PRACTICAL

VERSES

or the

ART OF

VERSE WRITING

By N. W. ALLPHIN

Published by

QUARTET MUSIC CO.

FORT WORTH, TEX.
Practical Versification

or

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A plain and practical treatise on the rules of Versification and the elementary principles of Verse Writing

Designed for use in

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We do not claim it to be a thorough treatment of all the questions involved; neither is much of its matter original, more than the order of its arrangement; but we believe we have embodied in it enough of the principles of theory and of examples, etc., to help the earnest student not only in obtaining a broader knowledge of versification, and a deeper insight into the merits and beauties of poetry, but also to materially aid him in acquiring the ability to originate and properly construct poetical language for himself as well.

Our aim has been to produce a book covering the principal topics of the subject of verse writing; and so written and arranged as to make it convenient for either class or individual study. And, as to how well we may have succeeded in the undertaking, it is left to a generous public to decide. But we send it forth with the hope that it may be the means of awakening, stimulating and developing the latent talent which is lying dormant in many of the young men and ladies of our land, thus enabling them to give to the world something valuable in poetry and song.

Sincerely,

THE AUTHOR.

If far above the mystic vales you'd climb
To heights more noble, grander and sublime,
Great things to yet discern,
Then, with a mind inquiring, bold and free,
Press on and on, ere long your eye may see
The things for which you yearn.—A.
PREFACE.

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INTRODUCTORY.

That poets have existed on the earth almost since time immemorial no testimony is needed here to substantiate; and that in all civilized countries poetry and song have been among the first objects to make their appearance is unquestionably true; but that the familiar saying: "Poets are born, not made," is an infallible axiom, is, in the opinion of the writer, but the product of unwarranted imagination. And it is misleading to the extent that it has a tendency to destroy, at least to dwarf the aspirations of those who are not familiar with the rules of versification, but otherwise possess excellent poetical characteristics. And on the other hand, to those who may be skilled in the theory of versification, but are lacking in other literary attainments, or to those who have not had the necessary practice in reducing to formal expression the various pictures of the imagination, it means almost the annihilation of all their poetical possibilities, when they are made to believe that they must be "born poets."

 Truly, in a sense, poets are born, i.e., some persons have by nature the faculties of vivid imagination; love for the ideal, rhythm, etc., manifest in a more marked degree. But native ability per se, by no means produces a poet. Indeed, the qualities mentioned are but a few of the requisite elements of a poet; for, without study and the acquirement of other specially necessary qualifications, one need not expect to produce very excellent poetry. In fact, without both, those qualities which are called inherent, and those to be acquired by general and special education, it is impossible to expect strong, scholarly productions of verse or otherwise.

Yes, poets are born—they are born nabies, just like lawyers, physicians, mechanics and musicians—with some brains and some individual inclinations, perhaps; but these must be cultured in these particular channels, both by environment and by instruction and practice. The person with native ability but without education is "at sea," without chart or compass, so to speak, as far as professional success is concerned. Likewise, one with a general education, but whose rhythmical sensibilities and inventive or constructive senses are dominant, can not hope to see more in his work than mere lines of lifeless form—the image of verse, but inanimate as far as concerns the stirring or swaying of the emotions.

Poetry, as indicated above, is older, perhaps, than prose, and in its earlier stages of development all the various forms were blended or mingled in a single composition; but, in the course of its progress, it has come to be separated and classified, both as to the quality of its thought, and the quantity of its metrical proportions. And this being true, it is becoming more and more a particular study as well as a specific work of art.

The author does not believe that every one is capable of the same degree of concentration of thought upon this subject; neither does he think it likely that every one who studies versification will become a poet; (and surely none will acquire eminence who fail to study it) but this much he does confidently believe, that all who will study and commit the rules of versification, and practice constantly the art of expressing themselves in choice language, will "ose nothing by the time and effort thus spent, whether they expect to "make their mark" in the world as poets or not.

We believe that any one with ordinary talent who will follow the outlines presented in this little volume, can, in course of time, become the producer of at least passable verse. And to the student of music especially would we say: study versification. Study the works of older authors and modern ones, too, especially modern hymn composers; and devote enough time and thought to the subject to acquaint yourself with the various forms of rhythm and meter, and to enhance your appreciation for, and increase your store of figurative forms of expression, etc. If these suggestions are faithfully followed, we believe, without question, you can soon learn to write at least acceptable hymns, as well as to give them a more perfect musical setting.

REMARKS TO THE TEACHER.

The teacher or conductor of Musical Institutes and Normals in which musical composition is taught, can neither afford to ignore, nor in any way lose sight of the importance of giving lessons daily in musical word composition. It is a fact, patent to every noteworthy composer, also every successful teacher of musical composition, that a knowledge of the rhythm and meter of poetry, and of verse and stanza form is almost indispensably necessary to the success of every student of musical composition. And this being true, it logically follows that the teaching of the principles of verse writing, especially hymns, is of such importance that it should go "hand in hand" with the exercises in melody and harmony.

But the principles of the theory of hymn writing or poetical composition are embodied in versification; therefore the benefits to be derived from such study should not be underestimated. And versification, as a particular branch in music study, should command all due deference from the teacher, and receive full consideration according to both its general and specific usefulness.

Moreover, the successful teacher, bear in mind, must not only be cognizant of its general rules, and familiar with its technical terms, but he must appreciate the subject to such an extent as to be able to arouse the ambition of his pupils, and impress them with its importance. This may be done by often reading or quoting from the works of good authors, and by carefully scanning
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PRACTICAL VERSIFICATION
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CHAPTER I.

POETRY.

Statement 1. Poetry is impassioned discourse, or the language of an enlivened imagination, most generally of metrical formation; verse.

Question 1. What is poetry?

S. 2. Poetry may be divided into two special classes, rhyme and blank verse.

Q. 2. Into what special classes may poetry be divided?

S. 3. Rhyme is metrical language with similar or corresponding sounds at certain regular intervals.

Q. 3. What is rhyme?

Example 1.

"Soft pity never leaves the gentle breast
Where love has been received a welcome guest."—R. B. Williams.

S. 4. Blank verse is simply metrical composition without rhyme.

Q. 4. What is blank verse?

Example 2.

"While reason drew the plan, the heart informed
The moral page, and fancy lent it grace."—Thompson.

S. 5. There are many varieties of poetry,—as Epic, Didactic, Pastoral, Lyric, Elegiac and Dramatic, etc.

Q. 5. What are some of the different varieties of poetry?

S. 6. An Epic poem is the recital, in metrical form, of some unusual enterprize. One action or event must be its subject, and it must be "both great and interesting." Milton's "Paradise Lost" is an example.

Q. 6. Can you describe an epic poem and give an example?

When you, this little volume, have perused,
And thro' one school or more, it, you have used,
You'd give its author pleasure, quite a bit,
To write and tell him what you think of it.
some of their best hymns, or fragments of other good poems, noting especially their rhythm, euphony and symmetry of form; also the emotional nature and loftiness of thought portrayed in them through the various elegant figures of expression, etc.

It is hardly necessary that one should understand all about versification before attempting the work of verse writing; but as soon as the first two or three chapters of these lessons have been studied, let practical exercises be begun. The teacher should drill his class thoroughly on accent and rhythm, and to some extent on meter, at the beginning, by scanning both perfectly and imperfectly some familiar hymn stanzas. Then he should select and write on the board an easy and suggestive title, with a skeleton couplet, or four line stanza just under it, asking each member to assist him in composing words to fill it out. The skeleton form should be either in Iambic or Trochaic measure at the first, as the two syllable foot rule presents an easier rhythm. Such practical exercises should be repeated daily.

By actual test it has been found that an excellent way through which to reach and awaken the interest and poetical sensibilities of the pupils, and enlist their co-operation in the work, is to suggest an easy subject each day, upon which the pupils are all required to write an original stanza (or more) to read or hand in the next day for criticism and revision, if needed; or to have the specially well developed points referred to in a complimentary way. Students in verse writing, as in other things, need and appreciate a word of encouragement all along; and it helps them to be complimented on their efforts, when it can be done. But, while this is of material value, yet the teacher should not pass up unnoticed the various mistakes in spelling, sentence formation, and other errors which constantly creep into both the spoken and written language of beginners in composition.

Sometimes it is a good plan to require pupils to compose their original stanzas in a certain measure; either that, or have them indicate the kind of measure by the use of the macron and breve; then let pupils exchange papers, reading and noting each others' mistakes, if any, in either grammar or other fundamental principles of verse.

For oral exercises the shorter chapters may be taken each as a lesson; but the longer ones, specially those with numbers of examples, should be divided, perhaps, into two lessons each. The teacher may ask the questions of each lesson in their order, the answers to which must be gleaned from previous study of the statements and notes. Or he may restate the principles, giving, in his own terms, fuller explanations, illustrations, etc.

When you, this little volume, have perused,
And thro' one school or more, it, you have used,
You'd give its author pleasure, quite a bit,
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Q. 6. Can you describe an epic poem and give an example?
A Didactic poem is one intended to teach. The author may instruct upon a certain subject, or he may inveigh against special vices, etc.

What is the purport or principle of a didactic poem?

A Pastoral poem is one that deals with or describes the life of a shepherd.

What is the theme of pastoral poem?

A Lyric poem was, originally, to be sung to the accompaniment of the lyre or other instrument. Lyrics are of many forms, and are both sacred and secular, including psalms, hymns, etc.

What is a lyric poem, and what do its different forms include?

An Elegiac poem is expressive of plaintiveness, sorrow and lamentation.

What is the nature of an elegiac poem?

Poems expressing sympathy or condolence, also funeral dirges belong to this class.

To what class or division do the above described poems belong?

The Dramatic poem is one that pictures scenes of human life, represented by actions or acting.

What is the character of the dramatic poem?

The chief species of dramatic poetry are tragedy and comedy.

What are the chief species of dramatic poetry?

By Accent we mean stress or emphasis given to alternating words or syllables of a word, in a metrical arrangement.

What is meant by accent?

This principle is sometimes referred to as the quantity of syllables, regarding their time of performance, as long and short syllables, etc.

By the word metrical, we mean possessing meter or measure, which refers to a definite arrangement of length of lines.

What is meant by the term metrical, and to what does it refer?

Poetical foot is the name of the unit or standard of verse measurement.

What is the name of the unit of verse measurement?

Poetical feet are formed with two or with three syllables; like musical feet they are even (two pulse) or uneven (three pulse).

How are poetical feet formed?

A foot of two syllables is called a dissyllable, or disyllabic foot.

What is a foot of two syllables called?

A foot of three syllables is called a trisyllable, or trisyllabic foot.

What is a foot of three syllables called?

The foot, as a measuring rule, usually represents only a portion of a line.

What does the foot usually represent?

The macron (—) represents long or accented syllables, and the breve (—) represents short or unaccented ones, in our illustrations.

What do the macron and breve represent in our illustrations?
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What are the chief species of dramatic poetry?

Versification, theoretical, is the art of adjusting long and short (loud and soft) syllables into lines of various and corresponding lengths, so as to produce harmony by the regular recurrence of accent.

What is theoretical versification?

Practically, it involves all of the above latitude, together with the ability also to invent and construct artistic and scholarly productions for or of one's self.

Practically speaking, what does it also involve?

By Accent we mean stress or emphasis given to alternating words or syllables of a word, in a metrical arrangement.

What is meant by accent?

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CHAPTER III.
THE PRINCIPAL FEET.

S. 25. The principal feet are four, and are the Iambus, Trochee, Anapest and Dactyl.

Q. 26. How many principal feet, and what are their names?

Note.—These are called principal feet because verses and stanzas may be formed with them alone.

S. 26. An adjustment of the breve and the macron, thus: — represents an Iambus.

Q. 26. What kind of foot does the breve and macron represent?

S. 27. The words employ, request, secure, control, etc., accented on the last syllable, form the Iambic foot.

Q. 27. What kind of foot do the above words form?

Note.—Lines made up of or with the Iambus are called Iambic lines, or lines of Iambic measure.

S. 28. An adjustment of the macron and breve, thus: — represents a Trochee.

Q. 28. What kind of foot does the macron and breve represent?

S. 29. The words organ, window, paper, singing, etc., accented on the first syllable, form the Trochaic foot.

Q. 29. What kind of foot do the words above form?

Note.—Lines made up with the Trochee are called Trochaic lines, or lines of Trochaic measure.

S. 30. An adjustment of two breves and a macron, thus: — — represents an Anapest.

Q. 30. What kind of foot does the adjustment above represent?

S. 31. Such words as interpose, undergo, comprehend, etc., accented on the last syllable, form an Anapentic foot.

Q. 31. What kind of foot do the marked words above form?

S. 32. An adjustment of a macron and two breves, thus: — — represents a Dactyl.

Q. 32. What kind of foot is represented by the above adjustment?

Note.—A line need not necessarily be formed with whole words of two and three syllables, as illustrated above, as the different varieties may each be secured by intermixing words of one, two, or three syllables, obtaining thus the proper “flow.”

Note.—The italic type above shows an Iambic line, made up of one, two and three syllable words. The teacher should construct and offer other examples in all these measures.

CHAPTER IV.
SECONDARY FEET.

S. 36. The most commonly classified secondary feet are the Spondee, Pyrrhic, Amphimacer and Amphibrach.

Q. 36. What are the names of the most commonly classified secondary feet?

Note.—These are called secondary feet because they seldom form a complete line, and are never employed save in connection with the principal feet.

S. 37. The Spondee is a dissyllabic foot, both syllables accented, as sunbeams, snowflakes, etc.

Q. 37. What is the Spondee foot?
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Q. 31. What kind of foot do the marked words above form?

S. 32. An adjustment of a macron and two breves, thus: — — — represents a Dactyl.

Q. 32. What kind of foot is represented by the above adjustment?

S. 33. Such words as beautiful, worshipping, usefulness, etc., accented on the first syllable, form a Dactylic foot.

Q. 33. What kind of foot do the marked words above form?

NOTE. Lines composed of either the Anapest or Dactyl are called, respectively, Anaplectic or Dactylic lines.

S. 34. The Iambic and Trochaic each have two syllables; the former accented on the last, and the latter accented on the first. Either one reversed forms the other.

Q. 34. How many syllables in each, the Iambus and Trochee, and where is the accent in each?

S. 35. The Anapest and Dactyl each have three syllables; the former accented on the last and the latter accented on the first. Either one reversed forms the other.

Q. 35. How many syllables in each, the Anapest and Dactyl, and where is the accent in each?

NOTE. A line need not necessarily be formed with whole words of two and three syllables, as illustrated above, as the different varieties may each be secured by intermixing words of one, two, or three syllables, obtaining thus the proper "flow."

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NOTE. These are called secondary feet because they seldom form a complete line, and are never employed save in connection with the principal feet.

S. 37. The Spondee is a dissyllabic foot, both syllables accented, as sunbeams, snowflakes, etc.

Q. 37. What is the Spondee foot?
S. 38. The Pyrrhic is a dissyllabic foot, both syllables unaccented, as conspicuous, exclusively, etc., last two syllables.

Q. 38. What is the Pyrrhic foot?

NOTE.—The above illustration represents an Iambic and Pyrrhic, but to continue the line, would develop some form of trisyllabic verse.

S. 39. An Amphimacer is a foot of three syllables, accented on both the first and last, as telescope, uniform, etc.

Q. 39. How many syllables in the Amphimacer, and how accented?

NOTE.—As per statement at the beginning of this chapter, the Amphimacer, like other secondary feet, is not employed except in connection with other feet in the formation of a poem; yet a complete line may sometimes be formed with it alone, as is seen in the following:

EXAMPLE 3.

Be watching and waiting His coming to welcome,

But the next line, properly written, would contain an Iambus.

S. 40. An Amphibrach is a foot of three syllables, accented on the second or middle one, as expensive, revolving, etc.

Q. 40. How many syllables in the Amphibrach, and how accented?

S. 43. The Spondee, two long syllables (accents) is the most useful of the secondary feet, being employed often in hymn writing.

Q. 43. Which is the most useful of the secondary feet, and why?

NOTE.—In our present work only the principal feet will be employed, save the occasional use of the Spondee, the same being involved in the particular measure adapted to certain melodic forms or rhythms, especially to songs or choruses with broken or irregular rhythm. The student need only know the four principals until he can employ them readily.

S. 41. In addition to these, there are four other kinds of feet, though their study is not of practical value.

Q. 41. In addition to these, how many other kinds of feet are sometimes classified?

S. 42. Their names are Molosse, three long syllables; Tribrach, three short ones; Bacchy, one short and two long; Anti-bacchy, two long and one short.

Q. 42. What are their names, and how are they accented?

S. 44. Rhythm is a characteristic of poetry, and refers to the orderly recurrence both of sounds loud or soft, and of longer or shorter duration.

Q. 44. What is rhythm?

S. 45. Rhythm involves the kind of feet employed in verse.

Q. 45. What does rhythm involve?

NOTE.—There may be as many rhythms as there are ways of arranging or adjusting the different feet in a line.

S. 46. By meter is meant the various orders or forms of arranging feet into lines, and involves both the kind and number.

Q. 46. What is meant by the term meter?

NOTE.—To illustrate: Short meter employs the Iambus; so does long meter; but they differ in number of feet.

S. 47. A line of one foot only is called Monometer.

Q. 47. What is a line of one foot called?

S. 48. A line of two feet is called Dimeter.

Q. 48. What is a line of two feet called?

S. 49. A line of three feet is called Trimeter.

Q. 49. What is a line of three feet called?

S. 50. Tetrameter is the name of a line of four feet.

Q. 50. What is the name of a line of four feet?

S. 51. Pentameter is the name of a line of five feet.

Q. 51. What is the name of a line of five feet?

S. 52. A line of six feet is a Hexameter.

Q. 52. What is a line of six feet?

S. 53. A line of seven feet is a Heptameter.

Q. 53. What is a line of seven feet?

S. 54. When a line contains eight feet it is called Octometer.

Q. 54. When a line contains eight feet it is called what?

NOTE.—Different feet may be employed in these various meters. For example note the following:

EXAMPLE 4.

"Give me a theme," the would-be-poet cried,
"I with words can clothe it neatly;"
"'Tis not a theme you need," the bard replied,
"Brains would serve you more completely."

First and third lines Iambic, Pentameter, while the second and fourth are Trochaic, Iambic, Pentameter.
S. 38. The Pyrrhic is a dissyllabic foot, both syllables unaccented, as conspicuous, exclusively, etc., last two syllables.

Q. 38. What is the Pyrrhic foot?

NOTE.—The above illustration represents an Iambic and Pyrrhic, but to continue the line, would develop some form of trissyllabic verse.

S. 39. An Amphimacer is a foot of three syllables, accented on both the first and last, as telescope, uniform, etc.

Q. 39. How many syllables in the Amphimacer, and how accented?

S. 40. An Amphibrach is a foot of three syllables, accented on the second or middle one, as expensive, revolving, etc.

Q. 40. How many syllables in the Amphibrach, and how accented?

NOTE.—As per statement at the beginning of this chapter, the Amphibrach, like other secondary feet, is not employed except in connection with other feet in the formation of a poem; yet a complete line may sometimes be formed with it alone, as is seen in the following:

EXAMPLE 3.

Be watching and waiting His coming to welcome,

But the next line, properly written, would contain an Iambus.

S. 43. The Spondee, two long syllables (accents) is the most useful of the secondary feet, being employed often in hymn writing.

Q. 43. Which is the most useful of the secondary feet, and why?

NOTE.—In our present work only the principal feet will be employed, save the occasional use of the Spondee, the same being involved in the particular measure adapted to certain melodic forms or rhythms, especially to songs or choruses with broken or irregular rhythm. The student need only know the four principals until he can employ them readily.

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Q. 45. What does rhythm involve?

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Q. 52. What is a line of six feet?

S. 53. A line of seven feet is a Heptameter.

Q. 53. What is a line of seven feet?

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First and third lines Iambic, Pentameter, while the second and forth are Trochaic, Iambic, Pentameter.
CHAPTER VI.

VERSE, STANZA AND RHYME.

S. 55. A line of poetry is called a Verse, or a Verse is one line.
Q. 55. What is a verse?

S. 56. A group of two or more verses so linked together in purpose as to express a thought completely, is called a Stanza.
Q. 56. What is a stanza?

NOTE.—Let the student avoid the erroneous habit of saying verse when stanza is meant. It is not uncommon to hear people say: “sing the last verse,” meaning the last stanza. A verse is but the words for one musical phrase.

S. 57. A group of two verses is called a Couplet.
Q. 57. What is a group of two verses called?

EXAMPLE 5.

“Is there a tongue like Delia’s, o’er her cup,
That runs for ages without winding up?” —Young.

S. 58. A group of three verses is called a Triplet.
Q. 58. What is a group of three verses called?

EXAMPLE 6.

“The last loud trumpet’s wondrous sound
Shall thro’ the rending tombs abound,
And wake the nations underground.” —Dillon.

S. 59. The most common form of the hymn is a group of four verses that rhyme. A Tetrastich.
Q. 59. What is the most common form of a hymn?

EXAMPLE 7.

“There is a fountain filled with blood
Drawn from Emanuel’s veins;
And sinners plunged beneath that flood
Lose all their guilty stains.” —Cowper.

S. 60. Rhyme, as before stated, is similar or corresponding sounds at certain or regular places. It is an embellishment—helping both to beautify and satisfy.
Q. 60. What is meant by rhyme?

S. 61. A verse may or may not contain a certain number of complete feet, i. e., it may lack a syllable or extend a syllable over.
Q. 61. Must verses contain, necessarily, a certain number of complete feet?

NOTE.—By this means we can often more easily secure a pleasing rhythm, also a more elegant rhyme effect, specially by omitting the last “pulse” in Trochaic, or adding the first syllable in the Dactylic; thus, ending with an accent, which is easier to rhyme.

S. 62. Rhyme is but one of the elements of which there are four, that should enter into a perfected stanza.
Q. 62. How many different elements should enter into a perfected stanza?

S. 63. Their names are Rhetoric, Rhythm, Euphony and Rhyme.
Q. 63. What are their names?

S. 64. By Rhetoric we mean the most elegant words grammatically and tastefully arranged, presenting a sensible thought beautifully clothed.
Q. 64. What is meant by Rhetoric?

NOTE.—Coleridge says of prose: Words in their best order; “of poetry:” the best words in their best order.

S. 65. By Rhythm we mean a regular or orderly recurrence of long and short (loud and soft) sounds.
Q. 65. What is meant by Rhythm?

S. 66. By Euphony we mean an adjustation of words or syllables easy of utterance.
Q. 66. What does Euphony mean?

NOTE.—The teacher may demonstrate all these principles by furnishing the student with examples of contrast in each.

S. 67. Rhymes may be single, double or triple, as bright, light; ending, blending; eagerly, meagerly, or beautiful, dutiful, etc.
Q. 67. In what forms may Rhymes appear?

NOTE.—Single rhymes are more easily obtained, and therefore are the best for the beginner in this art.
CHAPTER VI.

VERSE, STANZA AND RHYME.

A line of poetry is called a Verse, or a Verse is one line.

What is a verse?

A group of two or more verses so linked together in purpose as to express a thought completely, is called a Stanza.

What is a stanza?

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What is a group of two verses called?

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What is a group of three verses called?

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A verse may or may not contain a certain number of complete feet, i.e., it may lack a syllable or extend a syllable over.

Must verses contain, necessarily, a certain number of complete feet?

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Rhyme is but one of the elements of which there are four, that should enter into a perfected stanza.

How many different elements should enter into a perfected stanza?

Their names are Rhetoric, Rhythm, Euphony and Rhyme.

What are their names?

By Rhetoric we mean the most elegant words grammatically and tastefully arranged, presenting a sensible thought beautifully clothed.

What is meant by Rhetoric?

By Rhythm we mean a regular or orderly recurrence of long and short (loud and soft) sounds.

What is meant by Rhythm?

By Euphony we mean an adjustment of words or syllables easy of utterance.

What does Euphony mean?

Rhymes may be single, double or triple, as bright, light; ending, blending; eagerly, meagerly, or beautiful, dutiful, etc.

In what forms may Rhymes appear?

NOTE.—Single rhymes are more easily obtained, and therefore are the best for the beginner in this art.
CHAPTER VII.
CLASSIFIED METERS.

S. 68. To classify different meters means to describe the kind and number of feet to the lines.

Q. 68. How do we classify the various meters?

S. 69. Iambic Tetrameter alternating with Iambic Trimeter is an easy and familiar form, four line stanza, and is called Common Meter.

Q. 69. What is the form of Common Meter?

EXAMPLE 8.
No matter how our lives be spent,
One thing we surely know,—
That when the harvest time shall come,
We'll reap just what we sow!

S. 70. Short Meter is Iambic measure, two lines, Trimeter, third line Tetrameter, and fourth line Trimeter.

Q. 70. What is the form of Short Meter?

EXAMPLE 9.
I'll follow Christ, my Lord,
Wherever He doth lead;—
I know that grace He will afford
To meet my ev'ry need.

S. 71. Four lines, Iambic Tetrameter is called Long Meter.

Q. 71. What is the form of Long Meter?

EXAMPLE 10.
Of all God's gracious gifts to man,
Since time upon the earth began,
None is, than this, a greater one,—
The giving of His only Son.

S. 72. The letters C. M., S. M. and L. M. are abbreviations for Common, Short and Long Meters respectively.

Q. 72. What are the abbreviations for the above-named meters?

S. 73. D following the above abbreviations means double, eight line stanzas, the last four a duplicate of the first, in form.

Q. 73. What is meant by D added to the above abbreviations?

S. 74. Halleluiah Meter is Iambic measure, four lines Triometer, and two lines Tetrameter, and indicated by H. M.

Q. 74. What is Halleluiah Meter, and how is it indicated?

S. 75. There are Specially Classified Meters in Iambic measure known as Long, Short and Common Particular Meter, marked L. P. M., S. P. M. and C. P. M. respectively.

Q. 75. What Specially Classified Meters do the above abbreviations represent?

S. 76. Some other Classified Meters in Iambic measure are Short and Common Halleluiah Meter, (S. H. M. and C. H. M.) also Long and Common Meter six lines. (L. M. 6 L., and C. M. 6 L.)

Q. 76. Can you name some other Classified Meters in Iambic, with their abbreviations?

NOTE.—For the form and order of rhyme in meters expressed in Statements 74, 75 and 76, see illustrations in next chapter.

S. 77. Poetry in Trochaic, Dactylic, Anapestic or Mixed Verse has or may have its formula expressed in figures indicating the number of syllables to the different lines.

Q. 77. How is the formula of Trochaic, Dactylic, Anapestic or Mixed Verse expressed?

EXAMPLE 11.
Jesus, lover of my soul,
Let me to Thy bosom fly; marked 7s.
"Hail, thou ever rolling ocean,
Hail, thou ever heaving sea," marked 8s and 7s.
Marching along 'neath the banner of love,
Praising our Saviour's great name; marked 10s and 7s.

S. 78. By Mixed Verse is meant poetry whose lines are formed with different kinds of feet. Pure Verse is the same foot rule employed throughout.

Q. 78. What is meant by the terms Mixed Verse and Pure Verse?

NOTE.—Mixed Verse should be uniform, so as to produce a definite rhythmic flow.

EXAMPLE 12.
Since I the joy of His presence claim,
I'm shouting glory to Jesus' name!

Thus, the first, second and fourth feet are Iambic, and the third is Anapestic in each line.
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Thus, the first, second and fourth feet are Iambic, and the third is Anapestic in each line.
CHAPTER VIII.

FORM AND RHYME OF VARIOUS METERS.

S. 79. This chapter is devoted to the illustration of the form and rhyme of special meters referred to in Statements 74, 75 and 76.

Q. 79. To the illustration of what is this chapter devoted?

S. 80. The order of rhyme in the Hallelujah Meter is third with first, fourth line with second, the sixth line rhyming with the fifth.

Q. 80. What is the order of rhyme in Hallelujah Meter?

EXAMPLE 13.

In God my trust shall be,
As long as life shall last;
He'll safely pilot me
Till ev'ry storm is past;
Tho' fiercest trials may assail,
His love holds out, it can not fail.

NOTE.—The form of Hallelujah Meter was given in Statement 74. It has other orders of rhyme, but only the principal one is here given.

S. 81. Long Particular Meter is six lines Iambic Tetrameter. The first and second lines rhyme, also fourth and fifth lines, while sixth line rhymes with the third.

Q. 81. What is the form and order of rhyme in L. P. M?

EXAMPLE 14.

There is a home beyond the tide,
Whose pearly gates stand open wide,
Inviting pilgrims there to rest;
To that sweet home I long to go,
The fullness of its joys to know,
And share with all the good and blest.

S. 82. Short Particular Meter is six lines Iambic: first, second, fourth and fifth lines Trimeter; and the third and sixth lines Tetrameter. The order of rhyme same as in L. P. M.

Q. 82. What is the form and order of rhyme in S. P. M?

EXAMPLE 16.

I've heard my Saviour's voice,
And made His love my choice;
Yea, He shall ever be my guide;
He doth my burdens bear,
And banishes all care,
As long as I in Him confide.

S. 83. Common Particular Meter is six lines Iambic: first, second, fourth and fifth lines Tetrameter; the third and sixth being Trimeter. The order of rhyme being same as in L. P. M and S. P. M.

Q. 83. What is the form and order of rhyme in C. P. M?

EXAMPLE 16.

O hear the voice of God today,
From Him no longer turn away,
But seek at once His face;
If that ascribed to be your part,
You do with willing, contrite heart,
He'll save you by His grace.

S. 84. Short Hallelujah Meter is Iambic measure, six lines: first, second and fourth lines Trimeter, and third, fifth and sixth Tetrameter. First and third lines rhyme, also second and fourth, while fifth and sixth lines rhyme with each other.

Q. 84. Can you give the form and order of rhyme in S. H. M?

EXAMPLE 17.

My Saviour bled and died
Upon the cruel tree,—
By wicked hands was crucified
That sinners might be free;
He paid the debt, His life was giv'n
That I might have a home in heav'n.

S. 85. Common Hallelujah Meter is Iambic measure, six lines: first, third, fourth and fifth lines Tetrameter; the second and sixth lines being Trimeter. The order of rhyme same as in S. H. M.

Q. 85. Can you give the form and order of rhyme in C. H. M?

EXAMPLE 18.

I'm basking in the wondrous light
Of God's redeeming love,
And all my way before is bright,—
The way that leads to bliss above;
And nothing can my hopes destroy,
Nor take away my joy.

S. 86. Long Meter 6 Lines is Iambic Tetrameter, rhyming in first and second lines, third and fourth lines, and in the fifth and sixth lines.

Q. 86. Can you describe the form and order of rhyme in L. M. 6 L?
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S. 83. Common Particular Meter is six lines Iambic: first, second, fourth and fifth lines Tetrameter; the third and sixth being Trimeter. The order of rhyme being same as in L. P. M. and S. P. M.

Q. 83. What is the form and order of rhyme in C. P. M?

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S. 86. Long Meter 6 Lines is Iambic Tetrameter, rhyming in first and second lines, third and fourth lines, and in the fifth and sixth lines.

Q. 86. Can you describe the form and order of rhyme in L. M. 6 L.?
O depths of mercy, can it be
That Christ was crucified for me,—
That He was nailed to Calv'ry's Cross
To save my soul from endless loss?
Such debt of love I'll ne'er repay,
As Jesus' death did there portray.

S. 87. Common Meter 6 Lines is Iambic: first, third and fifth lines Tetrameter, and the second, fourth and sixth are Trimeter. The first, third and fifth lines rhyme; also second, fourth and sixth.

Q. 87. What is the form and order of rhyme in C. M. 6 L.

EXAMPLE 20.
What wondrous love my Lord did show,
To suffer, bleed and die,
That sinners might His cleansing know,
Yea, rebels such as I
That we might be prepared to go
To heaven's home on high.

NOTE.—As was suggested in the preceding chapter, there are various other meters, in both Pure and Mixed Verse, whose formula may be expressed in figures. Some of the more important of these will be illustrated in succeeding lessons.

CHAPTER IX.
HYPERMETRICAL AND CATALECTIC VERSE.

S. 88. As before stated, sometimes a line contains one syllable more than a certain number feet, and so arranged, it is called Hypermetrical or Hypercatalectic.

Q. 88. What name is given a line extending beyond a certain number of feet?

EXAMPLE 21.
"Up to the bountiful Giver of life,"
Thus: Dactylic, Trimeter, Hypermetrical.

S. 89. When a line lacks a syllable of containing a certain number of feet, it is called Catalectic.

Q. 89. What is a line called that lacks a syllable to complete the last foot?

EXAMPLE 22.
"O thou fount of ev'ry blessing,
Tune my heart to sing Thy grace."
Thus: Trochaic, first line Tetrameter; second line, Tetrameter Catalectic.

S. 90. Such deviations may appear in any sort of measure.

Q. 90. In what sort of measure may these deviations appear.

S. 91. They are thus arranged in some measures to allow the single rhyme; in others to admit a double rhyme.

Q. 91. What are they thus arranged for?

EXAMPLE 23.
We are pilgrims marching onward
To a country free from strife;
Where with all the blood-washed millions
We shall share an endless life.

Thus: 8s and 7s, second and fourth line Catalectic; or

Many loved ones have gone on before us,
To the beautiful land of sweet song;
Soon with rapture we'll join their glad chorus,
And the praise of our Saviour prolong.

Thus: Anapestic, Trimeter; first and third lines Hypermetrical.

NOTE.—Let the student now invent other such examples.

S. 92. To end all Dactylic lines with a complete foot would necessitate a triple rhyme.

Q. 92. What would be the result of ending all Dactylic lines with a complete foot?

S. 93. Triple rhymes continued would not only be in bad taste, but such would even produce a monotony that should be avoided.

Q. 93. What would be the result of triple rhymes continued?

S. 94. To avoid this inelegance or monotony in triple measure, the second and corresponding lines usually drop the two short syllables to admit the single rhyme.

Q. 94. What is usually done to avoid the monotony of triple endings?

EXAMPLE 24.
Soldiers are we in a cause that is glorious,
Striving all sin to subdue,
We shall come forth from the battle victorious,
If to our Captain we're true.

Thus: 12s and 7s, or first and third lines, Dactylic Tetrameter; second and fourth, Dimeter Hypermetrical.
PRACTICAL VERSIFICATION

EXAMPLE 19.
O depths of mercy, can it be
That Christ was crucified for me,—
That He was nailed to Calv'ry's Cross
To save my soul from endless loss?
Such debt of love I'll ne'er repay,
As Jesus' death did there portray.

S. 87. Common Meter 6 Lines is Iambic: first, third and fifth lines Tetrameter, and the second, fourth and sixth are Trimeter. The first, third and fifth lines rhyme; also second, fourth and sixth.

Q. 87. What is the form and order of rhyme in C. M. 6 L.

EXAMPLE 20.
What wondrous love my Lord did show,
To suffer, bleed and die,
That sinners might His cleansing know,
Yea, rebels such as I
That we might be prepared to go
To heaven's home on high.

NOTE.—As was suggested in the preceding chapter, there are various other meters, in both Pure and Mixed Verse, whose formula may be expressed in figures. Some of the more important of these will be illustrated in succeeding lessons.

CHAPTER IX.

HYPERMETRICAL AND CATALECTIC VERSE.

S. 88. As before stated, sometimes a line contains one syllable more than a certain number feet, and so arranged, it is called Hypermetrical or Hypercatalectic.

Q. 88. What name is given a line extending beyond a certain number of feet?

EXAMPLE 21.
"Up to the bountiful Giver of life,"
Thus: Dactylic, Trimeter, Hypermetrical.

S. 89. When a line lacks a syllable of containing a certain number of feet, it is called Catalectic.

Q. 89. What is a line called that lacks a syllable to complete the last foot?

EXAMPLE 22.
"O thou fount of ev'ry blessing,
Tune my heart to sing Thy grace."
Thus: Trochaic, first line Tetrameter; second line, Tetrameter Catalectic.

S. 90. Such deviations may appear in any sort of measure.

Q. 90. In what sort of measure may these deviations appear.

S. 91. They are thus arranged in some measures to allow the single rhyme; in others to admit a double rhyme.

Q. 91. What are they thus arranged for?

EXAMPLE 23.
We are pilgrims marching onward
To a country free from strife;
Where with all the blood-washed millions
We shall share an endless life.

Thus: 8s and 7s, second and fourth line Catalectic; or

Many loved ones have gone on before us,
To the beautiful land of sweet song;
Soon with rapture we'll join their glad chorus,
And the praise of our Saviour prolong.

Thus: Anapestic, Trimeter; first and third lines Hypermetrical.

NOTE.—Let the student now invent other such examples.

S. 92. To end all Dactylic lines with a complete foot would necessitate a triple rhyme.

Q. 92. What would be the result of ending all Dactylic lines with a complete foot?

S. 93. Triple rhymes continued would not only be in bad taste, but such would even produce a monotony that should be avoided.

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Striving all sin to subdue,
We shall come forth from the battle victorious,
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Thus: 12s and 7s, or first and third lines, Dactylic Tetrameter; second and fourth, Dimeter Hypermetrical.
S. 95. When a verse contains any number of complete feet, it is called Acatalectic.

Q. 95. A verse with any number of complete feet is called what?

NOTE.—There might be many more examples given of the various measures employing Catalectic or Hypermetrical verses, but we deem these sufficient at present. The teacher may furnish other examples.

CHAPTER X.

SCANSION, EXAMPLES AND CLASSIFICATION.

S. 96. Scansion is the reading of verses or stanzas specially to develop the loud and soft syllables; to manifest the particular rhythmic flow.

Q. 96. What is Scansion?

S. 97. By or through the practice of Scansion the student acquires a rhythmical taste, and the ability to properly combine and appreciate the various metrical forms, etc.

Q. 97. What may the student gain by the practice of Scansion?

S. 98. An adjustment of the Macron and Breve without words is called a skeleton verse or stanza.

Q. 98. What is the name of an adjustment of the Macron, and Breve without words?

NOTE.—The student should now carefully scan and classify the following skeleton stanzas, after the manner given in the first example, noting their symmetry and rhythmic effect.

EXAMPLE 25.

 Scan, using the syllable la, and classify thus: Iambic measure, first and third lines Tetrameter; second and fourth, Trimeter; Common Meter.

EXAMPLE 26.

 Scan and classify, naming the meter.

EXAMPLE 27.

 Scan and classify, naming the meter.

EXAMPLE 28.

 Scan and classify, naming the kind of meter.

NOTE.—Examples of other six line meters need not be given here, their form not being much employed in modern hymn writing.

EXAMPLE 29.

 Scan and classify. Name the figures that indicate the meter.

EXAMPLE 30.

 Scan and classify. Name the figures that indicate the meter.

EXAMPLE 31.

 Scan and classify.

EXAMPLE 32.

 Scan and classify.
22  

PRACTICAL VERSIFICATION  

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Scan and classify.  

EXAMPLE 32.  

Scan and classify.
NOTE. — The student will feel the monotony of this stanza, and note how he desired to pause at the tenth syllable in both the second and fourth verses, thus producing the Hypermeter, as in Example 21. The demand for single rhyme in each is almost imperative. The above stanzas, in order, may be given the pupil to write words for to fill out the form.

CHAPTER XI.

EXAMPLES IN MIXED VERSE.

S. 99. Perhaps the most common of the Mixed Verse is Trochaic and Iambic, as in the two following examples.

Q. 99. What is perhaps the most common Mixed Verse?

NOTE. — There are very many pleasing varieties of meter formed by mixing the feet, but we give here only a few of the more common ones.

EXAMPLE 35.

Scan and classify.

EXAMPLE 36.

Scan and classify.

NOTE. — The student will observe here, that the last verse seems to be one foot short; but it is O. K., only it will require the same rhythmical value as its corresponding lines, from a melodic standpoint.

S. 100. A very frequent mixing of verse is that of the Trochee and Dactyl; also the Iambus and Anapest quite as freely.

Q. 100. What can you say of the mixing of Trochee and Dactyl, and of Iambic and Anapest?

NOTE. — The two last preceding examples show the former; the following ones show the latter.

EXAMPLE 37.

Scan and classify.

EXAMPLE 38.

Scan and classify.

NOTE. — The first and third verses of the above stanza very clearly present an Amphibrach, Dactyl and Amphimacer; and the second and fourth an Iambus, Amphibrach and Iambus, but the stanza is just as correctly classed as Iambic and Anaplectic mixed.

EXAMPLE 39.

Scan and classify.

EXAMPLE 40.

Scan and classify.
PRACTICAL VERSIFICATION

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EXAMPLE 40.

Scan and classify.
S. 101. The Spondee, for the most part, is used to retard the speed in connection with other kinds of feet.

Q. 101. What is chief use of the Spondee?

EXAMPLE 41.

\[
\begin{array}{ccccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

Scan and classify.

S. 102. Owing to the special musical measure demanded by this form, the penultimate syllable of each verse gets as much time value as two short syllables, and is accented.

Q. 102. What is said of the last syllable save one, in each line of the above?

NOTE.—The following form is very frequently met with, and for the above-mentioned reasons also employs the Spondee.

EXAMPLE 42.

\[
\begin{array}{ccccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

Scan and classify.

NOTE.—It will be seen here that the ending of the first and third verses is a Molossé, but it is quite as correct and more practical to class the two syllables next to the last one as a Spondee, and classify the lines as Trochaic and Spondaic Catalectic. These examples by no means exhaust the possible mixtures.

CHAPTER XII.

THE TETRASTICH AND RHYME ORDER.

S. 103. A Tetrastich is a stanza of four verses or lines.

Q. 103. What is a Tetrastich?

S. 104. The Tetrastich may be either Long, Short or Common Meter, 7s and 6s, etc., in Iambic; or 7s, 8s and 7s, etc., in Trochaic; also various other measures of either pure or mixed verse.

Q. 104. Of what meters, measures, etc., may the Tetrastich consist?

S. 105. The rhyme order varies. It may be either consecutive or alternating.

Q. 105. What can you say of the rhyme order of four line stanzas?

S. 106. Consecutive rhyme is when the first and second lines rhyme with each other, likewise the third and fourth.

Q. 106. Can you describe consecutive rhyme?

EXAMPLE 43.

The Lord hath promised in His word,  
That our petitions shall be heard,  
If faithfully we seek His face,  
As suppliants at a throne of grace.

NOTE.—When the rhyme is consecutive, the vowel sound in the second couplet must be dissimilar to that of the first, as similar sounds weaken the effect.

S. 107. Alternating rhyme is when the rhyme sound is in the first and third lines, and again in the second and fourth.

Q. 107. What is to be understood by alternating rhyme?

EXAMPLE 44.

If you upon the Lord depend  
For all, yet nothing do,  
Don't think that He is like to send  
His blessings down on you.

S. 108. When the rhyme is of the order expressed above, the stanza is called a Quatrain.

Q. 108. When the rhyme is alternating as the above example, what kind of stanza is it called?

NOTE.—In this order also there must be, for strength and elegance, a sharp contrast in the rhyme sounds.

S. 109. In the Quatrain form, the rhyme may be sacrificed,—omitted in the first and third lines; but must be secured in the second and fourth.

Q. 109. Which only of the rhymes of the above form may be omitted or lost?

EXAMPLE 45.

The Lord my Shepherd is,  
He shares my ev'ry grief;  
When I for help upon Him call,  
He sends a sweet relief.
S. 101. The Spondee, for the most part, is used to retard the speed in connection with other kinds of feet.

Q. 101. What is chief use of the Spondee?

EXAMPLE 41.

Scan and classify.

S. 102. Owing to the special musical measure demanded by this form, the penultimate syllable of each verse gets as much time value as two short syllables, and is accented.

Q. 102. What is said of the last syllable save one, in each line of the above?

NOTE.—The following form is very frequently met with, and for the above-mentioned reasons also employs the Spondee.

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The Lord my Shepherd is,
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When I for help upon Him call,
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S. 110. When the rhyme is wanting in two lines, as in the stanza above, it is called partial rhyme.

Q. 110. How is the rhyme designated when it is lacking in first and third lines?

NOTE.—The rhyme orders referred to above are to be understood as terminal word rhymes. Examples given are in Long, Common and Short Meter, but the same rules and remarks apply in other varieties of measure as well.

S. 111. Another order of rhyme, which may be known as intermediate or “middle” rhyme, is when a single line contains a sound or sounds in the middle rhyming with the terminal syllable or syllables.

Q. 111. Can you mention another order of rhyme, and describe it?

EXAMPLE 46.
While here I live, dear Lord, I’ll give
My life, my all to Thee.

or, O cease it, no never, proclaim it forever,
Yes, sing it the world around.

NOTE.—The teacher may offer other examples of these principles, either original or from the hymn book.

CHAPTER XIII.

SONG-WORD COMPOSITIONS.

We will now devote a little time to the study of some of the different kinds of verse that belong under the heading of this Chapter.

S. 112. Under the above heading may be classed the Chant, Ode, Ballad, Hymn, Pean and Cantata.

Q. 112. What different compositions may be classed under the above heading?

S. 118. A Chant is a sacred composition sung to musical sounds, but without definite musical measure.

Q. 118. What is a Chant?
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A Chant is a sacred composition sung to musical sounds, but without definite musical measure.

What is a Chant?
S. 121. The above may all (in a very general acceptation of the term) come within the scope of *lyrics*; but *song poems* is perhaps, a more fitting title for them.

Q. 121. How are the above compositions classed, and what title properly embodies them all?

S. 122. Our principal study in these lessons consists of the different varieties and forms of sacred song words, specially hymns.

Q. 122. What does our principal study herein consist of?

S. 123. We have not given illustrations or examples of these different compositions, for the reason that the student is familiar with books that contain each of the various styles and forms.

Q. 123. Why have we omitted examples of the foregoing kinds of composition?

Note.—The teacher should show the pupils examples of these, and have them scan and study them, to familiarize themselves with the form, sentiment, etc., of each.

CHAPTER XIV.

OTHER KINDS OF VERSE.

As there are other kinds of verse whose importance should claim our attention somewhat, we will devote a chapter to their classification and study before we pass on to further practical study of hymn writing.

S. 124. The names of some classes of verse, not embodied in the preceding chapter, are Sonnet, Prologue, Epilogue, Epigram, Satire, Acrostic and Parody.

Q. 124. What are the names of some classes of poems not described above?

S. 125. A Sonnet, strictly speaking, is a poem of fourteen pentameter lines in Iambic measure, that is, with two stanzas of four lines each, and two of three lines each; and so arranged that the first and fourth lines rhyme, also the fifth and eighth, the second and third rhyming, and the sixth and seventh likewise; while in the second division, the first, third and fifth rhyme; also the second, fourth and sixth. It should be confined to the treatment of a single thought or purpose.

Q. 125. Can you give a description of a Sonnet?

S. 126. A Prologue is a poem which is spoken to introduce a play; hence, its extent, meter or character, is not specially limited.

Q. 126. What is a Prologue?

"Prologues precede the piece in mournful verse,
As undertakers walk before the hearse."—Garrick.

S. 127. An Epilogue is a short, terse poem reviewing the various incidents of a play, and is spoken at the conclusion usually by a player. An Epilogue is sometimes recited with a tune—sung.

Q. 127. What are the characteristics of an Epilogue?

"If it be true that good wine needs no bush,
'Tis true that a good play needs no epilogue."—Shakespeare.

S. 128. An Epigram is a short poem treating but a single point or thing, and should end with a catchy, ingenious thought.

Q. 128. What is an Epigram?

Note.—An Epigram should never contain more than four lines, and if only two, it is the better.

Example 47.

To a poor country editor:
Unfortunate Ed., how dejected your lot,
Your hair may be red, but your paper is not.

Example 48.

Descriptive of an epigram:
"The qualities all in a bee that we meet
In an epigram never should fail;
The body should always be little and sweet,
And a sting should be felt in the tail."

S. 129. A Satire is an invective; a poem (generally) that holds up what is wrong in morals, etc., to severe or stinging rebuke.

Q. 129. What is the character of a Satire?

Note.—We have not the space to give examples of these poems, except the shorter ones. Pope says of Satire:

"Satire's my weapon, but I'm too discreet
To run amuck and tilt at all I meet."

S. 130. An Acrostic is a poem in which the initial letters, or the last letters, or both, in the lines spell a word or words.

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PRACTICAL VERSIFICATION

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Q. 130. What is an Acrostic?
PRACTICAL VERSIFICATION

Example 49.

Poetry is not made up alone
Of meter and of words that rhyme;
Even words in form of prose are shown
True poems, often, and sublime;
Rather poetry is what is done or said,—
You feel the one, the other you have only read.

S. 131. A Parody is the ludicrous alteration of a song or generally serious narrative poem; "a bit of poetic pleasantry."

Q. 131. What is a Parody?

Example 50.

First poem:
"A solemn murmur in the soul
Tells of the world to be;
As travellers hear the billows roll,
Before they reach the sea."—Anon.

Parody:
A solemn murmur of the tongue
Tells how the boarder feels
While waiting till the bell is rung,
That calls him to his meals.

CHAPTER XV.

SOME GRAMMAR RULES.

Practical Versification or practice in the art of poetic composition pre-supposes, on the part of the student, an acquaintanceship to some degree with grammatical rules; but for the benefit of those who are lacking in this respect (and many are) a compendium of important principles in this connection will be given in this chapter.

S. 132. Briefly these may be summed up as follows: use of capital letters, punctuation marks and various figures.

Q. 132. How may these be briefly stated or summed up?

S. 133. All proper names, adjectives formed therefrom, common nouns personified, months, days of the week, all sentences, all complete quotations, (not introduced by a conjunction) and every line of poetry should begin with a capital letter.

Q. 133. What are some of the rules governing the use of capital letters?

S. 134. The names of religious bodies, and all appellations of the Deity, together with personal pronouns He, His, Him, Thee and Thou, when referring to Him, should begin with a capital letter.

Q. 134. What other names should begin with a capital letter?

S. 135. The personal pronoun I and the interjection O, and most letters used to stand for words: as A. M. for forenoon, B. C. before Christ, etc., should be capitalized.

Q. 135. What single letters are capitalized?

S. 136. A Period marks the end of a declarative or an imperative sentence.

Q. 136. For what is a Period used?

S. 137. A Semi-colon divides the principal clauses of a compound sentence; and a Comma divides the modifying words or phrases in a clause, etc.

Q. 137. What are the respective uses of the Semi-colon and Comma?

Note.—The comma separates adjectives from their adjuncts, but should not come between restrictive words or phrases and those restricted. A comma should be employed wherever it will make the meaning clearer.

Example 51.

To illustrate some uses of the semi-colon and comma:

Our party consisted of myself, my wife and daughter; my brother, his wife, and a friend of theirs.

S. 138. The Colon is used generally preceding a complete quotation, and to introduce the enumeration of items that begin as first, secondly, etc.; also to separate the greater divisions of a compound or complex sentence, which are themselves separated by comma and semi-colon.

Q. 138. What are some of the principal uses of a Colon?

Example 52.

As the gentleman has just said: “There have been three great eras in the world’s history: first, the patriarchal,” etc.

S. 139. Parenthesis Marks enclose modifications which are awkwardly placed—out of order, and not necessary to the sense of that which they modify.

Q. 139. What are Parenthesis Marks?
EXAMPLE 49.
Poetry is not made up alone
Of meter and of words that rhyme;
Even words in form of prose are shown
True poems, often, and sublime;
Rather poetry is what is done or said,—
You feel the one, the other you have only read.

S. 181. A Parody is the ludicrous alteration of a song or
generally serious narrative poem; "a bit of poetic pleasantry."
Q. 181. What is a Parody?

EXAMPLE 50.
First poem:
"A solemn murmur in the soul
Tells of the world to be;
As trav'lers hear the billows roll,
Before they reach the sea."—Anon.

Parody:
A solemn murmur of the tongue
Tells how the boarder feels
While waiting till the bell is rung,
That calls him to his meals.

CHAPTER XV.
SOME GRAMMAR RULES.

Practical Versification or practice in the art of poetic composition pre-supposes,
on the part of the student, an acquaintanceship to some degree with gram­
mar rules; but for the benefit of those who are lacking in this
respect (and many are) a compendium of import­
ant principles in this connection will be given in this chapter.

S. 182. Briefly these may be summed up as follows: use of
capital letters, punctuation marks and various figures.
Q. 182. How may these be briefly stated or summed up?

S. 183. All proper names, adjectives formed therefrom, com­
mon nouns personified, months, days of the week, all sentences, all
complete quotations, (not introduced by a conjunction) and every
line of poetry should begin with a capital letter.
Q. 183. What are some of the rules governing the use of
capital letters?

S. 184. The names of religious bodies, and all appellations of
the Deity, together with personal pronouns He, His, Him, Thee
and Thou, when referring to Him, should begin with a capital letter.
Q. 184. What other names should begin with a capital letter?

S. 185. The personal pronoun I and the interjection O, and
most letters used to stand for words: as A. M. for forenoon, B. C.
before Christ, etc., should be capitalized.
Q. 185. What single letters are capitalized?

S. 186. A Period marks the end of a declarative or an impera­
tisentence.
Q. 186. For what is a Period used?

S. 187. A Semi-colon divides the principal clauses of a com­
pound sentence; and a Comma divides the modifying words or
phrases in a clause, etc.
Q. 187. What are the respective uses of the Semi-colon and
Comma?
NOTE.—The comma separates adjectives from their adjuncts, but should not
come between restrictive words or phrases and those restricted. A com­
ma should be employed wherever it will make the meaning clearer.

EXAMPLE 51.
To illustrate some uses of the semi-colon and comma:
Our party consisted of myself, my wife and daughter; my brother, his
wife, and a friend of theirs.

S. 188. The Colon is used generally preceding a complete
quotation, and to introduce the enumeration of items that begin as
first, secondly, etc.; also to separate the greater divisions of a com­
pound or complex sentence, which are themselves separated by
comma and semi-colon.
Q. 188. What are some of the principal uses of a Colon?

EXAMPLE 52.
As the gentleman has just said: "There have been three great eras in the
world's history: first, the patriarchal," etc.

S. 189. Parenthesis Marks enclose modifications which are
awkwardly placed—out of order, and not necessary to the sense of
that which they modify.
Q. 189. What are Parenthesis Marks?
S. 140. Quotation Marks should be placed before and after every quoted statement, and for the representation of a narrative in dialog.

Q. 140. How are Quotation Marks used?

S. 141. The Dash shows a break in the construction of a sentence; a passing in sentiment from grave to ludicrous; a sudden interruption; also the omission of letters and figures; and after other points it means a greater degree of separation, or implies a term unexpressed but understood.

Q. 141. Can you name some principal uses of the Dash?

S. 142. The Interrogation Point should follow all interrogative sentences.

Q. 142. How is the Interrogation Point to be employed?

S. 143. The Exclamation Point should follow all exclamatory sentences.

Q. 143. How should the Exclamation Point be employed?

S. 144. The Apostrophe ['] denotes omitted letters, or possessive case of nouns; the Ellipsis . . . . denotes omitted letters or words; and line beneath a word (underscore) means emphasis.

Q. 144. Can you describe the use of marks named above?

NOTE.-The student, in addition to giving definitions to the above marks, should be required to write examples of each one; also to illustrate the following figures of grammar.

S. 145. The figure of Mimicry allows a false spelling; as very for very; Apheresis permits a false formation of words; as 'gainst for against.

Q. 145. What is meant by the terms Mimicry and Apheresis?

S. 146. Syncope is the elision of some middle letter of a word; as cong'ring for conquering; Tmesis is inserting a word between the parts of a compound; as lo-us-ward for toward us.

Q. 146. What is meant respectively by Syncope and Tmesis?

S. 147. Hyperbaton is the transposition of words; as "His looks, a volume spoke," instead of spoke a volume.

Q. 147. What is meant by the term Hyperbaton?

S. 148. Prothesis and Paragoge mean, respectively, the addition of a prefix or suffix; as adown for down; and dreary for drear, etc.

Q. 148. What is to be understood by each of the two foregoing terms?

NOTE.-There are many other marks and figures, but we deem it unnecessary to produce them here. It is presumed that the teachers into whose hands, this book shall come, may be able to give the pupil examples in the foregoing principles: therefore, space is not allowed for them here.

CHAPTER XVI.

FIGURES OF RHETORIC.

Rhetoric is the art of speaking or writing with appealing force and elegance, and with power of attraction, charm and persuasion. It involves quite a number of figurative forms of expression, all of which are to obtain in general composition, and some of which are of especial importance to the student of versification and practical metrical composition; hence, to such this chapter is devoted.

NOTE.-Rhetorical figures simply permit a deviation from the regular or common application of words in a sentence.

S. 149. Some of the principal figures of Rhetoric are Simile, Metaphor, Allegory, Vision, Personification, Hyperbole, Irony, Erotesis, Repetition and Climax.

Q. 149. What are the names of some of the important figures of Rhetoric?

NOTE.—As in the preceding chapter on grammar rules, only an abridgement of Rhetorical figures need be given here. For more extensive study see some of the complete text books on Composition and Rhetoric.

S. 150. Simile is a figure of comparison, and is introduced by as, so, or like.

Q. 150. What is meant by Simile?

EXAMPLE 53.

"Like thunder from the lowering cloud,
His voice rang out amid the crowd."

S. 151. The Metaphor expresses a similarity of two things by applying the name or attributes of one to the other.

Q. 151. What does the Metaphor express, and how?

EXAMPLE 54.

"Beside him sleeps the warrior's bow."—Longfellow.
S. 140. Quotation Marks should be placed before and after every quoted statement, and for the representation of a narrative in dialog.

Q. 140. How are Quotation Marks used?

S. 141. The Dash shows a break in the construction of a sentence; a passing in sentiment from grave to ludicrous; a sudden interruption; also the omission of letters and figures; and after other points it means a greater degree of separation, or implies a term unexpressed but understood.

Q. 141. Can you name some principal uses of the Dash?

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Q. 144. Can you describe the use of marks named above?

NOTE.—The student, in addition to giving definitions to the above marks, should be required to write examples of each one; also to illustrate the following figures of grammar. Grammatical figures are intentional deviations from the general rules of Orthography, Elymology and Syntax.

S. 145. The figure of Mimicry allows a false spelling; as wery for very; Apheresis permits a false formation of words; as 'gainst for against.

Q. 145. What is meant by the terms Mimicry and Apheresis?

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Q. 148. What is to be understood by each of the two foregoing terms?

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NOTE.—As in the preceding chapter on grammar rules, only an abridgement of Rhetorical figures need be given here. For more extensive study see some of the complete text books on Composition and Rhetoric.

S. 149. Some of the principal figures of Rhetoric are Simile, Metaphor, Allegory, Vision, Personification, Hyperbole, Irony, Erotesis, Repetition and Climax.

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Q. 151. What does the Metaphor express, and how?

EXAMPLE 54.
"Beside him sleeps the warrior's bow."—Longfellow.
S. 152. An Allegory is a narrative of fiction used to illustrate something real and of importance.

Q. 152. What is an Allegory?

EXAMPLE 55.

"A sower went forth to sow; some seed fell by the wayside, some among thorns," etc.—Bible.

Note.—Allegory includes parables; also some fables and prophetic statements.

S. 153. Vision represents imaginary things as plainly seen, or "present to our senses."

Q. 153. What is represented by the figure of Vision?

EXAMPLE 56.

I lift my eyes to yonder world and see
My loving Saviour beckoning to me.

S. 154. Personification ascribes personality to inanimate objects.

Q. 154. Can you describe Personification?

EXAMPLE 57.

"The worm, aware of bis intent,
Harrangued him thus, right eloquent."—Cowper.

S. 155. Hyperbole is exaggeration; the indulgence of the mind beyond the pales of truth in the description of persons or things.

Q. 155. What is the figure of Hyperbole?

EXAMPLE 58.

"The sky shrank backward with unusual dread,
And trembling Tiber dived beneath his bed."—Dryden.

S. 156. Irony is saying sneeringly the opposite of what is really meant.

Q. 156. What is the meaning of Irony?

EXAMPLE 59.

Why study books? Go on, your idle course pursue,
No profit from an education can accrue.

S. 157. Erotesis is an interrogative; not asking for information, nor merely expressing a doubt, but to assert the opposite of the thing asked.

Q. 157. Can you describe the figure of Erotesis?

EXAMPLE 60.

"Hast thou an arm like God on high,—
Or, like Him, an all-seeing eye?"

S. 158. Repetition allows the taking of some special or emphatic word or phrase, and marking its importance by frequent repetitions.

Q. 158. What is Repetition as a figure?

EXAMPLE 61.

No more as prince or captain here to be,
This once, most gallant knight;
For fallen, fallen, fallen, yea, is he,
Down from his lofty height.

S. 159. By Climax is meant the arrangement of words so that the fullness of the thought comes or advances by successive steps,—is made to reach by degrees the most important, or descend to the most insignificant.

Q. 159. What is the character of the figure called Climax?

EXAMPLE 62.

Where vice is held in high esteem,
And its laudations upward rise,
Then virtue, silent, doth become,
And sickens, pines away and dies.

Note.—Only a brief definition of these figures has been given; and only a single example of their practical use; but the teacher may frame up many others. All foregoing examples in verse should be carefully scanned.

CHAPTER XVII.

POETICAL LICENSE.

There are many and various deviations from, or exceptions to the general rules of grammar and rhetoric which are permitted in poetry writing, which are called "poetical license." These together form a peculiar attribute of poetry, and are worthy of consideration here. These are, however, not to be employed injudiciously by the beginner, hence an outline of some of the more important ones are mentioned, with apt examples following.

S. 160. The student should study the general rules, then study the works of the best authors, and note the grace and beauty lent by these deviations.

Q. 160. What should the student do to note the grace and beauty which poetical licence adds?

Note.—It may be seen that one can not distinguish between a rule and its exception unless he familiarize himself with both.
S. 152. An Allegory is a narrative of fiction used to illustrate something real and of importance.
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S. 161. Sometimes the articles a, an, or the may be omitted: as "Like (a) shipwrecked mariner on (a) desert waste."
Q. 161. What part of speech may sometimes be omitted?

Note. — We do not deem it necessary to take up space enough for a stanza in illustrating the various examples of Poetical License. Words and phrases embodying each one of them seem to be quite sufficient.

S. 162. Poets may abbreviate both nouns and adjectives; as, fount for fountain, and scant for scanty; also verbs, as list for listen, etc.
Q. 162. What deviations are allowed poets in regard to nouns, adjectives and verbs?

S. 163. They may employ words not used in prose; as ken, welkin, etc., or trow, and wat; also other antiquated words just for the sake of rhythm.
Q. 163. What are some liberties allowed the poet as per statement above?

S. 164. They may so transpose language as to let the noun precede the adjective or the verb; as that form divine, by sorrows bent; or, no word of pity from his lips there came.
Q. 164. What results from some transpositions they are allowed to use?

S. 165. They sometimes substitute quality for manner, that is, use adjectives for adverbs; also use adjectives not in general use; as “thither continual pilgrims crowded still,” etc.; or use the words darksome, azure, etc.
Q. 165. What is said regarding the use of quality for manner, and other use of adjectives?

S. 166. They sometimes use the personal pronoun with the noun following it later; they also omit the relative pronoun or transpose it to an unusual position; as, “It seeketh not the aged alone, this monster, death;” or “Is there aught in sleep [that] can charm the wise;” or “She parts the fine locks, her graceful head that deck.”
Q. 166. What is said of the treatment of the personal and relative pronouns?

S. 167. Sometimes the infinitive is placed before the word upon which it is dependent; as “When first thy sire, to send on earth, his darling child designed.”
Q. 167. How is the Infinitive sometimes treated through transposition?

S. 168. Prepositions and their adjuncts may be placed before the verbs that they are dependent upon; as “In hope, with full desire doth expectation blend.”
Q. 168. What deviation may sometimes occur in the position of prepositions and their adjuncts?

S. 169. Writers of verse are permitted to use prepositions after their objects; as “What beauty shone her eyes within.”
Q. 169. What other license is granted in connection with prepositions?

S. 170. Poets form new compound epithets or expressions; as “Soul-entrancing,” etc.; also use interjections more freely than writers of prose; as “O let me look,—for seeing, I’ll believe!”
Q. 170. Can you name two other practices peculiar to verse writers?

S. 171. Prefixes may be employed before verbs; as bedim for dim; or they may be arbitrarily left off; as lure for allure.
Q. 171. How may verbs sometimes be altered in verse writing?

S. 172. Adverbs may be given a peculiar location in a sentence; as “Peeping from forth their mossy beds.”
Q. 172. How may adverbs be employed in poetry?

S. 173. Poets often employ adverbs not in general or common use; as “haply,” etc.; or sometimes omit an introductory adverb; as (There) “Was naught around but images of rest.”
Q. 173. What is said regarding a further use of adverbs?

Note. — These, of course, are not all of the deviations from strict grammar rules which are indulged in by verse writers, but will serve as examples of some of the principals ones. These and others may be referred to in the succeeding lessons, and pointed out in all the practical work of the pupil.
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CHAPTER XVIII.

LIST OF COMMON ERRORS.

In this chapter will be given a list of the most common errors found in the writings of beginners in this art. Numbers of these may also be seen in the poems and other work of those who are more experienced, and who should know better. They are, for the most part, mistakes in grammatical construction; and though some of them may seem unimportant, yet they become of more moment when we note the inelegance of form and obscurity of thought which they cause.

And, in addition to their faultiness mentioned above, they often seriously affect the rhythm and euphony—two things upon which is hinged the practicability of giving the verses a perfect musical setting.

Not only in verse and other literary compositions do these errors abound, for in common conversation, letter writing, etc., are they especially noticeable. Then how careful we should be in these things; because out of habits thus formed grow our weakness and inability to properly construct sentences in all of our higher literary attempts.

S. 174. One of the most frequently occurring errors is the employment of double negatives.

Q. 174. What is one of the most frequently occurring errors?

Example 63.

"The home beyond, in realms of light,
Where never come no shades of night."

S. 175. An error which often escapes the beginner is the disagreement in the number of nouns and their verbs. They must agree in number.

Q. 175. Can you mention an error in regard to nouns and their verbs, and give the rule?

Example 64.

"When life with its trials and conflicts are o'er,
My spirit in rapture to heaven shall soar."

S. 176. Another error we may often note is the use of nominative pronouns where the objective should be.

Q. 176. What is a common error regarding the case of pronouns?

Example 65.

"Unto the Lord your troubles all make known,
And put your trust in Christ, and He alone."

S. 177. Sometimes the mixing of number or person, or both, may be seen in the clauses of the same sentence.

Q. 177. What mistake as to number and person may sometimes be seen?

Example 66.

"Come unto me, ye that are weary,
No longer be thou sad and dreary."
or "My burdens on the Lord I'll roll,
For Thou wilt cleanse my guilty soul."

S. 178. Another practice common to many, and which should be avoided, is the mixing of modern or secular forms of address in the same stanza with the old "sacred" styles.

Q. 178. What wrong practice with reference to forms of address is common?

Example 67.

"When you from loved ones cruel death shall part,
Trust Jesus, He can heal thy broken heart."

S. 179. A very grievous error, and one of extremely common occurrence in the verses of young composers, is an ill arrangement of words in a line, making the accent come on less emphatic words, and ruining the rhythm; also producing a lack of euphony.

Q. 179. Can you describe a very grievous error regarding the arrangement of words in a line?

Example 68.

"When o'er you the dark clouds gather,
Don't you know that Jesus knows?"

Note.—When dark clouds shall o'er you gather is a more euphonic arrangement; and, as the line was intended as Trochaic, the rhythm is improved greatly in the revision in italics.

S. 180. Use is often made of the objective us, where we, the nominative should be employed.

Q. 180. What mistake is often made in the use of the objective us?

Example 69.

"This blessed name from heaven came,
Thrice blessed us who wear it."

Note.—The sense of the last line is: We who wear this name are thrice blessed; therefore, it is incorrect as it is written. Such errors as these and others are abundant in work we receive for revision; and more of them will be given in our chapters in practical verse writing.
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In this chapter will be given a list of the most common errors found in the writings of beginners in this art. Numbers of these may also be seen in the poems and other work of those who are more experienced, and who should know better. They are, for the most part, mistakes in grammatical construction; and though some of them may seem unimportant, yet they become of more moment when we note the inelegance of form and obscurity of thought which they cause.

And, in addition to their faultiness mentioned above, they often seriously affect the rhythm and euphony—two things upon which is hinged the practicability of giving the verses a perfect musical setting.

Not only in verse and other literary compositions do these errors abound, for in common conversation, letter writing, etc., are they especially noticeable. Then how careful we should be in these things; because out of habits thus formed grow our weakness and inability to properly construct sentences in all of our higher literary attempts.

S. 174. One of the most frequently occurring errors is the employment of double negatives.

Q. 174. What is one of the most frequently occurring errors?

EXAMPLE 63.
"The home beyond, in realms of light,
Where never come no shades of night."

S. 175. An error which often escapes the beginner is the disagreement in the number of nouns and their verbs. They must agree in number.

Q. 175. Can you mention an error in regard to nouns and their verbs, and give the rule?

EXAMPLE 64.
"When life with its trials and conflicts are o'er,
My spirit in rapture to heaven shall soar."

S. 176. Another error we may often note is the use of nominative pronouns where the objective should be.

Q. 176. What is a common error regarding the case of pronouns?

EXAMPLE 65.
"Unto the Lord your troubles all make known,
And put your trust in Christ, and He alone."

S. 177. Sometimes the mixing of number or person, or both, may be seen in the clauses of the same sentence.

Q. 177. What mistake as to number and person may sometimes be seen?

EXAMPLE 66.
"Come unto me, ye that are weary,
No longer be thou sad and dreary."
or "My burdens on the Lord I'll roll,
For Thou wilt cleanse my guilty soul."

S. 178. Another practice common to many, and which should be avoided, is the mixing of modern or secular forms of address in the same stanza with the old "sacred" styles.

Q. 178. What wrong practice with reference to forms of address is common?

EXAMPLE 67.
"When you from loved ones cruel death shall part,
Trust Jesus, He can heal thy broken heart."

S. 179. A very grievous error, and one of extremely common occurrence in the verses of young composers, is an ill arrangement of words in a line, making the accent come on less emphatic words, and ruining the rhythm; also producing a lack of euphony.

Q. 179. Can you describe a very grievous error regarding the arrangement of words in a line?

EXAMPLE 68.
"When o'er you the darks clouds gather,
Don't you know that Jesus knows?"

NOTE.—When dark clouds shall o'er you gather is a more euphonic arrangement; and, as the line was intended as Trochaic, the rhythm is improved greatly in the revision in italics.

S. 180. Use is often made of the objective us, where we, the nominative should be employed.

Q. 180. What mistake is often made in the use of the objective us?

EXAMPLE 69.
"This blessed name from heaven came,
Thrice blessed us who wear it."

NOTE.—The sense of the last line is: We who wear this name are thrice blessed; therefore, it is incorrect as it is written. Such errors as these and others are abundant in work we receive for revision; and more of them will be given in our chapters in practical verse writing.
CHAPTER XIX.
MISCELLANEOUS STATEMENTS AND EXAMPLES.

In this chapter, the last, save one, preceding our practical work in writing verse, and in constructing song poems, we believe it will be helpful—really essential to take the student through a review, somewhat, of some things previously studied.

And, in addition to reviewing the contents of the preceding chapters, in order to commit them more perfectly, some new thoughts may be adduced both in statements and notes, with examples; hence the title suggested above.

S. 181. A practical knowledge of poetry is especially helpful from a literary view point, and almost indispensable to musicianship.

Q. 181. What are some of the special benefits of a practical knowledge of poetry?

NOTE.—No person can study poetry and practice verse writing without becoming more scholarly in point of language and expression; and no musician can so perfectly adapt music to hymns as those who are familiar, at least, with metrical language.

S. 182. Versification treats of the physical structure of poetry, which must be understood to admit of a proper interpretation of it.

Q. 182. Of what does versification treat, and upon what is interpretation dependent?

NOTE.—To properly wed music to words, one must correctly interpret their sentiment; and this ability comes largely through an understanding of the physical structure of verse; hence the importance of knowing versification.

S. 183. The poetical foot is a subdivision of metrical language, the same as the musical foot is a subdivision of measured music.

Q. 183. Can you describe the corresponding qualities of poetical and musical feet?

S. 184. A deviation from the regular foot rule in verse—the omission or addition of a syllable or syllables in a line, save at the close, is called metrical license.

Q. 184. What is to be understood by the term metrical license?

S. 185. Rhyme is often spoken of as perfect and imperfect.

Q. 185. With what qualifying terms is rhyme often associated?

EXAMPLE 72.
Perfect rhyme: He is the only person I have seen,
Who chose to dye his hair and whiskers green.
Thus, both the vowel and final consonant sounds agreeing. Or, as below:

EXAMPLE 73.
Imperfect rhyme: Night o'er the earth her solemn mantle spreads,
As now the sun recedes and daylight fades.
Thus, the vowel sounds disagree.

NOTE.—We should always seek to use words for which we can secure a perfect rhyme. No word should be used to rhyme with itself; neither should any syllables, as believe and relieve; or prepare and compare, etc. And even if the spelling is alike, yet the pronunciation different, they should not be used to rhyme; as remain and again; or afraid and said.

S. 186. To most modern hymns and other sacred song poems, is added a stanza (usually of four verses) which is called either Chorus or Refrain.

Q. 186. What names are given the stanza usually added to a song poem?

NOTE.—There is a slight difference between a chorus and refrain. The latter should embrace the principal thought, "burden," or theme which is suggested in all the stanzas, and generally embodied in the title. And the former is often a new thought, and more exhilarating in its nature. However, it also generally embodies the title.
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S. 187. A Refrain is generally of a like metrical formation to the stanzas; but a chorus is more often in different meter, and employs repeating words for harmony parts more than a refrain.

Q. 187. What can you say of the metrical formation of the refrain and chorus?

NOTE.—More will be said later on, of the difference in chorus and refrain.

S. 188. To learn to produce excellent poetry, one should study—live continually, so to speak, in the hymns and other works of able writers.

Q. 188. What is required of one who would attain success as a writer of verse?

NOTE.—We do not intend to convey the idea by the above statement that one must copy in particulars or individualities; but rather to acquaint himself with usages and styles, thus gathering a store of information and materials out of which he may produce, "first-handed," his own individualities, etc.

S. 189. A vivid and lofty imagination is a necessary element in the general make-up of a poet.

Q. 189. What element is especially necessary in the make-up of a poet?

NOTE.—This characteristic comes of a wide reading; but one should read truth not mythology or vain philosophy. In your flights of imagination don't venture beyond the pales of truth, and particularly in hymn writing. Every song, to be worthy, should give to the world a true story of the conditions with which it deals.

CHAPTER XX.
A CATALOG OF DONT'S.

Before beginning further practical exercises in writing verse, it is considered expedient to add, under the above heading, at least, an abridged list of things which the student is cautioned not to do. Some of these things were inadvertently omitted from former lessons, and some were purposely withheld; but all are of especial value. Study each "don't" carefully, and apply the learning in all future exercises.

Don't leave any statement or example in previous chapters until its principles are understood.

Don't cease to study the principal laws of grammar until you are familiar with them.

Don't try to write mixed verse at first. Practice only pure verse until you can write it readily.

Don't sacrifice sense for sound. That is, miss your rhyme word rather than write a verse that is vague.

Don't mix all varieties of verse measure in the same stanza; but let one certain kind of foot rule predominate.

Don't consider that poetical license permits just any sort of deviation from regular rules that may seem possible to you.

Don't forget that there are four elements essential to the construction of a perfect stanza; and see that you develop them all.

Don't be satisfied with the plainest language you can express your ideas in; but be sure the wording is simple enough that the thought is clear.

Don't fail to attach due importance to the building alike of corresponding lines in all stanzas of the same hymn. Make all first lines, etc., measure or scan alike.

Don't use or as a correlative of neither, as in this sentence: "Neither pupils or teacher heard the statement." Use nor; and use or as a correlative of, or in connection with either.

Don't let your verses be full of tautological phrases, i.e., avoid the use of excessive figures, etc., in expressing a single thought, as in the following lines:

**Example 74.**

"When old and feeble I have grown,
When I am bent with age."

Don't make use of redundant words or expressions. To be able to use freely of various qualifying terms is commendable; but avoid synonymous expressions as the following:

**Example 75.**

"And when the cold and icy hand of death
Is laid upon my burning, fevered brow."

Don't forget that the "dictionary habit" is one of the most beneficial habits that one can form, whether a student of verse writ-
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Don’t forget that the “dictionary habit” is one of the most beneficial habits that one can form, whether a student of verse writ-
ing or not; and that a little book of synonyms and antonyms is of great value to the student of language.

Don't expect to be able to write good poetry quickly and easily unless you practice constantly and faithfully. Preserve what you write, and compare and revise it. You can then note your progress, and it will be an inspiration to you.

Don't offer for publication all that you write, but just the best. And don't blame song writers and publishers if they can not use all that you submit; for, as some one has said: "If you refrain from publishing many of your first compositions, you may be kindly remembered for what you have not done."

CHAPTER XXI.
SOME PRACTICAL OUTLINES.

In the remaining chapters of this book it is our purpose to give a system of practical outlines to further guide and assist the pupil in learning to write verse. These outlines will consist of suggestions in the selection of titles or subjects for poems, sacred and secular; what is involved and how to begin; a list of titles, and what they suggest as to measure, scope of thought, etc.; also practical work in transposition of words and phrases in order to secure all of the essentials of good poetry, together with various other helps and examples in the construction of poems, such as the choosing of expressions for strength, clearness and purity of thought, with hints on revising, etc.

S. 190. The selection of a subject for a poem has some importance, but what is of greater moment is the language with which the thought is clothed.

Q. 190. What is of greater moment than the selection of a subject for a poem?

S. 191. The subject should consist of but few words, generally, and should embody, in condensed form, the truth about one phase of one question or proposition.

Q. 191. Of what should a subject consist, and what should it embody?

S. 192. It is better if the subject is a new one as to verbiage, but the thought (if it be the title of a hymn) should not be strange.

Q. 192. What should be the character of the subject for a hymn?

Note.—The thought should be rather familiar, i. e., not an "untaught question," but may be expressed in new terms. We must be careful, for in forming a new title we often blunder seriously, in that our thoughts arising from it are as strange and corrupt as the title is new. A young man once submitted to us a hymn the title of which was: "Get busy for Jesus." That is slang, pure and simple. Let us not employ that kind of title at all.

S. 193. Subjects for hymn poems are often selected from "catchy expressions" in sermons or other addresses, and from religious literature, but they should always emanate from a Bible truth.

Q. 193. What are hymn subjects often selected from, and from what original source should they spring?

Note.—If the fountain is corrupt the stream will also be impure. Again, the subject (fountain) may be pure, still we must watch that our treatment of it (the stream) does not become sullied or tarnished. A vivid imagination is a good thing, but it can be abused. For instance, one can imagine the moon is made of "green cheese," or that just any sort of speech or just any kind of an act of worship is right, yet such is not the case. The above remarks do not so much apply to secular subjects or titles.

S. 194. It may be best, at the first, to select older subjects for hymns, study them, and then write our own thoughts upon them, using the best language we can command.

Q. 194. What is suggested as perhaps the best way to begin in writing hymns?

We will take, for example, the old title: "We Shall Meet," quoting one stanza of the old hymn, and following it with a new stanza, using the same measure and meter:

EXAMPLE 76.

The old:

"We shall meet beyond the river,
In the happy climes above,
Where with all the blest forever,
We shall sing redeeming love."

Our new one:

"We shall meet beyond death's river,
When the toils of life are o'er;
In a land that's free from sorrow,
And where partings come no more.

Thus, the stanza embodies the title, and expresses much the same sentiment as the old stanza, yet in different terms.
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The old:

“Our new one:

Thus, the stanza embodies the title, and expresses much the same sentiment as the old stanza, yet in different terms.
We might also give a second stanza of the old hymn, then write out a new one, developing some of the same thoughts, but in different language.

**EXAMPLE 77.**

The old: “There we’ll meet our blessed Saviour, Who hath bought us with His blood; Then we’ll sing His praise forever, Round the shining throne of God.”

Our new one: We shall meet our Lord and Saviour, Who hath cleansed us from all sin; And we’ll hear His welcome plaudit: “Come, ye faithful ones, come in.”

**NOTE.**—It will be well now for the teacher to select other titles of familiar hymns, having the pupils to read a stanza or two of each to acquaint themselves with the meter, and with the import and general feeling of the poem; then have them write upon the same subjects, striving to develop similar thoughts in other terms. The student must not copy, rather he must study the theme, then write his thoughts.

S. 195. By the term Secular subjects, we mean any or all subjects that do not relate to things spiritual or religious.

Q. 195. What is to be understood by the term Secular subjects?

**NOTE.**—Subjects are sometimes put into four divisions, viz.: sacred, secular, sentimental and comic; but we do not so class them. Sacred subjects may express the deepest sentiment, and so many secular ones. Again, secular subjects may be comic, or involve comedy, and they often do, but sacred subjects do not—at least should not.

S. 196. Under the head of Secular subjects come such as birds, flowers, seasons, school, games of sport, habits, customs, avocations, dispositions, youth and age, friendship, love, home and patriotism, etc., etc.

Q. 196. Can you name some of the most common of the Secular subjects?

S. 197. It is in poems of this class that one’s imagination may be indulged to the greatest extent.

Q. 197. In what kind of poems may one indulge the imagination most?

**NOTE.**—As was stated in connection with sacred subjects, a vivid imagination is a mark of ability; but one should not imagine or dream up all sorts of impossibilities. Even in a strictly comic poem one should not go beyond the limit of things possible, or having a parallel.
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**CHAPTER XXII.**

**HINTS ON HOW TO BEGIN.**

**S. 198.** How to begin is one of the most perplexing questions to the student just beginning verse writing.

**Q. 198.** What is one of the most perplexing questions to the beginner in verse writing?

**S. 199.** The ability to begin properly depends upon a knowledge of what is involved in the subject.

**Q. 199.** What is the ability to properly begin dependent upon?

**S. 200.** To acquire this knowledge one must study the subject thoroughly,—from every angle, and acquaint himself with every phase of it.

**Q. 200.** How is the knowledge of what is involved to be acquired?

**NOTE.**—If the title or subject is assigned by the teacher, (as is generally our custom) let the pupil study it somewhat after the manner presented in the following examples; and try to say something on each phase of it, withholding his strongest thoughts and sentences for the closing lines, thus reaching a more perfect climax.

We will now select an easy subject—“Some Day,”—and study it as per the suggestions above, giving the thoughts which presented themselves to the author of a beautiful hymn on this subject.

Some of the questions are: What particular time does this “some day” suggest? What are some of the events of it that greatly concern us? What shall we do or what shall we experience on this day, etc?

**EXAMPLE 78.**

“Some day, beyond the gates of gold,
When all life’s story has been told,
All trials ended, I shall be
With Him who shed His blood for me.”

We give but a single stanza; for remaining ones and refrain, see No. 209, “Emanuel’s Praise.” Note the various thoughts developed, and the exultant expressions reserved for the closing.

Our next title will be “Farther On.” Some of the questions arising are: What may be our surroundings here, that we can
hope for better things farther on? What are some of the blessings farther on? And upon what are these blessings dependent? etc.

**EXAMPLE 79.**

"When the gloom of night surrounds you,
Wait with patience for the dawn;
If you tread the Christian's pathway,
Light will cheer you farther on."

For remaining stanzas and refrain, see No. 173, "Our Crowning Praise." Note, as in the former instance; the various figures of the now, as compared with the blessings farther on.

Our next example will be under the title, "At the Feet of My Lord." Here are some of the suggestions of this title: First, am I dwelling at His feet? Do I hope there to remain? Is there any blessedness in His presence? Are there special blessings for those who are ever near the Lord? And would we always dwell where His grace abounds, etc?

**EXAMPLE 80.**

I am dwelling today, and am longing for aye,
That my soul shall, in sweetest accord,
There with rapture remain, free from sorrow and pain,
Evermore, at the feet of my Lord!

See No. 7, "Our Hymn of Praise," for remaining stanzas and refrain. And note how the anticipation and exultance of the thought increase through the last stanza and refrain, or chorus.

As another example, we will give a stanza from a hymn by the late Prof. F. L. Eiland, whom we consider one of the South's greatest poets, and whose memory will linger, as such, in the hearts of the Southern people.

Title, "Knock at the Door."

**EXAMPLE 81.**

"If you are tired of the ways of sin,
Halt ye in doubt no more;
Just at this moment in faith begin,—
Knock at the open door!"

For the full text see No. 19, "Message of the King." The door of God's mercy is contemplated. Who should knock? Those who are in sin, and are tired of it. When should they knock? Just now, without halting in doubt, etc. Again, are there any blessings for those who knock? Are they assured of this? How shall they knock—in what shall their knocking consist, etc? These are some of the questions arising from the above title.

Let the student refer to all these numbers, and thus note just how each of the four authors seemed to study the subject and choose out material for a hymn; then study their own in a like manner.

**S. 201.** In latter-day hymns the title is often a longer one; and is used as both a second and fourth line.

**Q. 201.** What can you say of the titles of some latter-day hymns?

As an example of this, note the following hymn, entitled "Beautiful Story to Tell."

**EXAMPLE 82.**

"Sowing and reaping for Jesus, our King,
Beautiful story to tell!
Spreading His gospel in truth, as we sing,
Beautiful story to tell!"

This number is from "The Promised Crown," and is by F. L. Eiland.

**S. 202.** The words of the title (in some forms of song, and especially the pean) may be omitted from the stanzas, and used in the chorus, or second "period."

**Q. 202.** What is said of the treatment of the words of the title of some song poems?

**EXAMPLE 83.**

Title: Joyfully Sing!—To the King let us raise Joyous anthems of praise;—
From each heart let the glad message flow,
For the pow'r of His grace
That abounds for the race,
Which in love He, on us, did bestow!

Chorus.—Joyfully sing unto the King,
Praising Him for His wonderful love, etc.

The above example is from No. 189, "Our Redeemer's Praise," and gives an idea of how the title thought may appear, and where; also when the second period or division should be marked chorus, instead of refrain, etc.

**NOTE.**—As was previously intimated, the second period is usually marked chorus when it is a reversion to a buoyant and exhilarating thought in the title.
hope for better things farther on? What are some of the blessings farther on? And upon what are these blessings dependent? etc.

**Example 79.**

"When the gloom of night surrounds you, 
Wait with patience for the dawn; 
If you tread the Christian’s pathway, 
Light will cheer you farther on."

For remaining stanzas and refrain, see No. 173, "Our Crowning Praise." Note, as in the former instance, the various figures of the now, as compared with the blessings farther on.

Our next example will be under the title, "At the Feet of My Lord." Here are some of the suggestions of this title: First, am I dwelling at His feet? Do I hope there to remain? Is there any blessedness in His presence? Are there special blessings for those who are ever near the Lord? And would we always dwell where His grace abounds, etc?

**Example 80.**

I am dwelling today, and am longing for aye, 
That my soul shall, in sweetest accord, 
There with rapture remain, free from sorrow and pain, 
Evermore, at the feet of my Lord!

See No. 7, "Our Hymn of Praise," for remaining stanzas and refrain. And note how the anticipation and exultance of the thought increase through the last stanza and refrain, or chorus.

As another example, we will give a stanza from a hymn by the late Prof. F. L. Eiland, whom we consider one of the South’s greatest poets, and whose memory will linger, as such, in the hearts of the Southern people.

Title, "Knock at the Door."

**Example 81.**

"If you are tired of the ways of sin, 
Halt ye in doubt no more; 
Just at this moment in faith begin,—
Knock at the open door!"

For the full text see No. 19, "Message of the King." The door of God’s mercy is contemplated. Who should knock? Those who are in sin, and are tired of it. When should they knock? Just now, without halting in doubt, etc. Again, are there any blessings for those who knock? Are they assured of this? How shall they knock—in what shall their knocking consist, etc? These are some of the questions arising from the above title.

Let the student refer to all these numbers, and thus note just how each of the four authors seemed to study the subject and choose out material for a hymn; then study their own in a like manner.

**S. 201.** In latter-day hymns the title is often a longer one; and is used as both a second and fourth line.

**Q 201.** What can you say of the titles of some latter-day hymns?

As an example of this, note the following hymn, entitled "Beautiful Story to Tell."

**Example 82.**

"Sowing and reaping for Jesus, our King, 
Beautiful story to tell! 
Spreading His gospel in truth, as we sing, 
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This number is from "The Promised Crown," and is by F. L. Eiland.

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The above example is from No. 189, "Our Redeemer’s Praise," and gives an idea of how the title thought may appear, and where; also when the second period or division should be marked chorus, instead of refrain, etc.

**NOTE.—** As was previously intimated, the second period is usually marked chorus when it is a reversion to a buoyant and exhilarating thought in the title.
S. 203. The form of example 88 is only the modern way of writing a four line stanza with intermediate rhyme.

Q. 208. What is said of the six line stanza, as in example 88?

NOTE.—The original form was four lines, Tetrameter alternating with Triometer; and without the middle rhyme it should still be written thus.

CHAPTER XXIII.
TITLES AND WHAT THEY SUGGEST.

As was indicated in the preceding chapter, titles are suggestive of certain lines of thought. And it is our purpose in the present lesson, to deal with the subject more at length, and see if we can note the extent of the thought involved; and also to try to find whether anything else is also suggested. In doing this, we will first make some statements, following them with examples. And then add a list of titles with suggestions as to the scope of thought involved, and other things that may also be indicated. This, we believe will be of especial value to the pupil, also of some assistance to the teacher in getting the pupil well started in the practical work of composing verse.

S. 204. The title of a poem, properly stated, suggests the scope or extent of thought upon it.

Q. 204. What does a properly stated title suggest?

S. 205. Not only do titles suggest or invite thought in certain channels, but, under certain conditions, they also suggest a particular measure or rhythmic flow.

Q. 205. Besides inviting thought in certain channels, what else do titles often suggest?

S. 206. The first four titles in the preceding chapter also suggest the four principle kinds of verse measure.

Q. 206. What do the first four titles in the preceding chapter suggest as to rhythm or kind of measure?

NOTE.—By reference to the above titles, and reading them by scansion, it may be seen, clearly, that taken alone, or as one or more feet of a line, they indicate the measures suggested in the statement above. But it must be borne in mind that unless all conditions demand it, the employment of a certain footrule is not imperative. But the different varieties of measurement are clearly suggested when the title thought is used, either to begin a line, or when it is employed verbatim in a line.

S. 207. The suggestion of a certain measure and rhythm, from a title, can not be classed as a permanent rule.

Q. 207. Can we, as an abiding rule, determine by a title, the measure and rhythm to be employed?

NOTE.—As before stated, while the suggestion is strong, under certain conditions, yet, that such arrangement is absolutely necessary, may be amply disproven by the examples which follow.

We will now write four different stanzas on a single subject, employing each of the principal feet, to wit:

EXAMPLE 84.
Title, VERSE, WRITING.
To learn the art of writing verse,
One must invest some time
Arranging words in rhythmic lines,
With meter, sense and rhyme.

Thus, you note that the Iambic footrule is employed.

EXAMPLE 85.
Writing verse is quite an art,
Easy, too, when once you start;
Watch your language, choose the best,
That your thought be neatly dressed.

Thus, you note that the Trochaic footrule is employed.

EXAMPLE 86.
In the writing of verse let the student beware
Of the fault that's so commonly seen,—
Do not leave the thought vague, but choose language with care,
That the reader may know what you mean.

Thus, you see we have employed the Anapestic measure.

EXAMPLE 87.
If you would master the art of verse writing,
Zealously you at the task must begin;
Do your best always, no exercise slighting,—
None but courageous and faithful ones win.

Thus, you see we have employed the Dactylic measure.

NOTE.—In the four stanzas above, we have kept our principal thought—Verse Writing—in mind, and treated it from several different points of view. Many other thoughts might present themselves to the mind, but all could not be said in such few stanzas. The principal thing in the exercises was to use all four verse measures.
The form of example 83 is only the modern way of writing a four line stanza with intermediate rhyme.

Q. 203. What is said of the six line stanza, as in example 88?

NOTE.—The original form was four lines, Tetrameter alternating with Tri-meter; and without the middle rhyme it should still be written thus.

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Q. 205. Besides inviting thought in certain channels, what else do titles often suggest?

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Q. 206. What do the first four titles in the preceding chapter suggest as to rhythm or kind of measure?

NOTE.—By reference to the above titles, and reading them by scansion, it may be seen, clearly, that taken alone, or as one or more feet of a line, they indicate the measures suggested in the statement above. But it must be borne in mind that unless all conditions demand it, the employment of a certain footrule is not imperative. But the different varieties of measurement are clearly suggested when the title thought is used, either to begin a line, or when it is employed verbatim in a line.

S. 207. The suggestion of a certain measure and rhythm, from a title, can not be classed as a permanent rule.

Q. 207. Can we, as an abiding rule, determine by a title, the measure and rhythm to be employed?

NOTE.—As before stated, while the suggestion is strong, under certain conditions, yet, that such arrangement is absolutely necessary, may be amply disproven by the examples which follow.

We will now write four different stanzas on a single subject, employing each of the principal feet, to wit:

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Arranging words in rhythmic lines,
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Thus, you note that the Iambic footrule is employed.

EXAMPLE 85.

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Easy, too, when once you start;
Watch your language, choose the best,
That your thought be neatly dressed.

Thus, you note that the Trochaic footrule is employed.

EXAMPLE 86.

In the writing of verse let the student beware
Of the fault that's so commonly seen,—
Do not leave the thought vague, but choose language with care,
That the reader may know what you mean.

Thus, you see we have employed the Anapestic measure.

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Zealously you at the task must begin;
Do your best always, no exercise slighting,—
None but courageous and faithful ones win.

Thus, you see we have employed the Dactylic measure.

NOTE.—In the four stanzas above, we have kept our principal thought—Verse Writing—in mind, and treated it from several different points of view. Many other thoughts might present themselves to the mind, but all could not be said in such few stanzas. The principal thing in the exercises was to use all four verse measures.
S. 208. When a long title is used also as a full line, it suggests some form of either two-pulse or three-pulse movement.

Q. 208. What is especially suggested when a long title is used also as a line?

EXAMPLE 88.

"Some Other Time May Be Too Late."
or "Hold to God's Unchanging Hand."
or "I Am Leaving the Dangerous Sands."
or "All Will Be Well Over There."

The above titles are from "Emanuel's Praise," No. 138, 176, 267 and 74; and each represents a full line of the hymn. Other such examples might be given, but these are sufficient.

We will now give a list of titles, suggesting some thoughts involved in them; and then proceed to write a stanza and refrain under each of them, developing a few of the thoughts indicated. We will remember that no title demands a certain measure, but let us think of them at the first, to get started, as suggesting the four principle kinds of verse—Iambic, Trochaic, Anapestic and Dactylic in their respective order.

Titles: { THE SACRED STORY. I AM WAITING.

IN THE STEPS OF MY LORD. SEND THE GLAD TIDINGS.

Our first title suggests the story of the gospel of Jesus. It is in the Bible and is by inspiration. It is food to the soul, comfort to the spirit, and a true guide to our daily life. I love to read it because it points to glory beyond, and cheers me when the surging billows and storms of this life are dashing madly about me, etc. It rather "tastes" of Iambic measure, so we will use that foot rule.

EXAMPLE 89.

I love to read the sacred story,
'Tis manna to my hungry soul;
It points the way to fadeless glory,
And cheers, when billows round me roll.

REFRAIN.—I love to read the sacred story,—
O matchless theme of love and grace!
How Jesus came from realms of glory,
To save a lost and dying race!

Our next title, viewed from a sacred point, suggests the thought of the shortness of life, the sureness of death, and of the joy of being prepared to go when the call is made. It also involves the thought of the transcendent glories of heaven, which are beyond comparison with earthly joys, etc. We'll begin with the title words, using Trochaic measure.

EXAMPLE 90.

I am waiting for the message,
Calling me to yonder home,
Where my spirit, there in rapture,
Over verdant fields shall roam.

REFRAIN.—I am waiting, meekly waiting,
Till the shadows flee away,—
Till the Lord shall call my spirit
To that home of endless day.

From our third title we gather the following thoughts: First, I will ever walk in His steps,—doing as He did, and commanded that I should do, because to walk in His steps means to follow His counsel; and as long as I do that I shall not go astray. The thought is also suggested that I should try to get others to walk in His steps, pointing out the blessings promised to all who do, etc. Employing the title words to begin with, we are inclined to the Anapestic verse measure.

EXAMPLE 91.

In the steps of my Lord I will walk ev'ry day,
Ever trav'ling the paths that He trod;
While I follow His counsel my soul shall not stray
From the road that leads homeward to God.

REFRAIN.—In the footsteps of Jesus, my Lord,
Keeping close to Him, ever I'd be;
I would follow Him still,
Ever doing His will,
Till in heaven His face I shall see!

The thoughts suggested in our fourth title are: First, the glad tidings simply mean the message of the love and mercy of Jesus, who died to redeem the lost of every nation. And that the tidings should be sent to all people, bidding them, through sermon and song, to trust in Jesus, who can save, etc. And as we desire to use the title as so much of a line, we will employ Dactylic measure.

EXAMPLE 92.

Send out the message of mercy and love,
Tell it all nations among;
Tell of the Saviour who came from above,—
Send the glad tidings along.
S. 208. When a long title is used also as a full line, it suggests some form of either two-pulse or three-pulse movement.

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EXAMPLE 92.

Send out the message of mercy and love,
Tell it all nations among;
Tell of the Saviour who came from above,—
Send the glad tidings along.
REFRAIN.—Send the glad tidings along,—
Send them to earth’s mighty throng;
Keep the news ringing, go joyfully singing,
Send the glad tidings along.

The student may now be required to write two other stanzas to each of the above examples, thus completing a hymn.

NOTE.—The pupils may write some exercises in mixed verse now, remembering that other feet may be substituted in either of the measures. But the mixtures must be orderly, and all stanzas of the same hymn must correspond. More titles will be given later, for convenience of pupil and teacher.

S. 209. Let the student avoid as much as possible, the closing of lines, specially the last of each stanza, with the sounds of f, p, k, t and th, on account of their poor vocal effects.

Q. 209. What verse closings is the student cautioned to avoid?

NOTE.—This cannot always be done; but by transpositions, as treated in next chapter, many such bad effects may be done away.

CHAPTER XXIV.
TRANSPOSITION, EXAMPLES, REVISION, ETC.

S. 210. As we have previously indicated, there are four certain elements to be developed in order to have a perfect stanza or poem. These have been named and defined.

Q. 210. Can you give the number and names of the essentials of a perfect stanza or poem?

S. 211. To obtain these essential elements it is often necessary to transpose the order of our words or phrases.

Q. 211. What is often necessary to do in order to obtain these special elements?

S. 212. What is meant by transposition is shown in the following example.

Q. 212. What does the following example show or illustrate?

EXAMPLE 93.
The birds are singing in the trees.
Transposed—In the trees the birds are singing.

Thus, the line is first Iambic, but when transposed it is in Trochaic.

NOTE.—The above example illustrates a change in the rhythm only; but such treatment may affect also the rhetoric, euphony and rhyme, as will be shown in the examples which follow in this chapter.

S. 218. We will give in consecutive order four examples, illustrating transpositions to secure, respectively, rhyme, euphony, rhythm and rhetoric,—that is, the purity of the thought.

Q. 218. What are the four following examples given to illustrate?

NOTE.—The teacher should have the pupils scan carefully the four examples that follow, and point out to them the peculiar faults of each of the first—incorrect arrangements.

S. 214. In some arrangements of a stanza the sense may be clearly expressed, and the rhythm and euphony good, but the rhyme word may be hard to secure.

Q. 214. Can you describe the conditions which may sometimes exist in a stanza?

EXAMPLE 94.
Let’s strive, in ev’ry little rhyme,
With such a sound each line to close,
As for it, at the proper time,—

Now we are lost for a rhyming word for the word close,—one which we can use, retaining the right rhythm, length of line, etc. So we will transpose our second or special rhyming line, and “try our hand” on a new rhyme word, at the same time keeping the same sense as was expressed so far in the first attempt, thus:

EXAMPLE 95.
Let’s strive, in ev’ry little rhyme,
To close each line with such a sound,
As for it, at the proper time,
A perfect rhyme word may be found.

You will note that the same words used as a second line in the first example were used in the second also, but in a transposed order, changing the rhyme word to sound. Sometimes changes become necessary in other lines as well as the rhyme word line.
REFRAIN.—Send the glad tidings along,—
Send them to earth’s mighty throng;
Keep the news ringing, go joyfully singing,
Send the glad tidings along.

The student may now be required to write two other stanzas to each of the above examples, thus completing a hymn.

NOTE.—The pupils may write some exercises in mixed verse now, remembering that other feet may be substituted in either of the measures. But the mixtures must be orderly, and all stanzas of the same hymn must correspond. More titles will be given later, for convenience of pupil and teacher.

S. 209. Let the student avoid as much as possible, the closing of lines, specially the last of each stanza, with the sounds of f, p, k, t and th, on account of their poor vocal effects.

Q. 209. What verse closings is the student cautioned to avoid?

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Sometimes the sense may be plainly expressed, and the rhythm good, and the rhyme word easily obtained, but the euphony is bad.

Q. 215. Can you mention another condition that may sometimes exist?

**Example 96.**

May ev'ry voice proclaim the love
Of Him who reigns as King above;
Let songs of praise the whole earth fill,
Until all souls shall know His will.

One needs only to read the last line of the above, to see that it is deficient in the element called euphony; and that the thought may be as fully expressed in the arrangement that follows:

**Example 97.**

May ev'ry voice proclaim the love
Of Him who reigns as King above;
Let songs of praise the whole earth fill,
Till ev'ry soul shall know His will!

You will note here that the words of the last line were not transposed, but that another way of expressing the same thought was employed. This often becomes necessary in the work of revising poems.

S. 216. Again, in other arrangements of a stanza, the sense may be correctly stated; also, the euphony and rhyme effect easily obtained, but the rhythm very faulty.

Q. 216. What is said of the conditions in other arrangements of a stanza?

**Example 98.**

"Joy and peace is everlasting,
Just over there, we know;
Anxiously will friends be waiting,—
O don't you want to go?"

You will note that the first verse is Trochaic Tetrameter, and the second and fourth Iambic Triimeter. This mixture is all right. But whereas the third line should correspond with the first, it doesn't, but after the first foot, it goes into the Iambic, thus producing an imperfect rhythm; but the transposition of words in the following arrangement makes it O.K.

The thought plainly expressed in the last line, but unintentional, of course, is that we will be washed white as snow after we shall have been taken to heaven. Is there any such promise in the religion of all christendom? No. Was that thought purposely suggested? No. Then we must be careful and avoid any form of words within which is couched such sentiment. To correct that thought necessitates a greater change of words than in the former examples.

**Example 100.**

"Our Saviour, in mercy, has gone to prepare
A mansion in glory, for blest ones to share;
Let's strive to be waiting, and ready to go
To heaven, where we will be washed white as snow!"

Thus, you can see that the rhythm demanded for the third line is secured without the sacrifice of any thought, and without the omission or addition of a single word.

Note.—The error shown in the above example is of most frequent occurrence; and not only an irregular rhythm in the corresponding lines of a stanza, but also in the different stanzas of the same hymn or other poems. Such faults may be easily eradicated if we only cultivate acute rhythmical sensibilities, and learn language—how to use it, and how to transpose the order of words, phrases and clauses.

S. 217. In still other arrangements we may note correct rhythm, euphony and rhyme, but the sense may be so vague as not to be understood; or the securing of the three requisites named may sacrifice the purity or correctness of the thought.

Q. 217. Can you describe still other faulty arrangements in verse?

**Example 101.**

Our Saviour, in mercy, has gone to prepare
A mansion in glory, for blest ones to share;
Let's strive to be ready that mansion to gain,
Where all of the faithful forever shall reign.
Sometimes the sense may be plainly expressed, and the rhythm good, and the rhyme word easily obtained, but the euphony is bad.

Q. Can you mention another condition that may sometimes exist?

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May ev'ry voice proclaim the love
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S. Again, in other arrangements of a stanza, the sense may be correctly stated; also, the euphony and rhyme effect easily obtained, but the rhythm very faulty.

Q. What is said of the conditions in other arrangements of a stanza?

Example 98.

"Joy and peace are everlasting,
Just over there, we know;
Friends will be waiting anxiously,—
O don't you want to go?"

The thought plainly expressed in the last line, but unintentional, of course, is that we will be washed white as snow after we shall have been taken to heaven. Is there any such promise in the religion of all christendom? No. Was that thought purposely suggested? No. Then we must be careful and avoid any form of words within which is couched such sentiment. To correct that thought necessitates a greater change of words than in the former examples.

Example 101.

Our Saviour, in mercy, has gone to prepare
A mansion in glory, for blest ones to share;
Let's strive to be ready that mansion to gain,
Where all of the faithful forever shall reign.
Thus, you note, we have changed the rhyme word in order to make a sensible closing. It is evident that the use of the word snow to rhyme with go is all that led the writer into such an error. No error made by young writers is of greater consequence than the sacrificing of correct thought or sense for a rhyme word. And the efforts and interests of the pupil along this line should be closely looked after.

The closing of this chapter also concludes our efforts in this little volume; and it will be accomplished by a brief summary of important suggestions concerning the revision of poems. But space cannot be taken here to give a lengthy list of examples. The following examples are among the great numbers we have received for correction.

**Example 102.**

“My school days they have passed and gone,
Alas! the time I can’t recall;
And now I’d be more happier,
If I had learned my lessons all.”

First, don’t use a pronoun immediately following the noun. Second, “past and gone” is pure redundancy; they mean the same. Third, “more” and “happier” are both comparative terms—more happier is no better than most happiest—both are wrong.

Again, by another writer, verbatim et literatim; and same punctuation,—rather lack of it.

**Example 103.**

“Blessed thought, 0 blessed thought
Of Him we’ll praise forever
Oh that love, that wondrous love
That shall not cease no never”

The first couplet makes us praise the “thought of him” rather than Him. In the last couplet the thought equals this statement: That love never shall not cease. Almost no grammar knowledge in evidence.

Again, by another writer:

**Example 104.**

“The Saviour, pleading, stands
With arms of outstretched love.”

Just think of “outstretched” or stretched out “love.” And “arms” (armfuls) of it! He must have meant with outstretched arms of love.

Again, by another composer:

**Example 105.**

“How dark is the pathway before me today,
With satan and thistles blockading the way.”

Read it again and think of the figures expressed in the compound subject,—“satan and thistles.” Student, would you leave it thus? I wouldn’t. Again, by the same writer:

**Example 106.**

“The beautiful gate is standing ajar,
With a welcome for you and for me;
O come, let us pass thro’ the wide-open gate,
To the beautiful home o’er the sea.”

“Wide-open” is certainly a most inelegant compound word, as modifier, in any case; but when we remember that the first verse says the gate is “ajar,” we can but wonder how came it wide-open so soon. Ajar and wide-open do not express the same quality or condition. Many more examples like the foregoing, and others, might be selected from our files as illustrations of imperfect verse work, but we have not the space in this work for them. The fact is, an entire volume this size could be devoted to such use, and then not exhaust our supply of material.

But the student, after noting all of these faults, and studying them carefully, should, and likely will be able also to avoid them and many others as well.

S. 218. Among the kinds of poems in demand are such as involve the following subjects: Praise, Worship, Consecration, Temperance, Missionary, Invitation songs, etc. Also children’s songs, and others for special occasions; as Christmas, patriotic meetings, and various other secular gatherings, etc.

Q. 215. Can you mention a list of subjects of poems which are in demand?

In conclusion, for both the convenience of teachers and for subsequent exercises, for students we will add a list of titles which cover most of the latitude of the above statement. Some of these are titles of songs already in use.
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Come to the Saviour.
Calling for Thee.
Look Unto Me.
Let Me Walk With Thee.
Let Your Light Shine.
Kept By His Power.
Living in the Sunlight.
Through Grace Divine.
Washed in His Blood.
My Name is Written There.
Beyond This Life.
I Have No Mother Now.
I Will Meet You in Glory.
Nearer Home, Sweet Home.
On to the Fight.
Hail to the New-born King.
Praise His Name.
Sing of the Saviour.

God Hath Need of You.
Jesus Wants Workers.
May I Be Ready.
Saviour, Guide Me.
Hold My Hand in Thine.
Keep Pressing Onward.
My Beautiful Home Over There.
Living for Jesus.
Sweetly Trusting.
Coming, Lord, to Thee.
My Hope is There.
Telling the Story of Love.
Make Somebody Happy.
Not Sometime, But Now.
His Precious Blood.
Not by Works I've Done.
Gone to Dwell with Jesus.
The World is the Field.
Happy Children.
This Glorious Day.

As final suggestions, three stanzas are enough for any song, save, perhaps, an invitation song; hence, concentrate the thought on any subject or title. Study the lessons carefully and practice faithfully.

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FINIS.
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>XV</td>
<td>Some Grammar Rules — A brief summary of principal rules, such as capital letter rules, punctuation marks, various, figures, etc.; including also examples of their use.</td>
<td>32</td>
</tr>
<tr>
<td>XVI</td>
<td>Figures of Rhetoric — Rhetoric defined, and an abridged list of the more important figures given. Also examples illustrating their use.</td>
<td>35</td>
</tr>
<tr>
<td>XVII</td>
<td>Poetical License — The term defined, and a condensed list of the principal deviations from strict grammar rules, etc., which poets are allowed to indulge in for the sake of rhythm, meters, etc.</td>
<td>37</td>
</tr>
<tr>
<td>XVIII</td>
<td>List of Common Errors — Examples of such errors in grammar and rhythm, etc., which are commonly seen in hymns and other writings.</td>
<td>40</td>
</tr>
<tr>
<td>XIX</td>
<td>Miscellaneous Statements and Examples — A sort of partial review of some of the principles of versification; also statements on metrical license, perfect and imperfect rhyme, chorus, refrain, and of vivid imagination, etc.</td>
<td>42</td>
</tr>
<tr>
<td>XX</td>
<td>A Catalog of Don’ts — A continuation of review, in the form of a catalog, of things which the student is cautioned not to do; also examples.</td>
<td>44</td>
</tr>
<tr>
<td>XXI</td>
<td>Some Practical Outlines — Outlines on the selection of subjects for poems, sacred and secular. What a title should consist of, and from what sources they may be selected, also examples or illustrations given.</td>
<td>46</td>
</tr>
<tr>
<td>XXII</td>
<td>Hints on How to Begin — Suggestions as to what is involved in a subject, and how to begin writing on various subjects. Examples of the treatment of various subjects by different writers.</td>
<td>49</td>
</tr>
<tr>
<td>XXIII</td>
<td>Titles and What They Suggest — Scope of thought involved in certain titles. Instances of kind of measure also suggested, with examples in each. A list of titles, with suggested measure and some special thoughts developed through practical exercises, etc.</td>
<td>52</td>
</tr>
<tr>
<td>XXIV</td>
<td>Transposition, Examples, Revision, etc. — Explanation of the term transposition, with various examples of its use in securing all elements necessary in constructing a stanza, together with other hints on the work of revising poem, etc.</td>
<td>56</td>
</tr>
<tr>
<td>Chapter</td>
<td>Title</td>
<td>Page</td>
</tr>
<tr>
<td>---------</td>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>XV</td>
<td>Epilogue, Epigram, Satire, Acrostic and Parody</td>
<td>32</td>
</tr>
<tr>
<td>XVI</td>
<td>Some Grammar Rules</td>
<td>35</td>
</tr>
<tr>
<td>XVII</td>
<td>Figures of Rhetoric</td>
<td>37</td>
</tr>
<tr>
<td>XVIII</td>
<td>Poetical License</td>
<td>40</td>
</tr>
<tr>
<td>XIX</td>
<td>List of Common Errors</td>
<td>42</td>
</tr>
<tr>
<td>XX</td>
<td>Miscellaneous Statements and Examples</td>
<td>44</td>
</tr>
<tr>
<td>XXI</td>
<td>A Catalog of Don'ts</td>
<td>46</td>
</tr>
<tr>
<td>XXII</td>
<td>Some Practical Outlines</td>
<td>49</td>
</tr>
<tr>
<td>XXIII</td>
<td>Hints on How to Begin</td>
<td>52</td>
</tr>
<tr>
<td>XXIV</td>
<td>Titles and What They Suggest</td>
<td>56</td>
</tr>
<tr>
<td>XXV</td>
<td>Transposition, Examples, Revision, etc.</td>
<td>58</td>
</tr>
</tbody>
</table>

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