

as is also the method of construction of the two kinds of verse, the resemblance is sufficient to warrant most writers in adopting the classical names for the feet employed in English, both for reading and in the adaptation of words to music. Feet differ from bars or measures in music, for while the first beat in a bar of music is *always accented*, the first syllable in a foot may or may not be so, according to its character.

Lines are groups of syllables or feet, usually written or printed in the same horizontal row. Two lines are sometimes printed as one. They are variously named, according to the number of syllables or feet they contain.

Stanzas are groups of consecutive lines. They are not an essential part of verse, as many poems are not thus divided.

Stanzas are frequently, but incorrectly, called verses. The word verse is derived from *versus*, a part of the Latin verb *verto*, I turn, and signifies a turning from one side to the other. In the Jewish Temple service the Psalms of David were sung by the Levites, divided into companies, who alternately sang and listened, so that the music turned from side to side, each portion between the turns being called a verse. The word "verse" is still used thus in Cathedral music. A Full Anthem is one in which the whole choir sing throughout, while that in which certain parts are assigned to individual singers, who sing in turn with the chorus, is called a Verse Anthem. In classical writing the terms verse and line are synonymous.

In illustrating my remarks I shall quote, whenever practicable, from the Authorized Reading Books, with which I presume my readers are all familiar. Occasionally, however, it will be necessary for me to draw from other sources.

The most common foot in English Poetry is the *Iambus*, consisting of

two syllables, the first unaccented and the second accented. Irregularities are more numerous in iambic verse than when any other foot is employed. One of the most regular examples of iambic poetry is the favourite Irish melody by Thomas Moore.

"The Hárp | that ónce | through Tà | ra's hálls

The sóul | of mû | sic shéel,
Now hángs | as múte | on Tà | ra's walls
As if | that sóul | were fléed."

In the above extract, the vertical strokes divide the verse into feet of two syllables each, the second in every foot being marked with an accent. The reader will observe that in poetry of this metre the first and third lines contain four feet each, and the second and fourth lines three feet each. He will also observe that the last syllable of the first line rhymes with the last of the third line, and the last syllable of the second line with the last of the fourth. In printing, it is usual to indent the second and fourth lines.

This is the measure employed in most of the old English Ballads, and in many of the metrical versions of the Psalms. It is often called *Common Metre*. Usually it is divided into stanzas of four or eight lines, but occasionally there are six or twelve lines. Sometimes two lines are printed as one, in which case four lines are equal to eight, as usually printed.

The Reading Books contain many specimens of this metre. I can only quote the first lines of a few, for example, in the Third Reader:

"It was the schooner Hesperus." p. 38.

"The boy stood on the burning deck." p. 78.

"A wet sheet and a flowing sea." p. 197.

and "John Gilpin was a citizen." p. 304.

In the Fourth Reader :

"The warrior bow'd his crested head." p. 242.

"When God of old came down from heaven." p. 351.

"They grew in beauty side by side." p. 365.

And in the Fifth Reader:

"From Blois to Senlis, wave by wave." p. 113.