

In prose the ordinary arrangement would be, "Can'st thou minister unto a diseased mind"; but the arrangement which Shakespeare substitutes is not simply a gain in "music," or poetic rhythm, there is also a subtle heightening of the force of the thought in giving the word *diseased* that emphatic position at the end of the sentence. And in the work of every great poet there is this instinctive intimate alliance between the music and the sense. This, therefore, and not the other, is the point of view which the teacher ought to take with his pupils.

Indeed, I fear that on the whole question of the "music of poetry," the teacher will find the directions in the critical introduction somewhat indefinite. Such general observations as that "the laws of melody require the avoidance of all unpleasant, difficult and harsh combinations of letters and syllables," or that "the movement and the metre may imitate slow or rapid motion, easy or difficult labour, etc.," or that "the melody as well as the rhythm is often harmoniously adapted to the sentiment (rhythm receives a slight notice under the head of "poetic harmony," some seven or eight sections further on), or such vague suggestions as that "good studies in melody" may be found in certain stanzas are not likely to help the teacher much in dealing with this subject. Indeed, I think he would do better at this elementary stage to throw aside altogether such vague categories as the Music of Poetry, Poetic Harmony, and so forth. He had better proceed simply, I think, by asking the pupil to note the normal number and position of the accents in the measure, whatever it is, principally used in the poem. Having got the pupil's ear well accustomed to this he might then explain the characteristic capacities of the measure in its ordinary use, the characteristic

capacity for instance of Scott's Tetrameter in the Lay, for rapid and animated narrative, or for the graphic description of action; and of course he will here seek illustrations as nearly regular in their versification as can be found in the poem. At this point too, he may naturally, if he chooses, explain the limitations of this measure, its natural incapacity as compared with pentameter verse for conveying complex sentiment or profound reflection. In this way the pupil may even at this stage be brought to perceive the relation between the rhythm and the sense of poetry, the unity of the form and matter in a poem.

After that the teacher may go on to notice the common and frequently recurring variations which are found in the position or number of the accents, and he ought to account for them, either generally as slight irregularities introduced mainly for the sake of variety, or as significant variations obviously introduced (whether consciously or instinctively) in order to produce a certain effect. The strong accent, for example, at the beginning of the second and third lines in the following stanza, is to be explained as a dramatic expression of the abrupt emphasis of command:

Sir William of Deloraine, good at need,
Mount thee on the wightest steed;
Spare not the spur, nor stint to ride,
Until thou come to fair Tweedside.

How far the teacher can go in this direction depends, of course, on the amount of study he has given to the subject. He ought, at least, to be able to explain the more obvious and significant variations found in the poem. After this, he ought naturally to consider any decided or fundamental changes in the character of the measure, such as the introduction of trochees in the 15th stanza of Canto I., in order to give a lyrical effect to the song of the mountain spirit, and the precisely contrary arti-