many minstrels maken melodie,
To drive | away : the dull | melan|choly|.

F. Q. 1. 5. 3.

The following examples will be ranged in the like order; first, those words which retained tho e final, and afterwards those in which it had been lost;

——— Wel could he playe on a giterne,
In all | the town : nas brew| hous ne | tavern|e
That he ne visited.

Chau. Milleres Tale; C. T. 3333.

——— In forme and reverence,
And shorte | and quicke | : and full | of high | senten|ce.


That this | Soudan | : hath caught | so gret | plesan|ce
To han | hire fig|ure : in | his re|membran|ce,
That all his lust, and all his besy cure,
Was for to love hire.

Chau. Man of Lawes Tale; C. T. 4606.

This so|ly car|pentere : had gret | merveil|le
Of Nicholas, or what thing might him aile.

Chau. Milleres Tale; C. T. 3423.

And led | their life | : in gret | travaill,|
And oft | in hard | : stour off | bataill.

The Bruce, 1. 23.

And or|er his hed | : ther shin|en two | figur|es
Of sterr|es, that | ben clep|ed : in | scriptur|es,
That on Puella, that other Rubens.

Chau. The Knights Tale; C. T. 2045.

1 Enemý, envy, are still so pronounced in Norfolk; see Forby's "Glossary," p. 105.
Thin is the victorie: of this aventure,
Full blissful in prison mayst thou endure.

Chau. The Knightes Tale; C. T. 1237.

And do that I to morowe: may han victorie,
Min be the travaile, and thin be the glorie.

Chau. The Knightes Tale; C. T. 2407.

Ther saw I many another wonder storie,
The which me list: not drawen to memo-rie.

Chau. The Knightes Tale; C. T. 2075.

To put in wryt a suthfast storic,
That it lest ay furth: in memo-ry.

The Bruce, 1. 14.

For who so make: eth God: his adversary,
As for to werk en: an y thing in contra-ry
Of his will, certes, never shal he thrive.

The Chanoines Yeomannes Tale; C. T. 16944.

Wel coude he rede a lesson or a storic,
But al der-best he sung: an of ferto-rie.

Chau. Prol. 711.

And over all ther as profit shuld arise,
Cur teis he was: and lowly of servis e.

Chau. Prol. 249.

For in the land ther nas no craftes man,...
Ne por treicour: ne car ver of imag es,
That Theseus ne gaf him mete and wages.

Chau. The Knightes Tale; C. T. 1899.

A not-hed had de he: with a brown visage,
Of wood craft coude he wol: al the usage e.


——— gret is thin avantage e,
More than is min, that sterve here in a cage.

Chau. The Knightes Tale; C. T. 1295.

And as thou art a rightful lord and juge,
Ne gev e us nay ther: mer cie ne refuge e.

Chau. The Knightes Tale; C. T. 1721.

With us ther was a doc tour of phisike,
In all this world, ne was ther none him like
To speke of phisike.

——— Manie
Engen deder of humours: melan cholike,
Befor en: in his cel ke fantasie.

Chau. The Knightes Tale; C. T. 1376.
One of our souls had wander'd in the air,
Ban|ish'd this frail | sepul|chre : of | our flesh|.
        R. II. 1. 3. 194.

But all | be that | he was | a phil|os|o|phy,
Yet hadde he but litel gold in coffre.    Chau.    Prol. 299.

Again | his might : ther gain | en non | obsta|cles,
He may | be clep|ed : a god | for his | mira|cles.
        Chau.    The Knightes Tale; C. T. 1789.

À the|atre |: a pub|lick re|cepta|cle
For giddy humour and diseased riot.
        Ben Jon. E. Man in his Humour, 2. 1.

As | in a vault |: an an|cient re|cepta|cle.
        R. and J. 4. 3. 39.

Lost par|adise |: a re|cepta|cle prove|
To spirits soul.    P. L. 11. 123.

Chaucer generally makes the ending acle but one syllable; and perhaps it may be a question if it ever fills the place of two syllables in his writings. The same remark applies to the endings able and ible; but as it would be dangerous, without the assistance of a better edition, to lay down any positive rule upon the subject, I shall follow the usual practice in dividing them.

I can|not saine |: if that | it be | possi|ble,¹
But Ve|rus had | him ma|ked : in|vis|ible,
Thus sayth the booke.    Chau.    Legende of Dido, 97.

Of his diete mesurabe was he,
For it was of no great superfluete,
But | of vast nour|ishing |: and di|gesti|ble.
His study was but litel on the Bible.    Chau.    Prol. 437.

For all afore that semed fair and bright,
Now base | and con|tempti|ble : did | appear |.
        F. Q. 4. 5. 14.

For possible is, sin thou hast hire presence,
And art a knight, a worthy and an able,
That | by some cas |, sin For|tune is | changea|ble
Thou maiest to thy desir sometime attaine.
        Chau.    The Knightes Tale; C. T. 1242.

¹ Compare lamentable, abominable, as pronounced in Norfolk; see Forby's "Glossary," p. 105.
Stor\ys to rede\: are de\i\ta\bill,
Suppose that thai be nocht bot fabill. \textit{The Bruce, 1. 1.}

Your fair discourse hath been as sugar,
Mak\ing the hard \: way \: sweet \: and de\l\ecta\ble.
\textit{R. II. 2. 3. 6.}

It can\not but \: arrive \: most ac\cepta\ble.
\textit{B. Jons. Ev. Man out of his Humour, 1. 1 (The Stage).}

\textit{——— Let us not then pursue}
By force impossible, by leave obtained
Un\accepta\ble \: though \: in heaven \: our state\Of splendid vassalage.
\textit{P. L. 2. 249.}

With huge \: force and \: in\supporta\ble main\.
\textit{F. Q. 1. 7. 11.1}

And won\dred at \: their im\paca\ble stour\.
\textit{F. Q. 4. 9. 22.}

There are also certain substantives in our language,
which are closely connected with the past participle of the
Latin; these long retained their Latin accent on the last syllable.

\textit{——— Introduce}
Law \: and \textit{edict} \: on us \: who \: without law\.
Err not. \textit{P. L. 5. 797.}

\textit{——— Strongly drawn}
By this \: new-felt \: affec\tion \: and \: \textit{instinct}.
\textit{P. L. 10. 262.}

Wooing poor craftsmen with the craft of smiles . . .
As\t\were \: to ban\ish \: their \: \textit{affects} \: with him. \textit{R. II. 1. 4. 28.}

Most u\g\ly shapes \: and horr\ible \: \textit{aspects}.
\textit{F. Q. 2. 12. 23.}

And \: for our eyes \: do hate \: the dire \: \textit{aspect}
Of civil wounds. \textit{R. II. 1. 3. 127.}

His words \: here en\ded \: but \: his meek \: \textit{aspect}
Silent yet spake. \textit{P. L. 3. 266.}

\textbf{Milton also accents the first syllable, as |pect,\textsuperscript{2} but the}

\textsuperscript{1} [Or perhaps: \textit{insup\porta\ble}, with the accent on \textit{sup}. So, perhaps, \textit{un\cepta\ble} just above. But it does not affect the argument.—W. W. S.]

\textsuperscript{2} [I cannot find that he does so; see all the passages, viz., \textit{P. L. 2. 301, 8. 266, 4. 541, 5. 733, 6. 81, 313, 450, 7. 379, 8. 336, 10. 454}; \textit{P. R. 3. 217} ;
also \textit{P. L. 10. 638, Com. 694}.—W. W. S.]
older writers, almost invariably, give us the Latin accent. Dr. Farmer at once declared against the genuineness of "The Double Falsehood," which Theobald and others had ascribed to Shakespeare, because this word was always found accented on the first syllable. This was bold, but warrantable criticism.

VERBAL ACCENT. ENGLISH.

One of the most important rules is that, which bids us accent the root, whether verb or substantive, more strongly than in its inflection; as in the words, lov|est, lov|eth, lov|ing, lov|ed, smit|eth, smit|ing, smit|ten, fox|es, ox|en, chill|dren.

The old ending of the present participle was occasionally accented, during the 14th and 15th centuries; and sometimes, though more rarely, the modern termination ing.

An|d | suth thyn|ges : that are | lihand
Tyll man|nys her|ing : ar | plesand. 

------ The saith
That | toward thaim | was ap|perand,
For that at the King of England
Held swylk freynschip. 

Bruce, 1. 9.

Wherefore laude and honour to such a king,
From dole|ful daun|ger us so | defending.


Under this head may be ranged our verbal substantives, whether denoting the agent, as lover, or the action, as loving. These endings, however, in old English, were not unfrequently accented.

And knew wel the tavernes in every towne,
And ev|ery host|eler | and gay | tapster |e,
Bet than | a la|zer : or |a beg|gester |e. 

Chau. Prol. 240.

For ther was he nat like a cloisterere,
With thred|bare cope | as is | a poor | scholer |e,
But he was like a maister or a pope. 

Chau. Prol. 261.

------ The mount of Citheron,
Ther Ve|nus hath | hire prin | cipal | ðwelling |,
Was shew|ed on | the wall | in pur|treying .

Chau. C. T. 1938.
A! fredome is a noble thing,
Fre|dome mayss man\: to haiff | liking |. Bruce, 1. 225.

For na\:tue hath | not ta\:ken\: his be\:ginning |
Of no partie, ne cantel of a thing.
•

Chau. Knightes Tale; C. T. 3009.

To the same rule may be referred the adjectives of comparison; and such adjectives as are formed by adding the common terminations to a substantive, though Barbour has sometimes accented the last syllable of the adjective in y.

And gyff that any man thaim by
Had\:on\:y thing\: that wes \: worthy |

Bruce, 1. 205.

And wyss \: men say\: is \: he is \: happy,
That be othir will him chasty. Bruce, 1. 121.

The same rule and the same exception hold in respect to adverbs derived from adjectives.

For oft feynying of rybbaldy
Awail\:yeit him\: and that \: gretly |

Bruce, 1. 341.

Ik hard never, in sang na ryme,
Tell \: off a man\: that swa \: smertly |
Eschewyt swa gret chewalry. Bruce, 3. 178.

The next law governs the accentuation of such compounds, as consist of a substantive and some word that qualifies it; whether it be an adjective, or a substantive, preposition, or other word used adjectively. This law is the reverse of that, which regulates the accents of a sentence. The latter requires the substantive to be accented, but in the compound the accent falls upon the adjective; we should say for instance—all | black birds | are not black | birds. From the 14th to the 16th century this rule was frequently, and is still occasionally, violated. The only exception, however, which has fixed itself in the language, is the word mankind. Milton accented it sometimes on the first, and at other times on the second syllable, but the

\footnote{Compare continually, certainty, as pronounced in Norfolk; see Forby's "Glossary," p. 105.}
latter now always takes the accent. The accent was most frequently transposed in those words which ended with a long syllable, especially if it contained the long i, as insight, moonlight, sun-rise. When the last syllable contained a short vowel sound, the accent was occasionally, but rarely, misplaced. In such cases, the false accentuation is now particularly offensive.

The drooping night thus creepeth on them fast,
And | the sad hu | mour : load | ing their | eyelids |,
As messenger of Morpheus, on them cast
Sweet slumb’ring dew, the which to sleep them bids.

F. Q. 1. 1. 36.

Trebly augmented was his furious mood
With bitter sense of his deep-rooted ill,
That flames | of fire | he threw | forth: from | his large | nostril |.

F. Q. 1. 11. 22.

As for | the thrice | three-an | gled : beech | nut-shell |,
Or ches | nut’s arm | ed husk | and hid | kernel |.

Hall. Sat. 3. 1. 18.

Hire mouth ful smale and therto soft and red,
But sik | erly | : she had | a fayr | foreshed |.


The compounds ending in dom, hood, ship, ness, ess, also belong to the same rule. Most of these endings contained two syllables in our old English dialect, and often took the verbal accent.

The angyr, na the wrechet dome,
That | is cowp | lyt : to foule | thyrdome |.

The Bruce, 1. 235.

Ful soth | is sayd | : that lov | e ne | lordship |,
Wol nat, his thankes, have no felawship.

Chau. The Knightes Tale; C. T. 1625.

That | is to sayn | : trouth, hon | our, and | manhe | de,
Wisdom, humblesse, estat, and high kinrede.

Chau. The Knightes Tale; C. T. 2791.

——— Throw his doughti deid,
And throw | his owt | rageous | manhood |.

Bruce, 3. 161.

Joy | e after wo | : and wo | af | ter gladnes | se
And shew | ed him | ensam | plc : and | likenes | se.

Chau. C. T. 2843.

1 Barbour also accents this word on the first syllable; 1. 269.
I not | whe'r she | : be wom | an or | goddes | se,
But Venus is it sothly, as I gesse.
Chau. The Knightes Tale; C. T. 1103.

Another class of compounds consist of a noun, and a preposition, that governs and, as it were, overrides it; the substantive *underground*, and adjective *underhand*, may afford us examples; they differ widely in their character from such compounds as *undergrowth* and *undershoot*. If we call the latter adjectival compounds, the others may be termed the prepositional. There can be little doubt that, at one period, the proposition only preceded and governed a substantive, but the analogy was soon extended to adjectives and even verbs.

The rules, which regulate the accentuation of these compounds, are very irregular. The tendency of our language has been, of late years, to throw the accent on the noun, or word governed by the proposition; though I suspect the latter generally received it, in our earlier and purer dialects.

The prefix *un*, at present, is never accented by correct speakers; but in the old English we find it far more generally accented than the following syllable. Shakespeare and Milton almost always accent *uncouth* on the first syllable, and we find its vulgar representative *uncut*, accented in like manner; while the modern *uncouth* accents the second syllable. Many other instances might be brought, to show the difference between the old and the modern pronunciation of these compounds.

The prefix *mis* was, in all probability, at first a preposition. In modern usage it is very seldom accented, but in our old writers frequently.

|———That folk,
Throw thar | gret mis | chance : and | foly |,
War tretyt than sa wykkytly,
That thar says thar jugis war. | Bruce, 1 221 |

But who conjur'd—

|——— Rablaws' drunken revellings,
To grace | the mis | rule : of | our tav | ernings | ?
Hall. Sat. 2. 1. (near the end). |
Verbs, compounded of a verb and preposition, accent the former; but in our older writers we find the rule often violated.

The for lorn maid: did with loves long ing burn.

F. Q. 1. 6. 22.

Speak, Cap tain, shall I stab: the for lorn swain?

2 H. VI. 4. 1. 65.

If either salves, or oils, or herbs, or charms, A for done wight: from door of death mote raise.

F. Q. 1. 5. 41.

— Perdition

Take me for ever, if in my full anger
I do not out do: all exam ple; where
Where are these ladies? Fletcher. Bonduca, 3. 5.

With plum ed helm: thy slay or be gins threats.

Lear, 4. 2. 57.

— His obedience

Imp lied be comes theirs: by faith; his mer its
To save them, not their own, though legal, works.

P. L. 12. 408.

We do approve thy cen sure: be loved Cri tes.

B. Jons. Cynthia’s Revels, 5. 3.

Certain propositions are compounded of a preposition and some other word which is governed by it. The verbal accont now always falls upon the latter, but in our older writers it often fell upon the preposition.

A viscount’s daughter, an earl’s heir,
Be sides what: her vir tues fair
Added to her noble birth. Milton, Epitaph, &c.

Sweet is the coun try: be cause full of riches.

2 II. VI. 4. 7. 66.

— These declare

Thy good ness be good thought: and pow’r divine.

P. L. 5. 158.

That make no diff’rence: be twixt cer tain dy ing
And dying well. Fletcher. Bonduca, 2. 1.

— And saw the shape

Still glor ious, be fore whom: awake I stood.

P. L. 8. 463.

— We are strong enough,
If not too man y: be hind yon der hill,
The fellow tells me, she attends, weak-guarded.

Fl. Bonduca, 3. 4.
Where valiant Talbot: above him thought.
Enacted wonders. 1. H. VI. 1. 1. 121.

And ever against eating cares
Lap me in soft Lydian airs. L’Allegro, 135.

Nor walk by noon,
Or glittering starlight without thee is sweet.
P. L. 4. 655.

The place unknown and wild
Breeds dreadful doubts: oft fire is without smoke,
And peril without show.
F. Q. 1. 1. 12.

To answer thy desire
Of knowledge within bounds: beyond abstain.
To ask —
P. L. 7. 119.

Adverbs which are formed by adding a preposition to the words where and there, as wherein, whereby, &c., therein, thereby, thereof, &c., were often accented on the first syllable by Spenser, Shakespeare, and Milton; but now take the accent on the last.

The adverbs compounded with all, as always, also, &c., now take the accent on the first syllable, but were often accented by our old poets on the second.

It should be mentioned before we close the chapter, that many words which accent the first syllable, when used as substantives, accent the last, when used as verbs, as forecast, upstart, overthrow, &c., to forecast, to upstart, to overthrow, &c. 
CHAPTER V.

QUANTITY.

It has been much disputed, if there be such a thing as quantity in the English language; and more learning has been shown in the discussion, than either good sense or good temper. In matters of this kind, in any a difficulty will give way before a clear definition. We will therefore first endeavour to fix the meaning of the word.

The Greeks and Latins distinguished between the actual and the metrical quantity of a syllable. As far as regarded the purposes of metre, all their syllables were divided into two great classes, the long and the short. But when they looked to the actual quantity, they felt no difficulty in making nicer distinctions; in holding for example the first syllable of in-clytus shorter than the first of in-felix, the first syllable of vs-sem from sum, shorter than the first syllable of es-sem from edo. In all these cases the first syllables were metrically long; but in one set of cases the vowel was long, in the other it was short.

Now whether our metre depend upon quantity or not, we clearly have no metrical distribution of syllables; and therefore can have no metrical quantity, in the sense in which these words have just been used. But the notion that is generally attached to the word quantity, is that which is connected with its metrical value. In this sense, therefore, it may fairly be said, that we have no quantity in the English language.

On the other hand, nobody will deny that in English, as in every other language, there are some syllables which are longer, that is, which usually require a longer time for pronunciation, than others. Every addition of a consonant must, of necessity, lengthen the syllable; whether the consonant be added at the beginning of the word, as in the examples ass, lass, glass, or at the end, as in ask, asks, ask' st.
In both cases the last syllable is longer than the second, and the second than the first; or,—if we choose so to express it—the latter syllables have each of them a longer quantity than the one preceding.

Before we examine the connexion between quantity thus defined, and our English rhythms, it will be useful, if not necessary, to make a few remarks upon the quantities of our English vowels; for though, strictly speaking, we have neither long nor short syllables, we have most certainly both long and short vowels.

ORTHOGRAPHY OF THE VOWELS.

In all languages, custom must decide what increase of quantity shall constitute a distinct letter. Most languages range their vowels, as respects time, under two heads, the long vowels and the short; but others, as some of the Irish dialects, range them under three, the long, the middle, and the short vowels.1 There are reasons for believing, that this division prevailed, at least partially, in the Anglo-Saxon.

The long quantity was marked by Anglo-Saxon writers in two ways; either by placing over the vowel our present acute accent, as in góð good, fúl foul, which were thus distinguished from God; God, and ful; full; or by actually doubling the vowel, thus, góð was sometimes written good. This latter mode of distinguishing the long quantity still remains, and even of the former some traces were left as late as the sixteenth century. Several writers, in Elizabeth's reign, expressed the sound of the long e by óe, and wrote wée and féeete for our modern we and feet.

When the vowel had no such accent, and was followed by not more than a single consonant, it seems, in the Anglo-Saxon period, to have represented its ordinary or middle time; when it was followed by a double consonant, or its equivalent,2 it must have indicated its shortest time; when

1 Pluta, or the continuous sound given to the Sanskrit vowels, is three times the length of the short vowel, and should occupy three moments in its utterance.
2 By the word equivalent, I mean any combination of letters, which serves as a substitute for a duplicated letter. Both in Anglo-Saxon and in modern
followed by two different consonants, it was probably a matter of doubt, which of the two, the ordinary or the short time, was meant to be expressed. My reasons for believing that a double consonant was meant to indicate a short vowel, are the following.

It has been a notion very widely entertained, that accent lengthens the quantity of a syllable; and to a certain extent, this notion may be well founded. We cannot accent the first syllable of bedight, without lengthening its vowel, or adding to it the following consonant bedight. If we wish to keep the short e, and also to preserve the last syllable entire, we must dwell on the d, or in effect double that consonant, and pronounce the word bedight. This, I take it, was the origin of the double consonant. Hence, I believe, came that important rule, one of the first established, and the longest retained in our orthography, which orders us to double the final consonant of an accented syllable, when the vowel is a short one.

This rule, though for the most part well understood, and well observed by Anglo-Saxon writers, gave rise to a mode of spelling, which has worked sad confusion in our English orthography. As the short vowel of an accented syllable doubled the final consonant, it came at length to be an established rule, that a double consonant always denoted a short vowel. Hence, in the eleventh and twelfth centuries, we find the consonant frequently doubled, even in unaccented syllables; and so firmly was the system established in the beginning of the thirteenth, that we have a long poem, called the Ormulum, in which the consonant is always doubled, whenever it follows a short vowel; is and it being written iss and itt.

This peculiar mode of spelling has been ascribed, by some to the ignorance of the writer, by others to the rudeness of a provincial dialect, by a third party to the harsh and rugged pronunciation of an East-English Dane! Whatever

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1 English, there seems to have been an aversion to the doubling of certain consonants. In modern orthography, we represent a double k by čk, a double g or ch by ďg or čh.
2 There are a few instances of such spelling in Anglo-Saxon MSS.
we may say to the charge of rudeness, that of ignorance
must rest with the critic. The author adopted his system
designedly, and warns his transcriber not to violate it.
Though inconvenient, it is at least consistent; in this
particular, indeed, superior to any of those which have suc-
cceeded it.

To the same principle may be traced the vicious spelling,
that is found in many English words, and particularly in
our monosyllables; for example, in sea-gull, set-off, bliss,
dull, buff, &c. It is rather singular, that though we write
full with two l’s, yet with something like an appreciation of
the old rule, which limits the duplication to an accented
syllable, we get rid of the superfluous l when the word is
compounded, and write hopeful, sinful, &c.

The law, we have just been examining, gave rise to a
second, which has had, if possible, a still greater influence in
deranging the orthography of our language. As the doubling
of the consonant indicated a short vowel, so by the converse
rule a single consonant must have indicated a long one;
and the vowels must have been long in the following dis-
syllables, none the moon, time time, name a name. Now in
the Anglo-Saxon there was a great number of words, which
had, as it were, two forms; one ending in a consonant, the
other in a vowel. In the time of Chaucer, all the different
vowel-endings were represented by the e final, and so great
is the number of words which this writer uses, sometimes as
monosyllables, and sometimes as dissyllables with the addi-
tion of the e, that he has been accused of adding to the
number of his syllables, whenever it suited the convenience
of his rhythm. In his works we find hert and herte, bed
and bedde, erth and erthe, &c. In the Anglo-Saxon we find cor-
responding duplicates, the additional syllable giving to the
noun, in almost every case a new declension, and in most a
new gender. In some few cases, the final e had become mute,
even before the time of Chaucer; and was wholly lost in the
period which elapsed between his death and the accession
of the Tudors. Still, however, it held its ground in our
manuscripts, and were our, rose a rose, &c., though pronounced
as monosyllables, were still written according to the old
spelling. Hence it came gradually to be considered as a rule, that when a syllable ended in a single consonant and mute e, the vowel was long.

Such is clearly the origin of this very peculiar mode of indicating the long vowel; and it seems to me so obvious, that I always felt surprise at the many and various opinions that have been hazarded upon the subject. We could not expect much information from men, who, like Tyrwhitt, were avowedly ignorant of the early state of our language; but even Hick[e]s had his doubts, whether the final e of Anglo-Saxon words were mutes or vocals; and Rask, notwithstanding his triumph over that far superior scholar, has fallen into this, his greatest blunder. Price, whose good sense does not often fail him, supposes this mode of spelling to be the work of the Norman, and the same as the "orthography that marked the long syllables of his native tongue." As if the e final were mutes in Norman French!

One of the results, which followed the establishment of this second principle, was the saving of many of our mono-syllables from the duplication of the final consonant. If the presence of the mute e indicate a long vowel, by the converse rule its absence must indicate a short one. If the vowel be long in white, pate, and rote, it must be short in whit, pat, and rot.

It appears, therefore, that there have been no less than four systems employed at different periods, to mark the quantity of our English vowels. In the first, the long time was marked by the acute accent; in the second, by a doubling of the vowel; in the fourth, by the mute e; while the third system indicated the short time by a doubling of the consonant, and conversely, the long time by a single consonant. In modern practice, the three last systems are, to a certain degree, combined. It would be matter of rather curious inquiry, to trace the several classes of syllables which are subject to their respective laws; and the gradual steps by which the later systems have intruded on the older ones.

These observations may show, how inapplicable to our

tongue are the laws, which regulate the quantity of the Greek and Latin. Our earlier critics—a Sydney or a Spenser—talked as familiarly of vowels long by position, as though they were still scanning their hexameters and pentameters; and would have upheld the first syllable of hilly as long, despite the evidence of their own senses. The same principles have been acquiesced in, though not openly avowed, by later writers; and Mitford has even given us directions to distinguish a long syllable from a short one. His system is a mere application of Latin rules to English pronunciation, without regard to the spelling. So far it is an improvement upon that of his predecessors; but it is forgotten that the laws of Greek and Latin quantity were for the most part conventional, and derived their authority from usage. Custom with us has laid down no rules upon the subject, and without her sanction all rules are valueless.

We have hitherto denominated certain vowels long and short, as though we considered the only difference between them to be their time; as though, for instance, the vowel in meet differed from that in met only in its being longer. The truth is, they are of widely different quality. The spelling of many words has remained unchanged, for a period, during which we have the strongest evidence of a great change in our pronunciation. When the orthography of the words meet and met was settled, the vowels in all probability differed only in respect of time; but they have now been changing for some centuries, till they have nothing in common between them, but a similarity in their spelling.

In the present state of our language, we have five vowel sounds, each of which furnishes us with two vowels. Though the vowels, thus related to each other, differ only in respect of time, the spelling but rarely shows us any connexion between them.

<table>
<thead>
<tr>
<th>Short Vowels</th>
<th>Long Vowels</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fathom</td>
<td>Father</td>
</tr>
<tr>
<td>Merry</td>
<td>Mary</td>
</tr>
<tr>
<td>Pill</td>
<td>Peel</td>
</tr>
<tr>
<td>Poll</td>
<td>Pall</td>
</tr>
<tr>
<td>Pull</td>
<td>Pool</td>
</tr>
</tbody>
</table>
The vowels o and u, as they occur in note and nut, stand alone, as do also the different diphthongs.

**QUANTITY AS AN INDEX OF ENGLISH RHYTHM.**

It has been said that our English rhythms are governed by accent; I, moreover, believe this to be the sole principle that regulates them. Most of our modern writers on Versification are of a different opinion. I have seen the title of a book which professed to give examples of verse measured solely by the quantity, but have been unable to procure it. Mitford, too, after dwelling on the great importance of accent, seems half to mistrust the conclusions he has come to; for he adds, strangely enough, and not very intelligibly, "variety is allowed for the quantities of syllables, too freely to be exactly limited by rule. A certain balance of quantities, however, throughout the verse, is required, so that deficiency be no where striking. Long syllables, therefore, must predominate." I do not feel the force of this inference, and much less do I acknowledge it, as one of the essentials of our "heroic verse." Verses may be found in every poet that has written our language, which have neither a balance of quantities, nor a predominance of long syllables; and it asks but little stretch of imagination to suppose a case, in which the predominance of short quantities, so far from being a defect, might be a beauty.

One of our leading reviews has stated, that, "independent of accent, quantity neither is nor ought to be neglected

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1 In ordinary speech, I believe the words burn, curb, hurt, lurk, &c., differ from bun, cub, hut, luck, &c., only in the greater length of the vowel-sound. If this be so, then, instead of five, there are six vowel-sounds in our language, each of which furnishes us with two vowels, accordingly as the quantity is long or short. Again; I would say that farther differs from father only in the greater length of its first vowel. If so, there is one vowel-sound in our language which furnishes us with three vowels. These are found respectively in the words fathom, father, farther. There are some languages which thus form three vowels from almost every one of their vowel-sounds. See p. 103.

2 Verse measured with a regard solely to the length of time required in the pronunciation of syllables, the accent and emphasis being entirely unnoticed. Richard Edwards. 1813. 12mo.
in our versification." In this, if I understand it rightly, I agree. The time is, occasionally, of great importance to the beauty of a verse, but never an index of its rhythm. I suspect, however, that the reviewer looked upon quantity in a more important light. He gives us the following stave, in which the "long syllables" are arranged as they would be in a Latin sapphic, with an accentual rhythm, such as is often met with in our dramatic poets. The object is to show, that such "coincidence of temporal metre" gives a peculiar character to the verse, notwithstanding the familiar arrangement of the accents.

O liquid strēamlēts to the main returning,
Mūrmuring wāters that adōwn the moun†ains
Rūsh unobstrucoūtd, never in the ocean
Hope to be tranquil.

The following stave is then given with the same accentuation, and the same pauses, to show how "a difference of quantities will destroy the resemblance to Latin sapphic."

The headlōng tōrrēnt from its nätzive caverns
Būrsting resistless, with destructive fury
Rōars through the valley, wāsting with its deluge
Forōsts and hūmlets.

I cannot help thinking, that the reviewer has deceived himself. I do not believe one man in a hundred would be sensible of the artful collocation of the long syllables in the first stave. True it is, that in both these staves, the verse has a peculiar character; but one, I think, quite independent of the quantity. The sameness of the rhythm would alone be sufficient for this purpose. There is no doubt also a great difference in the flow of the two stanzas, but this too, I think, is in a very slight degree owing to the difference in their quantities. The first stave is made up of easy and flowing syllables, while the latter is clogged throughout with knots of the most rugged and unyielding consonants. The mere difficulty of pronunciation might account for that difference of flow, which the reviewer attributes solely to the difference of the quantities.

It is not, however, denied, that the effect may be partly
owing to the change in the quantity. There is no doubt that such a change will sometimes force itself upon our notice in a very striking manner. In the staves that follow, any jostling of consonants has been studiously avoided;

The busy rivulet in hümble valley
Slippeth away in happiness; it ever
Hurrieth on, a solitude around, but

Heaven above it.

The lönyly tárn that sleëps upóñ the moun táin,
Breathing a hóly càlm áround, drinks ever
Of the gréat presénce, éven in its slumber

Deeply rejóicing:

The striking difference in the flow of these two stanzas is almost entirely owing to the difference of their quantities.

Before we close this section, I would make an observation on a passage in the review last quoted, which, though it relate to a foreign language, has an indirect bearing on the question now before us. The law of French verse, as regards quantity, is stated to be—the thirteenth syllable short, the sixth long. Now a French verse can never take a thirteenth syllable, unless it consist of the short vowel sound *a* which is usually indicated by the *e* final; and as this is the shortest syllable in the French language, the critic risked little, in laying down the first part of his canon. The latter part, I think, is not correct. A strong accent indeed falls on the sixth syllable, but every page of French poetry contains syllables so situated, which cannot, with any show of reason, be classed among the long syllables of the language.

This notice may be useful as showing that, as regards the French, no less than our own tongue, the rhythms that depend on accent are independent of quantity. I believe the same remark might be extended to every living language from India westward.

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1 These stanzas have not the same rhythm [as was here stated in the first edition] as the stanzas quoted on p. 109. I shall not, however, trouble the reader with a second version. The reasoning, though weakened, is still strong enough to bear the inference it was meant to support.
QUANTITY AS AN EMBELLISHMENT OF RHYTHM.

Our great poets certainly have not paid the same attention to the quantity of their syllables, as to the quality of their letter-sounds. Shakespeare, however, seems to have affected the short vowels, and particularly the short \( \mathcal{I} \), when he had to describe any quickness of motion.

Therefore do nimble-pinion'd doves draw love,
And, therefore, hath the wind-swift Cupid wings.

\[ R. \& J. 2. 5. 7. \]

——— The nimble gunner
With linstock now the devilish cannon touches——

\[ H. V. 3, Chorus. 32. \]

Milton also sometimes aided his rhythm by a like attention to his quantities;

——— And soon
In order, quit of all impediment,
Instant, without disturb they took alarm. \[ P. L. 6. 547. \]

In the following verses long syllables predominate.

A poor, infirm, weak and despised old man. \[ Lear, 3. 2. 20. \]

Unwieldy, slow, heavy and pale as lead. \[ R. \& Jul. 2. 5. 17. \]

The lowing herds wind slowly o'er the lea.

\[ Gray, Elegy, st. 1. \]

Through glades and glooms the mingled measure stole,
Or o'er some haunted streams with fond delay
Round a holy calm diffusing,
Love of peace, and lonely musing,
In hollow murmurs died away.

\[ Collins, The Passions. \]

Or where Mæander's amber waves
In ling'ring lab'rinths creep.

\[ Gray, Progress of Poesy, 2. 3. \]

Lo! where Mæotis sleeps, and hardly flows
The freezing Tanais through a waste of snows.

\[ Pope, Dunci. 3. 87. \]
The last example is said to have been Pope's favourite couplet; but his reasons for the preference are by no means obvious. The voice, to be sure, lingers with the river; but why so many sibilants?
CHAPTER VI.

RIME,

is the correspondence, which exists between syllables, containing sounds similarly modified.

When the same modification of sound recurs at definite intervals, the coincidence very readily strikes the ear; and when it is found in accented syllables, such syllables fix the attention more strongly, than if they merely received the accent. Hence we may perceive the importance of rime in accentual verse. It is not, as is sometimes asserted, a mere ornament; it marks and defines the accent, and thereby strengthens and supports the rhythm. Its advantages have been felt so strongly, that no people have ever adopted an accentual rhythm, without also adopting rime.

Every accented syllable contains a vowel; hence a riming syllable may be divided into three parts—the initial consonants, or those which precede the vowel, the vowel itself, and lastly the final consonants. Rime will be considered as made up of different kinds, accordingly as one or more of these elements correspond.

The first species is the perfect rime, or that which requires a correspondence in all the three. It is called by the French the rich rime, and by that people is not only tolerated but sought after. With us it has been very generally discountenanced.

The second kind is alliteration, or that in which only the initial sounds correspond. It pervades all our earlier poetry, and long held control over our English rhythms. We do not, however, stop here to discuss its properties; we shall content ourselves merely with one observation. Raek tells us, that when the riming syllables of an Anglo-Saxon verse began with vowels, such vowels were, if possible, different.
This rule, which was first laid down by Olaus Wormius, appears to be a sound one. It seems to me a simple deduction from one more general. The alliterative syllables of an Anglo-Saxon verse rime, I believe, only with the initial consonants. In very few instances have I found the vowels corresponding. When the initial consonants were wanting, the law of alliteration was looked upon as satisfied, and the vowels, now become the initial letters, were found to be different.

The third and fourth kinds of rime are the vowel and consonantal. The former, which required only a correspondence in the vowels, was once common among the Irish; but has never been adopted into English verse.¹ The latter rime only with the consonants. It was well known to our ancestors and the kindred races of the north: Olaus Wormius exemplifies it in the following quotation from Cicero: “non docti sed facti.” When both the final and the initial consonants correspond, it may be called, for distinction’s sake, the full consonantal rime.

In the fifth kind of rime, the vowels correspond and also the initial consonants; in the sixth, the vowels and final consonants. The former has been generally confounded with alliteration. It was principally affected by those poets, who wrote after the subversion of our regular alliterative rhythms, and may perhaps be conveniently designated as modern alliteration. The latter is our common rime, of which we have too much to say elsewhere, to dwell upon it here.

We have hitherto assumed the rime to be confined to a single accented syllable. Sometimes, however, it reaches to

¹ The vowel-rime, or, as it is termed by French and Spanish critics, the assonant rime, was common in the Romance of Oc and all the kindred Spanish dialects, and is found in one (I believe only one) of our Anglo-Norman poems. It is clearly the Irish comhardadh, though not subject, in the Romance dialects, to the nice rules which regulate its assonances in the Gaelic. I believe there is another peculiarity of modern versification which may be traced to the sister dialect, for I have little doubt that some species of the bob (see bk. iv. c. iv.) represent the Welsh cyrch. These correspondences between the original and derivative tongues are valuable, and should, in all cases, be carefully investigated.
the following syllable, and occasionally to the two following
syllables. In such case the supernumerary syllable or syllables
must be unaccented. The rime, when thus extended, takes
the names of double and triple rime.

It has ever been a rule in our prosody, that, when the
rime becomes double or triple, the unaccented syllables
must rime perfectly. King James, in his "Reulis and
Cautelis," warns you "quhen there fallis any short syl-
lабис after the lang syllабe in the line, that ze repeit
thame in the lyne qhilk rymis to the uthere, even as ze set
them downe in the first lyne, as for exempyll ze man not
say

Then feir nocht
Nor heir ocht,
but
Then feir nocht
Nor heir nocht,

repeating the same nocht in baith lynis; because this syl-
labbе nocht, nather serving for cullour norPUTE, is bot a tayle
to the lang fute preceding." The "Reule" is better than
the reason. It is but too often violated. Even Chaucer,
for the most part so careful in his rimes, has sometimes
broken it.1 In his roguish apology for the indiscreet dis-
closures of his Sompnour, he tells us,

Of cursing ought eche guilty man him drede,
For curse wol sle right as assoiling saveth,
And al so war e him : of | a signif|ica |vit.2

Prologue, 662.

Clare, the Northamptonshire poet, whose poems in

1 The perfect correspondence in the unaccented syllables of the double rime
was sometimes dispensed with. The authors of the Alisaunnder, of Havelok,
and of other romances written in the 13th century, occasionally contented
themselves with a rime between the last accented syllables, and wholly neg-
lected what King James calls "the tail." This must have been a recognised
and legitimate kind of rime, for the dullest ear would have been offended, if
such correspondences as tent and doonits, carpeth and harpe, were palmed upon
it as regular double rimes.

2 A writ issuing out of Chancery to enforce obedience to the Ecclesiastical
Courts.
general show great facility, has tried his hand at the triple rime;

Then come ere a min|ute's gone,
For the long summer's day
Puts her wings swift as tin|nets on
For liceing away;
Then come with no doubt|ings near
To fear a false love,
For there's noth|ing without thee, dear,
Can please in Broomsgrove, &c.

But one of the commonest and most offensive blunders is the misplacing of the accent, as in the following couplet of Swift,

But as to com|ic A|rístoph|anes
The rogue too vic|ious and too prophane is.

Another, almost as offensive, and perhaps more common, is the ending one of the rimes with an accented syllable.

Proceed to Trag|ics; first Eurip|ides
(An au|thor where I some|times dip adays,)
Is right|ly cen|sured; by the Stag|yrite,
Who says his num|bers; do not fudge aright.

The last syllables of the adverbs ought to be accented, adays, aright. If the reader wish for more examples of the triple rime, he may consult Swift's letter to Sheridan [1718], from which I have quoted. Out of more than a dozen couplets he may find two or three riming decently.

**FINAL RIME,**

or that which occurs at the end of a verse, is now almost the only one recognized in our language. It is, however, in all probability, foreign in its origin, and made its way amongst us slowly and with difficulty. As this opinion has been controverted, I will lay the reasons, which led me to adopt it, briefly before the reader.

In the first place, I know of no poem, written in a Gothic dialect with final rime, before Otfrid's Evangely. This was written in Frankish, about the year 870. The riming Anglo-Saxon poem, which Conybeare discovered in
the Exeter MS. can hardly be older than the close of the tenth century; and though other poems contain riming passages, I doubt if any of them existed before the ninth. Now we have many riming Latin poems written by Englishmen, some as early as the seventh century. This seems to show, that the use of final rime was familiar to the scholar, before it was adopted into the vernacular language. It may be asked, whence the Latinist got his rime, unless from the Gothic conquerors of the empire, as the Romans were confessedly ignorant of it. I would answer, in all probability from the Celtic races; who appear to have retained no small portion of their language, even amid all the degradation of Roman and Gothic servitude. The earliest poems of the Irish have final rime, and we know that the Welsh used it, at least as early as the sixth century. Some of the Welsh poems have a rhythm strongly resembling that of the early Romance poems. Final rime is found in both, and was in all probability derived from one common source.

A second reason, that has led me to this opinion, is the peculiar flow of Anglo-Saxon verse. Final rime has been called a "time-beater;" it separates each verse from the others by a strongly-marked boundary, and has over a tendency to make the sense accommodate itself to these artificial pauses. We find this to be the case even in those alliterative poems, which were written after final rime had been introduced among us. The verse generally ends with the line, as if the new rhythm had completely overspread the language. But in the Anglo-Saxon rhythms, we find the sense running from line to line, and even preferring a pause in the midst of a verse. I incline therefore to think, though the subject is confessedly one of difficulty, that final rime first originated with the Celtic races, that it was early transferred to the Latin, and from thence came gradually into our own language.1

1 The fact of there having been two kinds of final rime in the Celtic, both of which are found in the Romance dialects that arose out of its ruins, and only one of which was ever adopted in the Latin "rhythmus," is a strong argument
The only final rime, that has been tolerated in our language, is of the sixth kind, or that which requires a correspondence both in the vowels and final consonants. This law is not always observed in those specimens of final rime, which have come to us from the Anglo-Saxons. We do not always find the vowel-sounds identical, nor the final consonants always corresponding. But when we remember that these verses have never more than three accents, that they are subject to the law of alliteration, and sometimes also contain internal rime, that the riming syllables, moreover, are sometimes as many as eight or nine in number, we may see reason rather to admire the skill of the poet, than to blame his negligence. When, however, the verse was lengthened and alliteration banished, we had a fair right to expect greater caution, and very rarely indeed does Chaucer disappoint us. His rimes are, for the most part, strictly correct. The writers who succeeded him seem to have been misled by the spirit of imitation. Many syllables, which rimed in the days of Chaucer and Gower, had no longer a sufficient correspondence, owing to change of pronunciation. Still, however, they were held to be legitimate rimes upon the authority of these poets. Hence arose a vast and increasing number of conventional rimes, which have since continued to disfigure our poetry. Pope used them with such profusion, that even Swift remonstrated with him on his carelessness.

Another source of these conventional rimes was the number of dialects, which prevailed during the 15th and 16th centuries. Some of the Elizabethan writers honestly confined themselves to one dialect, and wrote the same language that they spoke. Others, and among them some of our greatest, allowed themselves a wider license, and, when hard-pushed for a rime, scrupled not at taking it from any dialect which could furnish it. Spenser sinned grievously in this respect, and grievously has he answered

in favour of the view here taken as to the Celtic origin of final rime. It must, however, be confessed, that one of my arguments here used is somewhat strained. The influence which final rime exerted over our English rhythms, is over-rated.
for it. He has been accused of altering his spelling to help his rime! The charge is silly enough, and to a sensible man carries its own refutation with it. In a large proportion of these cases, the word supposed to have been a mere corruption, is found to be still flourishing in our country dialects. His real offence, however, was a serious one. It introduced a vagueness into our pronunciation, under which the language is still suffering.

The following passage from Puttenham¹ may help to make this matter clearer. “There cannot be in a maker a fowler fault then to falsifie his accent to serve his cadence, or by untrue orthographic to wrench his words to helpe his rime, for it is a signe that such a maker is not copious in his owne language, or (as they are wont to say) not halfe his crafts maister; as for example, if one should rime to this word restore, he may not match him with doore or poore, for neither of both are of like terminant, either by good orthography or by naturall sound, therfore such rime is strained; so is it to this word ram, to say came, or to beane, den, for they sound not nor be written alike, and many other like cadences, which were superfluous to recite, and are usual with rude rimers, who observe not precisely the rules of prosodie. Neverthelesse in all such cases, if necessitie constrained, it is somewhat more tollerable to help the rime by false orthographie, then to leave an unpleasent dissonance to the care, by keeping trewe orthographie and loosing the rime; as, for example, it is better to rime dore with restore, then in his truer orthographie, which is doore, &c.”

Notwithstanding some inconsistency of expression, the critic’s meaning is, on the whole, tolerably clear. He prefers a spelling and a pronunciation, different from those generally used, to a false rime. He would have doore spelt and pronounced dore, though such spelling and pronunciation were vulgar and unfashionable, whenever it was made to rime with restore. It is singular that the provincial pronunciation has now got the upper hand; although we still spell the word door, we pronounce it dore.

¹ The Arte of English Poesie; bk. ii. ch. 8(9). --W. W. S.]
While upon this subject, it may be observed, that s and th are used in our language, to represent both a whisper and a vocal sound; and these sounds often rime conventionally. Such rime may fully satisfy the eye, but it is most offensive to the ear.

In the fat age of pleasure, wealth, and ease,
Sprung the rank weed, and thrived with large increase.

_Pope._ Essay on Criticism, 534.

Soft o'er the shrouds aerial whispers breathe,
That seem'd but zephyrs to the train beneath.

_Pope._ Rape of the Lock, 2. 57.

The riming syllables, we have seen, must have a correspondence between the vowels and the final consonants; but here the correspondence ceases; no perfect rime can be allowed. Puttenham warns his reader against riming such words as _constraine_ and _restraine_, or _aspire_ and _respire_; "which rule, nevertheless, is not well observed by many makers for lack of good judgment and a delicate ear." It was sometimes violated by Chaucer, and frequently by Pope. The blunders of no writer, however eminent, should weigh with us as authority. The perfect rime always sounds strangely to the ear, and in some cases most offensively so.

The final rime may be single, double, or triple. In the riming Anglo-Saxon poem, above alluded to, we have all the three. Chaucer seems to have preferred the double rime; the letter e, or some one of its combinations, forming, for the most part, the unaccented syllable. The poets of Elizabeth's reign had no objection to the double rime; but it was seldom used by Dryden, and still more rarely by Pope. The latter, in Johnson's opinion, was never happy in his double rimes, excepting once in the Rape of the Lock. The following couplet is, no doubt, alluded to;

The meeting points the sacred hair dissever
From the fair head for ever and for ever!

_Rape of the Lock, 3. 153._

The triple rime is properly an appurtenant to the triple measure. In our common measure it is hardly ever found, and seems opposed to the very nature of the rhythm. There
are instances indeed, in which the triple rime closes our common verse of five accents, but it is then always a professed imitation of a foreign model, the *sdrucciolo* rime,—as in that stanza of Byron,

Oh ye *flamor* tal Gods : what is thou *theg* ony?
Oh! thou, too, mor tal man : what is philan *thropy*?
Oh! world which was and is : what is cosmoog ony?
Some people have accused me of misan *thropy*,
And yet I know no more than the Mahog ony.
That forms this desk : of what they mean,—lycan *thropy*
I comprehend, for without transformation

The affectation has no other merit than its difficulty.

or that which exists between the last accented syllables of the two sections, may be considered as the direct offspring of final rime. In the Anglo-Saxon poem already mentioned, each section rimes, and becomes to many purposes a distinct verse. But when the riming syllables were confined to the close of what had been the alliterative couplet, this couplet became the verse, and it was then necessary to distinguish between the middle rime, if any such were introduced, and the regular final rime, which shut in the verse.

This middle rime was most frequently introduced into verse of four accents. In the stanza of *eight* and *six*, as it has been termed, it was very common. In the 16th century it was employed by learned bishops, and on the most sacred subjects; but not with the approbation of Puttenham [bk. ii. ch. 9.]. That critic was of opinion that "rime or concorde is not commendably used both in the end and middle of a verse; unless it be in toys and trifling poesies, for it sheweth a certaine lightnesse either of the matter or of the makers head, albeit these common rimer use it much." The poems of Burns show, that it still keeps its hold upon the people; and Coleridge, who wrote for the few, has used it, and with almost magical effect;
And now there came both mist and snow,
And it grew wond'rous cold,
And ice mast-high: came float ing by
As green as emerald.

The ice was here, the ice was there,
The ice was all around,
It crack'd and growl'd: and roar'd and howl'd,
Like noises in a swound. Ancient Mariner.

When, as is sometimes the case, the middle rime occurs regularly, it would perhaps be better to divide the line.

Sectional rime,
is that which exists between syllables contained in the same sections. It was well known to all the early dialects. According to Olaus Wormius, the consonantal rime will suffice in the first section; but in the second, there must be a correspondence both between the vowels and the final consonants. The same rule applies to Anglo-Saxon verse.

The origin of this law will, I think, be obvious, when we recollect, that sectional rime was not a substitute for alliteration, but merely an addition to it. Now in the first section, there was always a probability of finding two alliterative syllables, and as a section seldom contained more than three, and generally but two accented syllables, if the common sectional rime were added to the alliteration, this could hardly be effected without a perfect rime. In some few cases, such has really been the result of this union; but, in general, they avoided it by aiming only at consonantal rime. In the second section, where there was generally but one alliterative syllable, a closer correspondence was required.

In tracing the several kinds of sectional rime, it will be convenient to class them according to the different sections in which they occur.

When the section begins with an accent, it will be represented by the figures 1, 2, 3, 4, accordingly as each

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1 See the section headed alliteration in the present chapter.
couple of adjacent accents are separated by one unaccented syllable, or the first, the second, or both couples are separated by two unaccented syllables.

When the section begins with one unaccented syllable, it will, under the like circumstances, be designated by 5, 6, 7, 8; and by 9, 10, 11, 12, when it begins with two unaccented syllables.

When the section ends with one or two unaccented syllables, we shall represent such ending by subjoining l or ll to the figure, indicating such section, thus—ll. 2ll.

We will now arrange our rimes, and begin with such as are found in the section of two accents.

The section 1. was at all times rare, it generally occurs as the last section of a verse.

But he that in his deid was wiss,
Wyst thai assemblyt: war | and quhar!.

_The Bruce_, 2. 561.

But he has gotten, to our grief,
Ane to succeed him,
A chiel wha'll soundly: buff | our beef!
I meikle dread him.

_Burns_. _The Twa Herds._

ll. was common, and often contained the sectional rime in Anglo-Saxon.

_Sar | and sor|ge: susl throwedon._
Pain and sorrow and sulphur bore they.

_Cædmon_. _Gen_. 75.

Stunedec seo brune
_Yth | with oth|re: ut feor adraf_
On wendel-se: wigendra scola.

—— Dash'd the brown
Wave, one 'gainst other; and far out-drave,
On Wendel-sea, the warrior bands.

_Alfred_. _Met_. 26. 29.

—— Strang wæs and rethe
Se the wastrum weold: wreak | and thak|te
Manufæhtlu bearn.

—— Strong was he and fierce
That wielded the waters; he cover'd and o'erwhelm'd
The children of wrath.

_Cædmon_. _Gen_. 1376.
According to rule, we find both vowels and final consonants riming in the second section.

Section 2. is sometimes, but rarely, found containing rime.

\[ \text{Skill} \mid \text{mixt with will} \mid : \text{he that teaches best.} \]
\[ \text{Tussor, § 95. 3 (E. J. S.).} \]

\[ \text{Will} \mid \text{stood for skill} \mid : \text{and law obeyed lust;} \]
\[ \text{Might} \mid \text{trod down right} \mid : \text{of king there was no feare.} \]
\[ \text{Ferrers. M. for M. Somerset, 38.} \]

The section 2d. was very commonly rumed, particularly by the Anglo-Saxon poets. The rime was mostly double, and sometimes perfect.

\[ \text{Frod\textsuperscript{e}ne and god\textsuperscript{e}ne}: \text{father Unwenes.} \]

The wise and good father of Unwin. \textit{Traveller's Song, 114.}

\[ \text{———.} \text{Ae hi halig god} \]
\[ \text{Fer\textsuperscript{e}de and ner\textsuperscript{e}de}: \text{fifteen stood} \]
\[ \text{Deep over dumun}: \text{sea-drenching flood} \]
\[ \text{Monnes elma} \]

\[ \text{———.} \text{But them holy God} \]
\[ \text{Led and rescued; fifteen it stood} \]
\[ \text{Of man's ells, high o'er the downs} - \]
\[ \text{Sea-drenching flood.} \]
\[ \text{Caedmon. Gen. 1396.} \]

\[ \text{———.} \text{Fold was adaeled} \]
\[ \text{Wat\textsuperscript{e}er of wat\textsuperscript{e}r, rum: than the wuniath gyt} \]
\[ \text{Under fiestenme.} \]

\[ \text{———.} \text{Earth was parted} \]
\[ \text{The waters from the waters,--those that yet won [dwell]} \]
\[ \text{Under the firmament.} \]
\[ \text{Caedmon. Gen. 150.} \]

\[ \text{Swil\textsuperscript{e}cum and swil\textsuperscript{e}cum: the mealt sweotole ongitan.} \]

By such and such things thou mayst plainly see, &c.
\[ \text{Alfred. Met. 26. 107.} \]

\[ \text{Light\textsuperscript{e}ly and bright\textsuperscript{e}ly: breaks away} \]
\[ \text{The morning from her mantle grey.} \]
\[ \text{Byron. Siege of Corinth, 22.} \]

What will you have? Me or your pearl again?
\[ \text{Nee\textsuperscript{e}ther of ei\textsuperscript{e}ther: I remit both twain.} \]
\[ \text{L. L. L. 5. 2. 458.} \]

This riming section not unfrequently closed the couplet in Anglo-Saxon verse.
The riming section *wide and side* became, like many of the others, a household phrase. It still survives in some of our northern dialects.

The section 5 was often selected for the rime by our later poets.

*By leave* | *and love*: of God above,
I mind to shew, in verses few,
How through the breers my youthful years
Have run their race.  

*Her look* | *was like*: the morning's eye.  

*Burns. Lass o' Ballochmyle.*

It is too much, we daily hear,
*To wise* | *and thrive*: both in a year.

*Tusser, § 67. 8.*

*To see* | *my neede*: he will me leade
To pastures green and fat;
He forth brought me, in libertie,
To waters delicate.
Yet *though* | *I go*: through death his wo, &c.

*Archbishop Parker.*

*He told* | *the gold*: upon the board.  

*Heir of Liane.*

*They rush'd* | *and push'd*: and blude outgush'd.

*Burns. Sheriff Muir, st. 2.*

Let other poets raise a fracas
'Bout *vines* | *and wines*: an' drunken Bacchus.

*Burns. Scotch Drink, st. 1.*

And then to see how ye're negleetit,
*How huff'd* | *an' cuff'd*: an' disrepeckit.

*Burns. Twa Dogs.*
We will now proceed to the verse of five accents.

Herein my foly vaine may plain appear
What hap | they heape|: which try out cunning slight.
  Higg.  M. for M.  King Bladud, 19.
He staid | his steed|: for humble miser's sake.
  F. Q. 2. 1. 9.
At last | when lust|: of meat and drink was cas'd.
  F. Q. 2. 2. 39.

—— These kites
That bate | and beat|: and will not be obedient.
  Tam. of the Shrew, 4. 1. 208.
I'll look | to like|: if looking liking move.  R. & J. 1. 3. 97.
The hous thai tuk, and Southeroun put to ded;
Gat none | but one|: with lyff out of that sted.
  Wallace, 9. 1653.
Yet none | but one|: the scepter long did sway,
Whose conquering name endures until this day.
So might | not right|: did thrust me to the crown.
They playde | not prayed|: and did their God displease.
  Blennerhassett.  M. for M.  Vortigern, 16.
In fight | and flight|: nigh all their host was slayne.
  Higgins.  M. for M.  King Albanact, 40.
For hoape | is sloape|: and hold is hard to snatch,
Where blond embraces the hands that come to catch.
  Higgins.  M. for M.  King Forrez, 18.
I made them all, that knew my name, agast . . .
To shrinke | and slinke|: and shift away for fear.
  Higgins.  King Morindus, 4.
Their spite | their might|: their falsehood never restes.
  Baldwin.  M. for M.  Rivers, 34.
Ne can | the man|: that moulds in idle cell
Unto her happy mansion attain.
  F. Q. 2. 3. 41.
No reach | no breach|: that might him profit bring,
But he the same did to his purpose wring.
  Spens.  Mother Hubbard's Tale, 1141.

1 [Slippery.]
He hath won
With fame | a name: to Caius Marcius; these
In honour follows Coriolanus. Cor. 2. 1. 180.

With cuffs | and ruff: and farthingales and things.
Tam. of the Shrew, 4. 3. 56.

All this derision
Shall seem | a dream: and fruitless vision.
M. N. D. 3. 2. 370.

When shall you see me write a thing in rhyme?
Or groan | for Joan? or spend a minute’s time
In pruning me? When shall you hear that I
Will praise a hand, a foot, a face, an eye,
A gait, a state: a brow, a breast, a waist?
L. L. L. 4. 3. 181.

The rime is much less common in the last section of a verse.

Bid those beware: that weene | to win.
By bloody deeds the crown,
Lest from the height: they feele | the full.
Of topsye turvye down.
Higg. M. for M. King Porrex (near the end).

Good husbandmen: must noil | and toil.
Tusser, § 4. 1.

Then ye may tell: how pell | and mell,
By red claymores and muskets’ knell,
Wi’ dying yell, the tories fell
And whigs, &c.
Burns. Sheriff Muir, st. 6.

With foul reproaches and disdainful spight
He vilely entertains: and will | or nill,
Bears her away.
F. Q. 1. 3. 43.

5t. was often rime by the Anglo-Saxon poets, but rarely by their successors.

Gegrem | ed grym | me: grasp on wraethe—
Grimly enraged he seized in wrath— Caedmon, 62.

Ne meg his ærende
His bod | a bod | an: thy ic wat thet he inc abolgen wyrth.
Nor may his herald,
His errand do; therefore, I wot, with you enrag’d he’ll be.
Caedmon, 558.

[But the Globe edition has: “Or groan for love?”—W. W. S.]
To rule the kingdom both wee left, and fell
To war|ring, jar|rings: like two hounds of hell.

*Higgins. M. for M. King Forrexx, 5.*

And will | you, will | you: I will marry you.

*Taming of the Shrew, 2. 1. 273.*

Section 6, also was often rime by our old writers.

With swordes | and no wordes: wee tried our appeale.
*Ferrers. M. for M. Gloucester, i. 18.*

——— In bed as I lay,
What time | strake the chime: of mine hour extreme,
Opprest | was my rest: with mortal affray,
My foes | did enclose: I know not which way,
My chamber-doors.

*Ferrers. M. for M. Gloucester, ii. 60.*

Sow barredly and dredge with a plentiful hand,
Lest weed | 'stead of seed: overgroweth thy land.

A wand in thy hand: though ye fight not at all,
Makes youth to their business better to fall.
*Tusser, § 77. 7.*

Then up | with your cup: till you stagger in speech,
And match | me this catch: though you stagger and screech,
And drink | till you wink: my merry men each.
*W. Scott. Kenilworth, ch. 2.*

To teach and unteach: in a school is unmeet,
To do and undo: to the purse is unsweet.
*Tusser, § 23. 15.*

Both bear | and forbear: now and then as ye may,
Then "Wench! God a mercy" thy husband will say.
*Tusser, § 89. 14.*

This riming section sometimes ends the verse.

But hold to their tackling: there do | but a few.
*Tusser, § 35, 45.*

Like a demigod here: sit I | in the sky.
*L. L. L. 4. 3. 79.*

To feel only looking: on fair | est of fair.
*L. L. L. 2. 1. 241.*

The section 67 seems to have been a very favourite one
for the double rime. It is only found in verse of the triple
measure, or its predecessor the "tumbling verse."

So many as love me, and use me aright,
C. VI.  

SECTORAL RIME.  

Who car| eth nor spar| eth: till spent he hath all, 
Of bob| bing, not rob| bing: be fenc| All he shall.    

_Tusser, § 10. 35._

Not fear| ing nor car| ing: for hell nor for heaven.    

_Tusser, § 10. 60._

He noy| eth, destroy| eth: and all to this drift, 
To strip his poor tenant.    

_Tusser, § 10. 13._

Tithe du| lie and true| lie: with hartie good will, 
That God and his blessing may dwell with thee still.    

_Tusser, § 57. 11._

So due| ly and [so] true| ly: the laws alway to scan, 
That right may take his place.    

_Ferrers.  M. for M.  Tresilian, 21._

So catch| ers and snatch| ers: toil both night and day, 
Not needy, but greedy: still prolling for their prey.    

_Ferrers.  M. for M.  Tresilian, 11._

Then shak| ing and quak| ing: for dread of a dream, 
Half wak| ed, all nakt| ed: in bed as I lay — 
My foes did uncloise, I know not which way, 
My chamber-dores.    

_Ferrers.  M. for M.  Gloucester, ii. 60._

The Sections with three accents rime much more rarely than those with two. They differ also from the latter in admitting various dispositions of the riming syllables. The rime will be ranged under the first, second, or third class, accordingly as it exists between the two first accented syllables, the two last, or the two extremes.

Section I.

Sundry sorts of whips, 
As disagreement: health's | or wealth's | decrease| .    

_Baldwin.  M. for M.  Rivers, 18._

The | wes bold | gebyld: er thu geboren were. 
For thee was a dwelling built ere thou wert born.    

_Grave Song._

Gasta weardum: haf| don gleam | and dream| .    
For the spirit-guards——: They had light and joy.    

_Cædmon.  Gen. 12._

For all our good descends from God's good will, 
And of our lewdness: spring| eth all | our ill|.    

_Higgins.  M. for M.  Lord Irenglas, 10._
HISTORY OF ENGLISH RHYTHMS.

In daunger rather: to | be dren| than bren|.

F. Q. 2. 6. 49.

Section 1.

Tha com ofer foldan: fus sithian
Mar|e mer|gen thrid|da: naeron metode tha gyt
Wid lond, &c.

Then gan o'er earth quickly advance
The great third morn, nor had the Maker as yet

Cwæth sc Hehsta: hat|an sceol|de Sat|an.1
Quoth the Highest, Satan he should hight.

Cædmon. Gen. 344.

Section 2.

—— Some magician's art,
Arm'd | thee or charm'd | thee strong: which thou from heav'n
Feign'dst at thy birth was giv'n thee in thy hair.

Samson, 1133.

If no mishap men's doings did assail,
Or | that their acts | and facts: were innocent.

Higgins. M. for M. King Mullin, 1.

Hap|ly to wive | and thrive: as best I may.

Tam. of the Shrew, 1. 2. 56.

We | will have rings | and things: and fine array.

Tam. of the Shrew, 2. 1. 325.

Yet | she loves none | but one: that Marinel is hight.

F. Q. 3. 5. 8.

But Florimel with him: un|to his bow'r | he bore|.

F. Q. 3. 8. 36.

Section 2.

In sumptuous tire she joy'd herself to prank,
But | of her love | too lav|ish: little have she thank.

F. Q. 2. 2. 36.

—— And said he wold
Hire lemmann be: wheth|er she vol|de or not|de.

Chau. Man of Lawes Tale; C. T. 5337.

Section 3.

Thus | they tug|ged and rug|ged: till it was ner nyght.

Tournament of Tottenham, st. 23.

Hav|e I twy|es or thry|es: redyn thurgh the route.

Same, st. 13.

1 [Grein ends the line with scolde.—W. W. S.]
SECTIONAL RIME.

Secan sohte ic and Beccan : Seafolan and Theodric.
Secca sought I and Becca, Seafole, and Theodric.

Traveller’s Song, 115.

The section 5. is much more frequently used for this purpose, particularly with rime of the third class.

1st Class.

This blade | in bloud y hand : perdy, I beare.

          Higgins.    M. for M.    King Morindus, 1.

And fair ly fare | on foot : however loth,  F. Q. 2. 2. 12.

          ——— But honour, virtue’s meed,
          Doth bear | the fair est flower : in honourable seed,

          F. Q. 2. 3. 10,

We little have : and love | to live | in peace.

          Higgins.    M. for M.    King Morindus, 5.

Sith needs I must rebent faults forerunn, Repent and tell : the fall | and foile | I felt |.

          Blennerhassett.    M. for M.    Vortigern, 10.

A faire persone : and strong | and yong | of ag e, And full of honour, and of curtiesie.

          Chau.    Clerkes Tale ; C. T. 7949.

2nd Class.

Rather let try extremities of chance,
Than enter | priz ed praise : for dread to disavaunce.

          F. Q. 3. 11. 24.

Rocks, caves |, lakes, fens |, bogs, dens |: and shades of death.

          P. L. 2. 621.

Milton here uses rime to strengthen his accent. His verse wanted such aid, and he has applied it skilfully. His contempt for these “jingling” sounds never led him to reject them, where they could do good service.

Traistis for trewh : thus war | thai ded | in deed |.

          Wallace, 11. 183.

What lucke had I : on such | a lot | to light |.

          Higg.    M. for M.    King Locrusus, 18.

I made thy heart to quake, When on thy crest : with migh ty stroke | I stroke |.

So lightly leese they all: which all do weene to win.

_Baldwin._ M. for M. Tresilian, 1.

3rd Class.

He all their ammunition,
And feats of war, defeats.

_Samson,_ 1277.

The broyles at sea, the toiles: I taken had at land.

_Higg._ M. for M. King Brennus, 15.

And I amongst my mates, the Romish fryers, felt,
More joye and less anoye: than erst in Britain brave.

* _Higg._ M. for M. Cadwallader, l. 136.

And load upon him laid: his life for to have had.

_F. Q._ 3. 5. 22.

Their arm our help'd their harm: crush'd in and bruised.

_P. L._ 6. 656.

Seeing the state: unstead fast how it stode.

_Sackville._ M. for M. Buckingham, 12.

My rule, my riches, royal blood and all,
When fortune frownde: the fell ler made my fall.

_Sackville._ M. for M. Buckingham, 108.

What horse? a roan, a crop-ear is it not?
It is, my lord: That roan shall be my throne.

1 _H. IV._ 2. 3. 72.

Section 5l. is rarely rimed.

And do I hear my Jeanie own
That equal transports move her?
I ask for dearest life alone,
That I may live to love her.

_Burns._ _Come let me take thee._

Some apology may be due for such an overflow of authority. It should be remembered, that these riming sections are of the very essence of our vernacular poetry. They form the poetical idiom, the common stock—of which the Anglo-Saxon Scop and the Maker of Elizabeth's reign alike availed themselves. From the sixth to the sixteenth century, we find the same rimes again and again recurring in our poetry; and even when banished from what, in courtesy, we call polite literature, we find them still lingering in the songs of the people. Some of them can boast an antiquity, which
alone ought to secure them our respect; and others have sunk so deeply into our language, that all who pay attention to philology, must feel an interest in tracing their origin.

**Inverse Rime**

is that which exists between the last accented syllable of the first section, and the first accented syllable of the second. It appears to have flourished most in the fifteenth and sixteenth centuries. I do not remember any instance of it in the Anglo-Saxon, but it is probably of native growth. A kindred dialect, the Icelandic, had, at an early period, a species of rime closely resembling the present—the second verse always beginning with the last accented syllable of the first. It is singular that the French had, in the sixteenth century, a rime like the Icelandic, called by them la rime entrelasée. The present rime differed from both, as it was contained in one verse. The rime was sometimes of the sixth kind, and sometimes consonantal; but, in the great majority of instances, it was perfect. The inverse rime is, I believe, the only one in our language that has ever affected a perfect correspondence between the riming syllables.

We will begin with the verse of four accents.

> These steps | both reach |: and teach | thee shall |
> To come | by thrift |: to shift | withal |. **Tusser, § 9. 39.**

Some, lucky, find a flow'ry spot,
For which they never toil'd nor swat,
They drink | the sweet |: and eat | the fat |.

_Burns to James Smith, st. 17._

Where with intention I have err'd,
No other plea I have,
But thou | art good |: and good | ness still |
Delighteth to forgive. **Burns. A Prayer.**

Take you my lord and master than,
Unless | mischance |: mischawc | eth me |,
Such homely gift of me your man.

_Tusser to Lord W. Paget._

The pi | per loud |: and loud | er blew |
The dancers | quick |: and quick | er flew |.

_Burns. Tam o' Shanter._
O Henderson the man! the brother!
And art | thou gone | and gone | for ev'ryer!

Burns. Elegy on M. Henderson.

Let prudence bless enjoyment's cup,
Then rap | tur'd sip | and sip | it up | .

Burns. Written in Friars-Carse Hermitage.

The rime is generally double when the verse is in the triple measure.

Be greedy in spending and careless to save,
And short | ly be need | y | and read | y to crave | .

Tusser. January Husbandry, st. 4.

His breast | full of ran | cour | like can | her to fret | ,
His heart like a lion, his neighbour to eat.

Tusser (Envious Neighbour), § 64.

Your beauty's a flow'r in the morning that blows,
And with | ers the fas | ter | the fas | ter it grows | .


— Coine pleasure or pain,
My worst | word is wel | come | and wel | come again | .

Burns. Contented wi' little.

In the verse of five accents the inverse rime is most frequent, when there are two accents in the first section.

In such | a plight | ; what might | a lady doe | .

Higg. M. for M. Queen Elstride, 26.

And let | report | ; your fort | itude | commend | .

Higg. M. for M. King Brennus, 85.

His baser breast, but in his kestrel kind,
A pleasing vein of glory he did find,
To which his flowing tongue and troublous spright
Gave | him great aid | : and made | him more | inclin'd | .

F. Q. 2. 3. 4.

She must | lie here | : on mere | neccs | sity | .

L. L. Lost, 1. 1. 149.

We plough | the deep | ; and reap | what oth | ers sow | .

Waller. A Panegyric to my Lord Protector, st. 16.

The following are instances of consonantal and perfect rimes.

The rich and poor and ev'ry one may see,
Which way | to love | : and live | in due | degree | .

Higgins. M. for M. King Albanact, prol. 9.
When I am dead and rotten in my dust,
Then gin to live: and leave when oth'rs lust.

_Hall to his Satires, Prol. to Book IV._

For God is just: injust'ce will not thrive.
_Higg. M. for M. King Humber, 17._

Thus made: the mightiest: to wrench.
_Baldwin. M. for M.* River's, 25._

I followed fast: but fast er did he fly.
_M. N. D. 3. 2. 416._

For all I did: I did but as I ought.
_F. Q. 2. 1. 33._

For he was flesh: all flesh: doth frailty breed.
_F. Q. 2. 1. 52._

Weak: she makes strong: and strong thing doth increase.
_F. Q. 2. 2. 31._

If you were men: as men: ye are: in show,
You would not use a gentle lady so.
_M. N. D. 3. 2. 151._

Vows are but breath: and breath: a va pour.
_Love's Labour Lost, 4. 3. 68._

——— Folly in wisdom hatcht,
Hath wisdom's warrant, and the help of school
And wit's own grace: to grace: a learned fool.
_L. L. Lost, 5. 1. 70._

O happy love: where love like this is found.
_Burns's Cottar's Saturday Night, st. 9._

This rime is much more rare, when the first section contains three accents.

_Higgins. M. for M. King Bladud, 19._

And: by my fa ther's love: and leave: am arn'd
With his good will and thy good company._T. of the S. 1. 1. 6._

But wheth er they: be ta'en: or slain: we hear: not.
_R. II. 5. 6. 4._

That brought into this world: a world: of woe.
_P. L. 9. 11._

For: it is chaste: and pure: as purest snow.
_F. Q. 2. 2. 9._

For: 'tis a sign: of love: and love to Richard
Is a strange brooch in this all-hating world._R. II. 5. 5. 65._
The double rime is very rare in the verse of five accents.

The musis freedome, graunted them of elde,
Is barde; | slye rea| sons : trea| sons high | are held|.

M. for M. Collingbourn, 1.

The inverse rime was not unfrequent in the verse of six accents. Spenser loved to close with it his beautiful and majestic stanza.

Whereby | with eas| y payne |: great gayne | we did | in fet|.

Baldwin. M. for M. Trisilian, 8.

He nev|er meant | with words |: but swords | to plead | his right|.

F. Q. 1. 4. 42.

By sub|tilty | nor slight|: nor might | nor might| y charm|.

F. Q. 1. 11. 36.

And what | I can | not quite |: requite | with u| sury|.

F. Q. 1. 3. 27.

So good| ly did | bogue|ite | the guil|er of | his prey|.

F. Q. 2. 7. 64.

Therefore | need mote | he live| : that liv|ing gives | to all|.

F. Q. 3. 6. 47.

And made | that cap|tives thrall |: the thrall | of wretch| edness|.

F. Q. 2. 4. 16.

—— Tried in heaviest plight
Of la| bours huge | and hard|: too hard | for hu| man wight|.


ALLITERATION.

The laws which regulate the Anglo-Saxon verse, have been the subject of much speculation. Rask claims the merit of their discovery, and does not affect to hide his triumph over the blindness and stupidity of our countrymen. The opinions of Hickes, Conybeare, and Turner, are submitted to review, and dismissed with an air of very superior scholarship. The extreme deference, with which these claims have been listened to, and the acquiescence which has been paid to them in this country, is the best proof I have met with of that ignorance, with which he and other foreigners have thought fit to charge us.
According to Rask, the law of Anglo-Saxon alliteration is this. In every alliterative couplet, there must be three syllables (and no more) beginning with the same letters, two in the first section, and one in the second. If the riming syllables begin with vowels, such vowels should if possible be different. Each of the three syllables must take the accent. He gives for example the two couplets;

\[
\begin{align*}
\text{Tha was after wiste} & \quad \text{There was after the feast} \\
\text{Wop up a-hagen} & \quad \text{A cry rais'd. (Beow. 128).} \\
\text{Eotenæs and ylfires} & \quad \text{Giants, and elves,} \\
\text{And orcanæs} & \quad \text{And spectres. (Beow. 112.)}
\end{align*}
\]

He adds that sometimes in short verses there is but one riming letter in the first section.

Now the first thing that strikes us, is, that these are the rules which Olaus Wormius laid down for the regulation of Scandinavian verse. The passage is familiar to all who interest themselves in these matters, and was quoted by Hickes. The merit then of Rask must lie in their application. Do the same rules apply to the Anglo-Saxon as to the Icelandic verse?

In the later poems—those of the tenth and eleventh century—these rules partially hold; and I think more closely in the old English poems, which were contemporary with the great mass of Icelandic literature. But the flower of Anglo-Saxon literature was of much earlier date, and here the rules fail in the majority of instances. More than two-thirds of the couplets with four accents, and of the couplets with five more than one-half, have only two riming syllables. Even of the couplets with six accents, there is a large proportion in the like predicament. We find also in many couplets more than three alliterative syllables. I cannot think that much merit was due for the application of a principle, that fits thus loosely.

These rules had been long recognised as applicable to Icelandic verse. They were not only laid down by Olaus Wormius, but also in the Háttalykill or Metre-key, the well-known Icelandic prosody, composed in the thirteenth century. Several writers had also recognised Anglo-Saxon
verse as alliterative, though no one had discovered the laws which governed its alliteration. We have examined the rules which Rask has proposed for this purpose, and will now venture to lay down others, which we think may be trusted to with greater safety.

1st. Every alliterative couplet had two accented syllables, containing the same initial consonants, one in each of the two sections.

2ndly. In a large proportion of instances, particularly in the longer couplets, the first section contained two such syllables. This custom gradually became so prevalent, that after the tenth century it may be considered as the general law.

3rdly. Sometimes, though rarely, the second section had two riming syllables.

4thly. The absence of initial consonants satisfied the alliteration. As a correspondence in the vowels seems to have been avoided, these syllables generally began with different vowels, when the initial consonants were wanting.

Rask has broadly stated, that the second section cannot admit two riming syllables, and has ventured to impugn the conclusions of such a man as Conybeare, because they were opposed to this "law of alliteration." I therefore give the following examples in proof of the third rule.

Cædmon. Gen. 47.

Tha tha Aulixes: leafe hæfde

Cædmon. Gen. 123.
can do this for himself, when we come to the consideration of our Anglo-Saxon rhythms.

In the longer species of verse, when the couplet contained more than six accents, three riming syllables in one section were common, both in the first section, and in the second.

Alfred used occasionally three riming syllables in the first section, when the couplet contained six, and even when it contained five accents. But such instances are rare.

We also find couplets in which the alliteration is, as it were, double—the same two letters beginning accented syllables in the second section, as in the first. Such instances are far from unfrequent. The coincidence, however, may be accidental.

It should be observed, that in Cædmon and the earlier poets, the initial consonants are not always rimed correctly. They seem satisfied if the first consonants correspond, and often make s rime with sw or sc. After the tenth century, there was in general a more accurate correspondence.

In the alliterative poems of the thirteenth and fourteenth centuries, we find the vowels corresponding much more frequently than in Anglo-Saxon. So much was this kind of rime affected by the writers, who ushered in the æra of Elizabeth, that we have elsewhere called it “modern alliteration.” Alliteration indeed, as a system, had long been banished to the North, but every “maker” was hunting after rime, initial or final, and thus came the last improvement upon the simple alliteration of our ancestors.

But when ambition blear’d both our eyes,
And has̀ty hatè: had brotherhode bereft.

_Higg._ _M._ _for M._ _King Fforrex, 5._

What hart̀ | so hard̀: but doth abhorre to hear.

_Francis Sgar._ _M._ _for M._ _Richard, 1._

Not raigǹing but rag̀ing : as youth did him intice.

_Baldwin._ _M._ _for M._ _Tresilian, 16._

Enregister my mirrour to remaine.
That princes may : _my vic̀es vile | re frayne_.

_Higgins._ _M._ _for M._ _King Iugo, 2._
Devyded well: we joint|ly did | enjoy |
The princely seate.

_Higgins. M. for M. King Forrez, 4._

But since thy outside looks so fair and warlike,
And that thy tongue: some say | of breed|ing breathes|.

Lear, 3. 3. 143.

Wave | rolling af| ter wave |: where way | they found.

_P. L. 7. 298._

**UNACCENTED RIME.**

Hitherto we have assumed that the accent always falls upon the riming syllable. There is little doubt, that Olaus Wormius wished to provide against a violation of this rule, when he laid it down, that the riming syllables of a section must not follow each other immediately. There is, however, one exception, an exception which seems to have arisen from the slender dimensions of an Anglo-Saxon verse, or, as we have hitherto termed it, alliterative couplet. Into verses of this kind, containing only four accents, some poets managed to crowd final rime, middle rime, sectional rime, and alliteration. This could hardly be effected unless the unaccented syllables were put in requisition, as in the following passage:

_Flah | mah flit|eth : flan | man hwit| eth
Burg | sorg bit|eth : bald | ald thwit|eth,
Wrac | fec writh | ath : wrath | ath smit| eth, &c.

The javelin-man fighteth, the archer ———
The borough-grief biteth, ————
The vengeance-hour flourisbeth, the anger-oath smiteth.¹

*Rime-Song, 62.*

We have one or two instances of this rime even in Cædmon, which shews, that the difficulty of joining alliteration and sectional rime had made the invention familiar at a very early period.

_on thone eagum wlat
_Stith | -frieth cyn| ing : and tha stow behcold
Dreame lease._

¹ [Sense uncertain.—W. W. S.]
On it with eyes glanced
The stalwart king; and the place beheld
All joyless.

*Cædmon. Gen. 106.*

Frynd | synd hie min|e georn|e
Holde on hyra hyge-sceafum.

Friends are they of mine right-truly, faithful in their heart’s deep
councils.

*Cædmon. Gen. 287.*

In like manner, the narrow dimensions of their verse
drove the Icelanders to a similar invention. The riming
syllables, however, were differently disposed of. The first
syllable bore the accent and the alliteration; the second,
which of course was unaccented, rime with some accented
syllable in the same section, and generally with the second
alliterative syllable. The rime was consonantal. This
difference of the rime, together with the different position
of the syllables, must have produced effects widely different
in the two languages. Perhaps we might infer, that the
unaccented rime was invented, at a period subsequent to the
separation of the two races.

In the early part of the sixteenth century, there were
instances, in which writers—some of great merit—actually
closed their verse with a rime between unaccented syllables.
This arose, no doubt, from the prevalence of the “tum-
bling verse,” of which we shall have more to say hereafter,
and which at one time threatened to confound all our
notions of rhythmical proportion. Of all our writers of
reputation, Wyat most sinned in this way. In some of his
smaller pieces, nearly one-fourth of the rimes are of this
nature.

Right true it is, and said full yore ago,
Take heed | of him|: that by | the back | thee claw|eth,
For none is worse than is a friendly foe.
Though thee | seme good|: all thing | that thee | deli|teth,
Yet know | it well|: that in | thy bos|ome crep|eth;
For man|y a man|: such fire | oft times | he kind|leth,
That | with the blase|: his beard | himself | he sing|eth.

*Wyat. Of the fained Frend.*

In the above stanza Wyat intended to rime claweth, de-
liteth, crepeth; and also the words kindleth and singeth.

In the following staves he rimes other with higher;
But one thing yet: there is above all other,
I gave him wings whereby he might upflye
To honor our and fame: and if he would to high ere
Than mortal things, above the starry sky.

Wyat. Complaint upon Love.

There are also cases in which an unaccented syllable is made to rime with one accented.

She rest my heart: and I a glove from her,
Let us see then: if one be worth the other.

Wyat. To his Love.

And Bacchus eke: enharps the wit of some,
Facetius di calices: quem non feceris diserum.

Higgins. M. for M. King Chirinthus, 2.

DOUBLY-ACCENTED RIME

seems to owe its origin to the lavish use of the substantives in ion. The facilities of rime afforded by the endings ation, ition, &c., were too great to be resisted, and they were used with such a profusion, as to make a great and certainly not a favourable impression on the language. Now ion was sometimes used as one syllable, and then the rime became double, a tion; sometimes as two syllables, and then the rime was thrown on the last, a tion. Sometimes the poet began his rime with the first syllable, even when he resolved ion into two.

What nedeth gret er: di lata tion?
I say by treatise and ambassatrie,
And by the pope: me dia tion.
They ben accorded.

Chau. Man of Lawes Tale; C. T. 4652.

A band thai maid: in prew a illus ion,
At thair pow er: to wyrk his confus ion.

Wallace, 11. 205.

When they next wake: all this ders ion,
Shall seem a dream: and fruitless vis ion.

M. N. D. 3. 2. 370.

If gracious licence: sweet atten tion,
Quick sight: and quickker: appre hen sion,
(The lights of judgment's throne) shine any where,
Our doubtful author hopes this is their sphere.

B. Jonson. Prol. to Cynthia's Revels, l. 1.
C. VI.   DOUBLY-ACCENTED RIME.  143

The double accent quickly passed to other terminations.

Her name was Agape, whose children were,
All three | as one |: the first | hight Pri|amond |
The sec|ond Di|amond |: the young |est Tri|amond |
		F. Q. 4. 2. 41.

Skip|per, stand back |: 'tis age | that nour | isheth |
But youth | in la|dies' eyes |: that flour | isheth |
		Tam. of the Shrew, 2. 1. 341.

A serious blunder was sometimes the result of this prac-
tice. There are examples, among the early Elizabethan
writers and their immediate predecessors, where ion is
resolved into two syllables in one line, while, in the one
corresponding, it follows the last legitimate accent of the
verse; so that we must either increase the proper number
of accents, or falsify the rime. Even Spenser was guilty of
this fault;

Who soon as he beheld that angel's face,
Adorn'd | with all | divine | perfec|tion |
His cheered heart eftsoons away gun chase
Sad death |, revi|ved : with | her sad | inspec|tion,
And fee|ble spir|it : in |ly felt | refec|tion,
As wither'd weed through cruel winter's tine,
That feels | the warmth |: of sun|ny beams | reflec|tion,
Lifts up his head, that did before decline,
And gins to spread his leaf before the fair sunshine.
		F. Q. 4. 12. 34.
CHAPTER VII.

THE PAUSES,

which serve for the regulation of the rhythm, are three in number; the final, middle, and sectional. The first occurs at the end of a verse, the second divides it into two sections, and the third is found in the midst of one of these sections. It is of great importance, that these pauses should not be confounded with such, as are only wanted for the purposes of grammar, or of emphasis. To keep them perfectly distinct, we shall always designate the latter as stops.

There is no doubt, that our stops were at one time identical with our pauses. In the Anglo-Saxon poems, we find the close of every sentence, or member of a sentence, coincident with a middle or final pause. In the works of Cædmon and other masters of the art, we find even the sectional pause so placed as to aid the sense; though I never knew a regular division of a sentence, which thus fell in the midst of a section.

In the present chapter, we shall first examine the pauses in their order—final, middle, and sectional—and endeavour to settle the limits, which mark out their position in a sentence. We will then ascertain in what places of the verse the stops may fall; or, in other words, how far the punctuation of a verse has, at different periods, been accommodated to its rhythm.

THE FINAL PAUSE.

In the Anglo-Saxon, there does not appear to have been any distinction made between the middle and final pauses. The sections, whether connected by alliteration or not, were always separated by a dot, and were written continuously, like prose. In the old English alliterative poems, we find
the alliterative couplet, or the two sections that contained the alliteration, written in one line, like a modern verse. In these poems also we find a marked distinction between the two pauses, but the Anglo-Saxons—so far at least as regarded the pause—appear to have considered each section as a separate verse.

As a general rule, we may lay it down, that the final and middle pauses ought always to coincide with the close of a sentence, or of some member of a sentence. This rule may be best illustrated, by noticing such violations of it, as have at different periods been tolerated in our poetry.

Perhaps there never was a greater violation of those first principles, on which all rhythm must depend, than placing the final pause in the midst of a word. Yet of this gross fault Milton has been guilty more than once.

Cries the stall-reader “Bless me! what a word on
A title page is this,” and some in file
Stand spelling false, while one might walk to Mile-
End Green.

Sonnet, 6.

And fabled how the serpent, whom they call’d
Ophion, with Eurynome, the wide-
Engroaching Eve perhaps, had first the rule
Of high Olympus.

P. L. 10. 580.

All must remember the ridicule, which was thrown upon this practice in the Anti-Jacobin; but Creech, in the hapless translation to which it is said the envy of Dryden urged him, had in sober earnest realized the absurdity.

Pyrrhus, you tempt a danger high,
When you would tear from angry li-
Oness her cubs.

Hor. Odes, 3. 20.

There are many verbs followed by propositions, which must, for certain purposes, be considered as compounds; and although, in some cases, words may be inserted between such verbs and their prepositions, yet they will not admit the pause.

With that he fiercely at him flew, and laid
On hideous strokes, with most importune might.

F. Q. 6. 1. 20.
Go to the Douglas, and deliver him 
Up to his pleasure, ransomless and free. 1 H. IV. 5. 5. 28.

Which from meane place in little time was grown 
Up unto him, that weight upon him laid; 
And being got the nearest to his throne, 
He the more easly the great kingdom swaid.

Drayton. M. for M. Cromwell, 43.

Another serious fault is committed, when the final pause immediately follows and separates a qualifying word from the word qualified; as when it thus separates the substantive from its adjective, or other word of like nature.

He joined to my brother John the olde 
Duches of Norfolk, notable of fame.

Baldwin. M. for M. Rivers, 27.

He answer'd nought at all, but adding new 
Fear to his first amazement, staring wide . . . . 
Astonish'd stood.

F. Q. 1. 9. 24.

——— Sir, if a servant's 
Duty with faith may be called love, you are 
More than in hope, you are possess'd of it.

B. Jonson. Ev. Man in his II. 2. 3.

More foul diseases than ere yet the hot 
Sun bred, thorough his burnings, while the dog 
Pursues the raging lion.

Fletcher. Faithful Shepherdess, 1. 2.

As where smooth Zephyrus plays on the fleet 
Face of the curled streams, with flow'rs as many 
As the young spring gives.

Fletcher. Faithful Shepherdess, 1. 3.

And God created the great whales, and each 
Soul living, each that crept, which plenteously 
The waters generated.

P. L. 7. 391.

To judgment he proceeded on the accus'd 
Serpent, though brute; unable to transfer 
The guilt on him who made him instrument 
Of mischief.

P. L. 10. 163.

First in his East the glorious lamp was seen . . . 
Invested with bright beams, jocund to run 
His longitude through Hea'vn's high road; the gray 
Dawn, and the Pleiades, before him danc'd.

P. L. 7. 370.
Even the Anglo-Saxon poets occasionally placed the pause between the adjective and its substantive.

——— Stuned e sec brune
Yth with othre : ut fœor adræf
On Wendel see : wigendra secla.

——— Dash'd the brown
Wave, one 'gainst other, and far out-drave

Again, the pause should not occur immediately between the preposition and the words governed by it.

——— What did this vanity,
But minister communication of
A most poor issue ? *H. VIII. 1. 1. 85.*

——— Read o'er this,
And after this, and then to breakfast with
What appetite you have. *H. VIII. 3. 2. 201.*

When any of the personal pronouns immediately follow the verb, either in the dative or objective case, the connexion is too close to admit this pause between them.

I more desirous humbly did request
*Him* shew th' unhappy Albion princes yore.

*Higgins. M. for M. Induction, 12.*

At length I met a nobleman, they *call'd
Him* Labienus, one of *Cæsar's* friends.


——— At hand they spy
That quicksand nigh, with water covered,
But by the checked wave they did *descry
It* plain, and by the sea discoloured. *F. Q. 2. 12. 18.*

——— Much better
She ne'er had known pomp; though it be temporal,
Yet if that quarrel, fortune, do *divorce
It* from the bearer, 'tis a suff'rance panging
As soul and body parting. *H. VIII. 2. 3. 12.*

And did not manners and my love *command
Me* to forbear, to make those understand,

——— I would have shown
To all the world, the art, which thou alone
Hast taught our tongue.

*Beaumont to B. Jonson, on his Fox, 1. 11.*
Let it suffice thee that thou know'st
Us happy, and without love no happiness.  

For from my mother's womb this grace I have
Me given by Eternal destiny.

When, however, the pronoun becomes emphatic by anti-
thesis, or when it loses its character as pronoun, and has no
reference to any antecedent, this position of the final pause
is much less offensive. Yet even in this case caution is
necessary.

Here Nature, whether more intent to please
Us, or herself with strange varieties—

Denham.  Cooper's Hill.

It is a walk thick set with many a tree,
Whose arched bowes are heil combined bee,
That nor the golden eye of heaven can peepe
Into that place, ne yet, when heaven doth wepe,
Can the thin drops of drizzling rain offend
Him, that for succour to that place doth wend.

Nicolls.  M. for M.  2nd Induction, l. 133.

THE MIDDLE PAUSE

is, in great measure, under the control of the same laws, as
regulate the position of the final pause. But as the former
has long ceased to have any visible index, and as its very
existence has been the subject of doubt and speculation,
we find the violations of these laws proportionably more
frequent. We have indicated the place of the middle pause
by the colon (;), which must be familiar to the reader, as
marking the divisions of our ecclesiastical chants.

Whether English verse of four accents ought, in every
case, to have a middle pause, is a question of difficulty
which may be considered hereafter. There can be little
doubt, that every verse with more than four accents ought
to have the pause. We find this to be the case with the
alliterative couplets of the Anglo-Saxons, with the allite-
ratitive verses of our old English poems, and with those more
regular rythms, which, chiefly under the patronage of
Chaucer, were established in their room. It was not till the middle of the fifteenth century that the dot, which indicated the middle pause, began to be omitted in our manuscripts, and no edition of Chaucer or his contemporaries can be perfect without it.

There are many instances, and some of high authority, in which the middle pause falls in the midst of a word. These, however, should not be imitated.

And negligent securitie and ease
Unbridled sen'tual'ité | begat'.

Thy ang'er un': appeas'able | still rag'es.

Samson Agonistes, 963.

Some rousing motions in me, which dispose
To some', thing ex': traor'dinary | my thoughts'.

Samson Agonistes, 1382.

It would be easy to crowd the page with verses of six accents, in which this middle pause, if it exist at all, must divide a word. But the writers of the sixteenth century used a verse of six accents, formed on a very different model from the ordinary one—to wit, containing two sections, one of four, the other of two accents. This difference of origin will, of course, account for the different position of the middle pause.

The following are instances in which the middle pause seems to be badly placed.

And Re'tie': ric'es hyr'de
And of Retia's realm the ruler.

He for despit, and for his tyrannie,
To don | the ded': bod'ies a vil' lau' e
Of all our lorde's, which that been yslaue.
Hath all the bodies on an hepe ydraue.


O Pallas, goddesse Soverayne,
Bred out | of great': Ju' piter's brayne'.

Puttenham. Parth. 16.

And U na wan'dring in : woods | and forrests'.

F. Q. 1. 2. 9.
But Phlegeton is son of Hecubus and Night
But Her|e|bus | son of| : Eter|nity | is hight|.
F. Q. 2. 4. 41.

Pleas|ure the daugh|ter of| : Cu|pid and Psy|ch late|.
F. Q. 3. 6. 50.

SECTIONAL PAUSE.

We have said that, in Anglo-Saxon verse, the stops, which closed a sentence or a member of a sentence, were always coincident with a middle or final pause. We never meet with these stops in the midst of a section. The sectional pause had, in all probability, a very different origin. In Caedmon we find it before words, on which it is evidently the poet’s intention to throw a powerful emphasis. Perhaps we may infer, that the sectional pause was originally a stop, that served the purposes of emphasis, as the others were stops which served the purposes of construction.

Whatever were its origin, we find the sectional pause well known and widely used in the earliest dawn of our literature. It is common in Caedmon, and in Conybeare’s rime poem it is found in many sections together.

Treow | tel|gade : Tir | wel|gade
Blæd | blis|sade :—
Gold | gear|wade : Gim | hwear|fade.

The tree shot forth branches ; Glory abounded ;
Fruit blessed us ;——
Gold deck’d us ; Gems enwapt us.

Rime-Song, 34.

We shall not here range in order the sections, which have admitted the pause ; a chapter will be devoted to that purpose in the second book. At present we shall merely give one or two songs, in which the sectional pause has been studiously affected. The first is by Sir Philip Sydney. The verses are represented as having been “ with some art curiously written.”

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1 This is not the only verse in the Faery Queen which has six accents when it ought to have five. Like the Æneid, this noble poem was left unfinished.
2 A section missing.
C. VII. THE SECTIONAL PAUSE. 151

Vir'tue, beauty, and speech: did strike, wound, charm,
My heart, eyes, ears: with wonder, love, delight,
First, second, last: did bind, enforce, and arm,
His words, shows, suites: with wit, grace, and 1 vows might.

Thus honour, liking, trust: much, farre, and deep,
Held, pearste, possesse: my judgment, sense and will,
Till wrong, contempt, deceit: did grewe, strat, creep,
Bandes, fa'our, faith: to break, defile, and kill.

Then griefe, unkindness, proofe: tooke, kindled, taught,
Well ground, ed, no ble, due: spite, rage, disdain,
But ah, alas: in saying: my mind, sight, thought,
Doth him, his face, his words: leave, shun, refraine.

For nothing, time, nor place: can loose, quench, ease,
Mine own embrac'd, sought: knot, fire, disease.


The curiosity of these verses is much greater than their merit. The "art" consists in transforming the stops, which separate the words of a sequence, into sectional pauses.

This kind of experiment seems to have been a favourite one in the sixteenth century. Spenser, in one of his eclogues, had already written what he called a Roundle, in which the "under-song" had a sort of jerking liveliness imparted to it, by the free use of these sectional pauses. The piece has very little poetical merit, but is "curiously written."

Per. It fell upon a holy Eve,
Wil. Hey ho! holiday!
Per. When holy Fathers went to shrive,
Wil. Now gin neth: this roum delay!
Per. Sitting upon a hill so high,
Wil. Hey ho: the high hill!
Per. The while my flock did feed thereby,
Wil. The while the shepherds self did spill!
Per. I saw the bouncing Bellibone,
Wil. Hey ho: Bon nibel, &c. &c.


Shakespeare has left us a happier specimen.

1 False accentuation.
may be divided, like our pauses, into final, middle, and sectional.

In Anglo-Saxon poems, the full stop falls indifferently at the end, or in the middle of an alliterative couplet. Of the two, the middle stop seems to have been preferred. In this particular, the Anglo-Saxon rhythms resemble the more ancient German, and are widely distinguished from the Icelandic. The latter, almost invariably, close their period with the couplet, like our own alliterative poems of the twelfth and thirteenth centuries. As no Icelandic poem can be satisfactorily traced to an earlier date than these English poems, we may conclude, that the northern rhythms were influenced by the same causes, and affected at the same time, and in the same manner, as those of the more southern dialects.

In the metre, used by Chaucer and his school, we generally find the middle stop subordinate to the final; but our dramatists, whose dialogue required frequent breaks in the rhythm, gave to the middle stop all its former importance.

The poets of the sixteenth and seventeenth centuries run their lines one into the other, even when they were writing what has been called the heroic couplet—a license that was very slowly corrected by the example of Waller, Denham, and above all of Dryden. The last poet, in his rime tragedies, broke his lines without scruple, and avowedly for the purposes of dramatic effect; but in his other works he very rarely indulges in this liberty.

Johnson lays it down as a rule, that, in the midst of a
verse, a full stop ought not to follow an unaccented syllable; but that a stop which merely suspends the sense, may. He would object therefore to the rhythm of the following passage.

——— So sung
The glori|ous train | ascen|ding: He | through Heav'n |
That open'd wide her blazing portals, led
To God's eternal house direct the way. P. L. 7. 573.

But, amid all the license of the sectional stop, a rule like this is mere hypercriticism.

It is not easy to trace the steps, by which the sectional stop obtruded itself so generally into English verse. It is probable, that when the alliterative system, upon which our rhythms had been so long modelled, was done away with, much license prevailed as to the position of the middle pause; and consequently of the stop, that was coincident with it. When a more settled rhythm again brought it under rule, the ear had been too much accustomed to such new termination of the period, to take offence at the occasional violation of a law which had been so long neglected. When our dramas came into vogue, the necessities of the dialogue must also have had great influence. A single verse was sometimes parcelled out between three or four speakers, and frequently into as many sentences. Milton, therefore, had full range to gratify even his passion for variety. Had he used this liberty with more discretion, he would have laid the literacy of his country under yet greater obligations.

A very favourite stop with Shakespeare was the one before the last accented syllable of the verse. 'Under his sanction it has become familiar, though opposed to every principle of accentual rhythm.

——— Rich conceit
Taught thee to make vast Neptune weep for aye
On thy low grave: on faults forgiv'en. Dead;
Is noble Timon. T. of A. 5. 4. 77.

And so his peers upon this evidence
Have found him guilty: of high treason. Much
Loud | as from num| bers: with | out num| ber, sweet |
As from blest voices, uttering joy. \( P. L. 3.345. \)

——— Th' humble shrub
And bush | with friz| zled hair |: implie | it. \( Last \)
Rose, as in dance, the stately trees. \( P. L. 7.322. \)

When there is a syllable between the stop and the last accent, it does not strike the ear so abruptly.

——— I such a fellow saw
Which made | me think | a man | a worm |; my sin|
Came then into my mind. \( Lear, 4.1.34. \)

——— Pipes that charm'd
Their pain| ful steps |: o'er | the burnt soil |, and now |
Advanc'd in view they stand. \( P. L. 1.561. \)

——— Thai for joy and pite gret
Quhen that thai with thar falow met
That thai | wend had |: bene dede |; for thi
Thai weleummyt him mar hartfully. \( Bruce, 2.904 (3.507). \)

A stop much favoured by Milton, is that which occurs after the first syllable, when it takes the accent.

Harry to Harry shall, hot horse to horse,
\( Meet | and ne' er part |: till one | drop down | a corse |. \)
\( 1 H. IV. 4.1.122. \)

Though need make many poets, and some such
As art and nature have not better'd much,
Yet ours for want, hath not so lov'd the stage
As he dare serve th' ill customs of the age——
To make a child, now swaddled, to proceed
\( Man,^1 | and then shoot | up : in | one beard | and weed | \)
Past threescore years.

Ben Jonson. \( Prol. to Every Man in his Humour. \)

Had you, some ages past, this race of glory
\( Run |, with amaze| ment : we | should read | your stor| ry. \)
\( Waller's Panegyric, st. 37. \)

——— Not to me returns
\( Day |, or the sweet | approach |: of ev'n | or morn |. \)
\( P. L. 3.41. \)

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^1 This is the celebrated passage which contains, as is generally supposed, the sneer upon Shakespeare.
——— Death his dart
\textit{Shook}, but delay'd to strike: though oft invok'd.
\textit{P. L. 11. 491.}

——— Hypocrites austerely talk, . . .
Defaming as impure, what God declares
\textit{Pure}, and commands to some: leaves free to all.
\textit{P. L. 4. 744.}

A stop, which is found in Chaucer, sometimes follows the second syllable when the verse begins with an accent.

——— They weren nothing idol,
The fomy stedes on the golden bridel
\textit{Gnaw'ing}, and fast: the arm urers also
With file and hammer priking to and fro.
\textit{Chau. The Knights Tale; C. T. 2507.}

The statue of Mars upon a carte stood
\textit{Arm'ed}, and look'ed grim: as he were wood.
\textit{Chau. The Knights Tale; C. T. 2044.}

——— For the time I study
\textit{Virtue}, and that part: of philosophy
Will I apply, that treats of happiness,
By virtue specially to be achieved.
\textit{Tam. of the Shrew, 1. 1. 17.}

——— Night with her will bring
\textit{Sile}nse, and sleep: listen to thee will watch.
\textit{P. L. 7. 105.}

——— And now his heart
Distends with pride, and, hardening in his strength,
\textit{Glore}ies; for new'er since; created man
Met such embodied force.
\textit{P. L. 1. 371.}

This stop, however, like the last, can never close a period.

When the first accent falls on the second syllable, it is very commonly followed by a stop.

\textit{It were}, quod he, to thee no gret honour
For to be false, ne for to be traytour
\textit{To me}, that am: thy cons'in and thy broth'er.
\textit{Chau. The Knights Tale; C. T. 1132.}

For it of honour and all virtue is
\textit{The root}, and brings forth: glorious flow'rs of fame.
\textit{F. Q. 4. prol. 2.}
With such an easy and unforc’d ascent,
That no stupendous precipice denies
Access, no horror: turns away our eyes.

Denham. Cooper’s Hill. 42.

Are there, among the females of our isle,
Such faults at which: it is a fault, to smile?
There are. Vice once: by most nature chain’d;
And legal ties, expatiates unrestrained. Pope’s Sat. 7.

This stop was by no means rare in the verse of four accents.

Bot for pite, I trow, greting
Be na thing bot ane opynnyng
Off hurt, that schaw is: the ten| deryss,
Off’rewth that in it closyt is.

The Bruce, 3. 531.

Where he gives her many a rose
Sweeter than the breath, that blows

Fletcher. Faithful Shepherdess, 3. 1.

Nor let the water rising high,
As thou wad’st in, make thee cry,
And sob, but ever: live: with me,
And not a wave shall trouble thee.

Fletcher. Faith. Shep. 3. 1.

Our poets sometimes place a stop after the third syllable, but I think never happily.

The clotured blood for any leche-craft
Corrum peth, and: is: in his bak: e ylaft.

Chau. The Knightes Tale; C. T. 2747.

——— Of the blod real
Of The bes, and: of sus| tren two | yborne.

Chau. The Knightes Tale; C. T. 1020.

——— What in me is dark
Illu mine, what: is low: raise: and support.

P. L. 1. 22.

——— How he can
Is doubt| ful, that: he nev: er: will: is sure.

P. L. 2. 154.

1 [These lines are not recognised in Abbott’s “Concordance to Pope.”—W. W. S.]
If I can be to thee
A poet, thou: Parnassus art to me.

Denham. Cooper’s Hill, 7.

Why then should I, encouraging the bad,
Turn rebel, and: run popularly mad?


This stop is also found in verse of four accents.

The lord of Lorne wonnyt tharby,
That was capital ennemy
To the king for his emys sake
Jhon Commyn: and: thought: for to tak
Wengeance. The Bruce, 3. 1.

Mortals, that would follow me,
Love Virtue: she: alone: is free.

Comus, 1018.

Oft in glimm’ring bow’rs and glades
He met her, and: in secret shades
Of woody Ida’s inmost grove.

Il Penseroso, 27.

When we see how nearly the freedom of our elder poets approached to license, we may appreciate, in some measure, the obligations we are under to the school of Pope and Dryden. The attempts to revive tho abuses, which they reformed, have happily, as yet, met with only partial success.
BOOK II.

CHAPTER I.

ENGLISH RHYTHMS. THEIR ORIGIN.

Our Anglo-Saxon poems consist of certain versicles, or, as we have hitherto termed them, sections, bound together in pairs by the laws of alliteration. In some few instances, of comparatively modern date, the bond of union is the final rime; but generally speaking, this rime is an addition to the alliteration, and not a substitute for it. In Icelandic poems we sometimes find a section occurring without its fellow; but I have never met with such a case in Anglo-Saxon verse, unless where there has evidently been a section missing.

For the most part these sections contain two or three accents, but some are found containing four or even five. The greater number of these longer sections may be divided into two parts, which generally fulfil all the conditions of an alliterative couplet; and in some manuscripts are actually found so divided. Whether every section of more than three accents be compound, may perhaps be matter of doubt. There are certainly many sections of four accents, which can have no middle pause, unless it fall in the midst of a word; for example,

Tha spræc | se of | ermod | a cyn | ing : the ær was engla scynost.
Then spake the haughty king, that erwhile was of angels sheenest.

Cadmon. Gen. 338.

and in the Icelandic verse of four accents, the middle pause is of rare occurrence. But this is not decisive as to their origin; for if a compound section were once admitted, we cannot expect it would still retain all the peculiarities of an alliterative couplet. As many of these sections are obviously compound, it would perhaps be safer to
refer them all to an origin, which is sufficient for the purpose, than to multiply the sources of our rhythms, without satisfactory authority.

Such verses and alliterative couplets, as contain a compound section, may well furnish matter for a distinct chapter. We shall, at present, consider those only, which are composed of simple sections.

We have seen, that two accented syllables may come together, if they have a pause between them. This pause, which has been termed the sectional pause, was admitted into the elementary versicle. The verses, however, or alliterative couplets, which contain the sectional pause, are of a character so peculiar, that they may be considered apart from the others, not only without injury to the general arrangement, but with much advantage to the clear understanding of the subject. We shall, at present, then consider only such verses, as are formed of two simple sections, and do not contain any sectional pause. Thus restricted, the elementary versicle or section is formed according to the following rules.

1. Each couple of adjacent accents must be separated by one or two syllables which are unaccented, but not by more than two.

2. No section can have more than three, or less than two accents.

3. No section can begin or end with more than two unaccented syllables.

These rules are directly at variance with those which Rask has given. According to him, all the syllables before that, which contains the alliteration, form merely "a complement," and take no accent. In the following section, to which Conybeare would have given five accents,

Æn|ne hæf|de he swa  | swith|ne geworht|ne

One had he so mighty wrought.

no accent falls on the first six\(^1\) syllables, and the alliterative syllable *swith\(^1\)* is the first which is accented!

\(^1\) [For *six*, read *five*; for *swith*, read *swa*.—W. W. S.]
notion Rask attached to the word accent, I am at a loss to
conjecture.¹

When the section begins with an accent, we shall repre-
sent it by the figures 1, 2, 3, 4, accordingly as each couple
of adjacent accents are separated by one unaccented syl-
lable, or as the first, the second, or both couples is separated
by two unaccented syllables.

When the section begins with one unaccented syllable,
we shall, under like circumstances, designate it as 5, 6, 7, 8;
and by 9, 10, 11, 12, when it begins with two unaccented
syllables.

When the section ends with one or two unaccented
syllables, we shall represent such ending by subjoining l,
or ll, to the figure indicating such section; thus, ll, 2ll.

The section of two accents is capable but of two forms,
when it begins abruptly, to wit, 1 and 2; but as these may
be lengthened, and doubly lengthened, they produce six
varieties. It is capable of six other varieties, when it be-
gins with one unaccented syllable, and of the like number
when it begins with two. Hence the whole number of pos-
sible varieties is 18.

The section of three accents may take all the twelve
forms, and as these may be lengthened and doubly length-
ened, its number of possible varieties is 36.

Our verses of two and three accents consist merely of the
simple sections; but the verse of four accents is the repre-
sentative of the short alliterative couplet, containing two
sections, each of two accents. The number then of all the
possible varieties is the product of eighteen multiplied into
itself, or 324. In like manner, the verse of six accents is
composed of two sections, each containing three; and the
number of possible varieties is the product of thirty-six multi-
plied by itself, or 1296. The possible varieties of the verse
with five accents is also 1296; to wit, 648 when the first sec-
tion has two accents, and the like number when it has three.

¹ The attempt, which the same critic has made, to trace the early Gothic
rhythms, and the Latin hexameter to a common source, appears to me equally
fanciful. They that would follow Greek and Latin prosody to the fountain-
head, must attack the Sanscrit.