

Städtische  
höhere Bürgerschule

zu

**Osterode in Ostpreussen.**

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Programm-Abhandlung

Ostern 1882.

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The English dramatic blank-verse before Marlowe.

Teil II.

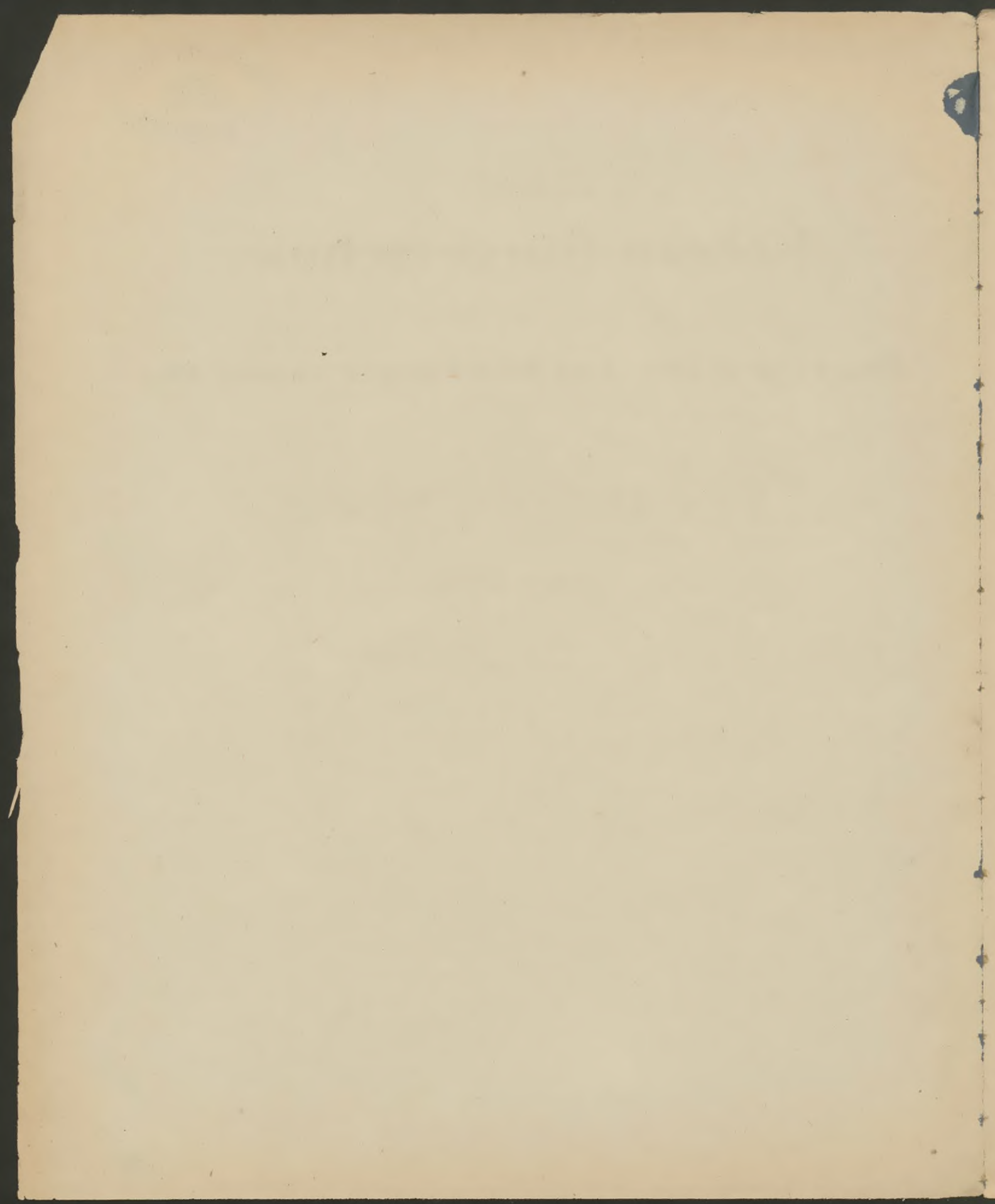
Vom Oberlehrer Dr. Max Wagner.

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Osterode Ostpr.

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222,16: Thus was earl Palurin

Strangled unto the death.

180,7: What grows to-day in favour of the heaven,  
Nurst with the sun, and with the showers sweet,  
Pluck'd with the hand it withereth ere even.

Act. IV. 2,4: Harden'd in shame, sear'd up in the desire.

209,12: Fed by desire, increasing by restraint.

A circumstance worth mentioning is the frequent occurrence of imperatives in the first foot; certainly a great part of these forms was intentionally employed as trochees:

167,12: Grant you such pheers, as may your virtue serve.

177,12: Tell me not of the date of nature's day.

cf: mend 197,11; look 180,18; give 183,2; say 185,7, 228,30; tell 187,1, 187,8, 186,33; mark 191,8; leave 196,1, 196,3; open Act. IV. 2,16; hear 204,3; call 204,39, 226,28 ect.

Other forms of verbs, employed trochaically are:

172,5: Ruleth the vast wide world.—

173,12: Made like a cow go glowing through the field.

cf: whirleth 180,28; ebbs 181,1; burns Act. IV. 2,14; dar'st 210,1; fast'ned 219,30; danced 223,31.

Very often a trochee instead of the jambus is admitted in the first foot, so as to be occasioned by words, uttered with emphasis. This happens frequently in proper nouns:

170,1: Tancred, the prince of Salerne overloves

His only daughter (wonder of that age)

Gismund, who loves the county Palurin

Guishard, who quits their likings with his love.

cf: Gismund 167,7, 167,16, 177,30, 192,7, 201,4, Act. IV. 3,3, Act. IV. 3, 15; Mars 176,10; Theseus 199,21; Cupid 199,32, 200,5; Julio 206,8, 206,10.

Examples for this are set also by nouns, especially in addresses, summons, and in many passages, spoken energetically:

167,1: Flowers of prime, pearls couched all in gold

Light of our days, that glads the fainting hearts,

Salve of each sore, recure of inward smarts.

cf: father 178,28; Sir, Act. II. 2,4; brother 185,16; niece 188,9; sisters Act. IV. 1,1; heavens 197,5; wonder 198,16; mistress 199,2; gods, Act. IV. 2,1.

Sometimes in this case the trochee in the first foot is followed by another in the third foot, formed by the same word:

175,13: Love rules the world, love is a mighty lord.

Also adjectives are found, employed trochaically at the beginning of a verse, especially if followed by another adjective either forming an antithesis or a climax:

177,15: Much grief to me, more hurt unto thyself.

182,19: But to say sooth (dear aunt) it is not I.

Sole and alone, can thus content to spend

My cheerful years.

182,27: Mateless, alone in woful widowhood.

200,4: Weak is his bow, his quenched brand is cold.

217,8: Hugy without, but horrible within.

217,14: Dreadful and dark, where never light is found.

221,2: Happy had been his chance, to happy alas.

229,27: Dear to thy father in thy life thou wert,

But in thy death, dearest unto his heart.

In other cases we can explain the occurrence of adjectives in the first foot only by the stress laid upon them:

cf: rare 191,3; free 198,10; forceless 204,27; sweet 209,24; black 216,13; ruthless 221,23; dreadless 227,9.

A striking example for this is to be found in the words of the epilogue:

232,27: Worthy to live, where fury never came,

Worthy to live, where love doth always see,

Worthy to live in golden trump of fame

Worthy to live and honoured still to be.

Thus end our sorrows with the setting sun:

Now draw the curtains, for our scene is done.

Furthermore numerals sometimes offer as trochees in the first foot. Everywhere the numerals employed in this manner answer the sense of the passage:

191,7: Scarce can you now among a thousand find  
One woman steadfast; all delight in change.

203,6: Ten thousand deaths shall I receive by thee.

Gismund exclaims, when beholding her lover's bloody heart:

224,5: Ah, pleasant harborough of my heart's thought!  
Ah, sweet delight, the quickner of my soul!  
Seven times accursed be the hand that wrought:  
Thee this despite.

Other instances are:

231,16: One mischief brings another on his neck.

220,14: Thrice did they pull, and thrice they loosed him.

Not seldom verses occur with a trochee in the first foot, formed by adverbs (for the most part adverbs of time). In many of these passages the trochee corresponds to the stress, which is laid upon the adverb:

205,15: Oh! what a conflict doth my mind endure?  
Now fight my thoughts against my passions,  
Now strive my passions against my thoughts:  
Now sweats my heart, now chill-cold falls it dead.  
Help heavens, and succour ye celestial powers.

203,32: This (sacred senate of the gods) I crave:  
First on the traitor your consuming ire;  
Next on the cursed strumpet, dire revenge;  
Last on myself, the wretched father, shame.

206,12: Now must we try if thou approve the same.

Sometimes a contrast is marked very well in this way:

217,18: Erst nourish'd in his rage and now stern bent.

Adverbs of time furthermore offer: now 225,5, 231,18, 232,16; late 183,4; else 191,16; whilom 206,32; first 216,31, 230,8; then 231,1.

Adverbs employed trochaically at the head of the verse also may serve to express a motion:

174,23: Down to the earth in wrath now am I come.

204,10: they were  
Down to the garden walked, to comfort them.

In 204,17 the poet makes use of this licence in behalf of painting, so as to admit another trochee in the third foot:

Out of the vault, up through her chamber floor.

Adverbs in the first foot also are employed, serving the purpose very properly, to confirm something, mentioned before, to express a consequence or to prosecute a matter:

Act. II. 1,9: Namely, when I laid in my widow's bed—

This use is illustrated especially by *therefore* and *wherefore*:

183,20: Therefore (good aunt) this labours must be yours.

189,1: Therefore my counsel is—

209,23: Therefore, O father, if that name may be  
Sweet to your ears—

224,2: Therefore my father sendeth thee to me.

*wherefore* cf: 182,14, 211,13.

Numerous instances, belonging hereto, are found, where *so*, *such* or *thus* are accented at the beginning of a line:

170,14: whose deadly countenance  
So grieves her father, that he slew himself.

cf: *so*: 208,31, 225,3, 204,30.

176,14: Such was his honour all the world throughout.

211,22: Such is the force and endless might of love.

cf: *such*: 179,4, 183,14, 199,37, 214,28, 215,10, 232,3.

175,9: Thus shall ye march, till we return again.

224,14: Thus hast thou run (poor heart) thy mortal race,  
Thus hast thou lost this world and wordly cares.

cf: *thus*: 204,16, 232,31.

Also pronouns (for the most part demonstrative pronouns) are employed trochaically, if it be so required by the sense of the phrase:

174,19: These are mine honours now the world about.

In 107,11: „This must be done, this will we have you do“ the demonstrative pronoun *this* becomes still more prominent by bearing the arsis also in the third foot.

If accompanied by an apposition or if followed by a relative, also personal pronouns are to be found in the first foot, bearing the arsis:

175,6: Thou, fair resemblance, foremost forth shalt go.

178,36: She, that has learn'd to master her desires.

cf: 168,11, Act. IV. 2,10.

A possessive pronoun occurs seldom as a trochee in the first foot. Their occurrence is restricted to the subsequent two passages:

198,9: Use you the same as there may grow  
Your bliss and mine.—

212,3: Thine Palurin? What lives my daughter thine?  
Traytor, thou wrong'st me, for she liveth mine.  
Rather I wish ten thousand sundry deaths,  
Than I to live, and see my daughter thine.  
Thine, that is dearer than my life to me?  
Thine, whom I hope to see an empress?  
Thine, unto whom we have bequeath'd our crown?  
Thine, whom I cannot pardon from my sight?

As may be expected, a trochee in the first foot is frequently occasioned by an interjection:  
cf: Yea 176,11; ah 187,29, 223,18, 224,3—4, 224,29; Act. V. 3,3; lo 188,5; no 212,29, 212,33;  
O 213,1; what 228,13.

Trochees in the third foot.

Though not so numerous as in the first foot, trochees in the third foot also offer pretty often. Here likewise we may state, that words, forming a trochee, have ordinarily a strong stress, and that also in this case the irregularity was for the most part intended.

Nouns: 178,32: In endles moans *princes* should not delight.

187,27: He cannot hear, *anger* hath stopp'd his ears.

191,18: Yet let not us, *maidens* condemn our king.

193,13: Thus Love shall make *wordlings* to know his might.

218,4: Out of the dark *dungeon* we did uprear.

219,19: This was to him, of all the joys that might  
Revive his heart, the chiefest joy of all,  
That, to declare the faithful heart which he  
Did bear to her, *fortune* so well did fall,  
That in her love he should both live and die.

220,24: Is here (Think you) *end* of the cruelty  
That I have seen?—

226,16: O worthy queen, *rashness* doth overthrow  
The author of this resolution.—

Forms of verbs:

188,5: how my trembling heart  
In doubtful thoughts, *panteth* within my breast.

188,13: ere I scare had  
My tale out told, *pray'd* me to stint my suit.

190,31: lacking use of knife,  
(A most strange thing) *ended* her life by fire.

196,13: The creeping fire, which spreading in my breast  
With raging heat, *grants* me no time of rest.

Act. IV. 2,11: If thou spare them, *rain* then upon my head!  
The fulness of thy plagues.—

cf: carved 217,12; murder'd 220,3; trembling 221,21; wasted 229,33; reach 229,38.

Also prepositions are found employed trochaically in the third foot:

cf: under 200,11; after 200,13, 221,10.

In one passage a trochee is occasioned by *therefore*:

206,3: I will do thus, *therefore* the traitor dies.

Likewise *neither*:

207,7: What is his fault, *neither* shall you enquire.

211,17: My lord, the king, *neither* do I dislike  
Your sentence.—

*now*:

227,10: So, now work on; *now* doth my soul begin  
To hate this light.—

Very properly sometimes an antithesis, a climax or a word, requiring a peculiar accent, is marked out by a trochee in the third foot, preceded by another in the first foot:

175,13: *Love* rules the world, *Love* is a mighty lord.

177,15: *Much* grief to me, *more* hurt unto thyself.

179,11: *Wend* thou with us. *Virgins* withdraw yourselves.

204,17: *Out* of the vault, *up* through her chamber floor.

207,11: *This* must be done; *this* will we have you do.

212,3: *Thine*, Palurin? What, lives my daughter thine?

223,18: *Ah*, my sweet heart, *sweet* wast thou in thy life.

In other cases a trochee in the third foot is followed by another in the first foot of the next line:

201,7: From thence I mount: *Thither* the winged god  
*Nephew* to Atlas,—

222,15: Chorus: O heinous deed, which no posterity  
Will once believe.

Renuchio: *Thus* was earl Palurin  
*Strangled* unto the death.

Or a trochee in the first foot corresponds to a trochee in the third foot of the following verse:

229,27: *Dear* to thy father in thy life thou wert,  
But in thy death, *dearest* unto his heart.

Trochees in the fourth foot.

In the fourth foot a trochee is found more seldom, than in any other foot. First some passages offer, in which the trochees are formed by nouns, especially in addresses. A strong caesura always is preceding:

Act. II. 2,4: Uncouple all our hounds; *Lords* to the chace—

229,5: But this is my request; *father* I pray—

231,22: Be wise, be warned to use more tenderly  
The jewels of our joys:—*Daughter* I come.

A trochee in the fourth foot sometimes corresponds to another in the second foot:

209,11: Then love, *heat* of the heart, *life* of the soul—

cf: 204,39.

Once even a proper name is found:

201,18: Black Pluto (that once found *Cupid* his friend).

A last instance of substantives, occasioning a trochee in the fourth foot, is: *labours* 179,26.

Forms of verbs offer in three passages only:

216,14: The earth shall I behold, *stain'd* with the gore.

219,15: For loss of life (quoth he) *grieves* me no more.

where the trochee is preceded by a parenthesis.

204,39: *Call* my daughter: my heart *boils* till I see.—

a verse, containing trochees in the first, second, and fourth foot. cf: 209,11.

A trochee in the fourth foot is found furthermore in the subsequent passages, answering for the most part the sense:

197,29: Perhaps herein she hath *something* inclos'd.

199,37: *Such* are the fruits of love, *such* is his hire.

Act. IV. 2,6: Harden'd in shame, scar'd up in the desire  
Of their own lusts? *why* then dost thou withhold  
The blast of thy revenge? *why* dost thou grant  
Such liberty?

204,27: *Forceless*, perforce, I sunk *down* to this pain—

At length a few trochees in the fourth foot occur in lines, containing an exclamation:

224,36: Julio:—What wisdom shall discern.

Tancred: *Nay*, what our word

Shall best determine.—

Act. V. 3,2: Tancred: Where is my daughter?

Julio: Behold, *here* woeful king!

Trochees in the second foot.

Whilst trochees in the fourth foot were to be found in about sixteen instances only, the number of trochees in the second foot is remarkably great. (There are existing about thirty-two).

The preponderating majority of trochees in the second foot is occasioned by nouns. Thus *virtue* offers three times:

167,5: In whom *virtue* and beauty striveth so  
As neither yields.

167,13: —the gods  
*Grant* you *such* pheers as may your *virtue* serve.  
With like *virtue*.—

190,8: The times were *such* (that if we ought believe  
Of elder days) women examples were  
Of rare *virtues*.

In two passages a trochee is formed by *daughter*—:

190,28: The stout *daughter* of Cato, Brutus' wife.

204,39: *Call* my *daughter*: my heart *boils* till I see  
Her in my sight.

As often is found *lady*—:

214,9: Remember thou, in *virtue* serve therefore  
Thy chaste *lady*.

214,27: So whilom did the learned Tuscan serve  
His fair *lady*.

cf: fathers 168,9; hardness 185,24; presence 188,20; letter 197,37; heat 209,11; shame 214,24.

Sometimes this irregularity is occasioned by compound words; in this case either a noun is preceded by another noun, or an adjective or two nouns are so joined, that one of them is in the genitive:

204,20: At her *bed's feet* this traytor made me see.—  
Her shame, his treason, and my deadly grief.

212,31: *This* is *praise-worth*, *not* to do what you may.

216,15: The earth shall I behold, *stain'd* with the gore  
Of his *heart-blood*.

222,23: Oh! were it not that I am forced thereto  
By a *king's* will, here would I stay my feet.

224,20: *Nothing* doth want to thy just funeral,  
But my *salt tears* to wash thy bloody wound.

In three cases a proper name forms a trochee:

Act. II. 1,7: the glittering rays

Of bright *Phoebus* are suddenly o'erspread,  
213,36: He feeleth not the pangs ne raging throngs  
Of blind *Cupid*.

217,16: by cruel hest  
Of king *Tancred*, were divers servants sent.

As we stated before, adverbs expressing a motion may be employed trochaically in the first (174,23, 204,10, 204,17) and third foot (204,17); an analogon to this use is offered also in the second foot of the following two passages:

201,9: Thither the winged god  
Nephew to Atlas, that upholds the sky,



Of late *down* from the earth, with golden rod,  
To Stygian ferry Salerne souls did guide.

cf: *southwards* 198,5.

Among the six forms of verbs which occur, there are three imperatives, employed very properly:

198,8: I yield myself, mine honour, life and all

To you. *Use* you the same—

On beholding Gismund's corpse, king Tancred exclaims:

Act. V. 3,3: Ah me! *break* heart, and thou fly forth my soul.

The third imperative is found in:

230,16: *Swear* this, *swear* this I say!

I swear.

Other forms of verbs are!

*slack* 219,25; *think* 220,24; and *smoak'd* 221,22.

The passage runs:

„His veins smoak'd, his bowels all too reeked,“

here *smoak'd* must be read as a dissyllable, in spite of the text which suppresses the *e* of the termination.

II. A certain number of compositions of syllables, of words, and of compositions of words may be used now as monosyllables, now as dissyllables.

At first some terminations of flexion are to be considered.

In respect to-*ed* we have found that:

1. imperfects are syncopated with few exceptions. Among a hundred and four imperfect forms existing in our play, these thirty-nine only are not syncopated:

168,3: The constant truth, that lodgèd in his breast

173,17: All that and more we forcèd him to do

174,7: But I, with love that boldnèd Paris' heart.

cf: loved: Act. I. 2,6; spited 177,20; suspected 186,3; willed 188,9; abhorred 188,14; waxed 190,2; yielded 190,12; failed 190,20; ended 190,31; lamented 194,8; learned 193,25; loved 194,19; observed 194,21; deemed 204,8; yielded 204,22; wounded 204,23; commanded Act. IV. 4,3; lived 212,2; waited 213,29.

The fifth act, written by Wilmot, contains almost as many imperfect forms which are not syncopated, as all the other four acts together:

cf: abhorred 218,10; willed 218,16; esteemed 219,6; amazed 219,23; fastned 219,30; loosed 220,14; 220,16; dispoiled 221,12; smoaked 221,22 ect.

2. -*ed* in participles past.

a. Almost all participles past which are joined to an auxiliary, undergo syncope. Fifty-three forms however (among a hundred and forty-nine) are excepted:

174,4: Who could have conquèrèd the golden fleece.

Act. I. 2,7: Is turnèd now into so deep distress.

176,12: Each one to be excellèd in his kind.

182,21: Prolong my mournings, which have griev'd him.

Undoubtedly *griev'd* here must be read as a dissyllable, though in the text the vowel of the termination is syncopated (cf: *smoak'd* 221,22).

cf: was datèd 177,12; been rollèd Act. II. 1,15; have tasted 182,16; has pleased 182,22; to be resolved 182,23; be grieved 183,39; was carved 185,23; have promised 186,5; is exempted 187,16; had allied 188,21; is grounded 189,3; had ended 190,22; hath changed 191,11; have enticed 192,7; have wounded 193,7; be constrained 195,5; are redoubled 196,21; hath recorded 197,6; am assured 197,9; be blessed 198,34; had swallowed 203,11 etc.

b. Participles past without an auxiliary are usually measured full. Nevertheless fifty-one forms are syncopated, (among a hundred and forty-three participles,):

168,15: Avow'd to serve with prayer and with praise.

172,3: A nakèd boy, not clothed but with my wings

173,16: In shape transformed ne list not to discourse.

cf: wrapt 173,21; defaced 173,25; level'd 173,25; unclos'd 173,28; shamefac'd 174,10; disgrac'd 174,20; curst 177,26; forepast 178,14; nurst 180,7; pluck'd 180,8; laid Act. II. 1,9; past Act. II. 1,13; dismayed 182,11; said 184,12; mellowed 186,23; withered 186,26; promis'd 190,21; immixed 195,2; untouch'd

199,17; harden'd, sear'd up Act. IV. 2,4; withered Act. IV. 2,16; heav'd 203,31; amaz'd 204,4; decay'd 207,3 etc.

3. *-est* in the second person singular of the present indicative and of the imperfect tense is syncopated with few exceptions. In three passages syncope is not to be admitted (on the whole-*est* is found thirty-six times):

216,24: Tell therefore what hath chanc'd and whereunto

This bloody cup thou *hold'st* in thy hand.

223,19: Ah, my sweet heart, sweet wast thou in thy life,

But in thy death thou *prov'st* passing sweet

230,7: I swear to thee, my liege lord, to discharge

Whatever thou *enjoïn'st* Julio.

4. The termination *-es* in the third person singular of the present indicative is generally syncopated. Among two hundred and seventy forms sixty-eight are not syncopated. In our text the termination always is *-eth* if it is measured full; in two cases only also *-eth* undergoes syncope: cf: laboureth 199,29; and knoweth 199,30.

5. Superlatives in *-est* offer twenty-one times; three of them only are not measured full:

181,8: Who lives below, and feeleth not the strokes,

Which often times on highest towers do fall,

Nor blustering winds, wherewith the strongest oaks

Are rent and torn, his life is *sur'st* of all.

208,12: But I *unhappiest* have beheld the same.

217,18: *Erst* nourish'd in his rage and now stern bent.

6. *-es* in the plural and genitive of nouns.

a. The plural termination is syncopated almost everywhere. Thirteen passages however are to be found, where *-es* is measured full:

cf: praises 176,27, 214,28; senses 195,16; muses 195,25; cases 225,27; princes 178,32, 193,14, 226,25, 227,13; graces 191,23; places 224,31; examples 205,24; pinnacles 225,12.

In eleven of these thirteen passages the plural termination is preceded either by *c* or by *s*, whilst the remaining two words finish in *les*.

*-selves* in the plural of reflexive pronouns always is syncopated. cf: 168,13, 179,11, 195,20.

b. *-es* in the genitive of nouns is likewise mostly syncopated; for instance: nature's day 177, fortune's change 181, Love's solace 196, Jove's high head 199, life's decay 229. Some exceptions however may be found, the termination being preceded by a sibilant:

Act. III. 2,3: Inforceth me to wail my *niece's* smart.

206,15: How by your *Grace's* bounty I am bound.

222,25: But I must yield me to my *prince's* hest

A further exception is occasioned by *le*, preceding the genitive *s*:

199,19: Why doth Aegistus love, and to obtain

His wicked will, conspire his *uncle's* death?

In the verse 188,25, the genitive *Lethe's* is a dissyllable, the same word occurring in another passage (191,1) as a monosyllable:

188,25: A resolution that resolves my blood

Into the sey drops of *Lethe's* flood.

191,1: The flood of *Lethe* cannot wash out thy fame.

7. Some words which are measured in a double manner:

A. A short and open vowel is not sounded:

a. by synecdoche, if a short *i(e)* or *u* is directly followed by another vowel sound:

178,1: The more thy *patience* should procure thine ease.

183,18: Whilst my *suspicious* thought 'twixt hope and fear—

196,29: Delighting in this mutual sympathy.

cf: Scythians 216,5; Stygian 201; impartial 178; perpetual 186; celestial 205; glorious 176; plenteous 178; hideous 194; envious 202; suspicious 216; virtuous 232; curious 181, 182 etc.

As to the termination-*ion* (Latin-*io*), which according to Abbot (§ 197) is frequently used by Shakspeare as a dissyllable, especially at the end of a verse, our play offers many instances where it

is measured in the same manner. (In *Ferrex* and *Porrex* no analógon could be instanced): cf: *pássiön*, *pássiöns* 178, 183, 205; *affiéctiön* 183, 189, 196; *oratiön* 186; *resolútiön* 188, 226, 230; *eléctiöns* 196; *ocasión* 202; *inféctiöns* 205; *submissiön* 212.

We even may fix the licence, mentioned above, so as to say: In our play *ion* always is dissyllabic, if forming the conclusion of a line, whilst in any other place this termination always undergoes synezesis. — Once only this rule is violated, *passions* being a trisyllable in verse 205,17:

Now strive my pássiöns against my thoughts.

*obedience* which had four syllables in *Ferrex* and *Porrex* always is trisyllabic: cf: 187, 15, 18, and 206.

*ancient* is synezesated pg. 207; 174,21 however it is measured full. Likewise we must read *pátiénce* in verse 229,3, whilst in all the other passages this word has two syllables only.

*impartial* is a trisyllable pg. 178; at the end of the line however it is used as a four-syllable (205,22).

*virtuous* is trisyllabic 191,17; dis-syllabic pg. 232. In two cases *marriage* is synezesated (186, 189); in two other passages (188,22, 193,2) this word is to be read *márridge*.

*dungeon* always is dissyllabic. cf: 212, 217, 218. The proper name *Julio* undergoes synezesis in six cases (206,8, 10, 210, 212, 230,4, 28), yet it is measured full 230,7, 231,1. *Renuchio* everywhere occasions two jambi. *Scipio*, occurring once only (174,2), is employed as a trisyllable. The same is to be said concerning *Ixion* (201,4). *Ilium* (199,36), *Asia* (173,24), and *Ambrosia* (173,3) are measured full, whilst *Titius* (201), *Stygian* (201), *Scythians* (216), *Persian* (180), *Troia* (180), are shortened.

*rapiér*, forming the end of a verse (221,27), is trisyllabic, the comparative form *heavier* however is synezesated (220,26).

b. by syncope, principally in those words in which a short and open vowel of the penultimate syllable is followed by a single liquid:

174,28: This princely palace will I enter in.

185,30: Of their grave years, and careful love—

202,2: With envious wrath and with recureless woe.

cf: easily 178; lately 188; scarcely 195; unprincelike 208; glittering 181, 224; safety 212; shameful 203; traiterous 221 ect.

Remark: As we see from these examples, also other consonants, than liquids may follow the syncopated vowel.

The vowel, preceding the adverbial termination *-ly*, always is syncopated with one or perhaps two exceptions. The verse 185,28 either may be read as on alexandrine, as follows:

As eásily befalls thát age, which ásketh rúth.

or *easily* becomes dissyllabic by syncope of the *i*, but in this case the first foot of the verse must be admitted to contain an additional syllable:

As eásily | befalls | thát age | which ásketh rúth.

Without any doubt however in the verse 176,10 *mightily* is measured full:

Márs at his mánhood mightily repín'd.

Furthermore syncope always occurs in adjectives, ending in *-ful*, this termination being preceded by *e*:

cf: careful 185, 194, 195, 209; hateful 201, 215, 221, 222; shameful 203; ireful 221.

The same may be stated of the adjective termination *-less*:

cf: mateless 182; recureless 202; shameless 202, 210; senseless 204; forceless 204.

Adjectives in *-ous* likewise syncopate the preceding vowel:

cf: traiterous 210; ravenous 221; tyrannous 229.

*every* becomes dissyllabic throughout the play. (176, 193, 214); *misery* however everywhere is measured full: 180, 205, 229, 232. *sovereign*, offering twice, in one passage is syncopated (213), whilst it is trisyllabic pg. 214.

The substantive termination *-ness*, preceded by a vowel, is to be found only in *pensiveness* (190), *worthiness* (175), and in *gentleness* (219). The first of these words ist syncopated, but *worthiness* and *gentleness* are measured full. *quick'ner* (221) and *murderer* (226) undergo syncope, *thunderer*

however is used only as a trisyllable, cf: 180, 197, 202, 213. Of nouns, ending in *-ty* we have found *safety* (twice pg. 212) and *posterity* (222) only, the first of which becomes dissyllabic, whilst *posterity* has four syllables. *countenance* (170, 183) is measured full, but *remembrance* (179,4) already in our text has dropped the *e* before *r*. *rondelays* (214), *funeral* (178, 186, 215, 224, 229, 232), and *harborough* (224,3) are measured full, *bracelet* (223) and *evening* are syncopated.

Participles present in *-ering* always reject the *e* of the penultima:

cf: flattering 175, 208; blustering 181; glittering 181, 224; flowering 185; lingering 197; gathering 216; wond'ring 219; weltering 230.

*tendering* alone is exempt from this rule, the *e* in *ering* being sounded cf: 198,1.

B. A short and unaccented vowel of the last syllable is frequently not measured.

a. by syncope in some dissyllables, the syncopated vowel being preceded by *v* or *th*:  
167,20: And to requite the same doth humbly pray,

Heavens to forefend your loves from like decay.

211,38: For whether I live, or else that I must die.

On considering the cases in which *v* precedes the vowel, it results that:

*heaven* (occurring about thirty times) always is syncopated (cf: 173, 176, 177 ect.); of course the same is to be said with respect to its derivative *heavenly* (cf: 176, 191, 227).

*even* undergoes syncope both if employed as a noun (180,8), and an adverb (180, 188, 199, 210, 220, 223 ect.). The participle past *evened* = levelled (216,39) has the *e* sounded, which is preceded by *v*, though it rejects that of the participial ending. *never* usually is dissyllabic; it is syncopated in:

199,32: Cupid never sought him out, for he is blind.

and in the conjunction *nevertheless* in 229,8.

*ever* is now a monosyllable, now a dissyllable in compound words; syncopated in *whatever* 187,10, 228,30; measured full in *whatever* 207, 199, 206, 216, 230; *evermore* 194, 199, 211; *wherever* 229; *everlasting* 230; *ever* nowhere is syncopated, if not joined to any other word, cf: 191, 194, 228.

As to *over*, it is measured full for the most part: *overthrow* 202, 208, 213, 226; *overgrown* 206; *overweening* 208 ect.; syncope appears in the following passages only: *overspread* Act. II. 1,7, 218,14; *overwhelmed* 232,4.

The participle past *given*, occurring twice, is syncopated in the verse 180,29, but dissyllabic Act. IV. 3,11 (pg. 207).

The number *seven* which appears in one passage only (224,5), here becomes a monosyllable.

More seldom by far syncope is admitted, if *th* precedes the vowel of the last syllable. Words as *whither*, *hither*, *thither*, *together*, *rather*, *other* never are shortened. Likewise *strengthen*, *burthen*, *farther*, *further*, *mother* always are dissyllabic. In a few instances only syncope must be supposed: The verse 209,29:

Of these suspicions. Since neither in this case  
either may be read as an alexandrine, *suspicions* and *neither* being measured full, or as a regular blank-verse, if we admit syncope of *neither* and synchysis of *suspicions* (*suspicions* in all probability is trisyllabic, being not at the end of a verse, (cf: pg. 11):

Of these suspicions. Since neither in this case.  
211,38 *whether* undoubtedly must be syncopated:

For whether I live, or else that I must die.

Once also *father* is shortened: 223,1.

Some other words still may be mentioned, in which the syncopated vowel is preceded by another consonant than *v* or *th*.

198,31 *letter* and 220,39 *hunger* are used as monosyllables.

Words as *mirror*, *horror*, *terror*, *prison*, *poison*, *wanton*, *common* never are syncopated.

b. by crasis, if the long vowel of the penultima is followed by a short vowel of the last syllable:

173,22: He that on earth yet hath not felt our power.

Most examples for this are offered by words, ending in *-ower*, as *power*, *flower*, *tower*, *shower*; all these words reject the *e* of the last syllable with the exception of three passages:

167,1: Flowers of prime, pearls couched all in gold.

180,7: Nurst with the sun, and with the showers sweet.

200,11: What sly snake lurks under those flówers gay.

*prowess* (179), *bowels* (221), its derivative *disbowelled* (222) are measured full; likewise: *prayer* (168,15), *triumph* (168,5, 193), *jewel* (178, 191, 231), and *fewel* (211).

The adjectives *cruel* and *quiet* are always dissyllabic. As to the participles past, originally in *-owen* (which termination was still found in Forrex and Porrex), they have undergone crasis even in their mode of writing:

cf: thrown 176, 210, 216, 221; shown 176; grown 186, 195; known 207, 209, 216; unknown 216, 224.

Adjectives and participles in *-en*, the penultimate syllable containing a long vowel, are exempt from crasis:

cf: bounden 185; open 187, 199, 202; oaken 192; chosen 197; golden 198, 201, 205, 223, 224; eaten 221; beaten 223; bolden (inf.) 225; unwreaken 225.

likewise *withouten* 200, 220.

*stoln* alone rejects the *e* even in orthography 174,6.

Participles present with a long vowel sound in the penultima likewise are measured full; thus:

*dýing*, *glówing*, *flýing*, *béing*, *seéing*.

*seéing* however is monosyllabic in the verse:

220,8: Lo! now our servants seéing him take the bands—

cf: *sorrowing* 183.

Heretofore we already mentioned that nouns as *prayer*, *triumph*, *jewel* ect. were to be measured full. We may modify this remark so, as to say, that nouns with a long vowel sound in the penultimate syllable do not reject the vowel of the last syllable by way of crasis, unless they finish in *-over*. Thus are measured full: *maidens* 179, 199, 204, 216, 226, *danger* 198, *token* 224, *traytor*, *reason*, *treason*, *iron* ect.

Some remarks may here be admitted, relating to the lengthening of words.<sup>1</sup>

1. Monosyllables, ending in *r* or *re*, these letters being preceded by a long vowel sound, sometimes may be used as dissyllables. Thus *fire* bears arsis and thesis in two passages; as a noun 173,1:

War, firè, bloód and páins without recúre

as an infinitive 225,11:

Firè his gátes and máke the fláme to clímb.

Words however as *sire*, *hire*, *ire*, *dire*, *squire* everywhere are monosyllabic; likewise *desire*, *require*, *conspire*, *enquire* never are lengthened.

*your* is monosyllabic, excepting the verse:

211,18: My lord, the king, neither do I mislike

Yóur séntence, nor dó your smoáking síghs.

*Lucre*, shortened from *Lucrece* is a dissyllable, cf: Act. II. 2, 3.

*hour* nowhere is lengthened, cf: 197,13, 203,14, 223,10, 223,11.

2. Abbott says § 195: „R and liquids in dissyllables are frequently pronounced as though an extra vowel were introduced between them and the preceding consonant“. For this our play offers some instances, the words *entrance*, *empress*, *children* being employed as if they were written: *enterance*, *emperess*, *childeren*.

Each of these words occurs in one passage:

206,34: Hath planted now a weaker entrance.

212,9: Thine, whom I hope to see an empress.

227,12: No love of parents to their children.

3. In some words a lengthening appears, which cannot be subordinated to any of the foregoing cases: Thus *thine*, though in all the other passages a monosyllable, is used dissyllabic in the verse:

183,2: Gíve me that hánd: By thínè ówn right hánd.

*resolve* is a trisyllable in the following passage:

187,22: Thou knówest our mínd, resólvè hér, depárt.

The same occurs in *courage*, the final *e* of this word being sounded in:

190,18: Of hér dear lórd, cut wíth bold cóuragé.

1. Abott § 195 ff.

A last instance to these remarkable occurrences is: *force* in:  
 221,11: After his breath was gone,  
 Fórcè perfórcè thus fróm his pánting bréast.

On the other side sometimes words are shortened:

Prefixes are dropped in: *'twixt* 183,18, from: *betwixt*, *'longs* 213,33, from: *belongs*.  
 Other shortenings appear in: *what's* = *what is*, Act. II. 2,3. *J'll* = *J will* 189,26, 201,32.  
*'twas* = *it was*, 193,1, 193,3. *'tis* = *it is*, 199,26. Act. IV. 3,8, 228; 3,228,8, *is't* = *is it*, 206,9.  
*Lucre* instead of *Lucrece*, Act. II. 2,3 was already mentioned.

Elision of a vowel at the end of a word, the following word beginning with a vowel sound, appears sometimes:

1. if *to* is followed by an infinitive.

Among the thirty-three cases in which an infinitive, preceded by *to*, opens with a vowel, the following five admit elision: *t'assay* Act. II. 1,5 (pg. 181); *t'eschew* 189,5 (but: *to eschew* 173,15, 183,33); *t'abate* 195,22; *t'express* 204,26; *t'o understand* 212,17.

*To* followed by a noun, an adjective or another part of speech, never is elided.

2. In seven cases among the twenty-eight extant in our play *the* is elided, if it is followed by a word, opening with a vowel. In the text this elision always is denoted: *th'impression* 185,21; *th'earl* 207,6; *th'exceeding grief* 208,13; *th'Amazon's son* 214,11; *th'immortal gods* 229,16; *th'unhappy lovers* 232,8; *th'effect* 232,16.

An initial vowel, preceded by a word which terminates in a vowel, is rejected in three cases only:

173,13: Lest jealous Juno should the'scape espy.

Act. IV. 2,3: dost thou behold  
 With watchful eyes the subtile 'scapes of men.  
 223,21: A fitter hearese than this of beaten gold,  
 Could not be 'lotted to so good an heart.

Sometimes an extra syllable may be found at the end of a foot.<sup>1</sup>

1. An extra syllable at the end of a line is found in:

176,26: Mean while accept of these our daily rites,  
 Which with my maidens I shall do to thee,  
 Which is, in songs to cheer our dying *spirits*.  
 205,40: No, no, her ghost will still pursue our life,  
 And from the deep her bloodless ghastful *spirit*  
 Will, as my shadow in the shining day,  
 Follow my footsteps.—

cf. to these passages Abbott § 187 (R frequently softens or destroys a following vowel).

2. An extra syllable at the end of any foot:

181,15: laughs to see  
*The folly* of men, that in their wits have made  
 Fortune a goddess, placed in the sky.  
 185,28: *As easily* befalls that age, which asketh ruth.  
 205,27: And may the arms be rented from the tree?  
 The members from *the body* be dissever'd?  
 209,14: But *violently* enforc'd my feeble heart.  
 213,26: *So many* a duke, *so many* a prince of fame.  
 214,29: Whose service doth *to virtue* and honour tend.  
 218,12: That wretched death should reve *so worthy* a man.  
 220,2: *So goodly* a man—  
 221,2: Happy had been his chance, *too happy*, alas  
 222,29: Where is the *princess' chamber*?

Lo! where she comes.

Quite irregular appears the verse:

1. Abbott §§ 181, 182.

230,22: Julio: Doth Jóve command it?

Tancred: Our stáirs compéll it.

Before we conclude this section, some dissyllabic words still may be mentioned, which are remarkable for being accented now on the first and now on the last syllable.

Though *unto* is for the most part regularly accented (*untó*), the accentuation *into* occurs pretty often cf: 177,6, 180,10, 189,22, 191,15, 199,38, 201,17, 210,6, 223,24.

A striking example is set by a passage, where in two lines, succeeding each other, once *unto* is accented on the second syllable and in the subsequent line on the first syllable:

211,29: If love *untó* you both may be a fault,

But *into* her my love exceeds compare.

*into* has the regular accentuation, excepting the following two cases:

204,33: And *into* hers this other will I cast.

203,12: This worthless burthen *into* lowest deeps.

Unless we admit a trochee in the fifth foot, *therefore* is accented on the last syllable in:

214,9: Remember thou, in virtue serve *therefore*

Thy chaste lady.

In *women* once the accent is on the second syllable:

190,1: The gréat decay and change of all *womé*n.

III. A thesis of two syllables may be admitted, if a strong caesura falls between these two syllables.

The poets of our play seldom have made use of this faculty. The only passages which we could find are:

Act. V: 3,1 (pg. 227) Tancred: Where is my daughter?

Julio: Behóld, hére woeful king!

230,22: Julio: Doth Jóve command it?

Tancred: Our stáirs compéll it.

In the verse 216,1:

What moans be these? Renuchio, is this Salerne I see?

we rather suppose a thesis of three syllables in: Renuchio<sup>12 3</sup> *is*; for if we read: Renúchió, as containing two feet, the verse has seven accents, an irregularity not to be admitted at all. Therefore it is best to read the line as an alexandrine in this manner:

What moáns be thése? Renúchio, is this Salérne I sée.

IV. Sometimes longer (alexandrines) or shorter verses, than that of five feet, are found.

A. Alexandrines occur pretty seldom: We already considered the verse

185,28: As eásily befalls that age, which ásketh rúth.

If however *easily* be read as a dissyllable by syncope of the *i* preceding *ly*, the verse would run regularly, the first foot containing an additional syllable:

As eásily befalls that age, which ásketh rúth.

Another verse, already treated heretofore, is:

209,29: Of thése suspícións. Since néther ín this cáse.

(cf: pg. 12.)

Proper alexandrines without any doubt are the following two verses:

204,19: The Cóunty Pálorín. Alás it ís too trúe.

216,1: What moáns be thése? Renúchio, is this Salérne I sée?

B. Of shorter verses some are extant, containing four feet:

185,32: Lucrece says to her brother Tancred:

And fór that cáuse, dread lórd, althóugh—

the latter then interrupts her with the words: *Sister, I say*—. A correct alexandrine however may be restored by adding the words *Sister I say* to the preceding ones.

Furthermore:

230,16: Tancred: Swéar this, swéar this, I say.

Julio: I swéar.

230,22: Julio: Doth Jóve commánd it?

Tancred: Our stáirs compéll it.

One example of a verse, containing three accents, offers in:

178,39: So plénteous áre the spríngs  
Of sorrows that increase my passions.

In some cases at length a verse consists of two feet only.

We already mentioned:

185,33: Sísiter, I sáy.

Further instances are: 208,32: Thy fáther's heart. 220,35: Of the wild beásts. 227,23: That líved míne.

Frequently a regular blank-verse is occasioned by a dialogue:

For the most part the verses are separated so, that one part consists of two and the other of three feet:

185,4: Lucrece: —the state

Of my poor níece, your dáughter.

Tancred: What of hér?

204,37: Tancred: Renúchió.

Renuchio: What is your highness will?

cf: 210,4, 210,8—13, 212,33—36, 220—21, 220,25, 221,9, 222,14, 222,29, 226,31, 226,37, 227,3—6, Act. V. 3,1, 228,10, 230,20.

It is to be remarked that in 185,4, 210,12, and 212,33 the caesura falls between thesis and arsis.

Sometimes one part of a verse contains one foot, whilst the other has four accents:

206,8: Tancred: Júlio.

Julio: What is't your Majesty commands?

226,33: Chorus: Your fáther.

Gismund: Yes, the murderer of my love.

Chorus: His fóree.

Gismund: The dead fear not the force of men.

230,24: Julio: The wise man óvertúles his stárs.

Tancred: So wé.

Here likewise the caesura falls in one passage (226,33) between thesis and arsis.

### 3. The Misfortunes of Arthur.<sup>1</sup>

The fourth play, written in blank-verse, was *The Misfortunes of Arthur*, composed by Thomas Hughes, a student of Gray's Inn, and acted before the Queen at Greenwich in February 1587.<sup>2</sup> Besides Hughes, the author of the whole body of this tragedy, some other men took a share of its composition; even Bacon composed some dumb-shows. The chorus both of the first and of the second act is not in blank-verse. In opposition to the plays treated before, the metre in this production, though for the most part free and flowing, is rendered somewhat monotonous by the want of variety of rhythm. Sometimes we meet with alliteration.<sup>3</sup>

Here also we find the four faculties, stated in *Ferrex and Porrex* and in *Tancred and Gismund*.

1. Trochees occur in the first foot, in the third and fourth foot after a pause, and sometimes in the second foot.

Trochees in the first foot.

Neither participles present nor infinitives offer at the beginning of a line, forming a trochee. A participle past however, though seldom, sometimes is employed in this manner. In the second act at the beginning of the first scene the nuntio greets his native country with these words:

280,1: Lo, here at length the stately type of Troy,  
And Britain land the promis'd seat of Brute,  
Deck'd with so many spoils of conquered kings!  
Hail, native soil, these nine years' space unseen!

1. A Select Collection of Old English Plays (Dodsley) ed. by Carew Hazlitt. London 1874. Vol. IV.

2. Collier l. c. pg. 38.

3. Collier's preface to the play pg. 252.



The Chorus 296,26 contains another instance:

*Such* is the sweet of this ambitious power,  
No sooner had, than turns oftsoons to sour  
Achiev'd with enoy, exercis'd with hate,  
*Guarded* with fear, supported with debate.

Imperatives, as words uttered for the most part with emphasis, are found very frequently:

257,6: *Such* as they are, or nought or little worth,  
*Deign* to accept.—

264,7: Thy murdered corpse  
And dukedom reft for heavier vengeance cries.  
*Come* therefore blooms of settled mischief's root!  
*Come*, each thing else, what fury can invent!

cf: hear 255,7, 257,10; die 271,16; spare 273,8; speak 287,9; mark 288,37; give 289,28; pity 306,4; see 333,5.

Still other verbal forms may occasion a trochee in the first foot:

Arthur having summoned to his assistance the mightiest vassals of the empire, Cadur, duke of Cornwall, affirms his loyalty with the following words:

309,26: *Seems* it so sour to win by civil wars?  
*Were* it to gore with pike my father's breast;  
*Were* it to rive and cleave my brother's head;  
*Were* it to tear *peacemeal* my dearest child,  
I would enforce my grudging hands to help.

cf: raves 267,1; seeks 283,12; grudge 301,24; set 302,32; bounce 319,28; seemed 326,21; made 333,27.

Seldom a proper name is employed as a trochee:

309,3: Lo, here both far and wide I conqueror stand:  
*Arthur*, each where thine own, thy liege, thy king.

cf: Rome 305,17; Arthur 318,6; Mars 321,31.

Many nouns forming trochees in the first foot may be instanced. In this case the irregularity of the rhythm is for the most part in accordance with the sense:

256,13: *Clamours* of courts, and cavils upon words,  
*Grounds* without grounds, supported by conceit.

(alliteration: clamours, courts, cavils).

Another passage runs:

271,23: Genevera: When guilty minds torment themselves, they heal,  
Whiles wounds be cur'd, *grief* is a salve for grief.  
Ancharat: *Grief* is no just esteemer of our deeds.

As in these lines the principal accent is laid upon *grief*, this word occasions a trochee not only in the first foot of the last line, but it is employed trochaically also in the third foot of the preceding verse.

In the verse 301,9:

Laws must low'r; rule oft admitteth ruth

trochees offer both in the first and in the third foot, the words *laws* and *rule* being especially accented. (alliteration: laws: low'r; rule; ruth). The verse 303,22, consisting of two parts with two feet in each, likewise contains trochees, one in the third foot, another in the first foot:

Cadur: *Right* holds it up.

Arthur: *Wrong* pulls it down.

A passage which evidently shows that the poet often purposely admitted a trochee instead of the iambus, is the beginning of the second scene in the fifth act. Here Gorlois' ghost speaks these words:

337,1: Now, Gorlois, 'suage thyself. *Pride* hath his pay.

*Murther* his price, adultery his desert,

*Treason* his meed, disloyalty his doom,

*Wrong* hath his wreak, and guilt his guerdon bears!

(These lines offer also a striking example of alliteration: wrong: wreak, guilt: guerdon.) cf: things 258,14; speech 258,25; nature 258,29, 268,16; zeal 258,32; anger 266,24; wrong 267,7, 267,11; hatred 267,16; fear 267,30; mischief 269,16, 267,12; death 269,27, 271,1, 272,4, 289,31, 302,14 etc.

Also adjectives sometimes form trochees very properly:

314,13: *Low-roofed* lurks the house of slender hap,  
*Costless*, not gay without, scant clean within.

(alliteration: *low-roofed*: *house*: *hap*; *costless*: *clean*).

339,31: *Youth* tends to age and age to death by kind,  
*Short* is the race, prefixed is the end;  
*Swift* is the time, wherein man's life doth run.

Sometimes a contrast is very efficaciously denoted by adjectives, employed as trochees:

299,5: Thus (Arthur), thus hath fortune play'd her part,  
*Blind* for thy weal, *clear-sighted* for thy woe.

(alliteration: *weal*: *woe*).

286,3: *True praise* may happen to the basest groom  
 A *forced praise* to none but to a prince.

(alliteration: *praise*: *prince*).

314,4: O base, yet happy boors! O gifts of gods  
*Scant* yet *perceiv'd*.

(alliteration: *base*: *boors*; *gifts*: *gods*).

317,18: *Small* griefs can speak, the *great* astonish'd stand.

283,16: *Least* ought he list, whom laws do licence *most*

(alliteration: *least*: *list*: *laws*: *licence*).

cf: great 267,14; weak 276,18; rare 304,23; fresh 313,17; headsick 316,5; good 332,2; nearer 312,3.

A number offers in two passages only as a trochee:

258,6: *One* doubt, in moots by argument increas'd,  
 Clears many doubts, experience doth reject.

Here *one doubt* is opposed to *many doubts*.

300,29: *One* sour example will prevent more vice,  
 Than all the best persuasions in the world.

Adverbs occurring in the first foot as trochees are also in this play for the most part adverbs of time. As almost everywhere a peculiar stress is to be laid upon them, the trochees correspond very well to the sense of the respective passages:

259,14: *Now* since instead of art we bring but zeal,  
 Instead of praise we humbly pardon crave.

(alliteration: *praise*: *pardon*).

270,21: *Then* it is best to die, when friends do mourn.

278,7: Pendragon, broil'd with flames of filthy fires,  
 By Merlin's mists enjoy'd Igera's bed:  
*Next* spoiled Gorlois, doubling his desires;  
*Then* was himself through force of poison sped.

(alliteration: *flames*: *filthy*: *fires*; *Merlin*: *mists*).

290,13: *Sometimes* he lets the weaker to prevail,  
*Sometimes* the stronger troops;—

316,22: *Sometimes* for thousands more, *sometimes* for none.

cf: now 256,31, 336,6; never 258,34; then 271,28, 285,23; henceforth 294,20, 325,3, 326,4; oft 296,3; still 300,10.

Besides these adverbs of time also other adverbs occur:

270,28, 305,33 each-where.

In the tragedy of Gorboduc and in *Tancred* and *Gismund* we found many trochees occasioned by words as: *such*, *so*, *thus*, *wherefore*. The same words appear in our play employed trochaically in every foot, where trochees are to be admitted:

296,23: *Such* is the sweet of this ambitious power.

330,4: *Thus* did we live in war, *thus* let us die.

Mostly these words occasion trochees in the first foot:

cf: *such*: 257,5, 258,21, 295,31, 312,10, 312,19, 339,4, 339,6; *so*: 267,5, 332,32, 333,37; *thus* 258,31, 259,20, 298,4; *wherefore*: 290,10, 292,9, 295,8, 300,33, 310,2, 310,30, 339,12.

In some cases the same words offer in the third or fourth foot:

in the third foot: *such* 268,21; *so* 339,9; *thus* 307,10;

in the fourth foot: *thus* 330,4, 330,12.

Once *such* occurs even in the second foot: 258,27.

On considering the pronouns which occasion trochees in the first foot, it results that in this play as well as in those, treated heretofore, most instances are formed by demonstrative pronouns.

In the subsequent passage trochees offer in the first and third feet:

320,14: Then both the armies met with equal might  
*This* stirred with wrath, *that* with desire to rule.

(alliteration: *armies: equal; met: might*). cf: that 284,26, 295,1; this 310,25,26,28.

If followed by a relative, sometimes a personal pronoun may be found:

258,33: *We* which with trembling hand the pen did guide.  
 332,23: *You* only win, that see your foe here foil'd.

(alliteration: *foe: foil'd*)

A possessive pronoun, preceding a relative occurs in one passage only:

274,23: *His* is the crime, whom crime stands most in stead.

Once also a relative pronoun forms a trochee in the first foot: cf: who 256,1.

Many trochees are occasioned by interjections:

280,5: *Hail*, native soil, these nine years'space unseen!

f: O 259,3, 259,7; hail 306,28; fie 280,22; well 282,14; no 286,15; hence 309,8; yea 335,15.

Trochees in the third foot.

A trochee in the third foot in some cases is formed by verbal forms:

266,33: Come, spiteful fiends, come, heaps of furies fell.

(alliteration: *fiends: furies: fell*).

289,18: Come peace, come wars, choose him: my danger's his.

As in the first of these two examples the trochee in the third foot is preceded by another in the first foot, so the verse 289,18 contains trochees in the first, second and third feet. cf: plac'd 265,8; yield 289,1; let 335,13.

A proper name in the third foot offers in one passage only:

299,22: In just attempts, *Mars* gives a rightful doom.

Nouns, employed as trochees everywhere have a peculiar accent; this is especially the case in:

271,22: Geneva: When guilty minds torment themselves, they heel,  
 Whiles wounds be cur'd, *grief* is a salve for *grief*.

Angharat: *Grief* is no just esteemer of our deeds.

270,26: Each-where is death! the fates have well ordain'd,  
 That each man may bereave himself of life,  
 But none of *death: death* is so sure a doom.

278,10: The doom is sworn: *death* guerdons death again.

301,9: *Laws* must not low'r, *rule* oft admitteth ruth.

303,23: Cadour: *Right* holds it up.

Arthur: *Wrong* pulls it down.

cf: fame 269,12; woe 312,3.

Adjectives-encounter twice only, but as in these two passages they denote a strong contrast, it is evident that they were purposely employed as trochees:

299,5: *Blind* for thy weal, *clear-sighted* for thy woe.

303,17: Cadour: To rule is *much*.

Arthur: *Small*, if we covet nought.

Adverbs offer:

258,34: *We* which with trembling hand the pen did guide,  
*Never* well pleas'd *all* for desire to please.

303,27: Cadour: The Commons help the king.

Arthur: They sometimes hurt.

Cadour: At least the Peers.

Arthur: *Seld*, if allegiance want.

309,29: Were it to tear *peacemeal* my dearest child.

313,8: The very speech *sometimes* and treats of truce  
 Is slash'd and cut asunder with the sword.

331,25: preferring oft

The weaker side, *sometimes* for love, sometimes  
 For right.—

In *sometimes* at the end of the line we must either suppose the accentuation *sometimes* or we must admit a trochee in the fifth foot. cf: Tancred and Gismund, pg. 15 of this treaty: *therefore* and *women*.

218,35: That now the day was come, wherein our state  
For age should fall, *whenceforth* might men inquire  
What Britain was.

In these lines *Britain* is accented on its first syllable, whilst in *Ferrex* and *Porrex* we found the accent to be on the last syllable, unless this word was followed by *land*.

*So*, *such*, and *thus* in the third foot, see pg. 18.

A few passages still may be quoted, where pronouns occasion trochees: cf: somewhat 267,3; what 301,22; that 320,14; all 330,70.

Trochees in the fourth foot.

Trochees in the fourth foot after a pause may be occasioned either by verbs, as in:

271,12: Not *death*, nor *life* alone can give a full  
Revenge: join both in one *-die* ant yed *live*

cf: turn 280,25, 334,33; or by nouns, for instance:

266: What reason most withholds, rage wrings perforce  
(alliteration: *reason withholds: rage wrings*), where *rage*, being opposed to *reason* is very properly relieved by forming a trochee.

337,1: Now, Gorlois, 'suage thyself. *Pride* hath his pay,  
*Murther* his price, adult'ry his desert,  
*Treason* his meed, disloyalty his doom,  
*Wrong* hath his wreak, and guilt his guerdon bears.

Sometimes proper names are found in the fourth foot:

275,2: Look back to former fates: *Troy* still had stood,  
Had not her prince made light of wedlock's lore.

294,18: Drive dest'nies on with swords. *Mars* frames the means.

Likewise adjectives are used in this manner. In both the passages, where adjectives offer, the irregularity of the metre is explained by their being opposed to another adjective:

274,16: A judge *severe* to us, *mild* to himself.

283,4: Conan: The subject's force is *great*.

Mordred: *Greater* the king's.

Adverbs being in correspondence to the sense, are found:

276,34: And since a wrong must be, *then* it excels  
When 'tis to gain a crown.

316,21: But even as counters go *sometimes* for one,  
*Sometimes* for thousaunds more, *sometimes* for none.

cf: down 276,24; herewith 280,19.

In two passages a trochee is occasioned also by interjections: cf: yea 335,19; down 295,23.

Trochees in the second foot.

In a few cases trochees offer in the second foot.

We already mentioned a passage (258,27), where the accent is laid upon the third syllable, this syllable being formed by *such*.

A noun occurs in;

276,11: Even then you fear—  
The words: *fears* follow hopes and fumes the flames.

(alliteration: *fears: fumes: flames*.)

In another passage a trochee is occasioned by a proper name:

309,12: I come (*Mordred*). I come, but to thy pain.

An adjective is very properly employed to form a trochee, denoting a contrast:

304,5: Trust me, *bad* things have often *glorious* name.

Another instance is:

334,35: They made *much* of themselves, yea too-too much.

Twice the imperative *come* forms the accented syllable of a trochee in the second foot. In both the passages the first foot also contains a trochee, likewise occasioned by *come*:

276,32: *Come* son, *come* sire, I first prefer myself.

289,18: *Come* peace, *come* wars, *choose* him, my danger's his.

In verse 290,10 the imperative *think* serves to form a trochee, also the first foot being trochaical:  
*Wherefore think* on the doubtful state of wars.

At last trochees in the second foot occur in two passages, where they are formed by adverbs:  
 cf: henceforth 293,31; sometimes 303,16.

II. As to the words and compositions of words and syllables, which according to Mommsen may be measured in a double manner, the same on the whole is to be said with respect to this play, that resulted in *Ferrex and Porrex* and in *Tancred and Gismund*.

For some terminations of flexion the following rules may be established:

1. *-ed* in imperfect forms is mostly syncopated, with the exception of the subsequent seventeen forms which are measured full (the whole play contains a hundred and twenty imperfects in *-ed*): transported 263,3; sufficed 266,18; engaged 267,26; feared 272,22; spoiled 278,7; waged 280,10; retained 280,13; trusted 282,6; greeted 319,26; pierced 320,17; wounded 321,26; changed 322,31; vent'ed 322,33; needed 326,27; threat'ed 331,2; preferred 331,6; shunned 332,1.

In five of these cases *-ed* is preceded by *d* or *t*, in five other cases by a sibilant, and twice by a liquid which originally follows *e*, (this *e* has become mute): venter'ed, threaten'ed.

2. Participles past in *-ed* are not measured full, if accompanied by an auxiliary. Among a hundred and sixty participles these fifteen only are exempt from syncope:

wedd'ed 265,24; deemed 271,30; used 275,34; renowned 284,27; waged 288,25; furthered 288,29; required 295,18; refused 297,6; contemned 305,2; deserved 307,20; encamped 312,29; hastened 322,4; yielded 331,2; prevented 333,7; prefixed 339,31.

The use of participles past without an auxiliary is not settled in this play.

Of two hundred and forty-five participles a hundred and thirty five are syncopated and a hundred and ten measured full, the quotation of which would be both too tedious and of no importance.

3. The ending *-est* in the second person singular of the present tense is always syncopated: cf: stay'est 266,1; shunn'st 266,26; sham'st 171,10; turn'st 272,25; see'st 273,2; convey'st 299,1; mak'st 305,20; heav'st 305,20; haunt'st 317,1.

4. *-es* in the third person singular of the present is very seldom measured full. As in *Ferrex and Porrex* and in *Tancred and Gismund*, the forms which must be measured full are ending in *-eth*. (This termination *eth* occurs forty-seven times only among three hundred and thirty cases).

5. *-est* in superlatives is nowhere syncopated. The termination *-iest* however is but a monosyllable, likewise: *erst*:

cf: kingliest 276,17, 291,9; worthiest 304,14, 333,5, 334,10; weariest 307,13; comeliest 332,27; likeliest 334,12; unhappiest 336,2; mightiest 339,1.

6. *-es* in the plural of nouns usually undergoes syncope. This termination forms however a particular syllable

a. in nouns ending in: *le*, if this *le* is preceded by a consonant:

cf: oracles 255,10; titles 335,11.

b. if it is preceded by a sibilant:

cf: Muses 255,3, 257,12, 257,20, 258,18, 259,2; wretches 295,6; ages 304,23, 325,18, 337,24; princes 310,2; faces 323,13; praises 336,11.

The plural ending: *-selves* in reflexive pronouns is everywhere syncopated.

*-es* in the genitive of nouns is not measured full, unless it be preceded by a sibilant or by *r* or *l*, following another consonant:

cf: Muse's grace 258,25; sceptre's hold 276,18; sceptre's lust 320,9; sceptre's pomp 338,26; people's hearts 284,33.

7. As in the former plays some words were measured in a double manner, the same peculiarity offers also in this production.

A. A short and open vowel is not measured:

a. by synezesis, *i(e)* or *u* always being contracted with the vowel which follows them directly.

For this numerous examples are to be found:

adjectives: gracious 255,1, 259,21, 293,28, 305,24; serious 257,30; studious 258,14; furious 270,33, 380,32; ambitious 296,23, 299,2, 338,25; victorious 311,15; prodigious 319,1; outrageous 319,6; piteous 324,23; incestuous 333,33; virtuous 337,21; special 256,29; judicial 257,31; celestial 265,7; martial 224,14; mutual 264,29, 287,6, 301,31, 319,26 ect.

nouns: experience 258,7, 303,1; patience 274,1, 300,26; allegiance 258,21; soldiers 259,11, 295,8, 305,33, 307,12; warriors 293,36, 319,34; pageants 319,19; burial 332,13, 335,17; chariot 333,32; lineage 333,36.

proper names: Curtius 278,18; Tiberius 280,11, 281,13, 281,18; Lucius 305,3; 305,20; Zodiac 337,18.

comparatives, derived from adjectives in *y*: heavier 264,6, 312,5; happier 265,15; 351,25; likelier 289,6; fiercelier 320,34; friendlier 322,2, 331,32, 333,35.

As words, ending in *ion* likewise undergo synesis, and as this termination forms in no instance the end of a line, nowhere there is any infraction of the rule stated before.

b. by syncope, if a liquid follows a short and open vowel sound of the penultimate syllable:

257,25: And *easy* led to glory in your pow'r.

288,34: that's it the highest peers,

No state except, even *conquerors* aught to seek.

301,28: *Atonement* frames then friends of former foes.

(alliteration: frames: friends: former: foes.)

311,4: Their guide—your *threatening* looks, your fiery eyes.

A vowel preceding the termination *ly* in adverbs is syncopated without any exception:

cf: stately 272,15, 272,16; safely 273,5, 274,1; likely 274,11; fiercely 280,10; princely 296,1, 315,3; extremely 300,16; severely 300,27; surely 316,10; comeliest 332,27; falsely 332,31; untimely 334,11.

Likewise a vowel sound is not heard, if followed by the terminations: *ful*, *less*, *rous*, *ness*:

cf: *-ful*: spiteful 266,33; guileful 298,6; baleful 314,6; direful 318,23; ireful 322,24.

*-less*: retireless 265,25; easeless 270,8, 305,23, 338,17; senseless 277,10; hopeless 295,26; causeless 303,8; spareless 305,32; careless 314,10; changeless 327,8; cureless 332,20.

*-rous*: traiterous 264,27, 278,4; prosperous 270,3, 299,9, 326,8; dangerous 304,9; treacherous 307,26; boist'rous 319,34, 320,30.

*-ness*: ripeness 327,17.

Nouns with the endings: *ny* or *ty* are mostly syncopated:

cf: safety 276,14, 289,20, 331,34; destiny 263,5, 294,18.

In 270,31 however *destiny* is trisyllabic:

And long for that which destinies have sworn.

Likewise subtlety 256,15; lenity 300,20; severity 301,5.

Other terminations which occasion syncope of the preceding vowel are: *-ment*: atonement 301,28; reconciliation 302,6; *-rer* and *ror*: wonderer 304,13; flatterer 304,20; conquerors 288,34, 289,13. *-rate*: desperate 268,36, 272,24, 273,17, 275,35, 316,18; moderate 322,1. *-ral*: several 299,15, 325,9, 332,14. *rence* and *nance*: difference 291,30; reverence 208,35; countenance 315,8, 316,23. *-rent*: indifferent 257,32, 316,11. *-ry*: history 257,25; flattery 276,7; adultery 337,3; slippery 272,4, 313,19; watery 259,8.

Hereto belongs *every* which is always dissyllabic. cf: 265,26, 272,7 *oftener* and *oftenest* syncopate the *e* of the penultimate everywhere. cf: 267,17, 288,23, 288,25, 302,1; 302,33, 322,32. The same is the case in *sovereign* (258,31, 276,25, 277,29 ect.). *sovereignty* (274,2, 303,28, 339,14) and in *evening* (339,25).

The proper name *Guenevera* is a trisyllable 264,22:

Let Guéneverá express what frántic móods

Distract a wife.

In another passage however this name is measured full:

278,12: Généverá préfers his sôn's desire.

All participles present, formed of verbs, ending in: *er*; *en*, *el* syncopate the *e* of the penultimate: *-ering*: flow'ring 256,2; flittering 265,26; lingering 271,14, 305,28; considering 287,4; waltering 292,25, 313,25; hovering 296,3; glittering 305,25; mustering 307,22; conquering 308,34; clustering 318,20; encountering 319,2; wavering 338,15. *-ening*: threatening 311,4, 319,34; light'ning 319,7; hastening 338,31. *-elling*: grovelling 321,29, 339,25.

The vowel of the penultimate is syncopated in the third person singular of the present tense of all verbs ending in *-en* or *on*; in consequence of this syncope the vowel of the termination of

flexion is measured full in such verbs, the text also offering everywhere *-eth* instead of *-es*: cf: pardoneth, emboldeneth 300,25; threateneth 307,27; sharpeneth 313,11.

As to *A,a* and *A,b* our play offers far less irregularities, than were to be found in the two plays, treated heretofore.

B. In the former plays a short and unaccented vowel of the last syllable often was not measured:

a. by syncope in some dissyllables in which the syncopated vowel is preceded either by *th* or by *v*.

It is very remarkable that in this play syncope of a vowel never occurs after a preceding *th*; words as: *neither*, *either*, *whether*, *thither*, *further*, *rather*, *father*, *other* and so on, always are dissyllabic. Very often however the vowel which follows a *v* is syncopated:

264,32: *Even* in that soil whereof myself was duke.

274,10: He will forgive that needs must be *forgiven*

*ever* and *never* mostly occur as monosyllables, with three exceptions for *ever*, and five for *never*: cf: *évèr*: 267,4 (whatsoever), 270,28, 338,1; *névèr*: 256,18, 270,29, 368,20, 311,12, 339,34.

*even* always undergoes syncope. cf: 264,32, 272,18, 276,10, 282,19, 291,9 ect. *over* on the other side is dissyllabic everywhere. cf: 269,23, 291,25, 307,26, 334,16. *heaven* and *heavenly* are never measured full: *heaven*: 272,28, 282,20, 294,30, 299,25, 306,13, 308,3 ect. *heavenly*: 265,10, 326,8. The participles *given* and *forgiven*, the former occurring twice (304,18, 325,13), and the latter in one passage (274,10), are syncopated. In the verse 302,30 *spirits* likewise is shortened by syncope.

b. by crasis, if the vowel of the last syllable is preceded by a long vowel in the penultimate.

264,28: Let Britain rest a prey for foreign powers.

319,6: And showers of hail and rain outrageous pour'd.

Words ending in *-ower* become monosyllabic without any exception: cf: *power* 264,28, 275,10, 276,5, 276,28, 281,30, 283,18, 284,8, 284,9 ect.; *low'r* 301,9; *bow'r* 308,34; *towers* 309,33; *showers* 319,6.

Crisis is found likewise in the following words: *fruit* 255,1, 256,30; *fruitless* 291; *bruits* 277,6, 277,11; *suits* 259,19; *puissant* 280,29, 299,33; *liege* 268,14, 274,7; *siege* 280,9; *prayer* 284,8.

Exempt from crisis are: *ruin* 272,24; *ruinous* 284,29; *once even puissant* 293,7; *furthermore*: *reason* 257, 258, 266; *triumph* (ant) 264; *cruel* 269,3; *fuel* 278; *quiet* 285,1; *fewer* 316,19 (comp.).

Participles past in *-en*, belonging to verbs ending with *aw* or *ow* have entirely undergone crisis, being written in our text: *drawn*, *known*, *sown*, *blown*, *outgnawn* ect.

Other participles in *-en* now are shortened, and now measured full: *fallen*, monosyllabic 326,4, 332,9; but *engraven* measured full 296,19.

Participles present in *-ing*, this ending being preceding by a long vowel, are measured full with one exception: *seeing* 297,7, 334,27, *saying* 323,35; but: *continuing* 327,16.

Elision.

Frequently a vowel at the end of a word is dropped, if the following word begins with a vowel sound.

Thus the definite article is shortened, if it is required by the metre: cf: *th'offspring* 264,12; *th'unwilling* 270,15; *th'unchaste* 271,27; *th'alarm* 293,4; *th'ambitious* 299,2, 338,25; *th'aspiring mind* 300,6; *th'ancient type* 308,36; *th'appointed place* 318,17; *th'effect* 322,35, 325,7; *th'unhappiest* 336,2.

Sometimes the *o* is elided in the preposition *to* before an infinitive: *t'enrich* 258,19; *t'employ* 258,27; *t'approve* 259,10; *t'assuage* 265,5; *t'augment* 272,30; *t'usurp* 274,22; *t'abuse* 275,1; *t'encounter* 293,5; *t'enlarge* 334,1.

In other cases the auxiliary *be* undergoes elision: *b'it* 266,7, 268,33, 277,3, 334,33, 338,5; *b'advised* 282,25.

Twice also pronouns drop their vowel: *y'are* = you are 267,10; *th'are* = they are 306,19.

Aphæresis of a vowel at the head of a word occurs pretty often:

In some cases prefixes of verbs are dropped: *they'scape* 286,17; *to'suage* 301,29; *to'scape* 311,16; *he'nnoys* 324,3.

Remark: Some words drop their prefixes without being preceded by a vowel: *and 'dured* 302,16; *oft'nest 'scapes* 302,33; *shall Mordred 'scape* 305,7; *achiev'd 'gainst Rome* 305,11; *hath 'scaped* 337,11; *can 'suage* 322,24; *let due discretion 'suage* 332,20; *Gorlois 'suage thyself* 337,1; *'gainst* 323,3; *and 'twixt despair and rage* 323,5; *a lasting 'clipse* 324,8; *or 'dured the death* 331,19.

Furthermore aphaeresis offer in *is*: there's 207,5; he's 270,29; she's 277,16; sceptre's 276,13; safety's 276,14; fame's 304,25; and in *it*: to't 272,28; where't 288,19; were't 309,35.

Some words are found, in which the accent is variable:

The proper name *Guénevera* is accented on its first syllable 264,22, but 278,12: we must read *Guenéverá*.

*envy* as a noun has the stress on its first syllable 288,13; the participle past, *envied* however occasions a jambus 297,2.

In one passage (274,30) we must read *into*, whilst the word is usually accented on its last syllable, cf: 339,22, 294,26.

At last *sometimes* once (331,25) seems to be used as a jambus at the end of a line, a trochee in this foot hardly occurring.

III. Trochaical caesura occurs once only in our play:

258,21: Súch as of súbjécts | alléigiance dóth requíre.

IV. Longer or shorter lines offer pretty often.

A. Proper alexandrines are:

268,28: Each fáult requíres an équal háte: be nótv sévére,  
Where crimes be light.

288,3 'Tis hís insátiate mínd, that ís not tó contént,

295,21: my mínd revolts to féar,

And béars my bódy báck. J inwárel fe'él my fáll.

(alliteration: *bears: body: back; fell: fall*).

316,18: And ás for Mórdred's désperate ánd díslóyal plóts.

336,11: Hís práises pást be préset sháme. O tíckle trúst

(alliteration: *praises: past: present; tickle: trust*).

Sometimes an apparent alexandrine is occasioned in dialogue by two lines of three accents each:

284,3,4: Mordred: As safe to be obey'd.

Conan: Whiles you command but well.

303,12,13: Cador: Put case you win, what grief?

Arthur: Admit I do, what joy?

304,1,2: Cador: 'Twere well your crown wer won.

Arthur: Perhaps 'tis better lost.

B. Verses of four feet likewise offer frequently:

273,29: That nóthing élse were to be féar'd.

284,3: O spare! 'twere safer to be lov'd.

Very properly a rapid dialogue is marked out by four lines with four accents each, in:

286,25 ff.: Conan: But hope may miss, where hap doth hurt.

Mordred: So hap may hit, where hope doth aim.

Conan: But hap is last and rules the stern.

Mordred: So hope is first, and hoists the sail.

(alliteration: *hope: hap: hit: hope; hope: hoists*.)

303,19: He that discerns the sword aloft.

As an alexandrine sometimes consists of two verses of three accents each, so verses of four feet may likewise be formed by two lines, each of which has two accents:

303,13,14: Cador: Then may you rule.

Arthur: When I may die.

303,20,21: Cador: That hangeth fast:

Arthur: But by a hair.

303,22,23: Cador: Right holds it up.

Arthur: Wrong pulls it down.

303,32,33: Cador: And shall be still.

Arthur: If Mordred list.

Once a verse of three accents only appears:

303,18: Who cóvets nótv a crówn?

Very frequently a regular blank-verse is occasioned by a dialogue: cf: 268,20,21, 268,26,27, 275,37-276,1, 277,12,13, 277,14,15, 277,16,17, 283,3,4, 283,26,27, 283,28,29, 384,1,2, 284,11,12, 284,13,14, 286,20,21, 286,22,23, 303,9,10, 303,12,13, 303,16,17, 303,24,25, 303,26,27, 303,28,29, 303,30,31.

In one passage even three lines form a verse of five accents: cf: 275,13,14,15.