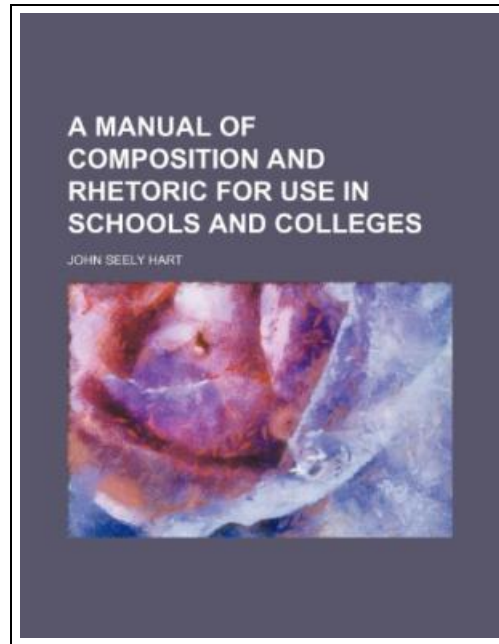


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Reviews

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(Johathan Haag)

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RareBooksClub. Paperback. Book Condition: New. This item is printed on demand. Paperback. 128 pages. Dimensions: 9.7in. x 7.4in. x 0.3in. This historic book may have numerous typos and missing text. Purchasers can download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1897 edition. Excerpt: . . . them beats), our ear is satisfied. We do not care greatly whether there is now and then an unaccented syllable too many or too few, or even whether, as in the so-called choriambus, the order of succession of accented and unaccented syllables is now and then reversed. Compensation. --English verse, then, is elastic; it is the expression of power and freedom. Nevertheless, the English P ear is not wholly insensible to quantity. This is evident from the principle of compensation. Thus, when Tennyson sings: -- xx xx To put in words the grief 11 feel. In Memoriam, v. x the first foot, To put, has the stress on a vowel evidently short. But in the last foot, the pronoun J, although it has not the metrical stress, is too evidently long and prominent to be slurred over like To, in, the; the voice instinctively lingers upon it. And this compensates for the shortness of put. The verse of our best poets is full of such compensation. To recognize and give expression to it in reading should be the aim of every student. (See p. 186.) Syllabic Pause. --In verse of popular origin a foot is frequently without its unstressed syllable, the place of which is supplied by a Pause, equivalent to a rest in music. E. g. : -- Till said to Tweed: Though ye rin wi speed, And I rin slaw, Whar ye droon ae man iii I droon twa. To make the underlying...



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