The Verse Technique of the Major New England Poets

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ENTITLED The Verse Technique of the Major New England Poets

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THE VERSE TECHNIQUE OF THE MAJOR NEW ENGLAND POETS.

Four-stress Verse.

The four-stress verse with a prevailing tendency toward eight syllables.

The four-stress meter with a prevailing tendency toward eight syllables is a favorite form of verse with the Cambridge poets. All of them use both the iambic and trochaic meter with the exception of Bryant who uses only the iambic meter. However, no one of them uses the trochaic form extensively except Longfellow. The New England poets break the monotony of regular lines (1) by the distribution of extra light syllables through the verse, (2) by changing the position of the accent, and (3) by the use of rhythmic pauses and of run-on lines. They also use stanzas of different forms which have various rime schemes. The stanza of four lines is the one which they use most commonly for their shorter poems; yet stanzas of five, six, seven, or eight lines are not infrequent. For the longer poems they use either the riming couplet or an irregular rime scheme.

The verse is so short that a substitution of a different foot for the prevailing one changes the rhythmic movement of the line. When such a substitution is made skillfully it adds to the musical effect of the verse. The trochee, the spondee, and the pyrrhic are the feet which are most often substituted for the iambus.
The use of the spondee has a tendency to give weight to the line, e.g.:

Earth, green with spring and fresh with dew. - Bryant, p. 197.

The substitution of the pyrrhic increases the emphasis of parts of the line by putting little stress on other parts and also gives variety to the verse, e.g.:

On the young blossoms of the wood. - Bryant, p. 197.

More skill is needed in substituting the trochee for the iambus than in substituting either the spondee or the pyrrhic, for instead of simply increasing or decreasing the stress it changes the position of the accent. If the trochee is carefully employed, it does not give the effect of a misplaced accent but increases the musical quality of the verse, e.g.:

Fringing the stream at every turn
Swing low the moving fronds of fern. - Whittier, p. 405.

The anapest is less commonly substituted for the iambus than the trochee, the spondee, and the pyrrhic. However, in a few poems it is used very often. The anapest has a tendency to quicken the movement of the line, e.g.:

His mother Mary of Nazareth
Sat watching beside his place of rest,
Watching the even flow of his breath,
For the joy of life and the terror of death
Were mingled together in her breast.

Longfellow, vol. 3, p. 120.

There is a smaller number of substitutions made in the trochaic meter than in the iambic. The spondee, pyrrhic, iambus, and dactyl are the different kinds of feet that are substituted in the
trochaic meter. The spondee and the pyrrhic occur more frequently than the other feet and have much the same effect on the trochaic as on the iambic line, e.g.:

\[
\text{All too soon comes Winter's grief.}\]

\[
\text{Looking to the holy mountain.}\]
- Lowell, vol. 1, p. 55

The substitution of dactyl is very rare. When a word of three syllables with the accent on the first syllable is used it is ordinarily one which can be slurred, such as, shadowy. The iambus is not often substituted for the trochee as it seems to be difficult to use it without giving the effect of a misplaced accent. Longfellow substitutes the iambus occasionally, and by its substitution he seldom destroys the even flow of the line, e.g.:

\[
\text{As he drew the Belt of Wampum}
\]
\[
\text{Over the round ears, that heard not,}
\]
\[
\text{Over the small eyes, that saw not,}
\]
\[
\text{Over the long nose and nostrils,}
\]
\[
\text{The black muffle of the nostrils,}
\]
\[
\text{Out of which the heavy breathing}
\]
\[
\text{Warmed the hands of Mudjekeewis.}
\]

Besides the variations of the feet and accent, pauses in the line and at the end of the line add to the rhythmical effect. The caesura is used more in the iambic than in the trochaic meter. The following lines illustrate some of the uses of the caesura in in the iambic verse:

\[
\text{Alone, alone, ah woe! alone.}\]

\[
\text{Awake! arise! the hour is late!}\]
- Longfellow, vol. 3., p. 289.
Of one who, in her better day. - Whittier, p. 219.

Sweet flower, I love in forest bare. - Bryant, p. 23.

Oft in the sunless April day. - Bryant, p. 24.

The caesura is not as common in the trochaic verse as in the iambic; yet it very frequently occurs and as in the iambic it occurs in various places in the line. There are passages, however, of considerable length with few pauses except those which occur at the ends of the lines, e.g.:

Come not back again to labor,
Come not back again to suffer,
Where the Famine and the Fever
Wear the heart and waste the body.
Soon my task will be completed,
Soon your footsteps I will follow
To the Islands of the Blessed,
To the kingdom of Ponemah,
To the land of the Hereafter.

Longfellow, vol. 2., p. 266.

Another device which the poets use for rhythmical purposes is the run-on line. This tends to remove the broken-up effect which continuous pauses at the ends of the lines give the four-stress meter because of its brevity. Too frequent use of the run-on line, however, lessens some of the musical qualities of poetry. The New England poets in most instances use it advantageously.

Bryant employs the four-stress iambic meter in a comparatively large number of his poems. Those in which he uses it are principally of a descriptive or meditative nature. All have a strong element of seriousness and are characterized for the most
part by calmness and repose. In a few instances as in "Rizpah" he uses it to portray human passion. In this meter he has one narrative poem, "The Legend of the Delawares".

In the matter of substitution the trochee is the foot which most commonly takes the place of the iambus. The trochee is used at various places in the line; however, most often in the first foot, e.g.:

Breath|g softly| from| the blue| profound, |
Bearing| delight| where'er| ye blow, |
Make in the elms| a lulling sound, |
While my lady sleeps| in the shades| below. |

Bryant, p. 144.

As a rule Bryant seldom substitutes the anapest for the iambus. There are, however, a few poems principally "Green River", "The Hurricane", and "Rizpah" in which it occurs frequently.

Bryant uses the four-stress iambic meter for the most part in a stanza of four lines which rime alternately. Other combinations of it appear in a few poems. His verse in this meter is ordinarily easy and smooth, but there are no passages in any way remarkable nor does he employ any unusual devices to secure poetic effects.

A large part of Emerson's poetry is in the four-stress iambic meter. When he divides his poetry in this meter into stanzas he always uses simple rime schemes and stanza forms. His longest stanzas consist of only four lines. Emerson has no long poems in this meter. In his longest ones, "Wood notes", "Monadnoc", and "Threnody" the four-stress meter is the prevailing verse used; however, lines of different length frequently occur. All of his
poems in this form are of a serious nature. Besides the poems mentioned and some others he uses the four-stress meter in a number of short nature poems and epigrammatic stanzas and also in some of his best philosophical poems among which is "The Problem".

Emerson was not a master of even this simple verse form, as he has hardly a poem which flows along smoothly throughout. Unmusical lines are of very frequent occurrence, e.g.:

The sun set, but set not his hope;
Stars rose; his faith was earlier up.

Emerson, p.231.

Emerson lacks the ability to arrange pauses in his four-stress verse in such a way as to produce pleasing rhythmical effects, for his pauses usually give a broken up effect to the verse. Transposed order of sentences frequently appear and in such a form that the transposition seems to be used to force the thought into this meter, e.g.:

Space is ample, east and west,
But two cannot go abreast,
Cannot travel in it two.

Emerson, p.236.

The position of the word two is so noticeably awkward that it produces a decidedly unfavorable impression.

He introduces a number of truncated lines seemingly without any intention of adding to the effect, but merely because he could not express himself otherwise, e.g.:

Then | I said, | I covet truth |
Beauty | is unripe childhood's cheat; |
I leave | it behind | with the games | of youth; |
As I spoke beneath my feet
The ground-pine curled its pretty wreath
Running over the club-moss burrs
I inhaled the violet's breath.

Emerson, p.15.

This passage also illustrates substitution of the trochee and the anapest for the iambus which are not particularly happy.

Emerson does not use the trochaic meter in the four-stress verse to a great extent. The faults which appear in the trochaic verse are similar to those in the iambic verse. A great many of his poems are a combination of trochaic and iambic verse; in fact in most of his poems in which the prevailing meter is iambic there are some trochaic lines and vice versa. These changes from one meter to the other are made without adding to the rhythmical effect, and they usually result in decreasing it, e.g.:

Masters, I'm in pain with you;
Masters, I'll be plain with you;
In my palace of Castile,
I, a king, for kings can feel.
There my thoughts the matter roll,
And solve and oft resolve the whole.
And, for I'm styled Alphonse the Wise,
Ye shall not fail for sound advice.
Before ye want a drop of rain,
Hear the sentiment of Spain.

Emerson, p.28.

A comparatively large amount of Holmes' poetry is in the four-stress octosyllabic verse. Almost all of it is in the iambic
meter. His poems in this form are short poems of various kinds such as lyrics of different varieties, poems of people, toasts, hymns, and poems for special occasions. The humorous, absurd, fanciful, and serious elements with touches of real feeling but nothing of great depth appear in this verse form. Holmes's four-stress poetry is easy, light, and graceful with no display of any markedly poetic qualities. The most of the poems have a stanza of four lines although those with stanzas of five, six, seven, and eight lines are not infrequent.

One of Holmes's best known poems, "The Deacon's Masterpiece", is in this meter. This poem contains many irregularities in the substitution of feet, use of feminine endings, some lines of different length, and an irregular rime and stanza.

In several poems Holmes combines the four-stress iambic line with a feminine ending to form a regular metrical scheme. In many of his poems which have lines with a feminine ending he uses the extra syllable to produce grotesque rimes for humorous effect, e.g.:

A lover's heart it quickly cools;
In mine it kindles up enough rage
To wring their necks. How can such fools
Ask men to vote for woman suffrage?

Holmes, p. 313.

Holmes has a few poems in the four-stress trochaic meter. In these he uses a combination of the catalectic and acatalectic lines, e.g.:

I must leave thee, lady sweet!
Months shall waste before we meet;
Winds are fair and sails are spread,
Anchors leave their ocean bed.

Holmes, p.46.

He falls short of Longfellow in his use of this meter.

Longfellow employs the four-stress octosyllabic meter in a large part of his poetry. He is the only one of the New England poets who uses the trochaic foot extensively in the four-stress verse. Longfellow has about the same amount of poetry in the trochaic form of the four-stress verse that he has in the iambic. He has a number of lyric and short narrative poems, longer poems both meditative and narrative, and parts of dramas in this verse form. Almost all of his short poems have a regular stanzaic form. His principle poems which do not have a regular stanzaic form are "The Prelude", "The Interludes", "The Finale" of "The Tales of a Wayside Inn", some of the "Tales of a Wayside Inn" themselves, and "Keramos".

Longfellow shows skill in arrangement and proportion of accent, and in the distribution of pauses to produce pleasing rhythmical effects, e.g.:

![Rhythmical Example]

Longfellow shows skill in arrangement and proportion of accent, and in the distribution of pauses to produce pleasing rhythmical effects, e.g.:

In his dramatic poetry which is written in the four-stress verse a number of lines with feminine endings are introduced at irregular intervals, e.g.:

Alas! the world is full of peril!
The path that runs through the fairest meads,
On the sunniest side of the valley, leads
Into a region bleak and sterile!
Alike in the high-born and the lowly,
The will is feeble, and passion strong.
We cannot sever right from wrong;
Some falsehood mingles with all truth;
Nor is it strange the heart of youth
Should waver and comprehend but slowly
The things that are holy and unholy!

Longfellow, vol.5., p.252.

Longfellow has some poems in which the four-stress iambic meter
and the four-stress iambic with a feminine ending are arranged according to a regular system. Longfellow does not like Holmes use the feminine ending for humorous effects as all of the poems in which it appears are serious, e.g.:

    Something the heart must have to cherish,
    Must love and joy and sorrow learn,
    Something with passion clasp, or perish,
    Ardin itself to ashes burn.


He has written extensively in the four-stress trochaic meter. While this verse form has no artificial effect he has succeeded in writing musical verse in it. His longest poem in the trochaic meter, Hiawatha, which constitutes about four fifths of all of his four-stress verse has many passages which are particularly noticeable for their poetic qualities, e.g.:

Thus the wretched Shawondasee
Breathed into the air his sorrow;
And the South-Wind o'er the prairie
Wandered warm with sighs of passion,
With the sighs of Shawondasse,
Till the air seemed full of snow-flakes,
Full of thistle down the prairie,
And the maid with hair like sunshine
Vanished from his sight forever;
Nevermore did Shawondasee
See the maid with yellow tresses!

Longfellow, vol.2., p.130.

Hiawatha is Longfellow's only unrimed poem in the trochaic meter.
Longfellow's rimed verse in the trochaic meter has stanza forms and
rime schemes similar to his four-stress iambic verse. In some of
his four-stress trochaic poems which rime Longfellow uses catalectic lines entirely, e. g.:

Soft thy skin as silken skein,
Soft as woman's hair thy mane,
Tender are thine eyes and true;
All thy hoofs like ivory shine,
Polished bright; O life of mine,
Leap, and rescue Kurroglow!

Longfellow, vol.3., p.115.

And the sea through all its tide-ways
Swept the reeling vessels sideways,
As the leaves are swept through sluices,
When the flood-gates open wide.

Longfellow, vol.4., p.79.
Beautiful is the tradition
Of that flight through heavenly portals,
The old classic superstition
Of the theft and the transmission
Of the fire of the Immortals!

Longfellow, vol. 3., p. 15.

A large part of Lowell's poetry is in the four-stress octosyllabic meter. Lowell uses this meter for poems of various kinds of both a serious and a light nature. Almost all of the poems which have a definite stanzaic form are short lyric or occasional poems, although the "Biglow Papers" which are divided into stanzas are comparatively long. The poems which are not divided into stanzas are as a rule longer than those which are. He employs the same devices as the other poets to give variety to his verse; yet, he does not so use them ordinarily that they produce as poetical effects as in Longfellow's poetry in this meter. Lowell has a few poems in which he brings in an extra light syllable near the middle of almost every line with good rhythmical results, e.g.:

\[\text{From the close-shut windows gleams no spark,} \]
\[\text{The night is chilly, the night is dark,} \]
\[\text{The poplars shiver, the pines moan,} \]
\[\text{My hair by the autumn breeze is blown,} \]
\[\text{Under thy window I sing alone,} \]
\[\text{Alone, alone, ah woe! alone!} \]


In a great part of Lowell's four-stress iambic verse a regular combination of the four-stress iambic line and the four-stress iambic line with a feminine ending occurs, e.g.:
Ain't it cute to see a Yankee
Take such everlastin' pains,
All to get the Devil's thankee
Helpin' on 'em weld their chains?
Wy, it's just ez clear ez figgers,
Clear ez one an' one make two,
Chaps that make black slaves o' niggers
Want to make wite slaves o' you.

Lowell, vol. 2., p. 47.

Lowell also uses the lines with feminine endings in a number of short poems of a serious nature.

Lowell's four-stress trochaic verse forms an unimportant part of his four-stress verse. Most of his poems in this form are only about thirty lines long with the exception of "The Ghost-Seer", which is about a hundred and fifty lines long. He does not show any marked skill in this verse form.

Whittier like Emerson employs the simple four-stress octosyllabic meter in a very large part of his poetry. He uses it entirely for serious purposes in short narrative sketches, meditative poems, nature poems, hymns, occasional poems, and patriotic poems. Though these poems do not have as high a lyric quality as do Longfellow's poems in the same meter, they possess greater force and intensity of feeling. Mogg Megone, Whittier's longest poem, and Snow Bound, one of his best poems, are in this meter. His poems in the four-stress verse usually move along smoothly and easily but show no great excellence of form.

Whittier uses the same devices as the other poets to give variety to his verse, but he does not always use them to produce
good rhythmical effects. He very frequently makes awkward substitutions. Occasionally truncated lines appear, e.g.:

Build, | O Troll, | a church | for me. |

Whittier, p. 307.

The anapest does not take the place of the iambus very often except in a few poems such as "Barbara Frietchie".

"Mogg Megone" one of Whittier's earlier poems is full of poor substitutions, unrhythmical lines, awkward transpositions and various other faults. His later poetry however, is a vast improvement over this as is readily seen by comparing a passage from "Snow Bound" with one from "Mogg Megone".

Beyond the circle of our hearth
No welcome sound of toil or mirth
Unbound the spell, and testified
Of human life and thought outside.

We minded that the sharpest ear
The buried brooklet could not hear,
The music of whose liquid lip
Had been to us companionship,
And, in our lonely life, had grown
To have an almost human tone.

Whittier, p. 287.

Castine hath bent him over the sleeper:
"Wake, daughter, - wake! - but she stirs no limb:
The eye that looks on him is fixed and dim;
And the sleep she is sleeping shall be no deeper,
Until the angel's oath is said,
And the final blast of the trumpet goes forth
To the graves of the sea and the graves of the earth.
Ruth Bonython is dead.

Whittier, p.15.

Whittier has some poems which are formed by a regular combination of the four-stress iambic line and the four-stress iambic line with a feminine ending. Most of these poems are short.

Whittier uses the four-stress trochaic meter more than does any other one of the New England poets except Longfellow, however, compared with Longfellow he writes a very small amount. One of Whittier's best known poems, "The Barefoot Boy", is in this meter. Whittier's trochaic verse falls far short of Longfellow's in excellence as well as in quality.

The four-stress meter with a prevailing tendency toward a foot of three syllables.

All of the New England poets except Longfellow have some poetry in this four-stress meter with a triple movement. Emerson and especially Longfellow have occasionally substituted the anapest for the iambus with great freedom, but not to such an extent as to give the verse a distinctly anapestic movement. This is one of the principal verse forms used by Holmes as there are only three others that he has employed more extensively. Next to Holmes Whittier has written the most in this meter, but he has not nearly so much poetry in this form as has Holmes. Bryant and Lowell both have this verse form in a few poems.

Whittier and Holmes use this verse form principally in
reform poems and those of a patriotic nature and in occasional poems of different kinds; Lowell, in a few lyric and occasional poems; and Bryant, in meditative and descriptive poems. Holmes and Lowell are the only ones who use this verse form for humorous purposes.

This meter with the foot of three syllables has a quicker movement to the verse than it does with a foot of two syllables. e.g.:

When the firmament quivers with daylight's young beam,
And the woodlands awakening burst into a hymn,
And the glow of the sky blazes back from the stream,
How the bright ones of heaven in the brightness grow dim.

Bryant, p. 125.

The spondee and the iambus are occasionally substituted for the anapest. These may occur at different places in the line but they are usually found in the first foot, e.g.:

And the sky of thy South may be brighter than ours,
And greener thy landscapes, and fairer thy flowers;
But dearer the blast round our mountain which raves,
Than the sweet summer zephyr which breathes over slaves.

Whittier, p. 47.

In several poems an extra light syllable is added to the ends of some of the lines as a definite part of the metrical scheme.

And yet who could change the old dream for new treasure?
Make not youth's sourest grapes the best wine of our life?
Need he reckon his date by the Almanac's measure
Who is twenty life-long in the eyes of his wife?

Lowell, vol. 4, p. 245.
Holmes is the only one of the poets who uses this verse form in the dactylic rhythm. The chief irregularity in this verse is the dropping of one or two light syllables at the end of the line, e.g.:

Now while our soldiers are fighting our battles,
Each at his post to do all that he can,
Down among rebels and contraband chattels,
What are you doing, my sweet little man?

Holmes, p.157.
Five-stress Verse.

The five-stress verse with a prevailing tendency toward ten syllables.

The ten-stress decasyllabic verse is one of the verse forms most extensively used by the New England poets. In this verse all of the poets use only the iambic meter except Longfellow and Lowell each of whom have a few lines in the trochaic meter. The introduction of an occasional light syllable, changes in the position of the accent, the use of rhythmical pauses and run-on lines tend to vary the regular verse form. In some poems a constant feminine ending gives an added grace to the rhythmical movement by prolonging the line. Variety in the poems in this meter is also attained by the use of stanzas of different length with various rime schemes in most of the shorter poems, and by the use of the riming couplet or an irregular rime scheme in most of the longer poems. All of the New England poets use blank verse to a greater or less degree, although none of them except Bryant are successful in its use.

The five-stress meter is less restricted than the four-stress and consequently lends itself more readily than the four-stress meter to substitutions without destroying the movement of the line. The pyrrhic and the spondee are very often substituted for the iambus. They may occur in almost any foot in the line, and their use adds greatly to the rhythmical effectiveness of the verse by increasing and decreasing the weight of different parts
of the line, e.g.:

\[ \text{\ldots sweet, pale face! \ldots lovely eyes of azure,} \]
\[ \text{Clear as the waters of the brook that run} \]
\[ \text{Limpid and laughing in the summer sun!} \]

Longfellow, vol.3., p.149.

The trochee is also often substituted for the iambus. It usually comes in the first foot although it not infrequently occurs in other places in the line. The preceding passage from Longfellow illustrates its use in the first foot. The following line shows a substitution of the trochee in the third foot:

\[ \text{Was it the slow plash of a wading deer?} \]


In the five-stress meter the anapest is not often substituted for the iambus, and there are no poems in which it forms so important an element in the meter as it does in some of the poems in the four-stress verse. The following line shows the substitution of an anapest:

\[ \text{The Hidalgo went more eager than before.} \]


There are very few instances of the substitution of the dactyl for the iambus, and, when the dactyl does occur, it is usually in such a way that slurring can be used, e.g.:

\[ \text{Sweetening with gracious words the food she dealt.} \]

Whittier, p.457.

The five-stress iambic verse, because of the odd number of feet, adapts itself readily to variety in the position of pauses. A pause may occur at almost any place in the line. The following lines illustrate some positions at which the caesura occurs in
the five-stress meter:

This being true of all men, we, alas!

Longfellow, vol. 4., p. 207.

Long, low, and distant where the Life to come.

Bryant, p. 347.

O small beginnings, ye are great and strong.

Lowell, vol. 1., p. 299.

Hark! the sweet bells renew their welcome sound.

Holmes, p. 53.

Almost all of the five-stress verse has one or more pauses in each line, but there are a few exceptions, e.g.:

His door was free to men of every name,
He welcomed all the seeking souls who came,
And no man's faith he made a cause of blame.

Whittier, p. 368.

The use of the run-on line is another device for securing rhythmical effects. This as well as the variations from the regular form occur more frequently in the blank verse than in the rimed verse. The following lines illustrate its use in blank verse.

Further on

A belt of darkness seems to bar the way
Long, low, and distant, where the Life to come
Touches the Life that is. The Flood of Years
Rolls toward it near and nearer. It must pass
That dismal barrier. What is there beyond?

Bryant, p. 347.

A large part of Bryant's poetry is in the five-stress decasyllabic meter in which he uses both rimed and blank verse.
About four fifths of all his poetry in this meter is in the form of blank verse. The remaining one fifth which is not in blank verse varies in stanza length and the arrangement of rime. The most of the poems which have a definite stanzaic form are descriptive of nature and meditative. There are, however, a few poems in this meter in a lighter vein of which the one most markedly so is "To a Mosquito". "A Meditation on Rhode Island Coal" and "Spring in Town" are also of a less serious character than most of his poetry in this same metrical form.

Bryant's poems written in blank verse are descriptive of nature, meditative, and narrative. His two longest poems in this form, "The Little People of the Snow" and "Sella" are narrative. Even in these, however, there is also an element of reflection and nature description. Bryant's thought is well suited to expression in blank verse because it maintains a sustained dignity, seriousness, and repose. His poetry in this form has a charm much greater than that which any other of the New England poets has succeeded in acquiring. Throughout his blank verse there is a stateliness of movement due to the skillful arrangement and proportion of accent and to the variety secured by constantly shifting the caesura, e.g.:

So shalt thou rest, and what if thou withdraw
In silence from the living, and no friend
Take note of thy departure? All that breathe
Will share thy destiny. The gay will laugh
When thou art gone, the solemn brood of care
Plod on, and each one as before will chase
His favorite phantom; yet all these shall leave
Their mirth and their employments, and shall come
And make their bed with thee.

Bryant, p.22.

There is none of Bryant's poetry in the five-stress deca-syllabic meter in which an extra light syllable at the end of the line forms an essential part of the metrical scheme. In his blank verse, however, there is an occasional use of a feminine ending, e.g.:

I, too, amid the overflow of day,
Behold the power which yields and cherishes
The frame of Nature.

Bryant, p.205.

Emerson has only about four hundred lines altogether in the five-stress decasyllabic verse of which about two hundred and fifty lines are blank verse and the remainder rimed. The rimed verse consists entirely of short stanzas frequently only two lines in length giving utterance to some philosophical truth or making some comment on nature. It seems so characteristic of Emerson to express his thoughts in a short terse manner that the five-stress verse is not sufficiently restricted for his purposes.

His longest poem in the five-stress meter is "Musketaquid", a poem in blank verse about eighty lines long. In his blank verse lines of different length frequently occur. His management of pauses, run-on lines, and substituted feet is often so unskillful as practically to destroy the movement of the line, e.g.:

And walk on earth as the sun walks in the sphere.

Emerson p.280.

Such prosaic passages as the following are not infrequent:

Alone in Rome. Why, Rome is lonely too,-
Besides, you need not be alone; the soul
Shall have society of its own rank.

_{Emerson, p. 301.}_

In both his blank verse and rimed verse in the five-stress meter Emerson frequently adds an extra light syllable at the end of the line in both blank and rimed verse. However, he writes no poetry in which the feminine ending forms a definite part of the metrical scheme. Of all of his poems in this meter "The Rhodora" is the most musical.

A large part of Holmes's poetry is in the five-stress decasyllabic meter. Except in an inconsiderable portion of Holmes's verse in this meter he uses the heroic couplet. All of his longest poems in the five-stress meter are in the heroic couplet form except one which is in blank verse. "A Rhymed Lesson", consisting of about eight hundred lines, is his longest poem in the heroic couplet. He has a few short poems which have a definite stanzaic form. Holmes uses this meter for narrative and descriptive poems of various kinds both serious and humorous.

His poetry in the five-stress verse form is characterized by an easy agreeable flow of meter without any qualities of unusual excellence or any particular skill in the substitution of other feet for the iambus or in the management of pauses. He seldom uses the run-on line and consequently fails to secure the various rhythmical effects which it produces. The following is a characteristic passage from Holmes's five-stress verse:

If ever, trampling on her ancient path,
Cankered by treachery, or inflamed by wrath,
With smooth "Resolves", or with discordant cries,
The mad Briareus of disunion rise,
Chiefs of New England! by your sires renown,
Dash the red torches of the rebel down!
Flood his black heartstone till its flames expire,
Though your old Sachem fanned his council-fire!

Holmes, p.63.

About eight hundred lines of Holmes's five-stress poetry are in blank verse. About six hundred and fifty lines of these are in the poem, "Wind-clouds and Star-drifts". Holmes has not sufficiently mastered the arrangement and proportion of accent and the management of pauses to produce the stately flow of rhythm which is essential to successful blank verse. A comparison of a passage of Holmes's blank verse with one of Bryant's plainly reveals the fact that Bryant is far superior to Holmes in this form of poetical writing, e.g.:

Another clouded night; the stars are hid,
The orb that waits my sketch is hid with them.
Patience! Why grudge an hour, a month, a year,
To plant my ladder and to gain the round
That leads my footsteps to the heaven of fame,
Where waits the wreath my sleepless midnights won?

Holmes, p.188.

A moment on the mounting billiw seen,
The flood sweeps over them and they are gone.
There groups of revelers whose brows are twined
With roses, ride the topmost swell awhile,
And as they raise their flowing cups and touch
The clinking brim to brim, are whirled beneath
The waves and disappear.

Bryant, p.345.
In a few poems Holmes combines the five-stress iambic meter and the five-stress meter with a feminine ending to form a definite metrical scheme. The effect of this extra syllable is to quicken the movement at the ends of the lines which have the feminine ending, e.g.:

He sees his comrades high above him flying
To seek their nests among the island reeds;
Strong in their flight; all lonely he is lying
Washed by the crimson water as he bleeds.

Holmes, p. 328.

A very large portion of Longfellow's poetry is in the five-stress decasyllabic meter. Of this about four fifths is in blank verse. Of his rimed verse he writes more in the couplet than in all the remainder of the forms in this meter. He uses the heroic couplet almost entirely for narrative purposes. The principal poems in which it occurs are "The Tales of a Wayside Inn". However, there is one occasional poem, "Morituri Salutamus", written in this meter. Almost all of his short lyric poems and a few narrative poems have a definite stanzaic form. Longfellow introduces run-on lines very frequently in all of his five-stress verse. The use of these together with pauses, and a careful arrangement and proportion of accent produces pleasing musical effects in almost all of Longfellow's poetry which has this form.

Longfellow's verse in the heroic couplet is far superior to Holmes's poetry in this form. He makes a much freer use of the run-on line than does Holmes and shows much greater skill in the arrangement of pauses and in the variation of accent, as a comparison of the two following passages will illustrate:

And so the empty-handed years went round,
Vacant, though voiceless with prophetic sound,
And so, that summer morn, he sat and mused
With folded, patient hands, as he was used,
And dreamily before his half-closed sight
Floated the vision of his lost delight.

Longfellow, vol. 4., p. 33.

Why tell each idle guess, each whisper vain?
Enough: the scorched and cindered beams remain.
He came, a silent pilgrim to the West,
Some old-world mystery throbbing in his breast;
Close to the thronging mart he dwelt alone;
He lived; he died. The rest is all unknown.

Holmes, p. 111.

Almost all of Longfellow's blank verse appears in his dramas. There are, however, a very few short poems in this verse form. Contrary to Bryant's blank verse a feminine ending is of very frequent occurrence in Longfellow's, e.g.:

I breathe again more freely! Ah, how pleasant
To come once more into the light of day,
Out of that shadow of death! To hear again
The hoof-beats of our horses on firm ground,
And not upon those hollow planks, resounding
With a sepulchral echo, like the clods
On coffins in a churchyard! Yonder lies
The Lake of the Four Forest-Towns, apparelled
In light, and lingering, like a village maiden,
Hid in the blossoms of her native mountains,
Then pouring all her life into another's
Changing her name and being.

Longfellow, vol. 5., p. 256.

Longfellow's blank verse is much better than Holmes, and yet it falls far short of having the stately flow of rhythm which characterizes Bryant's blank verse as may be seen by comparing the preceding passage from Longfellow with the following one from Bryant:

Here were mighty groves
Far down the ocean-valleys, and between
Lay what might seem fair meadows, softly tinged
With orange and with crimson. Here arose
Tall stems, that, rooted in the depths below,
Swing idly with the motions of the sea;
And here were shrubberies in whose mazy screen
The creatures of the deep made haunt.

Bryant, p. 272.

Longfellow has written only a few lines in the five-stress trochaic meter. In one poem "Flowers" he has combined the five-stress trochaic and the five-stress trochaic catalectic meters in such a way as to show that he could fit this verse form to poetical purposes, e.g.:

Everywhere about us are they glowing,
Some like stars, to tell us Spring is born;
Others, their blue eyes with their tears o'erflowing,
Stand like Ruth amid the golden corn.

Longfellow, vol. 1., p. 28.

Lowell uses the five-stress iambic meter in a large number of his poems in both blank and rimed verse. He has not quite as
much in the unrimed as in the rimed form. Both meditative and narrative poetry is in this meter, also lyrics, patriotic poems, satiric poems, inscriptions, and poems for special occasions. Most of his shorter poems have a definite stanzaic form. For his longer narrative poems he uses the couplet form very largely. The Biglow Papers, satiric poems, are the best examples of his verse in the couplet form. Contrary to Longfellow's and Holmes's heroic couplets he has a large number of his lines with feminine endings, e.g.:

We're curus critters: Now ain't jes' the minute
Thet ever fits us easy while we're in it;
Lang ez 'twuz futhur', 'twould be perbliss,-
Soon ez 'tis past, thet time's wuth ten o' this;
And yit there ain't a man thet need be told
Thet Now's the only bird lays eggs o' gold.

Lowell, vol.2., p.335.

These lines with the extra syllables at the end are used undoubtedly to increase the humorous effect of the verse, for in Lowell's poems of an entirely serious nature in this verse form the feminine endings do not appear.

Lowell uses blank verse in both meditative and narrative poetry. He is not a sufficient master of the various poetical devices to secure the flow of rhythm which successful blank verse demands. A comparison of a passage from "The Cathedral", Lowell's most ambitious poem in blank verse with a passage from Bryant will show that Lowell is not a master of this form of verse, e.g.:

What we call Nature, all outside ourselves,
Is but our own conceit of what we see,
Our own reaction upon what we feel;
The world's a woman to our shifting mood,
Feeling with us, or making due pretence;
And therefore we the most persuade ourselves
To make all things our thought's confederates,
Conniving with us in whate'er we dream.


Slow pass our days
In childhood, and the hours of light are long
Betwixt the morn and eve; with swifter lapse
They glide in manhood, and in age they fly;
Till days and seasons flit before the mind
As flit the snow-flakes in a winter storm,
Seen rather than distinguished. Ah! I seem

As if I sat within a helpless bark,
By swiftly-running waters hurried on
To shoot some mighty cliff.

Bryant, p.192.

Lowell has only a few lines of five-stress verse in the
trochaic meter, e.g.:
If he be a nobler lover, take him!
You in you I seek and not myself;
Love with men's what women choose to make him,
Seraph strong to soar, or fawn-eyed elf:
All I am or can, your beauty gave it,
Lifting me a moment nigh to you,
And my bit of heaven, I fain would save it-
Mine I thought it was, I never knew.


Lowell's five-stress trochaic verse does not flow along as musically as does Longfellow's verse in the same meter.

Lowell like Longfellow, has a large number of run-on lines in his poetry in the five-stress meter, especially in the couplet and blank verse. In the meter, however, Lowell does not show the poetical skill of Longfellow in the management of pauses and accent for producing musical effect. Although Lowell's verse has less music than Longfellow's it is characterized by much greater force.

Whittier does not use the five-stress meter in as large a proportion of his poetry as do most of the other New England poets. Most of his poems in this meter are written in a couplet form or have a definite stanza based on the rime. With the exception of "The Pennsylvania Pilgrim" and "The Panorama", each of which is about five hundred lines long, all of Whittier's five-stress poems are short. Many of them have only twenty five or thirty lines, and some of them are still shorter. Narrative and meditative poems a few nature poems, and some reform poems are also in this meter.

Whittier's poetry in the five-stress verse does not have evidence of polish or of being studied. It often lacks the musical quality, but like Lowell's five-stress verse it is usually forceful. Such passages as the following which has force but no marked poetic qualities are frequent:

The firmament breaks up. In black eclipse
Light after light goes out. One evil star,
Luridly glaring through the smoke of war,
As in the dream of the Apocalypse,
Drags others down. Let us not weekly weep
Nor rashly threaten.

Whittier, p. 261.

Like Longfellow and Lowell Whittier uses the run-on line frequently, although he seldom uses it to as good an advantage rhythmically as Longfellow. Sometimes he employs the run-on line so freely that it has a tendency to destroy the movement of the verse, thus making the thought difficult to follow, e.g.:

Yet not unthankfully,
I call to mind the fountains by the way,
The breath of flowers, the bird-song of the spray,
Dear friends, sweet human loves, the joy of giving
And of receiving, the great boon of living
In grand historic years when Liberty
Had need of word and work, quiet sympathies
For all who fail and suffer, song's relief,
Nature's uncloying loveliness; and chief,
The kind restraining hand of Providence,
The inward witness, the assuring sense
Of an Eternal Good which overlies
The sorrow of the world, Love which outlives
All sin and wrong, Compassion which forgives
To the uttermost, and Justice whose clear eyes
Through lapse and failure look to the intent,
And judge our frailty by the life we meant.

Whittier, p. 416.

While Whittier's five-stress verse is often lacking in musical qualities, it usually moves along easily and agreeably.
About one sixth of Whittier's five-stress poetry is in blank verse, a form for which he shows but little talent. Some of his earlier attempts at blank verse are almost without poetical movement, e.g.:

We had been wandering for many days
Through the rough northern country. We had seen
The sunset, with its bars of purple cloud,
Like a new heaven, shine upward from the lake
Of Winnepiseogee; and had felt
The sunrise breezes, midst the leafy isles
Which stoop their summer beauty to the lips
Of the bright waters.

Whittier, p.15.

While later blank verse shows an improvement over his earlier poetry in this form, but this also lacks the characteristics of good blank verse, e.g.:

Along the roadside, like the flowers of gold
That tawny Incas for their gardens wrought,
Heavy with sunshine droops the goldenrod,
And the red pennons of the cardinal flowers
Hang motionless upon their upright staves.

Whittier, p.325.

Whittier has several poems in which he introduces an occasion-
al six-stress line usually at the end of a division of a poem or at the last of it, The Peace Convention at Brussels, p.149.
The Sonnet.

All of the New England poets except Emeraon have made an attempt at writing sonnets. However, Longfellow and Lowell are the only ones who have written at all extensively in this poetical form. Longfellow has about seventy-five sonnets, Lowell about fifty, and the others have written only a few. Longfellow is by far the most successful as a sonneteer.

As a rule the rime scheme of the sonnets of these poets conforms to the regular rime scheme, a b b a a b b a, in the octave and to the most common arrangement of rimes, c d e c d e, c d c d c d, c d e d c e, and c d d c e e in the sestet. There are, however, some variations from these forms. The following examples illustrate variations from the regular form in the octave:

- a b b a c b b c, Longfellow, vol. 6., p. 203.
- a b b a c d d c, Longfellow, vol. 6., p. 204.
- a b b a c d c d, Longfellow, vol. 6., p. 204.
- a b a b c d c d, Lowell, vol. 1., p. 62.
- a b b a a c c a, Lowell, vol. 1., p. 63.

The following examples illustrate other forms of the sonnet.

- c c d d e e, Longfellow, vol. 6., p. 329.
- d e d e f f, Lowell, vol. 1., p. 62.
- c d d c d c, Holmes, p. 331.

None of the New England poets have used extensively the six-stress verse with feet of two syllables. All of them except Emerson, however, have some poetry in this form. Whittier, who has used it more than any others, has only about three hundred lines in it. There is a tendency in this verse form for an extra syllable to occur at the caesural pause. Sometimes it comes before the pause and sometimes after it, e.g.:

Beside a massive gateway, built up in years gone by,
Upon whose top the clouds in eternal shadow lie,
While streams the evening sunshine on quiet wood and lea,
I stand and calmly wait till the hinges turn for me.

Bryant, p. 260.

In the most of these poems the Alexandrine and the septenary are used in conjunction. The septenary usually occurs when there is no extra light syllable at the medial caesura, e.g.:

I am a lowly peasant, and you a gallant knight;
I will not trust a love that soon may cool and turn to slight.

Whittier, p. 378.

The spondee, the pyrrhic, and the trochee are frequently substituted for the iambus as in other iambic verse. In some poems the anapest occurs frequently, e.g.:

But her soul went back to its child time; she saw the sun overflow.
With gold the basin of Minas, and set over Gasperau.

Whittier, p. 376.

In some cases a line has a feminine ending, e.g.:

Borne on the evening wind across the crimson twilight,
O'er land and sea they rise and fall,
O Bells of Lynn!

Longfellow, vol. 3., p. 136.

Bryant has a few lines in this from in the trochaic rhythm.

A dactyl usually occurs near the middle of each line, e.g.:

Dreary are the years when the eye can look no longer
With delight on nature, on hope on human kind;
Oh, may those that whiten my temples as they pass me,
Leave the heart unfrozen, and spare the cheerful mind!

Bryant, p. 266.

The trochaic movement to the six-stress verse gives a mournful effect.

Besides the iambus and trochee the New England poets use also the dactyl. Lowell has a few lines in this form. Aside from Lowell, Longfellow is the only one of this group of poets who uses the dactylic hexameter. He uses it in a comparatively large part of his poetry, principally for narrative purposes. "Evangeline", "The Courtship of Miles Standish", "Elizabeth", "The Children of the Lord's Supper", "Frithiof's Saga" and some translations from the Latin are in this form.

In this verse trochaic and spondaic feet frequently take the place of the dactyl. The sixth foot is regularly either a spondee or a trochee. Longfellow substitutes the trochee much more freely in "The Courtship of Miles Standish" than in "Evangeline". The
author of the Riverside edition of Longfellow's poems says that the freer use of trochees in "The Courtship of Miles Standish" gives this poem a "crispness of touch" in contrast with the "lingering melancholy" which marks the greater part of "Evangeline".

The New England poets have written a number of lyrics and short narrative poems in the three-stress meter. In this form Longfellow has written the most and Bryant, Holmes, and Emerson the least. Some of the best known poems of the New England poets are in this form, e.g., Longfellow's "The Day is Done", "The Children's Hour", and "The Bridge", and Lowell's "The First Snow-Fall" and "The Changeling".

In some of the poems the verse is almost entirely regular, e.g.:

<table>
<thead>
<tr>
<th>There</th>
<th>sweetly</th>
<th>shall</th>
<th>I sleep;</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nor</td>
<td>wilt</td>
<td>thou</td>
<td>need</td>
</tr>
<tr>
<td>And</td>
<td>put</td>
<td>to</td>
<td>my</td>
</tr>
<tr>
<td>Cool</td>
<td>water</td>
<td>from</td>
<td>the</td>
</tr>
<tr>
<td></td>
<td>spring</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Bryant, p.242.

In a large part of the poems in this meter the feminine ending forms a regular part of the metrical scheme. In a few instances it occurs at the end of the line, but in most cases at the ends of only part of the lines, e.g.:

<table>
<thead>
<tr>
<th>The</th>
<th>love</th>
<th>of</th>
<th>God</th>
<th>and</th>
</tr>
</thead>
<tbody>
<tr>
<td>An</td>
<td>equal</td>
<td>handed</td>
<td>labor;</td>
<td></td>
</tr>
<tr>
<td>The</td>
<td>richer</td>
<td>life</td>
<td>where</td>
<td>beauty</td>
</tr>
<tr>
<td>Walks</td>
<td>hand</td>
<td>in</td>
<td>hand</td>
<td>with</td>
</tr>
</tbody>
</table>

Whittier, p.352.

And again to the child I whispered,
The snow that husheth all,
Darling, the merciful Father
Alone can make it fall!

Lowell, vol.3., p.166.

As in other iambic verse the spondee the pyrrhic and the trochee are the most commonly substituted feet. In some poems the anapest is frequently substituted. This is illustrated in the last example given.

The trochaic rhythm in the three-stress verse is rare; however, there are a few instances in which it occurs, e.g.:

In at all the windows
Streamed the pleasant sunshine,
On the roof above her
Softly cooed the dove.

Longfellow, vol.4., p.92.
The Septenary and a Combination of Four-stress and Three-stress Verse.

The various combinations of the four-stress and three-stress lines are popular with the New England poets. They use this verse form in both the iambic and the trochaic meters, e.g.:

\[
\begin{align*}
\text{Ay, tear} & \quad \text{her tattered ensign down!} \\
\text{Long has it} & \quad \text{waved on high,} \\
\text{And many an eye} & \quad \text{has danced to see} \\
\text{That banner} & \quad \text{in the sky;} \\
\text{Beneath it rung} & \quad \text{the battle shout,} \\
\text{And burst the cannon's roar;} \\
\text{The meteor of the ocean air} \\
\text{Shall sweep the clouds no more!}
\end{align*}
\]

Holmes, 1.

\[
\begin{align*}
\text{Wildly round our woodland quarters,} \\
\text{Sad-voiced Autumn grieves;} \\
\text{Thickly down these swelling waters} \\
\text{Float his fallen leaves.} \\
\text{Through the tall and naked timber,} \\
\text{Column-like and old,} \\
\text{Gleam the sunsets of November,} \\
\text{From their skies of gold.}
\end{align*}
\]

Whittier, p.118.

This group of poets have only a few poems in the septenary, and in these the septenary can readily be divided into two lines, one
four-stress and the other three-stress, e.g.:

\[ \text{The melancholy days are come,} \quad \text{the saddest of the year,} \]
\[ \text{Of wailing winds, and naked woods, and meadows brown and sere.} \]

Bryant, p. 92.

These lines may be divided as follows:

\[ \text{The melancholy days are come,} \]
\[ \text{The saddest of the year,} \]
\[ \text{Of wailing winds, and naked woods,} \]
\[ \text{And meadows brown and sere.} \]

All of the poets except Lowell have used the septenary in the iambic meter only. Both trochaic and the iambic forms appear in Lowell, e.g.:

\[ \text{Old events have modern meanings; only that survives survives survives survives survives survives survives survives survives survi} \]
\[ \text{Of past history which finds kindred in all hearts and lives.} \]

Lowell, vol. 3., p. 231.

Each of these lines may be divided as follows:

\[ \text{Old events have modern meanings;} \]
\[ \text{Only that survives survives survives survives survives survives survives survives survives survives survives survives survives.} \]
\[ \text{Of past history which finds kindred in all hearts and lives.} \]

A number of the poems written in a combination of four-stress and three-stress lines have as a definite part of the metrical scheme an extra light syllable at the end of the lines. The light syllables may be at the ends of the lines of three accents or of those of four accents or of both or part of them. The following stanza illustrates this use of the extra light syllable:

\[ \text{It touched the tangled golden curls,} \]
\[ \text{And brown eyes full of grieving,} \]
Of one who still her steps delayed
When all the school were leaving.

Whittier, p. 350.

The poems in this meter which have the trochaic rhythm have both catalectic and acatalectic lines, e.g.:

"Thou art but a poor diviner,"

Straightway Olaf said;

"Take my bow, and swifter Einar,
Let thy shafts be sped."

Of his bows the fairest choosing,

Reached he from above;

Einar saw the blood-drops oozing

Through his iron glove.

Longfellow, vol. 4, p. 102.

All of the poetry of these New England writers in this verse form rimes. With a few exceptions in which there is no regular rime scheme or stanza form the poets have regular rime schemes, stanzas of definite length, and a regular arrangement of the lines of four accents and those of three.

The New England poets with the exception of Longfellow, do not substitute different feet very freely in this verse form. The pyrrhic, the spondee, and the trochee are the feet which most often take the place of the iambus. The following stanza illustrates the substitution of these feet:

Earth's stabllest things are shadows,

And, in the life to come,

Haply some chance saved trifle

May tell of this old home:
As now sometimes we seem to find,
In a dark crevice of the mind,
Some felicity, which, long ordered o'er,
Hints faintly at a life before.


Except in a few poems the New England poets seldom substitute the anapest for the iambus in this verse form. The following stanza, however, shows a free substitution of the anapest:

Where hardly a human foot could pass,
Or a human heart would dare,
On the quaking turf of the green morass
He crouched in the rank and tangled grass,
Like a wild beast in his lair.


In addition to varying the arrangement and the proportion of the accent, the poets also give variety to this verse form by changing the position of the pauses. The following lines illustrate some of the uses of the caesura:

The strong, star-bright companions
Are silent, low and pale.

Emerson, p. 128.

Yes, dear, departed, cherished days,
Could Memory's hand restore
Your morning light, your evening rays
From Time's gray urn once more,-
Then might this restless heart be still,
This straining eye might close,
And Hope her fainting pinions fold,
While the fair phantoms rose.

Holmes, p.33.

A large part of the poetry written in a combination of the four-stress and three-stress lines has a pause at the end of each line, e.g.:

Toiling,- rejoicing,- sorrowing,
Onward through life he goes;
Each morning sees some task begin,
Each evening sees it close;
Something attempted, something done,
Has earned a night's repose.

Longfellow, vol.1., p.66.

There are, however, frequent instances of a free use of the run-on line, e.g.:

And still, whene'er he paused to whet
His scythe, the sidelong glance he met
Of large dark eyes, where strove
False pride and secret love.

Whittier, p.306.

Much of the poetry has very few pauses except at the ends of the line. This is true of both the iambic and the trochaic rhythm, e.g.:

I love to here thine earnest voice,
Wherever thou art hid,
Thou testy little dogmatist,
Thou pretty Katydid!
Thou mindest me of gentlefolks,-
Old gentlefolks are they,-
Thou say'st an undisputed thing
In such a solemn way.

Holmes, p.3.

Where are now the many hundred
Thousand books he wrote?
By the Thaumaturgists plundered,
Lost in lands remote;
In oblivion sunk forever,
As when o'er the land
Blows a storm-wind," in the river
Sinks the scattered sand.

Longfellow, vol.3., p.280.

A combination of lines of four accents with those of three accents is one of the principal verse forms which Bryant uses. Short narrative poems and lyric poems of both a meditative and descriptive nature are in it. His longest poem in this form is "The Song of the Sower", a poem consisting of about two hundred lines. This poem has neither a regular rime scheme nor stanza form. With the exception of a very few poems all of them have a stanza of definite length with a regular arrangement of lines and rime. In the different poems he varies largely the rime scheme and stanza form. He seems to prefer a longer stanza than the one of four lines in this verse form as the most of his poems have stanzas of six and eight lines.

While a combination of the four-stress and three-stress lines very often give a light tripping effect to the verse Bryant frequently uses them in such a way that they produce a stately movement, e.g.:
Thou hast thy frowns- with thee on high
The storm has made his airy seat,
Beyond that soft blue curtain lie
His stores of hail and sleet.
Thence the consuming lightnings break,
There the strong hurricanes awake.

Bryant, p. 87.

Bryant substitutes the spondee, pyrrhic, and trochee for the iambus more than any other feet. In a very few poems the anapest frequently takes the place of the iambus, e.g.:

But far in the pine grove, dark and cold,
Where the yellow leaf falls not,
Nor the autumn shines in the scarlet and gold,
There lies a hillock of fresh dark mould,
In the deepest gloom of the spot.

Bryant has only a few poems in this form in which he uses lines with feminine endings. He also has only a very little poetry in the septenary and in the trochaic forms.

Emerson has written a comparatively large amount of his poetry in the verse form composed of a combination of lines of four accents with those of three. Almost all of his poetry which has a definite stanzaic form is in this meter; such as, odes, lyrics, hymns, and occasional poems. In this, as in other meters, Emerson shows a lack of ability to use poetic forms skillfully. Only a few poems of Emerson's keep a definite stanza form and rime scheme throughout, e.g., in the poem "Boston" the most of the stanzas have six lines, but there are several at irregular intervals which have only four. The regular stanza has three accents
in the second and fourth lines, and four accents in the remaining four lines. Some of the stanzas of four lines follow the metrical scheme of the first four lines of the long stanzas, others have lines of three accents only, and others of four accents only. The rime scheme also varies, feminine endings are used at irregular intervals, and other irregularities occur. These irregularities are characteristic of all the poetry in this form.

A large part of his poetry is musical, and in some cases scarcely has a rhythmical movement, e.g.:

I cannot spare water or wine,
Tobacco-leaf, or poppy or rose;
From the earth poles to the line,
All between that works or grows,
Everything is kin of mine.

Emerson, p.30.

Emerson has no distinctly trochaic meter in this verse form, although he frequently introduces lines that have the trochaic movement, e.g.:

\[
\begin{align*}
\text{Give me} & \quad \text{agates for my meat;} \\
\text{Give me} & \quad \text{cantharids to eat;} \\
\text{From air} & \quad \text{and ocean bring me foods;} \\
\text{From all zones and altitudes.}
\end{align*}
\]

Emerson, p.30.

Emerson has only a few lines in the septenary and these can each be divided.

Holmes uses a combination of the four-stress and three-stress iambic meter in a number of short lyric and and narrative poems for both humorous and serious purposes. His longest poem
in this form is "Agnes", a narrative poem of about three hundred lines. Some of his best known poems such as "Old Ironsides", "La Grisette" and "My Aunt" are in this verse. This metrical form is not characterized by any unusually good poetic effects, but for the most part merely moves along easily, smoothly and agreeably.

Holmes does not substitute very freely in this verse. Although the spondee, the pyrrhic, and the trochee are not infrequent. As regards pauses he uses the caesura much the same as the other poets. There is in most of his poetry a pause at the end of each line although run-on lines often occur. In several poems he uses feminine endings as a regular part of the metrical scheme. Any pause or change in the accent usually comes in easily and smoothly without destroying the movement of the verse.

Holmes has written no poems in this verse in the trochaic rhythm and only a few in the septenary. The lines of these poems which are in the septenary form can each be divided into two lines.

Holmes has a few lines of poetry in the verse formed of a combination of four-stress and three-stress lines in the anapestic rhythm, e.g.:

There's a maid with a cheek like a peach, like a peach,
That is waiting for you in the church;
But he clings to your side like a leech, like a leech,
And you leave your lost bride in the lurch.

Holmes, p.152.

Longfellow does not write as much poetry in the combination of four-stress and three-stress lines as most of the other New England poets do. His poems in this meter are for the most part
short lyric or narrative poems, and also some passages in his
dramatic poetry. His longest poem in this form is "The Ballad of
Carmilhan" which is about two hundred and fifty lines long.

Longfellow substitutes more freely and with greater skill
than any of the other New England poets. The following stanza
shows a number of substitutions:

\begin{align*}
\text{On the road of life} & \quad \text{one mile more!} \\
\text{In the book of life} & \quad \text{one leaf turned over!} \\
\text{Like a red seal is the setting sun} \\
\text{On the good and the evil men have done,} \\
\text{Naught can today restore!}
\end{align*}

Longfellow, vol.3., p.272.

Lines with feminine endings occur in only a small part of his
verse in this form. "The Rainy Day" is one of his familiar poems
in which he has used it with a pleasing metrical effect. He also
has only a few poems in this form in the trochaic rhythm and only
a few in the septenary form. As with the other poets the septenary
lines can each be divided into two lines.

Lowell wrote a comparatively large amount of his poetry
in a combination of four-stress and three-stress lines. In this
form all except a very few poems have the feminine ending used as
a regular part of the metrical scheme. He has narrative poems and
lyric poems of various kinds both light and serious. "The Unhappy
Lot of Mr. Knott" is not only his longest poem in this verse form
but also the longest that has been written by any one of the New
England poets in it. It is about nine hundred lines long, has no
definite arrangement of the four-stress and three-stress lines,
no regular rime scheme, nor length of stanza. Some of "The Biglow
Papers" are in this meter.

Lowell does not make as free use of substitutions nor of run-on lines as Longfellow, nor does his verse, as a rule, move along as smoothly and musically as does Longfellow's. It usually has, however, considerable force.

Lowell has about fifteen hundred lines of poetry in the septenary, a much larger amount than is found in any of the other New England poets. Several of "The Biglow Papers" are in the septenary. These comprise the most of the poetry which Lowell has written in this form. Lowell is the only one of these poets who has used the septenary in the trochaic rhythm. The line in both the trochaic and iambic septenary in Lowell's poetry can be divided.

Whittier makes a greater use of a combination of verses with four accents and those of three accents than any other verse form except the four-stress verse. Short poems both narrative and lyric are in this form. The only poem in this meter in which he has made any attempt at humorous effects is "Skipper Ireson's Ride".

In most of his poetry in this form Whittier does not vary the accent to a great extent; however, he substitutes the spondee, the pyrrhic, and the trochee for the iambus frequently. He is not so skillful in producing rhythmical effects by his substitutions as Longfellow, but his verse has more vigor than Longfellow's. The substitution of the anapest for the iambus is rare in Whittier except in a few poems in which it appears often. Whittier introduces the feminine ending more often in poems in which it does not form a definite part of the poetical scheme than any one of the New England poets except Emerson.
In several of Whittier's poems the feminine ending appears as a definite part of the metrical scheme. A few of his poems are in the septenary form.

Whittier uses the trochaic rhythm in this form more than any of the other poets. All of his trochaic verse has a definite stanzaic form in which few pauses and few substitutions occur, e.g.: "Trust is|truer|than our|fears", "Runs the|legend|through the|moss", "Gain is|not in|added|years", "Nor in|death is|loss".

Whittier, p.281.
Eight-stress Verse.

This group of poets has a small amount of poetry in eight stress verse. Each line in this verse can be split into two lines in which each has four accents. It is better, however, in most instances for the lines not to be broken. If this verse has the lines split the lines and the pauses in them correspond to the regular four-stress verse. The substitutions also are similar to those made in the four-stress verse.

The most of the poetry of the New England poets in this form is in the trochaic rhythm. Longfellow and Holmes have written a small amount in the iambic rhythm, e.g.:

\[
\begin{align*}
\text{This life of ours} & \text{ is a wild aeolian harp of many a joyful strain,} \\
\text{But under them all} & \text{ there runs a loud perpetual wail as of souls in pain.}
\end{align*}
\]

Longfellow, vol. 5., p. 220.

\[
\begin{align*}
\text{'Tis not the gift our hands have brought, the love it is we bring with it,} \\
\text{The minstrel's lips may shape the song, his heart in tune must sing with it.}
\end{align*}
\]

Holmes, p. 235.

The trochaic meter is used in both the catalectic and the acatalectic forms, e.g.:

\[
\begin{align*}
\text{New occasions teach new duties; Time makes} & \text{ ancient good uncouth;}
\end{align*}
\]
They must upward still, and onward, who would keep abreast of Truth.


'Tis like stirring living embers when at eighty, one remembers.

All the aching and the quakings of "the times that tried men's souls".

Holmes, p. 300.

All of the New England poets except Emerson have some poetry in the eight-stress trochaic meter.
Two-stress Lines and Two-stress and Three-stress Lines in Combination in Regular Stanza Forms.

The New England poets employ the two-stress and the two-stress and three-stress lines in combination in regular stanza forms in lyric and in short narrative poetry. Longfellow, who has only a few poems in these forms, has used them more than any of the other poets. Irregularities such as truncated lines, feminine endings, which do not form a definite part of the metrical scheme, and substituted feet are common. The most of these poems in these forms is in the iambic rhythm a large part of which are unrimed.

The following stanza illustrates the use of the two-stress verse in a stanza which rimes:

On the gray sea-sands
King Olaf stands,
Northward and seaward
He points with his hands.

Longfellow, vol.4., p.98.

The following stanza shows the use of the two-stress verse without rime.

Little it looks there,
Slim as the cloud-stresk;
It shall fold peoples
Even as a shepherd
Foldeth his flock.

Lowell, vol.3., p.225.
The following stanza from Whittier has an anapestic movement:

"To the winds give our banner!
Bear homeward again!"
Cried the Lord of Acadia,
Cried Charles of Estienne
From the prow of his shallop
He gazed, as the sun,
From its bed in the ocean,
Streamed up the St. John.

Whittier, p.32.

Although very little of Holmes' poetry is in these short verse forms one of his best poems, "The Last Leaf", is in a stanza form composed of two-stress and three-stress iambic lines in conjunction. The third and sixth lines in the stanzas of this poem show truncation, e.g.:

But now he walks the street,
And he looks at all he meets
Sad and wan,
And he shakes his feeble head,
That it seems as if he said,
"They are gone".

Holmes, p.1.

Longfellow also has one of his best poems in the two-stress and three-stress verse combined. In this poem, "The Skeleton in Armor" the two-stress lines have feminine endings, e.g.:

Bright in her father's hall
Shields gleamed upon the wall,
Loud sang the minstrels all,
Chanting his glory;
When of old Hildebrand
I asked his daughter's hand,
Mute did the minstrels stand
To hear my story.

Longfellow, vol.1., p.57.
Two-stress Verse and Four-stress Verse in Combination in Definite Stanzaic Forms.

A combination of two-stress and four-stress verse in definite stanzaic forms appears in this group of poets. Longfellow and Whittier have used it the most; and Emerson, who has only a few stanzas in this form, the least. By far the largest part of the poetry is in the iambic meter, but there is a small part in the trochaic meter and a still smaller part in anapestic and dactylic. The poets combine the four-stress and two-stress lines in various ways, in stanzas of different length, with various rime schemes. The refrain is common in poems written in this form.

The following examples illustrate some of the various stanzaic forms in this verse, e.g.:

Trembling, I listened: the summer sun
Had the chill of snow;
For I knew she was telling the bees of one
Gone on a journey we all must go!

Whittier, p.226.

In happy homes he saw the light
Of household fires gleam warm and bright;
Above the spectral glaciers shone,
And from his lips escaped a groan

Excelsior!

Longfellow, vol.1., p.81.
Somewhat back from the village street
Stands the old-fashioned county seat.
Across its antique portico
Tall poplar trees their shadows throw;
And from its station in the hall
An ancient timepiece says to all,-
"Forever - never!
Never - forever!"

Longfellow, vol.1., p.231.

This group of writers has a few poems in this form in the trochaic rhythm. One of Whittier's best lyric poems "Laus Deo", is written in this verse. The following sranzas show some of the stanzaic forms that are used:

It is done
Clang of bell and roar of gun
Send the tidings up and down.
How the belfries rock and reel!
How the great guns peal on peal,
Fling the joy from town to town!

Whittier, p.316.

Sisters two, all praise to you,
With your faces pinched and blue;
To the poor man you've been true
From of old;
You can speak the keenest word,
You are sure of being heard,
From the point you're never stirred,

Hunger and cold.

Lowell, vol.1., p.162.
Whittier has one poem in stanzas composed of four-stress and three-stress anapestic lines, e.g.:

Sound over all waters, reach out from all lands;
The chorus of voices, the clasping of hands;
Sing hymns that were sung by the stars of the morn;
Sing songs of the angels when Jesus was born!

With glad jubilations
Bring hope to the nations!
The dark night is ending and dawn has begun;
Rise, hope of the ages, arise like the sun;
All speech flow to music, all hearts beat as one!

Whittier, p. 293.

Holmes also has one poem in this form which has the dactylic movement, e.g.:

Flag of the heroes who left us their glory!
Borne through their battle-fields thunder and flame,
Blazoned in song and illuminated in story,
Wave o'er us all who inherit their fame!

Up with our banner bright,
Sprinkled with starry light,
Spread its fair emblems from mountain to shore,
While through the sounding sky
Loud rings the Nation's cry,

Union and Liberty! One Evermore!

Holmes, p. 158.

A number of short lyric poems in which the five-stress verse is combined with two-stress, three-stress, or four-stress verse occur in the works of these poets. Those poems in which the five-stress and six-stress verses are combined are usually longer than the others. The poems written in these forms are for the most part in the iambic rhythm. All of the New England poets except Emerson have poems in some or all of these various combinations. Emerson has only a few lines.

Whittier and Holmes are the only poets who combine five-stress and two-stress lines in the iambic foot and they use it in only a few poems. The following stanzas illustrate some of the combinations:

O, there are times
When all this fret and tumult that we hear
Do seem more stale than to the sexton's ear
His own dull chimes.

Holmes, p. 6.

Who looking backward from his manhood's prime,
Sees not the spectre of his mispent time?
And, through the shade
Of funeral cypress planted thick behind,
Hears no reproachful whisper on the wind.
Prom his loved dead?"

Whittier, p.130.

Longfellow has written one poem in the trochaic rhythm in this combination, e.g.:

```
In his farthest wanderings still he sees it;
Hears the talking flame, the answering night-wind,
As he heard them
When he sat with those who were, but are not.
```

Longfellow, vol.3., p.49.

A combination of the three-stress verse with the five-stress verse occurs in more poems than any of the other combinations. The best known of any of the poems in this form is Bryant's "To a Water-fowl." This poem has the following stanzaic form:

```
Whither midat falling dew,
While glow the heav'ns with the last steps of day,
Far through their rosy depths dost thou pursue,
Thy solitary way.
```


This poem has a charming lyrical movement. Longfellow uses the same stanzaic form in "An April Day", and Whittier in "Clerical Oppressors". Neither of them use it as effectively as Bryant in the poem, "To a Water-fowl". The following examples illustrate some of the other stanzaic forms which the New England poets use in the three-stress and five-stress combination:

```
Fold the green turf aright
For the long hours before the morning's light,
And say the last Good Night.
```

Holmes, p.145.
I heard the trailing garments of the Night
Sweep through her marble halls!
I saw her sable skirts all fringed with light
From the celestial walls!


Their single aim the purpose to fulfill
Of Truth from day to day,
Simply obedience to its guiding will,
They held their pilgrim way.
Yet dream not, hence, the beautiful and old
Were wasted on their sight,
Who in the school of Christ had learned to hold
All outward things aright.

Holmes, p.147.

Stanzas of different length from those given here, various other combinations of the lines, and other rime schemes occur in the New England poets.

There are a few poems in which the four-stress and five-stress lines are combined. The following stanzas illustrate some of the forms which appear in this combination:

A new life breathes among her vines
And olives, like the breath of pines
Blown from the breezy Appenines

Whittier, p.278.

The storm-wind loved to rock him in thy pines,
And swell thy vans with breath of great designs;
Long-wildereds pilgrims of the Main
By thee relaid their course again,
Whose prow was guided by celestial signs.

Lowell, vol. 4., p. 271.

Besides these which are given there are other stanzaic forms of the four-stress and five-stress verse.

The New England poets have more poetry in the five-stress verse combined with the six-stress verse than in any of the other combinations except the three-stress verse with the five-stress verse. Two poems "The Ages" and "After a Tempest" have this form. These poems do not possess the noble stately movement which the thought demands and which Bryant gives to his blank verse. This stanzaic form seems inadequate for Bryant's use, e.g.:

Has nature in her calm, majestic, march,
Faltering with age at last? Does the bright sun
Grow dim in heaven, or, in their far blue arch,
Sparkle the crowd of stars, when day is done,
Less brightly? When the dew-lipped Spring comes on,

Breathe she with airs less soft, or scents the sky
With flowers less fair than when her reign begun?
Does prodigal autumn, to our age, deny
The plenty that once swelled beneath his sober eye?

Bryant, p. 12.

In almost all of the poems in the five-stress and six-stress verse combined each stanza is composed of five-stress lines with a six-stress line at the last.

Emerson has practically no poetry in these various combinations which have just been discussed.
Stanzas Composed of Lines in which the Number of Accents Varies.

Some poetry of these writers has stanzas which are composed of lines with the number of accents varying. Longfellow has written more extensively in such irregular stanza forms than any of the others. Almost all of these poems are in the iambic rhythm. One of Holmes' best lyrics, "The Chambered Nautilus" has this form, e.g.:

This is the ship of pearl, which, poets feign,
Sails the unshadowed main,
The venturous bark that flings
On the sweet summer wind its purpled wings
In gulfs enchanted, where the Siren sings,
And coral reefs lie bare,
Where the cold sea-maids rise to sun their streaming hair.

Holmes, p.161.

I know not how, in other lands,
The changing seasons come and go;
What splendors fall on Syrian sands,
What purple lights on Alpine snow!
Nor how the pomp of sunrise waits
On Venice at her watery gates;
A dream to me is Arno's vale,
And the Alhambra's halls are but a travelers tale.

Whittier, p.208.

Stay yet, my friends, a moment stay-
Stay till the good old year,
So long companion of our way,
Shakes hands, and leaves us here
O stay, O stay,
One little hour and then away.

Bryant, p.234.

Another star 'neath times horizon dropped,
To gleam o'er unknown lands and seas;
Another heart that beat for freedom stopped;
What mournful words are these!


Longfellow has used the irregular stanza form in a greater variety of ways than any of the other poets. The following stanzas illustrate some of his uses of it.

Who love would seek,
Let him love evermore
And seldom speak;
For in love's domain
Silence must reign
Or it brings the heart
Smart

And pain.

Longfellow, vol.6., p.284.

I know a maiden fair to see,
Take care!
She can both false and friendly be,
Beware! Beware!
Trust her not,
She is fooling thee.

Longfellow, vol.6., p.265.
King Olaf stood on the quarter deck
With bow of ash and arrows of oak
His gilded shield was without a fleck,
His helmet inlaid with gold
And in many a fold
Hung his crimson cloak.

Longfellow, vol.4., p.100.

Some of Longfellow's poems which have an irregular stanza form are translations.
Poems with Lines of Varying Length and with Rimes Answering one Another at Irregular Distances.

Lowell, Emerson, and Longfellow have written poems in which the lines are of varying length, and the rimes answer one another at irregular intervals. Emerson has used this free metrical form in a much larger part of his poetry than either Lowell or Longfellow has. One of Lowell's best poems, the "Commemoration Ode" is in this form. He has used this liberty of form skillfully in producing poetical effects, e.g.:

Bow down, dear Lord, for thou hast
Thy God, in these distempered days,
Hath taught thee the sure wisdom of his ways,
And though thine enemies hath wrought thy peace!
Bow down in prayer and praise!
No poorest in thy borders but may now
Lift to the juster skies a man's enfranchised brow.
O Beautiful! my Country! ours once more!
Smoothing thy gold of war-dishevelled hair
O'er such sweet brows as never other wore,
And letting thy set lips,
Freed from wrath's pale eclipse,
The rosy edges of there smile lay bare,
What words divine of lover or of poet
Could tell our love and make thee know it,
Among the nations bright beyond compare?
What were our lives without thee?  
What all our lives to save thee?  
We reck not what we gave thee;  
We will not dare to doubt thee,  
But ask whatever else and we will dare!  

Lowell, vol. 4., p. 31.

Emerson has also written one of his best poems, "Threnody", in this form. He, too, has employed this freedom of form with good poetical results, e.g.:

O child of paradise,  
Boy who made dear his father's home,  
In whose deep eyes  
Men read the welfare of the time to come,  
I am too much bereft  
The world dishonored thou hast left.  
O truth's and nature's costly lie!  
O trusted broken prophecy!  
O richest fortune sourly crossed!  
Born for the future, to the future lost!  

Emerson, p. 135.

A large part of Threnody is in the four-stress iambic meter riming in couplets.

Longfellow also uses this irregular metrical form effectively, e.g.:

The ocean old,  
Centuries old,  
Strong as youth and as uncontrolled,  
Paces restless to and fro,
Up and down the sands of gold.
His beating heart is not at rest;
And far and wide,
With ceaseless flow,
His beard of snow
Heaves with the heaving of his breast.
He waits impatient for his bride.


Longfellow has passages in this irregular metrical form in his dramatic poetry, e.g.:

Behold!
As if the stars had fallen from their places
Into the firmament below,
The streets, the gardens, and the vacant spaces
With light are all aglow;
And hark!
As we draw near,
What sound is it I hear
Ascending through the dark?

Longfellow vol.5., p.24.

In Longfellow's poems from the Anglo-Saxon he uses an irregular metrical form to produce the effect of the original. The most of this poetry has two-stress lines, but lines of a different number of stresses are not infrequent, e.g.:

Now would I fain
Your origin know,
Ere you forth
As false spies
Into the lands of the Danes
Farther fare.
Now, ye dwellers afar off!
Ye sailors of the sea!
Listen to my
One-fold thought.
Quickest is best
To make known
Whence your coming may be.

Longfellow, vol. 6., p. 294.
Summary.

Of all of this group of poets Longfellow has used the greatest variety of verse forms, and with a few exceptions has been the most successful in their use. He seems to be able to produce easy, agreeable, musical poetry from almost any metrical form. Almost all of his poetry indicates careful writing and polish. Longfellow does not vary from the regular form which he is using except for the purpose of producing a certain metrical effect. He shows skill in managing the accents and pauses to produce poetical effects, and also in the use of run-on lines which occur frequently in almost all of the various meters which he uses. He seldom uses a feminine ending unless it forms a definite part of the poetical scheme. Occasionally a truncated line appears. Longfellow's poems do not show as free a use of double rime as do some of the others, and when it does occur the purpose is usually serious. As a rule his rimes are good; however, there is an occasional forced rime. Practically all of Longfellow's poetry is of a serious nature.

Though Bryant has not written nearly as much poetry as has Longfellow, good poetical qualities are usually present. In his blank verse and some of his short lyric poems he is especially happy. Not many irregularities occur in Bryant because of his inability to handle poetic forms. He uses the double rime a few
times but never for humorous purposes. Wrenched accents and forced rimes seldom appear in Bryant's verse. Bryant's poetry like Longfellow's is of a serious character, and shows greater depth of feeling than does Longfellow's.

Emerson's poetry is just as full of technical faults as Bryant's and Longfellow's are free from them. Emerson has hardly a poem in which awkward transpositions, ineffective substitutions, and unmusical lines do not appear. His poetry is full of irregularities which seem to be used not to produce some special rhythmical effect but simply because Emerson lacked the power to put his thoughts into a regular metrical form. A very small part of Emerson's poetry has a regular stanzaic form, and in that in which it is used numerous variations from the regular form usually occur. The natural accents of words seem to give Emerson trouble, for in many cases the accent must be wrenched to maintain the movement of the verse. He has a particular tendency to accent words which end in ed on the last syllable. A large amount of Emerson's poetry seems to indicate that poetical expression was not easy for him, although some parts have pleasing rhythmical qualities. For the most part, like Bryant's and Longfellow's Emerson's poetry is of a serious nature.

Lowell has written some poetry which shows high poetical qualities; but, as a rule, his poetry is not on a par with Longfellow's in smoothness and in effective rhythmical movement. Except some of Whittier's his poetry has much more vigor than that of any of the other poets. Lowell shows comparative skill in handling the various poetical devices which add to the beauty of poetical effects. The different faults of expression,
such as, wrenched accent and forced rimes do not occur very often in Lowell. He uses the double rime for both serious and humorous purposes. The humorous poetry of which the "Biglow Papers" form an important part comprises a comparatively large part of Lowell's poetry.

While Holmes's poetry does not show many of the good qualities which appear in some of the other poets it is comparatively free from serious faults. Holmes has not the skill in the arrangement and proportion of the accent and in the use of pauses and run-on lines to produce rhythmical effects that several of the other poets have. Wrenched accents and forced rimes and substitutions which tend to destroy the movement of the line are rare in Holmes's poetry. He uses the double rime more than any of the other poets. He uses it for both serious and humorous purposes. A few cases of the triple rime also appears. Holmes's poetry with a very few exceptions is of a much lighter nature than that of any of the other New England poets.

Whittier's poetry has some of the faults which are characteristic of Emerson's poetry though in a less degree. Wrenched accents occur occasionally, forced rimes are not infrequent, feminine endings often appear in poems in which these endings do not form a definite part of the metrical scheme, and various other poetical irregularities occur. While Whittier's verse has various technical faults it usually has an easy agreeable flow of meter. His later poems show a great advance over his earlier poems in poetical structure. While Whittier's verse falls short of Longfellow's in many poetical qualities it has much more vigor and depth of thought. Practically all of Whittier's poetry is of a
serious nature.

The three-stress, the four-stress, and three-stress and four-stress meters in combination are the meters which this group of poets has used in the largest part of their poetry. About two thirds of Bryant's poetry are in these three forms. There is more in the five-stress iambic than in both of the other forms. Of Bryant's five-stress verse about three fourths is in the blank verse form.

A very large part of Emerson's poetry which has a stanzaic form is in the four-stress and three-stress verse in combination. Besides his poems in a stanzaic form, Emerson has a number of separate stanzas. These stanzas and poems with a definite stanzaic form constitute only a small part of Emerson's poetry. By far the largest part is in the four-stress iambic meter or this in combination with other forms in which the four-stress verse prevails.

Besides these three forms Holmes has a comparatively large number of poems in the four-stress anapestic meter. The poetry of Holmes in these four forms comprises about three fourths of all his poetry. Almost as much of Holmes's poetry is in the five-stress iambic form as in all three of the others combined. Of the other three there is about the same amount in four-stress iambic and in the four-stress and three-stress verses in conjunction. About one half as much is in the four-stress anapestic as in the four-stress iambic form.

Besides the four-stress verse, the four-stress and five-stress iambic verses in conjunction, the six-stress dactylic meter is an important verse in Longfellow's poetry. These four forms include over half of Longfellow's poetry. Of these forms there is
almost as much poetry in the five-stress iambic as there is in all of the others. Of the five-stress iambic almost one half of the poetry is in the blank verse form. Longfellow has a considerably larger amount of poetry in the four-stress meter than in the six-stress dactylic, and more in the dactylic than in the four-stress and three-stress iambic verse in combination. About two thirds of the four-stress verse is in the trochaic rhythm and the remaining one third in the iambic.

The four-stress meter, the four-stress and the three-stress meters in combination, the five-stress meter, and the seven-stress meter comprise about one half of Lowell's poetry. Of these by far the largest amount of poetry is in the five-stress verse, the next largest is in the four-stress verse, and the smaller amounts are in the other two forms. Almost all of Lowell's five-stress verse is in the iambic rhythm and about one third of it is in the blank verse form.

The four-stress verse, the four-stress verse and the three-stress in conjunction, and the five-stress verse comprise about three-fourths of Whittier's poetry. Less of his poetry by far is in the five-stress verse than in either of the other two forms. He has almost as much in the four-stress verse as in both the four-stress verse in combination with the three-stress, and the five-stress verse. Almost all of this poetry is in the iambic rhythm.

Whittier and Emerson are the only ones of the New England poets who use the four-stress iambic verse more than the five-stress. The remainder of the poetry of these poets is written in various other verse forms or in combinations of various verse forms.
The references in this thesis are to The Riverside Editions of Emerson, Longfellow, and Lowell; to the Household Editions of Bryant, Holmes, and Whittier.