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The influence of music on the poetry of Sidney Lanier

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ATLANTA UNIVERSITY

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THE INFLUENCE OF MUSIC ON THE
POETRY OF SIDNEY LANIER

A THESIS
SUBMITTED TO THE FACULTY OF ATLANTA UNIVERSITY
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS

BY
JOHN WESLEY MILES

DEPARTMENT OF ENGLISH

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PREFACE

In all fields of endeavor there have been advocates of
certain doctrines to regulate what to them seemed the correct
way of doing things. The realm of poetry is no exception.
From time immemorial there have been critical treatises written
on the manner in which poetry should be treated. This tradi-
tion is exemplified in Sidney Lanier, among other poets of the
nineteenth century. The fruits of his criticisms in the realm
of poetry are crystallized in his The Science of English Verse.

The writer will be concerned with the task of showing how
music, a basic element in Lanier's prosodic theory, influenced
the poetry written by the poet himself. The present paper is
intended to be a comprehensive study of Lanier's theory of
music and poetry, and the application he makes of it in his
poetry.

The first chapter of this study consists of an investi-
gation into the poet's background in order to show the influence
that music had upon him. The second chapter is a comprehen-
sive study of Lanier's theory of poetry as it is related to
music. The third part contains selected poems which show how
the poet's theory of music influenced his poetry. These
chapters will be followed by a summary of the findings of the
writer.

The writer takes this opportunity to express his sincere
appreciation to the library staff of The Trevor Arnett Library
of Atlanta University for their assistance in securing materials necessary to the writing of this paper. For her unselfish aid in revealing to the writer a broader knowledge of musical forms, and in the checking of the mechanics of musical notation used in this paper, he is gratefully indebted to Miss Charlotte Emma Giles. To Mr. Gladstone Lewis Chandler, of the department of English, Morehouse College, is extended appreciation for his helpful instructions, over the years, in the techniques of research. And, finally, sincere gratitude must be given to Dr. Thomas D. Jarrett, of the department of English, Atlanta University, and the writer's advisor, for the inspiration given in the selection, preparation, and the composition of this paper. For, without his encouragement, careful guidance, and professional assistance at all times, this paper may not have been completed. To him this effort of the writer is gratefully dedicated.
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CHAPTER I

LANIER'S MUSICAL BACKGROUND

A long line of artists and musicians, a childhood inclination toward musicianship, obvious efforts at perfection in instrumentation, and a conscious desire to enrich these inherent qualities, all attest to a rich musical background for Sidney Lanier. It is these basic qualities that later influenced the poetic efforts of Lanier with which the writer will be concerned.

Stark Young, in the introduction to his collection of selected poems of Sidney Lanier, said that

... a man's poetry is so much a part of himself that nobody would ordinarily wish to divorce the two; we all feel that we gain a fuller entrance into the poet's work by knowing what kind of man he was in general and what his life was like. In Lanier's case this is exceptionally true.1

The writer, likewise, feels that in order to show how music influenced Lanier's poetry he must consider some of the basic factors in the life of the man himself.

Sidney Lanier was born in Macon, Georgia, February 3, 1842, of a family, rich in the traditions of nineteenth-century southern aristocracy, which came to Georgia by way of Virginia and North Carolina. Mims states that there were evidences of

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the traditions of gentility on both the paternal and the
maternal sides of Lanier's family, and particularly was it
true with the Laniers whose ancestors were traced to southern
France and England. It is from these roots that one may get a
look into the background of the Lanier family. Sidney Lanier
became so interested in his family background that he made a
special effort to find out as much as he could about them de¬
spite the nomadic habits of the family for over two hundred
years. In Mim's book, Sidney Lanier, a very complete account
of Sidney's findings is given. For an understanding of these
facts the writer quotes from Mims.  

1 Edwin Mims, Sidney Lanier (Boston, 1905), p. 9.
2 Ibid., p. 10f.

One of the keenest pleasures he had in later life
was to discover in the Peabody Library at Baltimore a
full record of the Lanier family in England. In in¬
vestigating the state of art in Elizabeth's time he
came across in Walpole's "Anecdotes of Painting" re¬
ferences to Jerome and Nicholas Lanier, whose careers
he followed with his accustomed zeal and industry
through the first-hand sources which the library af¬
forded. There is no more characteristic letter of
Lanier's than that written in 1679 to Mr. J. F. D.
Lanier, giving the result of this investigation. He
there tells the story of ten Laniers who enjoyed the
personal favor of four consecutive English monarchs.
Jerome Lanier, he believed, had on account of religious
persecution fled from France to England during the last
quarter of the sixteenth century and "availed himself
of his accomplishments in music to secure a place in
Queen Elizabeth's household." His son Nicholas Lanier
- "musician, painter, engraver" - was patronized suc¬
cessively by James I, Charles I, and Charles II, wrote
music for the masks of Ben Johnson and Campion and for
the lyrics of Herrick, and was the first marshal of a
society of musicians organized by Charles I in 1626.
He also wrote a cantata called "Hero and Leander."
He was the friend of Van Dyck, who painted a portrait
of Lanier which attracted the attention of Charles I
The findings herein show a more or less direct link with Sidney Lanier in that one may see in him evidence of the strong musical talents that were possessed by the earlier Laniers. The writer feels that it was the heritage of this musical genius in the Lanier family that later sparked in the inherent ability of young Sidney. To him music was a natural, for without previous professional or technical training he was able to perform on various musical instruments. History records that at the age of seven he improvised a woodwind instrument from a reed found on the river bank and produced, in imitation of the birds in their habitat, some astounding melodic trills with which he entertained his friends. Further evidences of the inherent musical abilities of Lanier are seen in his execution on a flute received at Christmas time, and the banding together of a few of his playmates into an amateur orchestra to the delight of those close to him. His keen devotion to his musical interests and the unbelievable skill to execute on several instruments show and eventually led to the painter's accession to the court. He was sent by King Charles to Italy to make purchases for the royal gallery. He and other members of his family lived at Greenwich and were known as amateur artists as well as musicians. After the Restoration five Laniers - Nicholas, Jerome, Clement, Andrews, and John - were charter members of an organization of musicians established by the king "to exert their authority for the improvement of the science and the interest of its professors." It was a great pleasure to Sidney Lanier to find in the diary of Pepys many passages telling of his associations with these music-loving Laniers. "Here the best company for musique I ever was in my life," says the quaint old annalist, "and I wish I could live and die in it. ... I spent the night in an extasy almost; and having invited them to my house a day or two hence, we broke up."
the musical qualities which fit him for a more general application of his genius at a later time.

William Hayes Ward, in his "Memorial" to Sidney Lanier, has this to say of his earliest passion for music:

His earliest passion was for music. As a child he learned to play, almost without instruction, on every kind of instrument he could find; and while yet a boy he played the flute, organ, piano, violin, guitar, and banjo, especially devoting himself to the flute in deference to his father, who feared for him the powerful fascination of the violin. For it was the violin-voice that, above all others, commanded his soul. He has related that during his college days it would sometimes so exalt him in rapture, that presently he would sink from his solitary music-worship into a deep trance, thence to awake, alone on the floor of his room, sorely shaken in nerve.\(^1\)

The strong emotions that so rapturously affected Lanier in his instrumental executions anticipate the same fire and spirit which permeate later poetic theories, as we shall see in subsequent chapters.

In addition to his admirable ability to perform on the flute, Lanier was almost a perfectionist on the violin, for he was able to capture certain tonal effects on this instrument that came as the result of his flute-playing. Because of a quaint family idea that a man’s performance on the violin shows certain characteristics of femininity, and the bold suggestions of his father, his efforts on the violin were readily curbed.

Ward further observes that

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In after years more than one listener remarked the strange violin effects which he conquered from the flute. His devotion to music rather alarmed than pleased his friends, and while it was here that he first discovered that he possessed decided genius, he for some time shared the early notion of his parents, that it was an unworthy pursuit, and he rather repressed his taste. He did not then know by what inheritance it had come to him, nor how worthy the art.  

So marked were Lanier's talents at this very early stage that Young also states:

The first thing to note about Sidney Lanier is his music. When a child he gave evidence of a remarkable gift and passion for that art, and in those first years he played on every instrument that came to hand. With no instruction at all to speak of he played the organ, the piano, the flute, the violin, the guitar and the banjo. His father vetoed the violin, fearing it might carry his boy far afield from what is practical and manly. That was nothing unusual; the inherited Anglo-Saxon tradition did not favor a man's going into the arts. But we are told in various accounts that the violin stayed in Lanier's blood and that the effects he produced subsequently on the flute had the violin's telling quality; people were swept off their feet by something they had never heard in the flute before, something that haunted by that other voice, the violin - that voice of all voices - and was thus made unbelievably wonderful.

Truly there leaves no doubt as to the gifted qualities in the musical background of the poet.

Because of Lanier's academic aptitude he was allowed entrance to Oglethorpe College at the age of fourteen, and in the sophomore year. Although minus the formal training that had been so obviously absent in his earlier childhood, he continued to perfect his execution on the flute especially by entertaining

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1 Ibid., p. xiii.
his colleagues and by joining in serenades in and around the college community. This was in addition to his academic pro-
gram of studies at Oglethorpe. During this same time he de-
veloped in the manner of his thinking about his future as would be expected, realizing more fully the extent of his musician-
ship. Full attestation to this evident growth into adolescence is also accounted for by Ward, taken from one of his early college notebooks where he expresses his inclinations for the future in the face of his recognition of his musical genius:

The point which I wish to settle is merely, by what method shall I ascertain what I am fit for, as preliminary to ascertaining God's will with reference to me; or what my inclinations are, as preliminary to ascertaining what my capacities are, that is, what I am fit for. I am more than all perplexed by this fact, that the prime inclination, that is, natural bent (which I have checked, though) of my nature is to music; and for that I have the greatest talent; indeed, not boasting, for God gave it to me, I have an extra-
ordinary musical talent, and feel it within me plainly that I could rise as high as any composer. But I cannot bring myself to believe that I was intended for a musician, because it seems so small a business in com-
parison with other things which, it seems to me, I might do. Question here, What is the province of music in the economy of the world?¹

With this confession of Lanier at such an early period the writer again sees a forecast of the inevitable theories in re-
lation to music and poetry that Lanier was to advance at a more opportune time.

It took civil strife in America to set the stage for Sidney Lanier's emergence as a musical titan in his own right. His experiences at Oglethorpe College as student and then as

tutor ended in his voluntary call to the colors of the Confederacy. After a valiant tour of duty during the Civil War Lanier was captured and imprisoned at Point Lookout in Maryland, according to Dudley Miles, where even prison walls did not alter his fervent zeal for perfecting his talent—playing the flute.¹

After his release from prison he returned to his native Macon, Georgia, in an effort to recuperate from a severe illness suffered while he served in the armed forces of the Confederate Union. It was the subsequent fall of the southern empire, bringing with it starvation, devastation, shattered hope, and an almost complete degeneration of culture and tradition that caused Lanier to seek the satisfaction of and necessity for a livelihood outside the boundaries of this subdued area. Miles again depicts for us the plight in which Lanier found himself, through his unprejudiced correspondence to a northern friend:

You are all so alive up there, and we are so dead down here! I begin to have serious thoughts of emigrating to your country, so that I may live a little. There is not enough attrition of mind here to bring out any sparks from a man.²

These own words of the poet show evidence of the decadence to which the South generally had plunged. However, for Lanier this situation was a springboard from which he was to leap into

² Ibid., p. 334.
the musical circles for which he longed.

The physical ordeals experienced as a Confederate soldier and then as a prisoner so weakened him bodily that he was to endure the rest of his life fighting his dreadful fate of being a consumptive. He sought relief from his infirmities in various parts of the country - Baltimore, New York, and San Antonio. Despite a zeal for literary adventures, covering a short period of time in which he had written a few poems and his novel, Tiger Lillies, "music regained its ascendancy over him."¹ It was in San Antonio that Lanier had an experience which may have proved to have been a turning point in his life, that of appearing before a group of German musicians and in turn being well received by them for his renditions on his flute.²

His constant search for a place that was conducive to his ill health afforded Lanier the opportunity to contact many prominent people in the musical world, as well as in literary circles. Through this latter period of development he reached the heights of his ambition, and emerged as a giant figure in the musical world as well. The writer observes that it is during this period that Lanier came into his own as composer, instrumentalist, and eventually as a renowned critic.

Armed with two of his original compositions, "Swamp Robin" and "Blackbirds," and enhanced by a short period of seriously hard work at playing his flute, Lanier began immediately to

¹ Dudley Miles, op. cit., p. 335.
attract the attention of music critics around Baltimore and New York through his performances at several social gatherings and before such professionals as Asger Hammerik, Theodore Thomas, and Leopold Damrosch. From these powerful personalities in the music world he received much encouragement to carry out his venture to perfection. It was Hamerik who was about to organize an orchestra as a unit of the Peabody Institute, and acted to engage Lanier as first flutist after having heard him perform on his favorite instrument. Theodore Thomas whose concerts Lanier frequented fired within him the zeal to master the art of orchestration. Damrosch saw in him great potentialities after he had listened to some of his original compositions. Mims states that "...Lanier was a musical genius," while Young felt that "Music to him was not a mere amateur drive: he was not a mere dabbler or amateur." But to see his musical genius recognized as a contemporary knew him we have but to turn to the appraisal given him by the director of the Peabody Symphony Orchestra, Asger Hamerik, under whose direction Lanier played for six years:

To him as a child in his cradle Music was given: the heavenly gift to feel and express himself in tones. His human nature was like an enchanted instrument, a magic flute, or the lyre of Apollo, needing but a breath or a touch to send its beauty out into the world. It was indeed irresistible that he should turn with those

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1 Edwin Mims, op. cit., pp. 129f.
2 Ibid., p. 131.
poetical feelings which transcend language to the penetrating gentleness of the flute, or the infinite passion of the violin; for there was an agreement, a spiritual correspondence between his nature and theirs, so that they mutually absorbed and expressed each other. In his hands the flute no longer remained a mere musical instrument, but was transformed into a voice that set heavenly harmonies into vibration. Its tones developed colors, warmth, and a low sweetness of unspeakable poetry; they were not only true and pure, but poetic, allegoric as it were, suggestive of the depths and heights of being and of the delights which the earthly ear never hears and the earthly eye never sees. No doubt his firm faith in these lofty idealities gave him the power to present them to our imaginations, and thus by the aid of the higher language of Music to inspire others with that sense of beauty in which he constantly dwelt.

His conception of music was not reached by an analytic study of note by note, but was intuitive and spontaneous; like a woman's reason: he felt it so, because he felt it so, and his delicate perception required no more logical form of reasoning.

His playing appealed alike to the musically learned and to the unlearned — for he would magnetize the listener; but the artist felt in his performance the superiority of the momentary living inspiration to all the rules and shifts of mere technical scholarship. His art was not only the art of art, but an art above art.  

Testimonials like the preceding one of Dr. Hamerik's attest to Lanier's position among the aristocracy in music circles. There were others who were equally impressed with his performances. Mims gives us a rather interesting observation:

He made the same impression on every other artist he ever played for. Badger called his flute playing "astonishing;" Wehner, the first flute in Thomas's orchestra, sought every opportunity to play with him. Theodore Thomas planned to have him in his orchestra at the time when Lanier's health failed in 1876; Dr. Damrosch said he played "Wind-Song" like an artist.

- that "he was greatly astonished and pleased with the poetry of the piece and the enthusiasm of its rendering."¹

An account of this performance with Damrosch appears in one of Lanier's letters to his wife:

To-day I played for the great Dr. Damrosch; and won him. I sang the "Wind-Song" to him. When I finished he came and shook my hand, and said it was done like an artist: that it was wonderful, in view of my education; and that he was greatly astonished and pleased with the poetry of the piece and the enthusiasm of its rendering.²

It is quite evident that Lanier himself was quite conscious of the esteem to which he was held by the great musicians, for in a letter to his wife in February, 1874, he writes that

...I may tell thee that from a hundred indications I gather that I have conquered myself a place here as an orchestral player. The prejudices, the cliques, the difficulties I had to encounter were innumerable and appalling; but by straightforward behavior and hard work and steady improvement, I have finally managed to beat down and trample on every one of them. I believe my "Tell" solo, on Saturday night, quite gave the coup de grace to them, and the managers of the smaller orchestras about town freely proffered engagements for odd occasions, although I do not belong to the "Musical Union" which embraces nearly all the musicians in town, and which obligeth all its members to employ each other in preference to outsiders.³

In view of these authentic sentiments expressed by persons who knew Lanier as an artist, by individuals who have made critical observations of the poet, and through the poet's own communications, the writer sees evidences of the artistry

³ Ibid., p. 97.
that so ably prepared him for his critical advocacy of a much stronger union of music and verse.

Sidney Lanier was not content with the matter of his skill in performing on musical instruments, nor was he complacent with his unusual background of music appreciation. For, while attempting to make his art of playing upon the flute a perfection, he gave serious thought to the science of music. He felt that this science embodied

...a great number of classified facts, and presenting a great number of scientific laws which are as thoroughly recognized among musicians as are the laws of any other science among professors. There is a science of harmony, a science of composition, a science of orchestration, a science of performance upon stringed instruments, a science of performance upon wind instruments, a science of vocalization; not a branch of the art of music but has its own analogous body of classified facts and general laws. Music is so much a science that a man may be a thorough musician who has never written a tune and who cannot play upon any instrument.1

A further look into the seriousness that had come upon Lanier at this time may be seen in another of his letters:

I have so many fair dreams and hopes about music in these days. It is a gospel whereof the people are in great need. As Christ gathered up the ten commandments and re-distilled them into the clear liquid of that wondrous eleventh-Love God utterly, and thy neighbor as thyself—so I think the time will come when music, rightly developed to its now-little-forseen grandeur, will be found to be a later revelation of all gospels in one.2

In this manner Lanier has expressed his belief that there is a

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1 From Lanier's *Music and Poetry* as quoted in Mim's *Sidney Lanier*, p. 138f.
religious value to music; to him music should be soul-inspiring. The results of such values should inspire a man to do his best in all phases of performance, as well as to instill within him a "yearning after God."

More of Lanier's "fair dreams and hopes about music" are realized in his ardent probing into the history of music, and his intense interest in modern music, especially in orchestral music. The former carried him through serious study of music during the Elizabethan period, from which he gained a knowledge of madrigals, dances, catches, and other forms of instrumental and vocal music. Another pleasure derived from the history of music was his following of Shakespeare's appreciation of music through his manner of treatment in various plays. Evidence of reading in this area were published in a monograph—"Music in Shakespeare's Time"—in which he stated that the people during the Elizabethan time were

...enthusiastic lovers of the art (Music). There were professorships of music in the universities, and multitudes of teachers of it among the people. The monarch, the lord, the gentleman, the merchant, the artisan, the rustic clown, all ranks and conditions of society, from highest to lowest, cultivated the practice of singing or playing upon some of the numerous instruments of the time.

From Lanier's observations of the Elizabethans the writer feels that the poet's ideas on the cultural aspects of music were derived.

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1 Mims, op. cit., p. 139.
2 Ibid.
As the results of Sidney Lanier's interest in modern music he wrote essays on some of the masters of music, and he was familiar with the biographies of such men as Schumann, Chopin, Beethoven, and Wagner among others. His essays, "From Bacon to Beethoven" and "The Modern Orchestra," fairly equipped him for his subsequent ventures into form in poetry, based upon such works as "The Marshes of Glynn" and Symphony," as we shall see later. Lanier's attention to the historical aspects of music shows why he felt that "music was a culture study as much as the study of literature."\(^1\) It was he who even advocated the appointment of professors of music in every college and university, for he felt the cultural needs for such experiences in our schools and colleges.

As the writer has previously stated, Sidney Lanier read extensively and with the eagerness of a scholar to become well versed in further fields of study--history, philosophy, philology, and science. This broadened horizon of intellectual pursuits prepared him for his eventful lectures at the Peabody Institute, and later his lecture series at John Hopkins University. By this time Lanier had become well seasoned for such a role as lecturer. Through this newer field of endeavor one sees the emergence of his theory of formal verse finally taking form in his writing of The Science of English Verse. Ward gives the following account of these latest pursuits of Lanier:

Having now given sacredly to art what vital forces his will could command, he devoted himself, with an

\(^1\) Ibid., p. 141.
intense energy, to the study of English Literature, making himself a master of Anglo-Saxon and early English texts, and pursuing the study down to our times. He read freely, also, and with a scholar's nice eagerness, in further fields of study, but all with a view toward gathering the stores which a full man might draw from in the practice of poetic art; for he had that large compass which sees and seeks truths in various excursions, and no field of history, or philology, or philosophy, or science found him unsympathetic. The opportunity for these studies opened a new era in his development, while we begin to find a crystallization of that theory of formal verse which he adopted, and a growing power to master it. To this artistic side of poetry he gave, from this time, very special study, until he had formulated it in his lectures at the John Hopkins University, and in his volume "The Science of English Verse."¹

Not only did Lanier read for pleasure; he anticipated seriously the critical writing that he wanted to do, for it was this purpose that he had in mind in having read so broadly and so thoroughly.

Thus far the writer has attempted to call attention to much of Lanier's musical background, without including other biographical factors in the course of the poet's development as a foremost representative of American poets. First, he has given the reader an account of the musical heritage that was Lanier's, taking its spark in his early childhood ventures and experiences in the handling of several musical instruments; second, his conscientious efforts at perfecting his artistry in playing the flute while he was in college, during his war experiences, and at every other opportune time; and third, the period in which he became a professional composer, performer,

and critic. The writer hopes that through the preceding accounts he has called attention to some basic musical qualities that will shed some light on the conclusions that he will make in this paper, in an honest effort to show the influence that music had on Sidney Lanier's poetry.
CHAPTER II

MUSIC AND LANIER'S THEORY OF POETRY

Thus far the writer has been concerned with the musical background of Sidney Lanier. Consideration will be given now to the poet's theory of poetry in relation to the music that was so much a part of him. Because he was so richly endowed with a heritage, deep-rooted in the musical arts, one would look for a final crystallization of this inherent trait in any critical essay that Lanier would attempt. This took form in, as has been stated previously, his *The Science of English Verse*. The writer feels that in order to do justice to his efforts in this area a careful examination of his theory must be tantamount to a consideration of evidences of the influence of music on his poetry. Consequently, he will confine his investigation here to what he finds as Lanier's basic conception of poetry and music, as proposed in his work, *The Science of English Verse*.

Critics vary in their appraisals of the value of Sidney Lanier's theory of music and poetry. Such critical comments have no place in this chapter, for the writer will make an objective investigation of the poet's theories. However, for the purpose of giving the reader a broader perspective of the real significance of Lanier's ideas on prosody, a limited number of critical comments may be allowed. First of all,
The Science of English Verse, according to one critic, is significant because of its historical account of American prosodic thought, and as a means to interpreting Lanier's own effort at versification — embracing the areas of physics, phonetics, the history of the English language, music, and aesthetics.¹ According to Allen, too, Lanier's thesis is "...that the laws governing versification and music are not only similar (as most prosodists would agree) but that they are precisely the same laws."² Thus, the writer recognizes that there is a definite union of music and verse in Lanier's theory, and intends to show the influence such thinking had on the poetry that came from the poet's pen.

What is this theory advanced so boldly by Lanier? What did Lanier himself mean by the term "verse"? We have this basic statement from him to judge:

A formal poem is always composed of such sounds and silences (or of the signs, or of the conceptions, of such sounds and silences) as can be co-ordinated by the ear.³

From this conception one readily gets the idea that the poet refers to poetry that is heard rather than that which is read; it is the sound of poetry over and above the thought in poetry. However, the writer feels that Lanier limits his definition to sounds that can be "coordinated by the ear" for the reason of

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² Ibid., p. 277.
the defense of his thesis. According to him, then, formal
verse amy be judged as such only by the relationship of its
component words as to their sound, to the exclusion of their
associated ideas. When, as he said, "accentuation, allitera-
tion, and rhyme" are preserved, any other words may be substi-
tuted which convey no ideas at all and the "verse-structure" of
the poem will not be altered.¹

From this premise Lanier moves to the point that the phe-
nomenon of related sounds, even when poetry is read silently,
is still a dominating factor in "verse-structure." To support
this he states that the characters of print are merely signs
for sound. Therefore, these tools of writing through an in-
direct route - the eye, the ear, and the auditory senses, in
turn, are finally conceived of as sound. Further, each sense
has an imaginative province as well as a physical one, the
former suggests "those perceptions of sound which come to exist
in the mind, not by virtue of actual vibratory impact upon the
tympanum immediately preceding the perception, but by virtue of
indirect causes (such as the characters of print and writing)
which in any way amount to practical equivalents of such impact."
To hear, to see, and to imagine poetry all involve a close re-
lationship between sound and the printed letters or characters.
Thus, reading verse silently, and imaging the resulting ideas,
convey the same sound effects as does hearing the poem read.
The writer feels that this theory is the basis for Lanier's idea

¹Ibid., p. 21f.
of the strict union of music and verse.

Now let us turn to the basis of Lanier's theory of poetry. According to him, the study of verse must begin with the study of sound. Here he approaches his proposal from a scientific point of view, for he advances the idea of sound being studied from four phases - duration, intensity, pitch, and tone-color. By duration is meant the length of the resulting sound; intensity denotes the loudness or maybe the softness of the sound; the pitch of the sound concerns its shrillness as to the bass or treble; while tone-color embraces the component sounds from which a given sound is made. Allen compares this last theory to the study of colors where varied colors are mixed to form a resultant different hue:

...in studying colors we find purple composed of red and violet, and the like, so many sounds have been discovered to be made up of other sounds.

The writer agrees here, along with others, that Lanier makes his scientific approach to his theory of poetry through the realm of physics when he gives to sound the preceding characteristics. This theory readily verifies his conscientious efforts along the line of preparation already mentioned in the previous chapter. The writer reminds the reader of Lanier's

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1 Lanier, ibid., p. 24.
2 Ibid.
4 Ibid.
serious investigation into the science of music wherein he concluded that "the art of music has its own body of classified facts and general laws."¹

The writer will now examine each phase of the poet's theory, as it is related to music, the evidences of which will be shown in the next chapter. Let us consider Lanier's rhythms of English verse as set forth in his theory. This he speaks of in terms of five different relationships: Temporal, accent, the phrase, the line, and the stanza.² First, it is necessary to note what the poet considers as "rhythm" in poetry. He approaches the meaning as scientifically as the "exact coordination with reference to duration,"³ and adds that "All English words are primarily rhythmical."⁴

Lanier's premise is founded on the basis of sound as being represented by one syllable - consisting of either a single letter forming a word, as in the vocative "O"; a single letter forming one syllable of a word; or, any number of letters which may give the impression of a separate mass of tone-color. This idea is simplified by him in the line -

"Among trunks grouped in myriad round"

where nine different sounds are represented by combinations of letters differing widely in number:

¹ Edwin Mims, op. cit., p. 138.
² Lanier, op. cit., pp.74, 78, 88, 92, 94.
³ Ibid., p. 62.
⁴ Ibid.
Here it is natural for English-speaking people to so utter these sounds, and that they bear to each other definite time relations, in respect to equality and proportion. Thus, this basic recurrence of definite proportion in sound utterances, or with any other senses, is considered as primary rhythm. Such primary rhythms are developed by man into more complex forms or sounds which account for the phenomenon of secondary rhythm or accent — that is, rhythm which is made up of varied combinations of sounds. It is this secondary rhythm which embraces Lanier's theory of intensity in sounds. Likewise, these sound combinations in sequence may be uttered in such a way as to give further implications of variations in their sounds as to emphasis, stress, and accent, thereby constituting a third order of rhythm, or pitch. Each of these combinations of rhythm, though based upon the coordination of time, signify the fact that "time is the essential basis of rhythm."\(^2\) The writer merely calls attention at this point to Lanier's logical conclusions on the above statement, to the

\(^1\) Ibid., p. 60.
\(^2\) Ibid., p. 62f.
exclusion of intensity, pitch, and tone-color.\footnote{1}

This theory of rhythm or time-duration in verse is paralleled by Lanier in music. He states that a bar in music is the same as a foot or a measure in verse. In essence he says:

In a strain of music any bar is exactly equal to any other bar in the time it occupies. If this equality in time were taken away, no possibility of rhythm would remain; and it must be apparent that the possibility of rhythm is the same, whether the rhythm be music-rhythm or verse-rhythm; the only difference between the two being that in music the time is marked off for the ear by musical sounds, while in verse the time is marked off by verse-sounds for the ear. In both cases, it is always necessarily time which is marked off.\footnote{2}

Further support of his theory of rhythm or time is seen in the following example:

\footnotesize
\begin{center}
\begin{tabular}{cccccccc}
1 & \hat{\cdot} & \cdot & \cdot & & 2 & \hat{\cdot} & \cdot & \cdot & \cdot \\
Rhythm-ic-al & round-e-lays & | & wav-er-ing & down-ward & 3 \\
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11
\end{tabular}
\end{center}

On the basis of noting rhythm by the system of musical notation, the actual number of rhythmic sounds uttered in a minute may here be considered to be 180. Three verse-sounds to the second, or one verse-sound to each third of a second may be determined by dividing 180 by 60. If an eighth-note (\(\hat{\cdot}\)) in music represents a sound duration of one-third of a second, and a quarter-note (\(\cdot\)) represents sound of two-thirds duration, then the two characters considered together would represent a sound duration

\footnotesize
\begin{itemize}
\item \footnote{1}{Ibid., p. 64f.}
\item \footnote{2}{Ibid., p. 67f.}
\item \footnote{3}{Ibid., p. 70.}
\end{itemize}
of one second. Additional mechanical devices such as the caret (\(^\wedge\)), placed over any note to indicate an increase in intensity or accent, give a simple system of notation with which the accurate time-relations of rhythm may be seen.

By placing another line of poetry in juxtaposition to the one previously examined in this manner:

Rhythmical roundelays wavering downward.
Rhythmic roundelays wav'ring downward.

we have a different musical rhythmic scheme as

\[
\text{Rhythm-ic} \begin{array}{cccc}
\text{round-e-lays} & \text{wav'-ring} & \text{down-ward} \\
1 & 2 & 3 & 4
\end{array}
\]

In this latter scheme the first verse-sound "rhythm" may be recognized by the reader as being the quarter-note (\(\text{f}\)), while previously it was the eighth-note (\(\text{f}\)). Another change is seen in the verse-sound "wav", which at first appeared as an eighth-note (\(\text{f}\)) and becomes a quarter-note (\(\text{f}\)). Each of the groups of verse-sounds in both schemes corresponds to what in music is known as a "bar", and has the equivalent status of a "foot" or "meter" in poetry.

Now, how does the person reading English ordinarily, and without effort, read into the preceding lines the exact rhythmical pattern? Lanier explains it in this manner:

The English habit of uttering words, prose or verse, is to give each sound of each word a duration which is either equal or simply proportionate to the

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1 Ibid., p. 72.
2 Ibid., p. 73f.
duration of each other sound; and, since these simple proportions enable the ear to make those exact co-ordinations of duration which result in the perception of primary rhythm, we may say that all English word-sounds are primarily rhythmical, and therefore that the signs of those sounds—that is, written or printed words—are in reality also signs of primary rhythm; so that we may say further, Written or printed English words constitute a sort of system of notation for primary rhythm.

and that

...an ordinary English reader, in coming upon the line,

Rhythmical roundelays wavering downward,

would recognize not only the simple relations in time among the verse-sounds which suggest primary rhythm, but would also recognize a certain grouping of these sounds which was intended by the writer and which constitutes their secondary rhythm, to wit, the grouping of the eleven syllables into four bars, each bar equal in its time to each other bar, the first three bars containing three /'s each, and the fourth bar a / and an /, which together equal three /'s...

Another question is proposed: Does the reader recognize the grouping of these verse-sounds into bars as in music? Lanier answers by saying that it is habitual for the English reader to not only utter sounds in temporal rhythm, but to accent them by making a difference in their intensity, giving one sound in each word prominence over every other sound. To atone for this observation, Lanier reverts to his knowledge of the history of the English language when he asserts that accent is fixed by agreement. And because of this fixed accent or stress, there is noted a three-interval appearance

1 Ibid., p. 73.
2 Ibid., p. 73f.
3 Ibid., p. 74.
of the accent four times, and, consequently, a natural separation of the line into units of measure or rhythm.

So far the writer has attempted to show the composite relationship of Sidney Lanier's proposal to the use of temporal rhythm and its ultimate component, accent or secondary rhythm, in both music and verse. It is the poet's theory that accent is the direct outcome of time and duration in sounds; that the latter precipitates the former in that the natural senses of hearing in man groups primary rhythms into subsequent patterns of secondary rhythms.

A further extension of Lanier's theory of rhythm goes into the area of tertiary rhythm, which involves the unit of the phrases. Ordinarily, one observes in the speech habits of individuals the utterances of groups or words, over and against the utterance of each word followed by interval breaks and stops. These groups may appear in units of, say, two, three, four, or more words. The breaks between the words are synonymous to silences in our speech habits, and correspond in music to rests - denoting durations in silence. While, Lanier says, silences or rests in prose are denoted by using marks of punctuation, especially in modern prose, the phrase in poetry and music must be considered differently.

While in prose, phrases are punctuated by the appearances

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1 Ibid., p. 74.
2 Ibid., p. 79.
of rests at specific intervals, the phrase division in verse is recognized by the succession of secondary rhythmic divisions within a line. Lanier shows, through Horatio in Act I, sc. 1, of Shakespeare's *Hamlet*, the theory he advances for the rhythmic qualities of the phrase in verse:

```
Horatio. - So have I heard, . . . . . .one
and do in part believe it . . . . . .two
But look, . . . . . . . . . . . .three
the morn, . . . . . . . . . . . .four
in russet mantle clad, . . . . . .five
Walks o'er the dew of yon high
eastern hill. . . . . . . . . . . .six
Break we our watch up; . . . . . . .seven
and, by my advice, . . . . . . . . eight
Let us impart what we have seen
        tonight Unto young Hamlet; . . . .nine
for, upon my life, . . . . . . . .ten
This spirit, . . . . . . . . . . .eleven
dumb to us, . . . . . . . . . . .twelve 1
will speak to him. . . . . . .thirteen
```

In this passage the verse-pattern is not followed, for the sake of showing the phrase-pattern. The foregoing divisions of a verse passage clearly show how the voice utters a natural speech pattern without giving heed to any mechanical devices that might be present. In comparison he sites, as the music counterpart to the phrase, four phrases from the first strain of Gade's "C Minor Symphony." 2 In these illustrations Lanier points out the likenesses in the two as having symmetrically opposed rhythmic patterns. However, in neither music nor prose does one always find "irregular rhythmic antagonism." Another example of tertiary rhythm is that of alliteration, which

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1 Ibid., p. 81.
2 Ibid., p. 80.
naturally fixes the rests between phrases by the regular occurrence of initial consonant sounds, as may be seen in a line from Queen Elizabeth, I:

The fear of future foes exiles my present joy, And wit me warns to shun such snares as threaten mine annoy whereas, at the end of each successive series of alliterative consonants, the reader gets the same feeling of separate bars as he does in hearing a musical notation.

Still another device for noting tertiary rhythm is that of the use of emphatic words, or important sound of important words in a sentence. The determination of what is important to a reader and what is unimportant is the outcome of a naturalness on his part to apply intensity and pitch to certain words in a passage. Lanier speaks of it, also, as being logical accent.

In differentiating between music and verse as they are both implied in Lanier's theory of the third order of rhythm, he reaches these logical conclusions on the basis of the rhythmic divisions of phrases by the emphatic word content:

1. While the rhythmic accent consists of increased intensity alone, the logical accent embraces both intensity and pitch.

2. Though the rhythmic accent is the mark of a bar in all music and in all English verse, the logical accent has no connection with the bar.

3. The musician attempts to accent regularly the

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1 Lanier, ibid., p. 83.
2 Ibid., p. 85.
first note in a bar, except when other emphasis is desired, while the logical accent in verse is irregular in that it is placed upon important words.

4. The rhythmical accent is constant as fixed in the scored musical notation, while in applying logical accent different readers vary in their interpretations, thereby applying different points of emphasis or accent.

5. Finally, that rhythmic accent attempts to establish a definite rhythm, while logical accent dis-establishes that rhythm by setting up a variance in the groups of its component bars.

Now, let us look into Lanier's matter of the fourth order of rhythmic relation - the line, a mere extension of the first three rhythms. Briefly, the writer observes that what the poet meant by rhythmical lines in verse is synonymous to "meter", to denote the number of measures or verse-sounds in a line of poetry. The ends of such lines may be denoted by the ear with such devices as rhyme, the rest - as in blank verse -, or by a change in the pitch of the voice. A further discussion of this phase would move the writer into his treatment of tone-color, a consideration which is desired to be given elsewhere.

The stanza, being the fifth order of rhythmic relations, can best be shown with Lanier's own selections of a stanza of Ophelia's song from Hamlet:

How could I your true love know
From another one?
By his cockle hat and staff,
And his sandal shoon,

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1 The Science of English Verse, ibid., p. 96f.
2 Ibid., p. 88.
He is dead and gone, lady,
He is dead and gone;
At his head a grass-green turf,
At his heels a stone.¹

The size of a four-line stanza within itself suggests its classification as the fifth order of rhythmic relation, for it is longer than a single line and smaller than a longer poem. To the natural ear, then, the unit of rhythmic relation is seen stanza for stanza.

The writer has attempted to point out one of the basic propositions in the theory of poetry of Sidney Lanier— that is, rhythmic relations as governed by the physical means of duration, pitch, intensity, and tone-color. In doing so, he has stated that the five obvious rhythmic relations are the temporal—of the first or primary order, accent, the phrase, the line, and the stanza, the last four orders being rather complex extensions of the first or temporal relation.

Another effect of the art of sound is that of tune, according to Lanier. It is conceived as being a series of sound coordinated by the ear with reference to pitch, the shrillness of a tone as to the bass or the treble. In essence, he says, most people associate tune or melody² with musical performances— with the musical instrument or with the "singing-tone" of the voice. Lanier gives this conception a much broader perspective

¹ Ibid., p. 94.
² Hereafter, "melody" and "tune" may be used interchangeably by the writer.
when he theorizes ....

1. The tunes or melodies do not only exist in poetic readings, but in the average communications between man through the medium of words.

2. Every time a statement is made or a question is asked, it is done in its own peculiar tune. Likewise, every emotion or shade of emotion has its tune. These resultant tunes are essential in giving the exact significance to words and phrases.

3. Through these various tunes words get meaning, so much so, that if a phrase is spoken with one tune a special meaning is given, while the same phrase spoken in a different tune will imply meaning.¹

From the conclusions above by Lanier, the writer is conscious of the poet's intention to closely relate melody in music to that same quality in verse. However, Lanier warns his readers of becoming confused with the terms "melody", "harmony", and "rhythm"; for, often when melody is spoken of in reference to verse, the implication generally goes to the quality of rhythm. The essence of rhythm, in this respect, has previously been discussed by the writer,² but a comparative analysis of the three terms by the system of notation may be essential at this point.

To show how rhythm is notated, Lanier uses this system:

\[
\begin{align*}
\text{Oh that my heart were a rose of the garden}
\end{align*}
\]

¹ Ibid., pp. 252f.
² Pp. 23-f.
As the example shows, the notes do not have to be placed in any vertical position to show the respective relationships to each other. However, if the notes are to be placed in terms of their relation to melody, to add tune to their rhythm, the following clearly depicts the same:

![Music notation]

Oh that my heart were the rose of the garden

In this system more than one line has been used to show the variation in the pitch of each tone. Whereas melody consists of tones that vary in pitch and are sounded successively, harmony is made up of similar qualities, but the variations in pitch are sounded simultaneously, as:

![Music notation]

The writer sincerely hopes that these illustrations of rhythm, melody, and harmony will serve as an aid to the reader in the further discussion of Lanier's emphasis on tune as an important characteristic of verse.

Now, let us consider the significance and the importance

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1 Lanier, Ibid., p. 254.
2 Ibid.
tune as it appears in verse, as compared to its music counterpart. It has been observed that words are spoken in such ways that different meanings and shades of meaning are given. These variations in meaning are usually taken for granted, in that they appear to be of a natural utterance of the human voice. In reality, they are "intonations" and "inflections" which are vitally necessary to give significant interpretations to the words and phrases. Lanier affirms that "... the variations in pitch which accompany all spoken words are, in the strictest sense of the term, tunes; that they are definite successions of tones, ..."¹ Fixed succession of tones, with variations in pitch convey the different moods and emotions of a speaker.

Without melody in verse one is likely to get what Lanier terms as an idiotic effect, as cited in his example of the young schoolboy, who spells out his words, letter for letter, while he is learning to read, thereby, uttering words without ideas. These ideas are absent because there is no tune or melody in his words. While the high squeak of a boy's voice in uttering tuneless phrases may appear idiotic, the more dignified and sonorous tones of a man's voice, even the supernatural.² In this the writer sees more definite reasons for the use of melody in uttering the spoken word; for, without it, the residue of artificiality would be too prevalent to fix meaning to one's speech. So much importance is attached to

¹ Ibid., pp. 255f.
² Ibid., p. 257.
the manner of pitch in ordinary communication that Lanier said:

...our modern life is so complex that we could never get along with mere words. Existence is so many-thoughted, conscience is so cunning, passion is so refined, men's relations to nature are so subtle, wit is so knowing, humor is so deep, in this nineteenth century that few thousand words of our English vocabulary, rich as that is, would leave us dumb half the time if we could not say them in manifold and expressive tunes which multiply their meanings.¹

Now, let us see how Lanier applies his theory on tunes to poetry. A classic example is given in terms of a monologist who takes all of the speaking parts of a drama in such a way as to play all of the characterizations of the play. Without the intonations and inflections of the voice to present the various characters of the drama, the role of the monologist would be very ineffective.²

In what way does the tune in speech compare with tune in music? In tracing the history of music to his time, Lanier conveniently separates it into three epochs - Antique, Mediaeval, and Modern periods.³ During the first epoch there occurred a strong union of music, poetry, and the dance as performed by the Egyptians, with the dance gradually taking its own stand and dropping away from music and poetry. The first notice of the actual separation of music and poetry was with the Greeks, where declamations were repeated to the accompani-

¹ Ibid., p. 261.
² Lanier makes reference to Charlotte Cushman's (of the concert stage) reading of Macbeth.
³ Lanier, op. cit., p. 264.
ment of the lyre - said to be the first possible effort of poetry to separate into its own art form as a form of expression. Gradually the spoken word has made a strong bid to be heard and understood, rather than to keep the subordinate roll it once held as an ally to music.

The medieval period in the history of music is marked distinctly by a slight attempt for music to move in the direction of harmony; with the Greeks there was no harmony, the music being all melody. Polyphonic music, the arrangement of several different melodies played or sung simultaneously without discord, begins to distinguish itself during this period. Some musical precipitates of this medieval period are the sonnet, the ballad, and the chant - the latter being in essence the harbinger of modern speech-tune. The modern period, beginning in the sixteenth century, saw the advent of declamations accompanied by music, heralding our modern operas. The masque in England was popularized for its bold interpretations of poetry, with music as its vehicle. At the same time, glorious harmony began to take form at the pens of Palestrina, Bach, Beethoven, and Hayden, while there was a strong manifestation of the independence of poetry from music at the hands of men of letters like Shakespeare, Milton, and later, Keats, and Tennyson. Music is almost exclusively expressed through the instrumental tune, while poetry is expressed through the speaking-tune. The musician uses the voice as a reed-instrument, and words to color their tones, while the poet uses music only to its limitations of the speaking voice. On one hand we have
the symphony, and on the other the tunes of verse.

A system of musical notation is inadequate to designate the speech tunes, because the scale of tones used in speaking differs from that used in music. Unlike the music scale which includes whole-tones and half-tones, with no sound less than a half-tone, the tunes of speech have within their scale range intervals less than half-tones. Four-fifth of the tones used in speech tunes cannot be expressed by the musical system of notation. A change in pitch in music of one whole-tone can only be designated on the scale by certain symbols to signify what is known as a semitone. These symbols are the sharp (#), which raises the tone one-half pitch, and the (b), which lowers the tone one-half pitch. On the other hand, the ratio of tones in speech, as compared to the music scale, is nine to two - there being nine different tones between the same whole intervals in musical notation.\(^1\)

Lanier further states that the human ear has a far greater perception of delicate tones, that is, detecting the difference in pitch between two tones of much less than a ninth interval, than any musical instrument can produce. He is also of the opinion that experimentation will account for increased scientific developments that would enable the human ear with a much greater possibility of perception.\(^2\)

The writer at this point respects Lanier's predictions in

\(^1\) Ibid., p. 274.
\(^2\) Ibid., pp. 276f.
this area of scientific improvements by acknowledging the advancements that have been made in physics within recent years, especially that embracing the field of electronics.

A final striking example to show the manner in which modern speech-tunes have divorced themselves from strictly musical dependence is that of the old Negro preacher, as is shown here:

\[
\text{Yes, my brother in and sister-in}
\]

\[
\text{Ef you don't make haste and repent}
\]

\[
\text{of all your sins and wash yourself clean}
\]

\[
\text{in the water of life, the Lord}
\]

\[
\text{will fling the last man and woman of you}
\]

\[
\text{all into everlasting pah-di-shun!}
\]

\[\text{Ibid.}, \text{pp. 276f.}\]
Such sermons show the transition of the "more refined recitative" or speech-tune from the poor musical recitative of the earlier periods in musical history. This illustration also shows a very classic example of the advantages of melody in expressing ideas in communication. One has only to look at any of our modern verse, and there may be seen melody that is as distinctly a characteristic of words and phrases as any strictly musical notations to designate tunes or melodies.

The last general prosodic theory of Lanier's with which the writer will be concerned in this paper is that of the colors of English verse. A consideration of the poet's ideas as to the nature of the colors and their relations to musical tone-color will be made at this point. In speaking of color in verse we compare, without substituting the physical theories, the way in which the phenomena of sound lend themselves to the phenomena of light. A brief reference to this was made by the writer elsewhere in this paper. By tone-color Lanier means "...the actual physical process which has come to be scientifically designated "tone-color," as it reveals itself in those colors which we call A.E.O. B.X., &c. in speech and verse." Just as the eye does, in distinguishing various shades of color, so does the ear in distinguishing between the various shades of tone that make the sounds for the printed characters in English.

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1 P. 20.
When Lanier speaks of colors of English verse, he includes the use of vowel and consonant sounds for musical effects, rhyme, reiteration, phonetic syzygy—the use of consonant sounds which may be easily yoked together in the pronunciation. These colors are, therefore, grouped by him into the following categories: (1) rhyme, involving both vowels and consonants; (2) vowel-distribution, considering vowels alone with agreeable successions of them in a line of verse; (3) consonant-distribution, involving consonants only with reference to securing agreeable junctions of the terminal consonant of each word with the initial consonant of the next, and the arranging of pleasant and successive consonant-colors of the same type; (4) alliteration, also involving both vowels and consonants.²

The writer will now look into the matter of rhyme as one of Lanier's major factors in verse-color. According to him, words which rhyme must always have different initial consonant sounds, with all succeeding sounds being alike, whether they are vowel sounds or both vowel and consonant sounds. At this point he notes emphatically his use of the term "vowel-sounds" and "consonant-sounds" rather than "vowel" and "consonants" because in English not only are different sounds indicated by the same vowel or consonant, but also, different vowels or consonants indicate the same sound. For example:

..."though" is a good rhyme with "so", -- and follows the rule given; for the initial consonant-sounds "th" and "s"
are different, while the vowel-sounds following them are alike though the vowels and consonants (meaning vowel-letters and consonant-letters) standing for those sounds are wholly unlike. So "do" and "few" and "true" and "coo" all rhyme, though the vowel-letters which follow the differing initial consonants all differ also; for these different letters express in English utterance like sounds. Similarly: "do" and "go" do not rhyme; for while the initial consonant-sounds differ and the following vowel-letters are alike, the following vowel-sounds are not alike.  

This rule for the use of rhyme in English verse applies to words of two or three syllables as well as to one-syllable words. 

Lanier makes it clear, however, that his theory of rhyme in English verse is ante-dated by even the Anglo-Saxons' use of it in their poetry, and that it has continuously appeared through the centuries. During the interim, there have been many variations advocated and made on the use of rhyme. One easily recalls Lanier's mentioning of the popular battle of the Ancients against the Moderns in regard to the use of rhyme - precipitating many theories of prosody in England during the sixteenth century.  

Because of these varied reactions to the use of rhyme with these sixteenth-century craftsmen, Sidney Lanier, in his theory, advanced certain cautions in the use of rhyme in English verse. Basically, he says, that the "timbre" resources of the English language are so great that the poet should be restricted to making the best use of the storehouse of words in order to main-

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1 Ibid., p. 284.
2 Ibid., pp. 293f.
tain the law of rhyme in verse.¹

He continues that if allowances must be made for using imperfect rhymes in English verse, it is then useless.² Another of his precautions is that the poet decides the position of rhymes in his verse, and that position is dictated by what the ear perceives.³

A fourth precaution of Lanier's tells the poet that neighboring rhymes should be avoided if one is to strive for perfect rhyme.⁴ And, finally, he warns that sweet and sonorous sounds more nearly approach the matter of achieving melody in English verse. Therefore, one must refrain from the use of fastidious tone-color in words.⁵

The able craftsman in verse will avoid the improper distribution of vowel sounds in a line of poetry. Such faults have the tendency to tire the ear as it perceives the sound, as Lanier cites the following example:

'Tis May-day gay: wide-smiling skies shine bright, Through whose true blue cuckoos do woo anew The tender spring &c.

where there is a recurrence of the vowel color ay in the first line in succession. The vowel 1 occurs five times in the remaining part of the line, with the only break being the 1

¹Ibid., p. 297.
²Ibid.
³Ibid., p. 299.
⁴Ibid., p. 300.
⁵Ibid., p. 301.
sound in "ing". In the second line appears the tiresome vowel sound \( u \) eight times, except for the short sound of \( u \) in "cuck-" and the vowel color \( a \) in "anew."\(^1\)

Lanier feels that the able versifier should be scrupulous in his search for artistry in the use of words.\(^2\) Here again, as in vowel-distribution, care should be taken in the distribution of consonants within the framework of verse. The use of some successive sounds between words in verse will prove troublesome and awkward, resulting in "sawing the ear with sharp notches of sound."\(^3\)

However, despite this caution of faulty consonant-distribution in verse, the poet provides for the appearance of such pleasureable, distributed consonant colors in that they are known as Phonetic Syzygy. This phenomenon of tone-colors is permissible because of the close relationship that exists between these consonants as accounted for by Lanier:

\[...\text{If the consonants D, T, and Th, be carefully uttered, the student will observe that the three involve nearly the same adjustment of the vocal organs; so do P, B, and V; so do G, C, (hard), and K. This similarity involves a similarity of tone-color, and we may say therefore that D, T, and Th, are similar consonant-colors; P, B, and V, are similar colors; and G, C, and K.} \]

\[\text{Now if a given line of verse shows such a succession of colors -- that is a succession of the same, or similar, colors -- all the colors may be taken note of by the ear as a general prevalence of a given color, without reference to whether they occur at the beginning (alliterative letter), at the end (junction consonant) or in the body, of words. Such a succession of consonant-colors}\]

\(^1\) Ibid., p. 302.
\(^2\) Ibid., p. 306.
\(^3\) Ibid., pp. 305f.
has been called Phonetic Syzygy (syzygy, from sumzugia, yoking together) by Professor Sylvestor, in his Law of Verse, ....

Alliteration is that situation, according to Lanier, where "the initial vowel-sound or consonant-sound of two or more consecutive, or near, accented syllables, are the same."\(^2\) This phenomenon has to do with sound rather than with the character of print or writing. For instance, there may be a difference in the printed characters but a likeness in their color, and alliteration is achieved, as in this line:

The sea that doth exceed his banks\(^3\)

The "s" in "sea" and the "c" in "exceed" are of the same tone color and do alliterate. On the contrary, in this line:

The harp not honor'd with a song,\(^4\)

the "h" in "harp" and the "h" in "honor'd" are physically the same signs of sound for the letter, but they do not have a common tone-color, and, therefore, they do not alliterate.

Rhyme, except for the difference in initial consonant sounds, is very closely related to alliteration. And, like rhyme, throughout its various uses in English verse over a number of centuries, alliteration, also, was misused by some of the artificers of the sixteenth century.\(^5\)

\(^1\) Ibid., pp. 306f.
\(^2\) Ibid., p. 309.
\(^3\) Ibid.
\(^4\) Ibid.
\(^5\) Ibid., pp. 310f.
The writer concludes at this point that these colors in English verse are vitally necessary if a poet wishes to achieve melody which will be pleasing to the ear—that melody which is an integral part of Lanier's theory.

Within the framework of this chapter, the writer has attempted to show the very close relationship of music and poetry, as proposed by Sidney Lanier, in the following areas: (1) the poet's definition of poetry, with his idea of sound relationship in the four phases of duration, intensity, pitch, and tone-color; (2) the relationship of rhythm to poetry in five different orders of rhythm; (3) the melody in poetry and music, with reference to its naturalness in communication, its significance in expressing meaning, a discriminate view of harmony, melody, and rhythm, and, a comparative explanation of speech-tune and music-tune; (4) tone-color in music and in poetry, with rhyme, vowel-distribution, consonant-distribution, and alliteration as factors.

It is hoped that these theories of Sidney Lanier have caused the reader to reflect on those basic qualities of him that the writer referred to in Chapter I of this paper, and that the information will serve as a means of helping to understand Lanier's conscientious efforts to arrive at such conclusions that he has given. The writer also hopes that what he has given the reader thus far will be a comparable guide to a more sympathetic and appreciative understanding of the evidences of music in the poetry of Sidney Lanier, to be revealed in the following chapter.
CHAPTER III

EVIDENCES OF MUSIC IN LANIER'S POETRY

The writer has attempted thus far to give the reader a comprehensive account of Sidney Lanier's background in music, and an objective exposition of his theory of poetry, as it is allied to music. In this final chapter a conscientious effort to point out definite evidences of music in Lanier's poetry will be made. Conveniently, the writer will show these evidences by considering the musical characteristics of rhythm, tune, and color as Lanier has presented them in his theory. In addition, the forms of selected poems will be studied to show how Lanier's knowledge of music influenced their creations.

One writer has stated that "Immaturity is the key to any analysis of the works of Sidney Lanier." This observation causes the writer to believe that there is an area of incompleteness about the poetry of Lanier. But, the critic affirms, also, that

Inevitably he did his clearest thinking upon questions concerned with music and poetry. It was there his heart lay, so that there his mind worked most eagerly, and most successfully. We see him early endeavoring to explore, with growing curiosity of an alert and willing mind, the affinities between music and poetry. And it soon developed

---

1 Frank W. Cady, "Writings of Sidney Lanier," South Atlantic Quarterly, XIII (April, 1914), 156.

45
that beyond this field of exploration there was to appear before him in imagination this fascinating goal throwing open to the world through his own verse new and as yet undiscovered fields of poetic melody. 

Lanier's poems are truly explorations where he put into practice those theories of poetry in which he so firmly believed. For, considering what another able critic had to say:

He strove to make poetry do what painting has done better, and to make it do what only music hitherto has done. If he could have lived three lives, he would have adjusted the relations of these arts as far as possible to his own satisfaction. I regard his work, striking as it is, as merely tentative from his own point of view. It was as if a discoverer should sail far enough to meet the floating rock-weed, the strayed birds, the changed skies, that betoken land ahead; should even catch a breath of fragrance wafted from out-lying isles, and then find his bark sinking in the waves before he could have sight on the promised continent.

Many critics are in agreement with Stedman that Sidney Lanier left the scene of his labors before there could be anything like perfection that he could accomplish in his poetry that would justify the validity of his theories.

The writer's intention will be to restrict his study to the evidence that are seen in Lanier's poetry, without regard to erstwhile validated critical comments on the lack of immaturity of the poet.

First, let us see the ways in which Lanier has made a

---

1 Ibid.
practical application of his theory of rhythm. The writer, however, must at this point consider what Allen stated in relation to meter:

...though meter is important in showing how Lanier attempted to apply the technique of musical composition to his versification, it is by no means the only important (or perhaps the most important) element in his poetic techniques.

Chronology is very important in studying Lanier's versification, for his theory of the identity of the laws of music and verse either did not crystallize early enough to affect his first poems or else several years of practice were necessary for learning how to embody the theory in rime and meter. In fact, we can easily follow the genesis and growth of the theory in his own practice of versification, for however we may judge the result, few prosodists have ever striven more earnestly to follow their own doctrines.

Therefore, it will be necessary to consider Lanier's metric form in his earlier poems, and then proceed to other evidences in his poetry.

The reader should be reminded here of the various rhythmical relations considered in the previous chapter. The temporal relation, or primary rhythm, in Lanier's poetry will now be studied. We have in one of his earliest poems a manifestation of his efforts to align music with his poetry:

---

1 The writer will use "rhythm" and "meter" interchangeably in his paper.
3 Ibid.
4 P. 24.
The Day was dying; his breath
Wavered away in a hectic gleam;
And I said, if Life's a dream, and death
And Love and all are dreams - I'll dream.

Here he has used three different rhythms with four bars -
first the iambic:

\[
\text{The Day was dying} \quad | \quad \text{his breath}
\]

Then the dactyl and the anapest are mixed:

\[
\text{Wavered away} \quad | \quad \text{in a hectic gleam}
\]

This poem, "To -," is in harmony with another of Lanier's early poems, "The Wedding," except for its sonnet form and the alternation of three and four bars respectively, as:

\[
\text{Wedding Bells} \quad | \quad \text{your clam- or tells}
\]

which shows the four bars, and

\[
\text{Two weddings in} \quad | \quad \text{one breath}
\]

which has three bars, both lines being of the same iambic foot.

In "The Dying Words of Stonewall Jackson," Lanier makes

2 Ibid., p. 241.
All subsequent references to Lanier's poems, unless otherwise stated will come from this source.
use of six four-line stanzas, and uses five bars to the first three, and four bars to the last line in each stanza:

\[
\begin{align*}
\text{The stars} & \quad \text{of night} & \quad \text{con-tain} & \quad \text{the glitter} & \quad \text{ing day} \\
1 & \quad 2 & \quad 3 & \quad 4 & \quad 5 \\
\text{And run} & \quad \text{his glo-} & \quad \text{ry down} & \quad \text{with sweet-} & \quad \text{er grace} \\
1 & \quad 2 & \quad 3 & \quad 4 & \quad 5 \\
\text{Up-on} & \quad \text{the dark} & \quad \text{World's grand} & \quad \text{en-chant} & \quad \text{ed face} \\
1 & \quad 2 & \quad 3 & \quad 4 & \quad 5 \\
\text{All loth} & \quad \text{to turn} & \quad \text{a-way} \\
1 & \quad 2 & \quad 3 \\
\end{align*}
\]

The metric forms of these representative earlier poems of Lanier typify his method of temporal relation, in that they point out the element of time taken by each separate sound or syllable, as in the line

\[
\frac{\text{Two wed-dings in one breath;}}{1 \quad 2 \quad 3 \quad 4}
\]

and, the secondary rhythm or relation of accent where, it is seen, the accent designates the separation of the line into its respective bars.

It is evident that these earlier poems, like most of them within this period, are experiments in a conventional rhythm. Kent\(^2\) says that Lanier's earlier poems show a definite use of

\[\text{F. 238.}\]
\[\text{Op. cit., p. 52.}\]
the iambic meter, with an occasional variation, and another critic says that "...most of Lanier's meters in individual lines are fairly regular and conventional with respect to number of syllables and accentuation, ...."¹

Consideration at this point, then, will be given to some of the poems written at a later time. The writer observes that a number of sonnets came from the pen of Lanier during this latter period, possibly reflecting the influence of the Elizabethan sonneteers. They, too, are all conventional in meter - there being but limited possibilities for metric variations - conforming to the usual sonnet form. The characteristic rhyme-scheme will be considered later in this chapter.

When we look at some of these poems the influence of music is quite evident. Let us take, for example, Lanier's "In Absence"²:

```
Look down the shining peaks of all my days
Base-hid-den in the val-leys of deep night,
So shalt thou see the heights and depths of praise
My love would ren-der unto love's delight;
```

¹ Allen, op. cit., p. 285.
² P. 75.
With ev- ry star in heav- en trem- bling pale
O'er sweet pro- founds where only love can see.
Oh, runs not thus the lesson thou hast taught?
When life's all love, 'tis life; aught else 'tis naught.

and then his "Acknowledgment"

As has been stated, Lanier used in these sonnets the iambic pentameter. In other poems such as "To Charlotte Cushman," and "Martha Washington," are also examples of rhythmic forms. The writer acknowledges the metric conventionality of these sonnets, and will not examine each of them, in turn.

1 P. 77.
The first obvious recognition of a change in Lanier's metric form which shows, as well, a step in the direction of his making use of a variety of rhythmical orders is to be seen in his "Special Pleading." Kent again says that this poem "...is of peculiar interest."¹ Lanier, as well, admits that he has

...begun to give myself some freedom in my own peculiar style, and have allowed myself to treat words, similes, and metres with such freedom as I desired. The result convinces me that I can do so now safely.²

As we look at the poet's rhythmical pattern in this poem, there should be some indication to us as to what he meant by "freedom" in his style.

Time, hurry my Love to me:
Haste, haste! Lov' st not good company?
   Here's but a heart-break sandy waste
   'Twixt Now and Then. Why, killing haste.
   Were best, dear Time, for thee, for thee!³

From the standpoint of temporal relation, the writer sees the movement in this poem as that of the iambic foot, the time element being irregular because of the inclusion of other metric forms at certain intervals. For instance, Lanier's use of variations, of pauses, and extra short syllables permeates the poem, and causes the accent to vary as well. An-

² Ibid.
³ P. 81.
other stanza from the poem will illustrate:

\[
\begin{align*}
\text{Oh would} & \quad \text{that I might} \quad \text{di-vine} \\
\text{Thy name} & \quad \text{be-yond} \quad \text{the Zo-diac sign} \\
\text{Where-from} & \quad \text{our times} \quad \text{to come} \quad \text{de-scend} \\
\text{He called} & \quad \text{thee} \quad \text{Some-time.} \quad \text{Change} \quad \text{it friend,} \\
\text{Now -} & \quad \text{time} \quad \text{sounds} \quad \text{so much} \quad \text{more fine!} \\
\end{align*}
\]

Another representative poem from this transitional period is "Corn," where there is a definite contrast in the rhythmical relation, as may be seen in these lines:

\[
\begin{align*}
\text{A-non} & \quad \text{like talk} \quad \text{twixt lips} \quad \text{not far} \quad \text{a-part} \\
\end{align*}
\]

and

\[
\begin{align*}
\text{The beech} & \quad \text{dreams balm,} \quad \text{as a dream-er hums} \quad \text{a-song} \\
\end{align*}
\]

In the second line from "Corn" there is an anapestic foot which keeps the rhythm from being the nonotonous iambic, all within the scheme of five bars. This irregular pattern follows

\[1\text{Ibid.}\]
\[2\text{P. 53.}\]
throughout the poem, including a variation even in the stanza.

In great contrast to the rhythmic orders, mentioned above, the writer finds a very unusual pattern in "The Bee," wherein the movement is free, and a profusion of varied metrical forms are prevalent:

\[
\begin{align*}
\text{What time} & \quad \text{I paced} & \quad \text{at pleasant morn} \\
1 & \quad 2 & \quad 3 & \quad 4 \\
\text{A deep} & \quad \text{and dewy wood} \\
1 & \quad 2 & \quad 3 \\
\text{I heard} & \quad \text{a melancholy hunting horn} \\
1 & \quad 2 & \quad 3 & \quad 4 \\
\text{Make dim report of Di-an's lust and hood} \\
1 & \quad 2 & \quad 3 & \quad 4 & \quad 5 \\
\text{Far down a heavily hollow} \\
1 & \quad 2 & \quad 3 & \quad 4 \\
\text{My ear, though faint, had pain to follow low} \\
1 & \quad 2 & \quad 3 & \quad 4 & \quad 5 \\
\text{Tara! it twanged, tara! tara! it blew} \\
\frac{1}{1} & \quad \frac{2}{3} & \quad \frac{3}{4} & \quad \frac{4}{5} \\
\text{Yet wavered oft and flew} \\
1
\end{align*}
\]

These lines show the interchange of bars, with now an
iambic, now a rest, a short syllable—all varying the complete metrical pattern, so characteristic of Lanier's later poems.

The writer will now consider the phase relation of metric order in some representative poems of Lanier. In "To Wilhemina" his effort to use tertiary rhythm is obviously present. For, in such lines as

A white face drooping on a bending neck:
A tube rose that with heavy petal curves
Her stem: a foam bell on a wave that swerves
Back from the undulating vessel's deck

and his "Birthday Song":
Waved to and fro' i' the winds of hopes and fears,

and "Night and Day":
The innocent, sweet Day is dead.
Dark Night hath slain her in her bed.
O, Moors are as fierce to kill as to wed!
--Put out the light, she said

one readily sees the rhythmic divisions of each line as it is separated by the natural respiratory characteristics of the speaking voice.

The line conception, or the fifth order of rhythm, may be seen in "Strange Jokes":

---P. 240.
---P. 227.
---P. 226.
Well: Death is a huge omnivorous Toad
Grim squatting on a twilight road.
He catcheth all that Circumstance
Hath tossed to him.
He curseth all who upward glance
As lost to him.¹

And in "Nirvâna," something of the same rhythmic order is
observed:

Sunrise and noon and sunset and strange night
And shadow of large clouds and fain starlight
And lonesome terror stalking round the height,
         I minded not, Nirvâna.²

These examples show the ease with which one may take the
whole line of a stanza in one sweep of a rhythmic span.

One of the poet's songs for "The Jacquerie" parallels his
example of Ophelia's song in Hamlet, mentioned earlier by the
writer,³ to exhibit the fifth order of rhythm:

    May the maiden,
    Violet-laden
Out of the violet sea,
    Comes and hovers
Over lovers,
    Over thee, Marie, and me,
      Over me and thee.

    Day the stately,
    Sunken lately
Into the violet sea,
    Backward hovers
Over lovers,
    Over thee, Marie, and me,
      Over me and thee.

    Night the holy,
    Sailing slowly

¹ P. 217.
² P. 218.
³ P. 29
Over the violet sea
Stars uncovers
Over lovers,
Stars for thee, Marie, and me,
Stars for me and thee.¹

To aid in this rhythmic order perception, Lanier has used a common rime-scheme, aabccbb, in each stanza, as well as the phrase relation.

In contrast to Lanier's earlier poems, his craftsmanship in producing cadences includes a much broader variety of metrical forms in his later poems. Whereas his early poems show a limited number of rhythmical forms, many of his poetic creations after, say, 1874, literally run the gamut in verse meter. Outstanding among these is his "The Psalm of the West," where the writer feels that Lanier shows his versatility in metrical forms. Allen observes that the poem "...contains more metrical forms than any other poem Lanier wrote,"² having used eighteen of them for the various units. The writer will examine some of them.³

The opening lines are in the anapestic meter of five bars, with occasionally a short line, as:

Till he fashioned lithe Freedom to lie for thine Eve on thy breast-
Till out of thy heart's dear neighborhood, out of thy side,

1 P. 212.
3 Pp. 114f.
He fashioned an intimate Sweet one and brought thee a bride.

The poet makes use of pentameter triplets in such lines, as:

But ever the idiot sea-mouths foam and fill,
And never a wave doth good for man or ill,
And Blanks is king, and Nothing hath his will;

and they are followed in his complex verse pattern by a series of four-bar and three-bar measures:

Land of large merciful-hearted skies,
Big bounties, rich increase,
Green rests for Trade's blood-shotten eyes,
For o'er-beat brains surcease,
For Love the dear wood's sympathies,
For Grief the wise wood's peace,

Lanier changes his musical effects later in the rhythm and color when he uses such alternate iambic pentameter as:

"O Darkness, tawny Twin whose Twin hath ceased,
Thou Odor from the day-flower's crushing born,
Thou visible Sigh out of the mournful East,
That cannot see her lord again till morn:

In his narrative account of the voyage of Columbus, Lanier manages to slip in an Alexandrine in the introduction,

Santa Maria, well thou tremblest down the wave,
Thy Pinta far above, thy Nina nigh astern:
Heartens his heart as friend befriends his friend less brave,
Makes burn the faiths that cool, and cools the doubts that burn:-

and follows with a series of eight sonnets, of the Italian order.

After interspersing the whole narrative poem with a repetition of some of the metrical forms already mentioned, Lanier closes his opus with a four-bar, six-line stanza, in nine sec-
tions and a common rime-scheme, ababcc:

O manful arms, of supple size
To clasp a world or waist as well!
O manful eyes, to front the skies
Or look much pity down on hell!
O manful tongue, to work and sing
And soothe a child and dare a king!

The writer feels, however, that Lanier's boldest attempt to unionize his music and verse through his use of metrical forms is to be seen in the "Song of the Chattahoochee." The movement is the iambic, generally, but his occasional use of the anapestic foot helps to achieve the melodic content of the poem. Within the framework of this poem is readily seen the crystallization of Lanier's poetic effects - rhythm, tune, and color:

But oh, not of the hills of Habersham,
And oh, not of the valleys of Hall
Avail: I am fain for to water the plain.
Downward the voices of Duty call-
Downward, to toil and be mixed with the main,
The dry fields burn, and the mills are to turn,
And a myriad flowers mortally yearn,
And the lordly main from beyond the plain
Calls O'er the hills of Habersham,
Calls through the valleys of Hall.

"The Symphony" is another classical example which shows Lanier's versatile handling of metrical forms. Although the writer will discuss this poem in another area within this chapter, the poetic effects of rhythm is presently given attention.

Like the "Psalm of the West," "The Symphony" utilizes an abundance of metrical forms to verify Lanier's intention to superimpose music over his words. From the injection of octo-
syllabic couplets, to open this symphonic poem -

"O Trade! O Trade! would thou wert dead! The Time needs heart - 'tis tired of head:
to his conscious use of the heroic couplet -

I heard, when 'All for Love' the violins cried:
So, Nature calls through all her system wide,
the poet parallels his cadences to the rhythmical qualities
of certain musical instruments. The flute, for example,
sounds off in two-bar and four-bar lines:

Sweet friends,
Man's love ascends
To finer and deviner ends
That man's mere thought e'er comprehends

The horn, in addition to its speaking in four-stress rhythm, includes the amphibrach as a sort of refrain throughout
the thirteen such stanzas:

For God shall right thy grievous wrong,
And man shall sing thee a tru-love song,
Voiced in act his whole life long,
Yes, all thy sweet life long,
Fair Lady.

Through the tones of the hautboy, Lanier speaks out in
now one, two, three, four, and five metrical lines:

Then o'er sea-lashings of commingling tunes
The ancient wise bassoons,
Like weird
Gray-beard
Old harpers sitting on the high sea-dunes,
Chanted runes:

Lanier spared no end to achieve a variety of cadences in
"The Symphony."

In "The Marshes of Glynn," Lanier attempts to create what
appears to be a musical composition, in that he gives to each line a characteristic cadence, which, in turn, gives to it the total effect of interlaced cadence. For example:

\[ \text{Emerald twilights,} \]

\[ \text{Virginal shy lights,} \]

Wrought of the leaves to allure to the whisper of vows, ...

Of the dim sweet woods, of the dear dark woods, ...

Ye held me fast in your heart and I held you fast in mine, ...

As the marsh-hen secretly builds on the watery sod,

Behold I will build me a nest on the greatness of God:

Allen also states that

With the exception of Individuality, which is basically iambic, the other marsh "hymns" are also anapestic.

Marsh Song — at Sunset (1879-1880) has such a singing rhythm that it is difficult to read without giving it a "tune."

The writer has attempted to point out specific evidences of the influence of music, as Lanier has theorized it, upon some of the poet's works. Since rhythm is, according to Lanier, a poetic effect resulting from sound, a conscientious examination of the rhythmical forms has been considered to this point.

Next for consideration is Lanier's theory of tunes as a

1 Allen, op. cit., p. 292.
2 Ibid., p. 292.
3 Ibid., p. 293.
poetic effect, as it is evidenced in his poetry. The writer reminds the reader, here, that the poet theorized that melody or tune in music has the same qualities or implications in verse. An examination of representative poems of Lanier will be made in order to show these evidences of melody in his poetry.

"A Birthday Song," first of all, shows the essence of melody in the quality of words that will cause the natural inflection of the human voice to utter the following lines:

For ever wave, forever float and shine
Before my yearning eyes, oh! dream of mine
Wherein I dreamed that time was like a vine,

The writer recalls for the reader the fact that the scale of musical notation cannot adequately record the range of inflection and intonation of the human voice. However, if one should utter sounds of the signs of speech, there would result a natural intonation of these sounds. It will suffice here to point out certain passages to show how Lanier has fixed these sounds in order to get this natural inflection.

In "Night," Lanier used words that are literally peopled with vowels, which, in turn, give out resonating sounds that pitch the voice at regulated intervals. The entire poem has end-stopped lines, causing a natural climatic drop in the sound:

Fair is the wedded reign of Night and Day.
Each rules a half of earth with different sway,
Exchanging kingdoms, East and West, alway.

---

1P. 227.
2P. 241.
"Nirvana" contains something of a smoothness in tune, probably because of the rich liquid sounds which seem to occur at definite intervals:

Through seas of dreams and seas of phantasies,
Through seas of solitudes and vacancies,
And through my Self, the deepest of the seas,
I strive for thee, Nirvana.

"Betrayal" offers an unusual opportunity for voice inflection because of the caesura after the second bar, on the one hand, and the iambic pattern of rhythm, on the other:

The sun has burnt the rose-red sea:
The rose is turned to ashes gray.
O Sea, O Sea, mightst thou but be
The violet thou hast been to-day!

Because Lanier has included pauses and short syllables in "Special Pleading," the tune is marked by irregularity in time, in turn, giving an unusual flow of melody:

Sweet Sometime, fly fast to me:
Poor Now-time sits in the Lonesome tree
And broods as gray as any dove,
And calls, When wilt thou come, O Love?
And pleads across the waste to thee.

"From the Flats," with its rhyming couplets, gives the time of a chant, as there appears a monotony of pitch with hardly more than two different sounds:

No rich reserves or happy-valley hopes
Beyond the bend of roads, the distant slopes.
Her fancy fails, her wild is all run tame:
Ever the same, the same. 

1 P. 218.
2 P. 213.
3 P. 81.
4 P. 26.
Lanier's "Owl Against Robin" echoes his melodic achievement in "The Song of the Chattahoochee," with its metrical form and full-voweled words which give a natural pull to inflected voice-sounds:

Are ye singing for fame, and who shall be first?  
Each day's the same, yet the last is the worst,  
And the summer is cursed with the silly outburst  
Of idiot red-breasts peeping and cheeping

Again, in "The Song of the Chattahoochee," Lanier reached his heights in melodic concepts. Its rippling rhythm bespeaks the flowing stream about which it tells. The use he makes of his vowels, and the comparatively short-syllabled words help the tune of the poem:

All down the hills of Habersham,  
All through the valleys of Hall,  
The rushes cried Abide, Abide,  
The willful waterweeds held me thrall,

The third, and final, poetic effect in Lanier's theory of versification is that of color. The writer has stated previously the poet's conception of color in English verse. Allen interprets Lanier's theory to include rhyme, alliteration, predominant vowel and consonant sounds in a line, phonetic linking, and similar devices, and he groups them under what he calls phonetic reiteration. In order to show evidence
of music as it is related to Lanier's theory of colors in English verse, then, the writer will discuss the elements of rhyme, vowel and consonant distribution, and alliteration in some selected poems.

The matter of rhyme in Lanier's poetry is the writer's first consideration. As one examines this poetry, it becomes obvious that Lanier pours from his mortar into his poetic molds the residue of all of his musical background. For, in addition to his skillful handling of metrical forms, and his creation of tunes from words and rhythm, he was able to color his words with multi-colored shades of tones. From his humblest beginnings in the writing of poetry there are evidences of his use of color in rhyme. Although the writer acknowledges the fact that the use of rhyme was no innovation in Lanier, he feels that Lanier consciously labored to perfect this device in his poetry.

Kent\(^1\) found evidences of poor rhyme in some of the early poems of Lanier. The writer agrees that there are such evidences in Lanier's poetry, and feels that, because of the poet's intent to experiment, poor rhyme devices will not be discussed in this chapter. Lanier stated, in essence that in rhyme the vowel sounds following the initial consonant sounds should be alike, though the initial consonant sounds may be different.

The following examples from Lanier's poetry will show his use of rhyme. In one of his earliest creations, "To --," his

\(\text{Op. cit., p. 52.}\)
theory is evident:

A mist came over the bay
Like as a dream would over an eye.
The mist was white and the dream was grey
And both contained a human cry,  

In this stanza "bay" and "grey" are perfect rhymes, according to the poet's theory, as well as the words "eye" and "cry". The initial consonant sound in each word differs from that of the other, and the respective vowel sounds of the rhymed words are identical.

A variation from the alternate rime-scheme is seen in another of the poet's earlier poems, "Barnacles":

My soul is sailing through the sea,
But the past is heavy and hindereth me.
The past hath crusted dullous shells
That hold the flesh of cold sea-mells
About my soul.
The huge waves wash, the high waves roll,
Each barnacle clingeth and worketh dole
And hindereth me from sailing!  

Attention must be called here to the rhymed words, "soul," "roll," and "dole." Their initial consonant sounds differ, but the succeeding vowel sounds are alike, despite the variance in the composition of the vowel and consonant letters.

Later evidences of this same characteristic of rhyme may be seen in "The Stirrup-Cup."

Then, Time let not a drop be spilt:
Hand me the cup when'er thou wilt;
'Tis thy rich stirrup-cup to me;
I'll drink it down right smilingly.  

---

1 F. 230.
2 F. 243.
In the case of rhymed words like "me" and "smilingly," one would perhaps be affected by Kent's point of view on "bad rhymes" in Lanier's poetry. The writer, in this case, shares the opinion of Allen when he spoke of Kent's criticisms of some of Lanier's imperfect rhymes. After admitting the evidences of certain bad rhymes, he concluded:

As to the other bad rimes, however, it would appear that Professor Kent either had a peculiar notion of what constitutes a correct rime, or that he himself had a dialect pronunciation which actually prevented for example, "say," and "day" from riming for him.¹

The words as Lanier used them to make a rhyme possibly are true, in respect to sound.

During the latter part of Lanier's brief career one sees evidences of his use of rhyme to color his poetry in "The Waving of the Corn." For example:

Ploughman, whose gnarly hand yet kindly wheeled
Thy plough to ring this solitary tree
With clover, whose round plait, reserved a-field,
In cool green radius twice my length may be-
Scanting the corn thy furrows else might yield,
To pleasure August, bees, fair thoughts, and me,
That here come oft together-daily I
Stretched prone in summer's mortal ecstasy
Do stir with thanks to thee, as stirs this morn
With waving of the corn.²

In this poem there is a rime-scheme, ababacddd, where words like "wheeled," "a-field," "yield," and "tree," "be," "me," and "I," "ecstasy," —perhaps weak rhymes—, and "morn," and "corn" are purposely placed in the scheme for color.

² P. 23.
A striking example of Lanier's being able to handle rhyme as he would choose is the kind he uses in his "Sunrise," of the Marsh group:

My gossip, the owl,--is it thou
That out of the leaves of the low-hanging bough,
As I pass to the beach, art stirred?
Dumb woods, have ye uttered a bird? 1

"Thou," and "bough" are in close harmony as far as sound is concerned, and "stirred," and "bird" are true, according to Lanier's theory of rhyme.

Because Lanier was interested in the sounds of his verse, in an effort to lend color to his tones, Allen feels that one of his best jobs is to be found in "The Symphony." He says that

The horn-passage in The Symphony is a good example of contrasting tone-colors in rimes. The first rimes (not counting the refrain) use back vowels (i.e., vowels pronounced in the back of the mouth): "horn," "lorn," "scorn," "morn," and "wrong," "song," "long." Then they shift to front vowels, return to back vowels (long "o's"), and play variations on front vowels during the rest of the passage, the final couplet "away" and "fray" possibly being intended to represent a final flourish in a higher key. 2

Lanier used other devices than rhyme to end his lines. In some instances his poetry is more beautifully colored for his having begun his lines with words of color - often the same word. There are also evidences of repeated sound being used to effect tone-color. The first stanza of JOUST SECONd of "The Tournament" shows these qualities:

1
P. 5.
2
A-many sweet eyes wept and wept
A-many bosoms heaved again;
A-many dainty dead hopes slept
   With yonder Heart-knight prone o' the plain. 1

There is a phonetic reiteration in the "wept," as well as
in the initial, "A-many," in the first three lines of the
stanza.

Another means of achieving color in verse is that of using
vowel and consonant distribution of sound. The writer will ex¬
amine a few of these devices of Lanier's technique in handling
them.

In "The Revenge of Hamish," the device of run-on lines,
and, even run-on stanzas is used to add color to the tones of
the words:

Then Nan got a-tremble at nostril; she was daintest doe;
   In the print of her velvet flank on the velvet fern
     She reared, and rounded her ears in turn.
Then the buck leapt up, and his head as a king's to
   a crown did go

Full high in the breeze, and he stood as if death had
the form of a deer; 2

In the phrase "leapt up," the technique of linking termi¬
inal sounds to the next initial sound is observed. In the de¬
vice of the run-on stanza, the word "go" is smoothly linked
with the word "Full" at the beginning of the succeeding stanza.

A variation in the use of the consonant sounds is visible
in "The Bee," as:

1 P. 235.
2 P. 33.
As some dim blur of distant music nears
The lon-desiring sense, and slowly clears
where the repetitive consonant sound of n in the words "some," "dim," and "music," and the consonant s in "desiring," "sense," "slowly," and "clears" are skillfully handled to make the perception of the ear of a very smooth tone.

"Clover" is another striking example of Lanier's use of phonetic linking (phonetic syzygy) and run-on lines to add tone-color to verse, as in these two lines:

Half-way to noon; but now with widening turn
Makes pause, in lucent meditation locked.

The consonant sound of n is distributed in such a way that the shades of tone are pleasing to hear.

Lanier's use of phonetic syzygy in his poetry is difficult to illustrate, according to Allen, because a thorough knowledge of the physiological principles of English phonetics is necessary to a full understanding of this device to obtain tone-color.

The use of alliteration is to be found in most of Lanier's poetry. A few examples used by the writer will show the use the poet made of this device:

Always when Faith with stifling stress
(1) ....................................
I gaze into my springs and see

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1 P. 83.
2 P. 19.
71

(2) Wrought me her shadowy self to hold

and, in "The Marshes of Glynn,"

(3) When length was fatigue, and breadth was

but bitterness sore

(4) Stretch leisurely off, in a pleasant plain

In almost any of Lanier’s poetry there is a prevalent use
made of the device of alliteration.

Such technical devices as rhyme, vowel and consonant dis-
tribution, and alliteration are used to a great advantage by
Sidney Lanier to produce various shades of tone-color. These
colors, as he theorized, give to poetry the various shades of
color - the same as do shades of tone-color add to the various
tunes in music.

Finally, the writer will show how the musical background
of Sidney Lanier has influenced certain of his poetic crea-
tions as to their forms. A general knowledge of Lanier’s
poetry would certainly include such well-known works as "The
Centennial Meditation of Columbia," "The Symphony," among others
of his poetic works which reflect his knowledge of music. The
writer will discuss two of these poems.

First for consideration will be "The Centennial Meditation
of Columbia," without an historical account of the conception
and the production of the same. The writer feels that such in-
formation relative to the poem will not necessarily serve his

1 P. 24.
2 P. 15.
3 P. 16.
purpose.

"The Centennial Meditation of Columbia"¹ is a poem composed with the expressed intention of its being set to music, a Cantata. This musical form is "A mixture of aria and recitative for one voice."² It is also a kind of short oratorio, or secular work in oratorio form, sung without costumes or action.

Consequently, "Columbia" was written so that musical passages could accompany the ideas expressed in the poem. There is an introduction in the poem which presents the central idea or main theme, that of great praise and jubilant adoration for the greatness of America. The presentation of this theme constitutes the first unit of work.

The second units or movements in thought are subordinate to the main theme in a symphonic ode. In "Columbia" these subordinate themes are: (a) the account of the voyage of the Pilgrims, and (b) the early settlement at Jamestown - depicting the hardships endured by the settlers. In ideas, the two units are tied by the common affinity of likeness in the voyagers on the Mayflower who settled in Plymouth, and the Virginia settlement. In a symphonic poem in music, the two subordinate movements are done by a second chorus, and then a quartet, respectively.

The fourth unit of "Columbia" is a return to the main

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¹ Hereafter, the writer will designate it as "Columbia."
theme—the American nation—with a continuation of the praise begun in the first unit, more of a progressing historical account. Its counterpart in music is the return of the full chorus, with majestic tones and volume. Lanier provided for this majestic theme, especially in his choice of words like "Shapes," "Faiths," "Ghosts," "Kings," "Error," "Terror," "Rage," and "Crime," in addition to his irregular metrical form.

In the next unit, Lanier tones down the color with the use of words and phrases which are more tuneful, to coincide with the rhythmic flow of its musical counterpart. This chorus apparently replaces the usual recitative.

The fifth unit in "Columbia" is introduced by Lanier's ever popular trochaics (in the word Now), which parallels the exciting, jubilant tones of the musical phrase.

In the aria, for bass, Lanier made a minor shift to the sacred element of the oratorio, for which he apologized, in that the theme of "Columbia" is secular rather than sacred. The tune in this unit is melodious and sonorously sweet, with the theme of patriotic love.

The final unit extols Music, making it synonomous with Love. The fervency of these lines are justly written to compliment the full jubilant chorus. In both the poem and the symphonic score, the keynote of the two is the strong and vi-

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1 Lanier, Letters, op. cit., p. 25.
brant climax.

"Columbia," then, is representative of the music in Lanier in its technical form, being similar to a symphonic ode, in its metrical foundations, its lilting and melodic tunes, as well as the tone-colors achieved through the poet's use of "phonetic reiterations."

In "The Symphony," Lanier created an allegorical way of denouncing the social impact of industrialism in his day, for he personifies various instruments in a symphony orchestra. Like "Columbia," "The Symphony" may be compared to a symphonic composition in theme, unit ideas, rhythm, melody, and tone.

Charles O'Connell defines a symphony as

... a musical composition for one or more instruments, having two principal themes and perhaps several subordinate ones, together with their statement, their exposition, their development, and a conclusion.

In "The Symphony," the theme is that of universal love. The violins state the theme - the Exposition - and, in turn, Lanier speaks, through the flute, of the shamelessness of Trade as an industrial claw (First Movement); the clarinet bemoans the love of money so prevalent (Second Movement); the horn speaks in defense of chivalry (Third Movement); and, the hautboy tells of humility as a phase of love (Fourth Movement); the bassoon returns to the original theme of universal love.

Devices of rhythm, tune, and color have already been mentioned by the writer as an aid to achieving sound in poetry.

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With the craftsmanship of Sidney Lanier in using his poetic talents to create "The Symphony," the musical genie crept in and actually made a symphony out of "The Symphony."

The writer has attempted to show evidences in Lanier's poetry: rhythm, in the various ways that the poet used metrical forms; tunes, through his choice of words which give a natural pitch to the sounds they represent; and color, through the use of appropriate rhyme, careful vowel and consonant distribution in lines, and alliteration; and, finally, the forms of two representative poems, as they are compared to parallel musical compositions.
SUMMARY

Sidney Lanier enjoyed a rich heritage in the field of music, and he developed that innate tendency through, first, performances on many musical instruments in his youth, and, second, wide experiences and contact in the music world of his day, and conscientious work and study. He came from a long line of musicians and artists, the lineage having been traced to England and France. His dexterity in performing on various instruments attracted wide attention, and, because of his fervent desire to attain the height of success in the musical field, he became a virtuoso on the flute. Even the ravages of a Civil War did not deter his eager pursuit for perfection in the realm of the musical arts. In spite of disease, disappointment, domestic problems of finance, and the lack of cultural opportunities in his native South, Lanier moved into a sphere of musical culture that eventually prepared him to become one of the most eminent prosodists of the nineteenth century. Contact with the outstanding music lovers and critics of his time, experience as first flutist of an outstanding symphony orchestra, and general scholarly efforts to learn and attain the best knowledge in the arts and sciences, caused Lanier to produce one of the most important treatises on versification, The Science of English Verse.

Sidney Lanier, in The Science of English Verse, set forth
the theory that music and poetry are in harmony with each other. With this theory, he stated that the ultimate end of both music and poetry is sound, and that this phenomenon of sound in poetry is projected into the effects of rhythm, tune, and color. Like music, poetry has the quality of sound relationship in rhythm, duration, intensity, pitch, and tone-color. Rhythm in poetry has five characteristic orders or relations. He theorized that melody in poetry, as in music, is a natural means of communication, is significant in expression, and is a means of designating certain speech tunes.

Sidney Lanier's advantage of a strong and a fruitful background in music, and his theory of versification were bound to influence the poetry that he wrote. His skill in the use of metrical forms is prevalent in all of his poetry, especially those poems of his later efforts, where he literally ran the gamut in using them for varied purposes. His conscientious use of certain words to give the preferred sound effect and pitch in his poetry produced some of the most melodic poems in the English language. Through Lanier's use of "phonetic reiteration" in his poetry the world has some of the most brilliant color-tones that have ever been written. And, finally, some of the most beautiful poems in the language have taken parallel forms of musical compositions because of Lanier's fulfillment as a musical genius.
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