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## A MUSICAL SECRET IN ENGLISH POETRY

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英詩に於ける音楽的秘訣

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In this article the author wishes to consider some phases of word-music which have usually been left untouched. "It follows logically," writes Herbert M. Shueller, "that that which is real and objective in the arts is form and that therefore aesthetic judgment must be judgment of form. Form is the primary quality, as color, tone, and feeling are only secondary ones." 1

In English prosody, poetic form has been usually treated as meter, rhyme, alliteration, assonance etc.. But it seems better, as Wendel Stacy Johnson writes, to treat it as "the perceived relationship of objects within the poem perceptible without recourse to what is outside the poem." 2

The perceived relationship of objects within the poem is mainly produced by repetition of sounds which have similar sensuous qualities when the poem is recited. C. Day Lewis writes as follows ; "Repetition, in this sense, has a special pleasure attached to it—the pleasure of recognition ; we get the same pleasant sensation from hearing a sound repeated as we do from recognizing a familiar face amid a crowd of strangers. Now this repeating of sounds, or sometimes of phrases and whole lines, together with the steady beat of the meter, is what makes the musical pattern of a poem." 3

Repetition of similar sound-effects produces the music of poetry. "The beauty of the contents of a phrase or of a sentence," writes R. L. Stevenson, "depends implicitly upon alliteration and upon assonance. The vowel demands to be repeated ; the consonant demands to be repeated ; and both cry aloud to be perpetually varied." 4 Robert M. Ogden writes as follows ; "The phonetics of language make possible a kind of verbal music without which there would be no poetry." 5

In English poetry, alliteration is made by repeating a consonant-sound assonance by repeating a vowel-sound, rhyme usually by repeating a syllable which has a similar tonal effect, and rhythm by repeating a similar phonetic effect at approximately equal intervals. Thus word-music in poetry is produced mainly by repeating some elements or members of verbal sound.

There are six types of word-music according to what is repeated ; they are sound-repetition, syllable-repetition, sound-group repetition, word-repetition, word-group

repetition and mixed repetition. 6 The old English alliterative verse has the music of sound-repetition. Chaucer's *Canterbury Tales* is one of the earliest of verses which have the music of sound-group repetition. Puns in which Shakespeare was prolific produce the music of word-repetition. Rhyme has typically the music of syllable-repetition. The parallelism in the verses of the authorized version of the Bible often produces the music of word-group repetition. Mixed repetition means the music which is made of two or more of these types.

There may be various limits within which tonal repetition is made, but lineal repetition and interlineal repetition between two lines are usual and most frequent. Alliteration and assonance belong to lineal repetition ; rhyme is a kind of interlineal repetition. Besides assonance, alliteration and rhyme, there are found some phases which seem to be secret.

In this article the author wants to limit his analysis to the poetry which has sound-group repetition and its mixed repetition. The pronunciation used in this analysis will be that is shown in *An English Pronouncing Dictionary* by Daniel Jones. 7

To show the sounds, however, the international phonetic symbols are not used, but instead usual vowel-letters and consonant-letters of the alphabet. A few marks will be used to show the sound if necessary. The lengthened form or the diphthongized form of a vowel-letter will be shown as in the following :

ā(ei), ī(ai), ō(ou), ē(i:), ū(u:)

The voiced form of a consonant-letter where necessary will be shown as follows ;

ḡ(v), ṡ(z), ṡh

There are poets who favor lineal repetition and others who favor interlineal repetition. Sir Philip Sidney, for instance, seems to be characteristic of lineal repetition ; e. g.

*The poor man's wealth, the prisoner's release.*

—Astrophel and Stella XXXIX l. 3

In this line the sound-group—*ih, p, n, s, l*—is repeated in sequence.

Come, Sleep ! O *Sleep*, the certain *Knot* of *peace*. Ibid. l. 1

In this line the sound-group—*s/c, ee/ea, p, t, n*—is repeated in chiasmus.

A. E. Housman, however, is prone to interlineal repetition, which often goes along with lineal repetition as in the following ;

*Leave your home behind, lad,*

And *reach your* friends your *hand*.

A Shropshire Lad, III, 11. 1—2

As lineal repetition, *l, h* are repeated in chiasmus in line 1 : and, *nd, your* are repeated in chiasmus and *r* in irregularity in line 2.

As interlineal repetition between these lines, *e, your, h, nd* are repeated in sequence while *h, your* are additionally repeated.

In this instance, the lineal repetition produces a melody, to which the interlineal echo

is added as accompaniment. In musical terms it may be called counterpoint. In the following instance, however, the lines have no important lineal echoes and therefore the interlineal repetition makes the melody. Roughly speaking, the Shakespearean verse seems to have the former type of word-music while Miltonic verse has the latter one.

Now, of *my* three score years and *ten*,

Twenty will nōt come again. A Shropshire Lad II, 11. 3—4

In these lines there is no important lineal repetition, but, as interlineal echoes the sound-group, *n, m, c, t, n*, are repeated in chiasmus.

There are poets who are likely to repeat a sound-group or other members in sequence, and other poets who are likely to repeat it in chiasmus. Still others use both of these types freely according to their purpose. Algernon Charles Swinburne, for example, seems to belong to the first type; Henry Vaughan to the second type and William Shakespeare and John Milton to these others.

Repetition of a pattern, however, does not happen so often in pure form of sequence or of chiasmus as in more or less complicated forms. When a sound-group, for instance, is repeated as ADEBC, DABCE, we find that ABC are in sequence; and DE are in sequence and *loaded* in the pattern. 8 The elements which do not constitute sequence or chiasmus are called irregular repetition.

Though we are not sure whether he was conscious of it, we find that Shakespeare is quite regular in his sonnets in using sequence and chiasmus according to the above-mentioned type of analysis.

The result of analysis will be shown in the following; Italicized letter or the word will show the elements constituting the pattern, and the dot above the letter will show the elements constituting the loaded pattern or irregular repetition.

Sonnets I Lineal Repetition

- |   |      |
|---|------|
| From fairest creatures we desire increase,                  | 1. 1 |
| The pattern : <i>s, crea, s</i> in chiasmus.                |      |
| The other pattern : <i>f, r</i> in sequence.                |      |
| That thereby beauty's rose might never die,                 | 1. 2 |
| The pattern : <i>b, y/i</i> in sequence.                    |      |
| Irregular repetition : <i>s</i>                             |      |
| Alliteration : <i>th</i> ; additional repetition : <i>i</i> |      |
| But as the riper should by time decrease,                   | 1. 3 |
| The pattern : <i>b, t, i, d</i> in sequence.                |      |
| Additional repetition : <i>y</i>                            |      |
| His tender heir might bear his memory.                      | 1. 4 |
| The pattern : <i>his, -eir/-ear</i> in chiasmus.            |      |
| The loaded pattern : <i>t, m</i> in sequence.               |      |

- But *thou* contracted to *thine* own bright eyes, 1. 5  
 The pattern : *t, th, n, r, t* in sequence.  
 Assonance : *i* (thrice)
- Feed'st thy light's flame with self-substantial fuel, 1. 6  
 The pattern : *f, s, l* in sequence (thrice)  
 The loaded pattern : *th, i/y* in chiasmus.  
 Additional repetition : *f, s, l*
- Making a famine where abundance lies, 1. 7  
 The pattern : *m, i, a* in sequence. Irregular repetition : *n*
- Thyself thy foe, to thy sweet self too cruel. 1. 8  
 The pattern : *thy, self, to/too* in sequence.  
 Additional repetition : *thy*
- Thou that art now the world's fresh ornament, 1. 9  
 The pattern : *th, ou/ow* in sequence.  
 The loaded pattern : *n, t* in chiasmus.  
 Additional repetition : *th*
- And only herald to the gaudy spring, 1. 10  
 The pattern : *d, y, r* in sequence.  
 Irregular repetition : *l*
- Within thine own bud buriest thy content, 1. 11  
 The pattern : *th, i/y, n, n, t* in sequence.  
 Alliteration : *b*, Additional repetition : *th*.
- And tender churl mak'st waste in niggarding. 1. 12  
 The pattern : *d, n, st* in chiasmus.  
 The loaded pattern : *n. i*, in sequence.  
 Assonance : *a*.
- Pity the world, or else this glutton be 1. 13  
 The pattern : *t. y/i, th, l* in chiasmus.
- To eat the world's due, by the grave and thee. 1. 14  
 The pattern : *th, d* in sequence.  
 Additional repetition : *th*. Irregular repetition : *ea/ee*.

Sonnets I Interlineal Repetition

- From fairest creatures we desire increase,  
 That thereby beauty's rose might never die, 11. 1—2  
 The pattern : *e, t, r, s, i/y* in chiasmus.  
 Irregular repetition : *m, d, s, n*.
- That thereby beauty's rose might never die,

- But as *the* riper should *by* time *de*cease, 11. 2—3  
 The pattern : *t, th, y/i, b, i/y, t, d* in sequence  
 The loaded pattern : *b, m* in sequence.
- But as the riper should *by* time *de*cease,  
 His *tender* heir *might* bear his *memory*. 11. 3—4  
 The pattern : *b, t, i, d, t* in chiasmus.  
 The loaded pattern : *s, m,* in sequence.
- His *tender* heir *might* bear his *memory*.  
 But thou *contracted* to *thine* own *bright* eyes, 11. 4—5  
 The pattern : *t, d, i, b, r* in sequence.  
 The loaded pattern : *n, t* in sequence.  
 Irregular repetition : *s*
- But thou *contracted* to *thine* own *bright* eyes,  
 Feed'st thy *light's* flame *with* self-substantial fuel, 11. 5—6  
 The pattern : *n, t, th, i, eye/y.* in chiasmus.  
 The loaded pattern : *t, th, b* in sequence.  
 Irregular repetition : *d*
- Feed'st thy *light's* flame *with* self-substantial fuel,  
 Making a *famine* where *abundance* lies, 11. 6—7  
 The pattern : *f, m, w/wh, b, an, l* in sequence.  
 The loaded pattern : *y/i, s* in chiasmus.
- Making a *famine* where *abundance* lies,  
 Thyself thy foe, to thy *sweet* self too cruel. 11. 7—8  
 The pattern : *k/c, f, w/wh, c/s, l, i/y* in chiasmus.
- Thyself *thy* foe, to *thy* sweet self too cruel.  
 Thou *that* art now *the* world's *fresh* ornament, 11. 8—9  
 The pattern : *th, th, t, th, f, t* in sequence.  
 The loaded pattern : *w, l, r* in sequence.  
 Irregular repetition : *t*
- Thou that art now *the* world's *fresh* ornament,  
 And only *herald* to *the* gaudy spring, 11. 9—10  
 The pattern : *th, l, r, e, n, n* in chiasmus.  
 Irregular repetition : *t*
- And only *herald* to *the* gaudy spring,  
 Within *thine* own bud *burie'st* thy content, 11. 10—11  
 The pattern : *n, n, d, i, th* in sequence.  
 The loaded pattern : *r, e* in chiasmus.  
 Irregular repetition : *s*

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- Within thine own bud buriest thy content,  
 And tender churl mak'st waste in niggarding. 11. 11—12  
 The pattern : *i, d, i, st, k/c, n, e, t* in chiasmus.  
 Additional repetition : *n, n*
- And tender churl mak'st waste in niggarding.  
 Pity the world, or else this glutton be, 11. 12—13  
 The pattern : *t, d, l, s, s, g* in sequence.  
 The loaded pattern : *w, t, n* in sequence.
- Pity the world, or else this glutton be,  
 To eat the world's due, by the grave and thee. 11. 13—14  
 The pattern : *t, th, world, th, g, n, e/ee* in sequence.

Of these analyses a very interesting phase is observed in the interlineal repetition ; that is, chiasmus and sequence in the Pattern happen alternately there, excepting the last two lines, where the pattern in sequence gives the effect of finality to the sonnet.

Such a delicate structure seems to be one of Shakespeare's musical secrets and its law seems to apply to most of his sonnets.

In order to show this observation to be true, the author will try to analyse a few more sonnets, taken at random. In the analysis only interlineal echoes will be introduced for the purpose at hand in the following tables.

Sonnets 4 Interlineal Repetition

Lines	The pattern	The loaded pattern	Irregular or additional repetition
1—2	<i>l, i/y, y, s, th, p</i> in chiasmus	<i>n, f, t, s/c</i> in sequence	
2—3	<i>n, e, b, t, l</i> in sequence	<i>g, s</i> in chiasmus	
3—4	<i>s, t, s, n, ing, b, nd</i> in chiasmus		le
4—5	<i>n, b, n, t, th, s</i> in sequence		d
5—6	<i>t, i, g, s, t, b</i> in chiasmus	<i>th, n, th</i> in sequence	
6—7	<i>t, s, s, th</i> in sequence	<i>ou, t</i> in chiasmus	
7—8	<i>i, l, s, o/u, s, t</i> in chiasmus	<i>r, s</i> in sequence	t
8—9	<i>v/f, c, s, l</i> in sequence	<i>r, t</i> in chiasmus	n
9—10	<i>v, t, f, w, th, thyself</i> in chiasmus		

Lines	The pattern	The loaded pattern	Irregular or additional repetition
10—11	th, ou/ow, l, t in sequence	th, w/wh in chiasmus	
11—12	th, n, c, t, b in chiasmus	ou/ow, wh in chiasmus	l
12—13	b, t, st, th, ea/ee in sequence	t, d, n in chiasmus	
13—14	us'd, s/x, t, be in sequence	th, t in sequence	

Sonnets 18 Interlineal Repetition

Lines	The pattern	The loaded pattern	Irregular or additional repetition
1—2	mp, t, u/o, m in chiasmus	th, l in chiasmus	d
2—3	th, d, m in sequence	r, l in chiasmus	
3—4	d, sh, th, l, s, m in chiasmus	d, u, ā in sequence	
4—5	s, m, h, th, sh in sequence	too, t in sequence	
5—6	m, m, h, n, n in chiasmus		s
6—7	and, f, m, m, d in sequence	c, l, n in sequence	
7—8	d, r, s, c, i/y in chiasmus		
8—9	b, n, s, n, t, d in sequence	y, m in sequence	
9—10	t, th, t, n, sh/ssi, n in chiasmus	l, f in sequence	
10—11	nor, l, e, th, st in sequence	sh/ssi, ou in chiasmus	
11—12	r, g, thou, n, t, in in chiasmus	n, l in sequence	
12—13	l, s, th, s in sequence	m, n, n in chiasmus	i/eye, r
13—14	so, long, s, n, th, i/eye, ee in sequence		

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Sonnets 30 Interlineal Repetition

Lines	The pattern	The loaded pattern	Irregular or additional repetition
1—2	t, s, s, of, s/c, ī in chiasmus	n, th in sequence	
2—3	i, s, m, n, thing, s, t in sequence		of
3—4	s, ī, m, n, i in chiasmus	th, l, i/y, t in sequence	
4—5	n, d, n, eye/y, d, t in sequence	s, l in sequence	
5—6	i, d, n, d, f in chiasmus	r, n, t, l in sequence	
6—7	p, r, e, sh/ci, in, s/c, d in sequence	f, l in sequence	
7—8	sh, v, s, n, c/x, oe/oa in chiasmus	and, n in sequence	
8—9	n, c/x, n, v/f, v, n, s/c in sequence	th, e, t in sequence	
9—10	e, t, r, v, n in chiasmus		
10—11	d, f, oe/oa, oe/oa in sequence	n, t in sequence	
11—12	d, t, f, n in chiasmus	be, -ore in chiasmus	
12—13	wh, l, i, n, d, f in sequence	n, t, b in chiasmus	
13—14	l, n, d, r, end in sequence		

These examples show Shakespeare to be so regular in using chiasmus and sequence that we may even judge whether a sonnet is his or not, by examining his interlineal repetitions as is shown above. No other poet seems to have been so perfect in this art as Shakespeare.

What Irwin Edman writes on the art of poetry is verified by these analyses ; he writes, "The art of sound, then, at first hearing so completely spontaneous, at closer examination so disciplined and mathematical, at once stingingly sensuous and austere intellectual, has more consequence on life and society than might be imagined.

In its twin freedom and control, it is an anagram of what a civilized society might be. In its intellectual structure and clarity it offers an audition of such rationality as no society has as yet exemplified." 9

When we come to know the delicate structure of Shakespeare's sonnets we are

reminded of Leigh Hunt, who writes, "The whole real secret of versification is a musical secret, and is not attainable to any vital effect, save by the ear of genius." 10

That we can now come to grips with the poetical form which has been hitherto a secret, and its investigation should enable us to realize the fundamental characteristics of a poet and of his art.

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