

The Grammatical and Educational Import Found in Robert Browning's "The Pied Piper of Hamelin"

Michiko Watanabe

Robert Browning (1812-89), as generally known, wrote a wide variety of poems. According to Mrs. Sutherland Orr's detailed classification, Browning's poetical works are to be divided into six main groups.¹⁾ She puts "The Pied Piper of Hamelin" (1842) in the fifth group, where Browning's miscellaneous poems (including songs, legends, dramatic pictures and episodes) are summarized.²⁾ The poem was written for William Macready, "Willie," who was the son of a famous actor, in order to console the little boy who was confined to his bed in the spring of 1842. Browning also composed another poem for Willie, "The Cardinal and the Dog," at the same time. Willie seems to have enjoyed both poems as his two letters of thanks show.³⁾

"The Pied Piper of Hamelin," rather shorter than Browning's other poems (only 305 lines), is a poem remarkable for the poet's skilful handling of the ancient European legend. It is filled not only with witty entertainment but with serious precepts for children. Under the surface of his poetic technique, a reader can even feel Browning's affection for Willie. In addition to these merits, the poem abounds in idiomatic phrases and grammatical items. It is quite interesting that an authoritative grammarian took notice of this point, turning it effectively to his advantage in illustrating and analyzing English grammar. E. A. Sonnenschein, in his *A New English Grammar Based on the Recommendations of the Joint Committee on Grammatical Terminology* (1916) says:

It was in the course of writing this grammar that I observed that Browning's short poem contains examples of almost all the forms and constructions of the first importance in the English language.⁴⁾

In this essay, therefore, I'm going to look into this poem by introducing Sonnenschein's treatment of it and paying attention to other notable points so as to clarify the import of Browning's poem as a teaching material for Japanese students today.

I

A New English Grammar consists of three parts:

Part I — Parts of Speech and Outlines of Analysis

Part II — (A) Kinds of Pronouns, Adjectives, and Adverbs
(B) Forms and Their Chief Meanings

Part III — (A) Structure of Sentences and Clauses
(B) Uses of Forms

Quotations from "The Pied Piper of Hamelin" are scattered throughout. Yet, in Part I in particular, Sonnenschein quotes much from the poem by way of explanation. There are three kinds or levels of quotation:

A. direct quotations (no change)

B. quotations changed more or less by the author on purpose
(to render them simple and more understandable)

C. completely changed quotations (the author composed his own sentences by using Browning's vocabulary)

These classifications I will use in the rest of this paper to discriminate the types of quotations. These three types respectively show the extent to which Browning's lines serve students from a modern grammatical point of view. This essay will center on Part I of Sonnenschein's book, for it best stands for the author's aim as a grammarian.

Part I deals with the fundamental eight "parts of speech" (noun, verb, adjective, adverb, pronoun, preposition, conjunction, and interjection). In the course of it, Sonnenschein focuses our attention on "analysis of sentences." He says at the beginning (Section 4): "The breaking up of a sentence into its parts is called 'analysis' — the same word as is used in chemistry, derived from a Greek word meaning 'breaking up'."⁵ He goes on accounting for its further usage in Section 37 (Table of analysis of simple sentences), Section 55 (Analysis of Complex sentences), and Sec-

tions 60-62 (Analysis of sentences containing Co-ordinating Conjunctions). Section 37 makes an important turning-point because the following sections treat "clauses" while Section I to 36 deal with "words" and "phrases". (Quotation Type A)⁶⁾

Here are the recurrent quotations (those appearing more than twice).

1. At this the *Mayor* and *Corporation*/QUAKED with a mighty *consternation*.

(Nouns and verbs, Section 6)

At this the Mayor and Corporation/Quaked with a mighty consternation.

(Prepositions, Section 34)

At this the Mayor and Corporation/Quaked with a mighty consternation.

(Co-ordinating conjunctions, Section 56)

At this the Mayor and Corporation/Quaked with a mighty consternation.

(Analysis of Sentences Containing Co-ordinating Conjunctions, Section 60)⁷⁾

2. No trifling!

(Nouns and verbs, Section 6)

No trifling! (=Let there be no trifling)

(The subject and the predicate, Section 3)

3. *Anything* like the sound of a rat / Makes my heart go pit-a-pat!

(Pronouns, Section 26)

Anything like the sound of a rat / Makes my heart go pit-a-pat.

(Prepositions, Section 35)

4. Will *you* give me a thousand guilders?

(Pronouns, Section 27)

If I rid your town of rats,

Will you give me a thousand guilders?

(Subordinate clauses, Section 38)

5. They called it the Pied Piper's Street —

Where any one playing on pipe or tabor

Was sure for the future to lose his labour.

(Relative adverbs, Section 67)

(cf. They called it *the Pied Piper's Street*.

(dash [original] → period

Adjectives and nouns used predicatively of objects, Section 31)

6. The Mayor looked blue;
So did the Corporation too.

(Co-ordination without a conjunction, Section 64)

(cf. The Mayor *looked* blue

(Without semicolon,

Further examples of predicative adjectives and predicative nouns, Section 19)

(Quotation Type B)⁸⁾

1. Hamelin Town IS in Brunswick.

(comma → period,

Nouns and verbs, Section 6)

Hamelin Town's *in* Brunswick, / *By* famous Hanover city.

(semicolon → period,

Prepositions, Section 34)

Hamelin Town (SUBJECT) is in Brunswick (PREDICATE)

(without comma, Simple sentences and complex sentences, Section 51)

2. The *river Weser*, deep and wide, / WASHES its *wall* on the southern *side*; / A pleasanter *spot* you never SPIED.

(semicolon → period,

Nouns and verbs, Section 6)

The river *Weser*, *deep* and *wide*, / Washes its walls on the southern side.

(wall → walls, semicolon → period,

Adjectives, Section 12)

'*the river deep and wide*'

'*the river is deep and wide*'

(The two uses of adjectives,

Section 13, epithet-adjectives)

The river Weser, deep and wide, / Washes its wall *on* the southern side.

(Prepositions, Section 34)

3. They FOUGHT the *dogs* and KILLED the *cats*.

(Nouns and verbs, Section 6)

(Original: They fought the dogs, and killed the cats, and bit the babies in the cradles.)

'They fought the dogs and killed the cats and bit the babies in the cradles'

(Analysis of Sentences Containing
Co-ordinating Conjunctions, Section 62)⁹⁾

4. *Brothers, sisters, husbands, wives* / FOLLOWED the *Piper* for their *lives*.

(Without dash after "wives",
Nouns and verbs, Section 6)

Great rats, small rats, lean rats, brawny rats, / Brown rats, black rats, grey rats, tawny rats, / Brothers, sisters, husbands, and wives, / Followed the Piper for their lives.

(wives — → comma, omission,
Adjectives, Section 11)

Great rats, small rats, lean rats, brawny rats, / Grave old plodders, gay young friskers, / Fathers, mothers, uncles, cousins, / Families by tens and dozens, / Brothers, sisters, husbands, wives, / Followed the Piper for their lives.

(wives — → comma, omission,
Co-ordination without a conjunction, Section 63)

5. The *Mayor* SENT *East, West, North, and South*.

(comma → period,
Nouns and verbs, Section 6)

The Mayor sent East, West, North *and* South.

(= East and West and North and South.)

("Sometimes the conjunction 'and' is put between the last word and the last but one of a multiple group.")

(Co-ordination without a Conjunction,
Section 63)

6. He never can cross *that mighty* top.

(Adjectives, Section 11)

He *never* can cross that mighty top.

(Adverbs, Section 21)

(Original: He never can cross that mighty top!)

7. Once more he stept into *the* street, / And to *his* lips again / Laid
his long pipe of *smooth strait* cane; / And ere he blew *three* notes
(such *sweet* / *Soft* notes as yet musician's cunning / Never gave
the enraptured air), / *All the little* boys and girls / With *rosy*
cheeks and *flaxen* curls / And *sparkling* eyes and teeth *like*
pearls, / *Tripping* and *skipping*, ran merrily after / *The wonderful*
music with shouting and laughter.

(air) → air), / omission,

Adjectives, Section 11]

Once more he stepped into the street.

(stept → stepped, comma → period,

Adverbs, Section 23)

All the little boys and girls / *With* rosy cheeks and flaxen curls, /
Tripping and *skipping*, ran merrily after / *The wonderful* music
with shouting and laughter.

(curls → curls, / omission,

Prepositions, Section 35, adjective-phrases)

8. a. And in after years, if *you* would blame / His sadness, *he* was
used to say / *It's* dull in our town since my playmates left. *I*
can't forget that *I'm* bereft / Of all the pleasant sights *they*
see, / *Which* the Piper also promised *me*.'

(Pronouns, Section 26)

- b. *It* is dull in our town since my playmates left.

(Pronouns, Section 27, a vague meaning of "it")

- c. *It's* dull in our town *since* my playmates left.

(Subordinate clauses, Section 38)

- d. *I'm* bereft of all the pleasant sights *they* see.

(Relative Pronouns, Section 50)

e. 'It is dull in our town since my playmates left'.

(Main clauses, Section 54)

f. SUBJECT PREDICATE

It is dull in our town

SUBJECT OF PREDICATE OF

SUB. CLAUSE SUB. CLAUSE

(since) my playmates left

(Simple sentences and complex sentences,

Section 51)

(a. used to say, — → used to say / left! → left. b. It's → It is,

left! → left. c. left! → left. d. comma → period e. left! → left.

f. It's → It is / left! → left)

9. a. At length the Mayor broke silence:

'I wish I were a mile hence.'

(Pronouns, Section 27)

b. The Mayor broke *silence*. (The Object, Section 28)

c. An hour they sat in council,

At length the Mayor broke silence.

(Co-ordination without a conjunction, Section

64)

(a. omission, hence! → hence. b. silence: → silence. c. silence:

→ silence.)

10. a. 'The door in the mountain-side shut fast'

(Group of words, Adjective-phrase, Section 33)

b. *When* all were in to the very last, / The door in the mountain-side shut fast.

(Subordinate clauses, Section 38)

c. And when all were in to the very last, / The door in the mountain-side shut fast. / Did I say all? *No!* One was lame.

('No' = They were not all in)

(Sentence-words, Section 70)

(a. without period, but it is natural because the sentence is part of the writer's own sentence. b. And when → When c.

say, →say / lame, →lame.)

11. From street to street he piped advancing,
And step for step they followed dancing.

(comma →period,

Co-ordinating conjunctions, Section 56)

*From street to street he piped advancing,
And step for step they followed dancing.*

(comma →period,

Analysis of sentences containing Co-ordinating
Conjunctions, Section 60)¹⁰⁾

12. a. He himself was tall *and* thin.

(Co-ordinating conjunctions, Section 56)

b. *He himself was tall and thin.*

(Analysis of sentences containing Co-ordinat-
ing Conjunctions, Section 60)¹¹⁾

(a. omission, comma→period, b. omission, comma →period)

13. For he led us to a joyous land

Where waters gushed and fruit-trees grew.

(Relative adverbs, Section 67)

For he led us to a joyous land

(1) where waters gushed

(2) (and) fruit-trees grew

(Relative adverbs. Section 68)¹²⁾

(Original: For he led us, he said, to a joyous land, / Joining the
town and just at hand, / Where waters gushed and fruit-trees
grew, ... 11. 240-2)

14. *At the first shrill* note of *the* pipe I heard a voice.

(Adjectives, Section 11)

(Original: At the first shrill notes of the pipe, / I heard a sound as
of scraping tripe, ... 11.127-8)

15. *The poor old* Mayor was *dumb*.

(The two uses of adjectives, Section 13)

(Original: The Mayor was dumb, 1. 208)

16. *Great* was *their* joy.

(Section 13)

- (Original: Great was the joy in every breast. 1. 222)
17. A deep river, *the Weser*, washed the walls of Hamelin.
(Epithet-nouns, Section 17)
(Original: The river Weser, deep and wide, / Washes its wall on the southern side; ... 11. 3-4)
18. The Mayor is an awful *noddy*.
(Predicative nouns, Section 18)
(Original: our Mayor's a noddy; ... 1. 23)
19. The Piper *proved* no bargain-driver.
(Further examples of predicative adjectives and predicative nouns, Section 19)
(Original: With him I proved no bargain-driver, 1. 181)
20. The sun *shone* glorious.
(Further examples of predicative adjectives and predicative nouns, Section 20)
(Original: like a great sun shone / Glorious 11. 142-3)
21. You treat me *worse* than a cook.
(Adverbs, Section 21)
(Original: 'd'ye think I'll brook / Being worse treated than a cook? 11. 185-6)
22. The lame boy *now* goes limping as *before*.
(Adverbs, Section 21)
(Original: Left alone against my will, / To go now limping as before, 11. 253-4)
23. *How* were the children stolen *away*?
(Adverbs, Section 21)
(Original: to make the world acquainted / How their children were stolen away; 11. 286-7)
24. 'Come *in*', cried the Mayor.
(Adverbs, Section 21)
(Original: 'Come in!'—The Mayor cried, 1. 55)
25. *Up* perked the face of the Piper.
(Adverbs, Section 21)

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- (Original:— when suddenly, up the face/Of the Piper perked in the market-place, 11. 152-3)
26. He laid his pipe to his lips *again*.
(Adverbs, Section 21)
(Original: And to his lips again/Laid his long pipe of smooth straight cane; 11. 192-3)
27. He blew *thrice*. (Adverbs, Section 21)
(Original: And ere he blew three notes 1. 194)
28. *Nobody* could enough admire the strange man.
(Pronouns, Section 26)
(Original: And nobody could enough admire/The tall man and his quaint attire: 11. 65-6)
29. *We* will give you a thousand guilders.
Will *you* give me a thousand guilders?
(Pronouns, Section 27)
(Original: If I can rid your town of rats/Will you give me a thousand guilders?' 11. 94-5)
30. He will pipe us *free* from rats and mice.
(Adjectives and nouns used predicatively of objects, Section 31)
(Original: And, whether they pipe us free from rats or from mice, ... 1. 302)
31. There it stands to the present day.
(Groups of words, adverb-phrase, Section 33)
(Original: And there it stands to this very day. 1. 288)
32. One *of* them was lame.
(Prepositions, adjective-phrase, Section 35)
(Original: one was lame, 1. 232)
33. The rats came tumbling *out of* the houses.
(Prepositions and adverbs, compound preposition, Section 36)
(Original: And out of the houses the rats came tumbling. 1. 110)
34. *As for* the guilders, that was only a joke.
(Prepositions and adverbs, compound preposi-

tion, Section 36)

(Original: But as for the guilders, what we spoke/Of them, as you very well know, was in joke. 11. 170-1)

35. The people of Hamelin generally called it the Pied Piper's Street.
(Table of analysis of simple sentences, Section 37)

(Original: they called it the Pied Piper's Street— 1. 278)

36. *Ere* he blew three notes, there was a rustling of merry crowds.
(Subordinate clauses, Section 38)

(Original: And ere he blew three notes... There was a rustling that seemed like a bustling/Of merry crowds justling at pitching and hustling, 11. 194-8)

37. *If* I rid your town of rats,/Will you give me a thousand guilders?
(Subordinate clauses, Section 38)

(Original: If I can rid your town of rats/Will you give me a thousand guilders?' 11. 94-5)

38. Folks *who* put me in a passion/Will find me pipe to another fashion.

(Relative pronouns, Section 45)

(Original: And folks who put me in a passion/may find me pipe to another fashion. 11. 183-4)

39. They made a decree (that) lawyers should never think (that) records were duly drawn up (unless) they were dated from the year 1376.

(Simple sentences and complex sentences, Section 52)

(Original: They made a decree that lawyers never/Should think their records dated duly/If, after the day of month and year, / These words did not as well appear,... 11. 269-72)

40. The rats fought *and* killed the cats *and* dogs.

(Co-ordinating conjunctions, Section 56)

(Original: They fought the dogs, and killed the cats, 1. 11)

41. The Mayor looked blue;
For half the money would replenish

The cellar's biggest butt with Rhenish.

(Co-ordinating conjunctions, Section 56)

(Original: The Mayor looked blue; ... And half the money would replenish / Their cellar's biggest butt with Rhenish. 11. 155-60)

42. They called it the Pied Piper's Street,
Nor suffered they hostelry or tavern
To shock with mirth a street so solemn,
But opposite the place of the cavern
They wrote the story on a column.

(Co-ordinating conjunctions, Section 56)

(Original: They called it the Pied Piper's Street— / ... Nor suffered they hostelry or tavern / To shock with mirth a street so solemn; / But opposite the place of the cavern / They wrote the story on a column, 11. 278-84)

43. *Both* the Mayor *and* the Corporation / Quaked with a mighty consternation.

(Co-ordinating conjunctions, Section 58)

(Original: At this the Mayor and Corporation / Quaked with a mighty consternation. 11. 33-4)

44. *Either* give your brains a racking or we'll send you packing.

(Co-ordinating conjunctions, Section 58)

(Original: Give your brains a racking / To find the remedy we're lacking, / Or, sure as fate, we'll send you packing! 11. 30-2)

45. *The rats fought and killed the cats and dogs in the houses and in the streets.*

(ANALYSIS OF SENTENCES CONTAINING CO-ORDINATING CONJUNCTIONS, Section 60)¹⁸⁾

(Original: They fought the dogs, and killed the cats, 1.11)

46. *I draw after me all creatures that creep or swim or fly or run.* (ibid.)

(Original: 'I'm able / By means of a secret charm to draw / All creatures living beneath the sun, / That creep or swim or fly or run, / After me so as you never saw! 11. 71-5)

47. One swam across and lived to carry / To Rat-land home his

commentary :/ *Which* was 'At the first shrill notes of the pipe/I heard a sound as of scraping tripe', & c.

(The two uses of relative pronouns, Section 66)

(Original :—Save one who, stout as Julius Caesar,/Swam across and lived to carry / (As he, the manuscript he cherished) / To Rat-land home his commentary :/ *Which* was, 'At the first shrill notes of the pipe,/I heard a sound as of scraping tripe, ... 11. 123-8)

48. Great was the joy in every breast ;/ *When*, lo, as they reached the mountain's side/A wondrous portal opened wide.

(Relative adverbs, Section 67)

(Original: Great was the joy in every breast./... / *When*, lo, as they reached the mountain's side,/A wondrous portal opened wide, ... 11. 222-7)

49. Then, *lo*, a wondrous portal open wide. (ibid.)

(Original: *When*, lo, as they reached the mountain's side,/A wondrous portal opened wide, ... 11. 226-7)

As to Type B which is greatest in number in Part I, we may take into account the following points:

1. change of punctuation
2. omission
3. inversion
4. addition
5. deletion
6. change of wording
7. change of sentence length

It is quite natural and reasonable that Sonnenschein changed the original lines into the colloquial sentences so that they could be easily understood and appreciated by children. His attempt undeniably has a favorable effect not only on those who are learning elementary English grammar but on professional teachers of the language. But at the same time there are a few weak points to be admitted in his method of quotation. First, he does not make clear the original text he uses. The whole poem put at the end of Part

I differs slightly in punctuation from many authoritative, well-known versions.¹⁴⁾ Second, concerning punctuation, his method of quotation is not necessarily in complete unity (see, quotations no.4 and no.5). One may be bewildered by these points when one is more or less familiar with Browning's poem. They seem to lend a slight amount of inconsistency to Sonnenschein's laborious work.

(Quotation Type C)

1. There was *much* wine in *the* cellars.
(Adjectives, Section 11)
2. *All the troublesome* rats are *dead*.
(The two uses of adjectives, Section 13)
3. The Mayor of Hamelin, *a fat little man*, was dressed in ermine.
(Epithet-nouns, Section 17)
4. The Mayor (a fat little man) wore ermine.
(*ibid.*)
5. A fat man was *Mayor*.
(Predicative nouns, Section 18)
6. The children *followed* dancing.
(Further examples of predicative adjectives and predicative nouns, Section 20)
7. The children laughed *merrily*.
(Adverbs, Section 21)
8. The children ran *fast*.
(*ibid.*)
9. The children were *exceedingly* merry.
very
(Adverbs, Section 23)
10. *How* many rats were drowned? (*ibid.*)
11. The Piper was *quite* right. (*ibid.*)
12. The children laughed *very* merrily. (*ibid.*)
13. The Piper acted *quite* rightly. (*ibid.*)
14. *How* often did the Piper blow pipe? (*ibid.*)
15. *There* was once a Piper. (Adverbs, Section 24)

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16. *There* came a plague of rats. (ibid.)
17. The rats frightened *the babies*. They bit *them*.
(The object, Section 28)
18. The Mayor welcomed *the Piper*. He treated *him* badly.
(ibid.)
19. The citizens had elected him *Mayor*.
(Adjectives and nouns used predicatively of
objects, Section 31)
20. The sound of a rat turned the Mayor *pale*.
(ibid.)
21. They made a decree *that* all legal documents be dated from the
year 1376.
(Subordinate clauses, Section 38)
22. The Mayor denied *that* his offer of 1,000 guilders was binding.
(ibid.)
23. Who was he *whom* the Mayor and Corporation treated unjustly?
(Relative pronouns, Section 48)
24. *The Mayor denied that the promise which he had made was
binding.*
(Analysis of complex sentences—sentence-
pictures, Section 55)¹⁵⁾
25. *When the Piper claimed his pay, the Mayor declared that the
promise which he had made before the town was cleared of rats was
only a joke, as the Piper very well knew.*
(ibid.)
26. *That the Mayor was telling a lie proves that Piper was quite right.*
(ibid.)
27. *Neither* will I obey *nor* shall you send packing.
(Co-ordinating conjunctions, Section 58)
28. He brought home his commentary, which others read afterwards.
(The two uses of relative pronouns, Section 66)
29. Our children, *alas*, will never return.
(Interjections, Section 69)

II

Here is a list of the idiomatic phrases Browning himself uses in the poem:

- | | |
|----------------------------------|--------------------------------|
| 1. in a body | 26. in joke |
| 2. rouse up | 27. no trifling |
| 3. sure as fate | 28. all he's rich in |
| 4. send you packing | 29. put me in a passion |
| 5. in council | 30. pipe after another fashion |
| 6. at length | 31. were changed into |
| 7. bid one rack one's brain | 32. was on the rack |
| 8. all in vain | 33. in the way of |
| 9. makes my heart go pit-a-pat | 34. He's forced to |
| 10. start up | 35. to the very last |
| 11. by means of | 36. in after years |
| 12. do people harm | 37. he was used to say |
| 13. impatient to be playing | 38. be bereft of |
| 14. free A from B | 39. Just at hand |
| 15. ease A of B | 40. put forth |
| 16. as for | 41. against my will |
| 17. rid your town of rats | 42. hear of |
| 18. smiling first a little smile | 43. by word of mouth |
| 19. for their lives | 44. to his heart's content |
| 20. lived to carry | 45. as well |
| 21. a leaving ajar of | 46. be sure to |
| 22. perk up | 47. to this very day |
| 23. replenish A with B | 48. ascribe A to B |
| 24. come to life | 49. lay such stress on |
| 25. shrink A from B | 50. keep our promise |

other idiomatic expressions:

1. there was no guessing his kith and kin
2. poor piper as I am

III

Sonnenschein's treatment of the poem for grammatical purpose has aided the evaluation of Browning the poet as a talented writer of simple and good sentences of English.

Though it seems that Browning himself did not think highly of his composition,¹⁶⁾ "The Pied Piper of Hamelin" and its legendary charm can be reasonably placed among the most favorable materials for children to master grammatical fundamentals as well as idiomatic expressions. Any endeavor to memorize all the lines will help students of English improve their command of the language.

As for Japanese students, the subject of the poem may be very appealing. Those who do not like grammar exercises may enjoy them more as they are revealed in this short poem. The poem as a whole is easily accessible to any student who does not have a good understanding of English grammar or even an interest in English poetry.

In addition to the grammatical advantage of teaching this poem, one can say that the illustrations accompanying the text encourage students to read the poem. It is known that Browning wrote "The Pied Piper of Hamelin" and "The Cardinal and the Dog" "as subjects for illustration."¹⁷⁾ The former has been very familiar to the world since the poet published it and Kate Greenaway (1846-1901), a female English painter and poet of the 19th century, gave it colorful and individual illustrations.¹⁸⁾ Her dignified pictures are charming enough to lure us into the fantastic scene where the memorable event took place in legend. 'A poem with nice illustrations' — this is another distinctive merit, for which "The Pied Piper of Hamelin" should be regarded as ideal teaching material.

(Notes)

1. Mrs. Sutherland Orr, *A Handbook to the Works of Robert Browning*, 5th ed., rev. (London: George Bell&Sons, 1890)
2. *ibid.*, pp. 302-3 (The poem is included in Second Group in 'Non-classified Poems Continued'.)
3. William Clyde DeVane, *A Browning Handbook* (New York: Appleton-Century Crofts, 1955), p. 127-8.
4. *A New English Grammar Based on the Recommendations of the Joint Committee on Grammatical Terminology*, impression of 1929 (Oxford: At the Clarendon Press, 1916), p. 9.
5. *ibid.*, p. 13.
6. All the italics are those of the author's. The source of Sonnenschein's text is not clear, although a certain amount of similarity can be noticed between it and *Poems of Robert Browning*, compiled by Humphrey Milford, Oxford ed. (London: Oxford Univ. Press, 1923)
7. According to Sonnenschein's analysis:

SUBJECTS	PREDICATES			
	VERBS	OBJECTS	PRED. ADJS., NOUNS, PRONS.	ADV. QUALIFICATIONS
the Mayor and Corporation	quaked			(a) at this (b) with a mighty consternation

8. Nos. 1 to 13 deal with such quotations as have only a little change of punctuation from that of the original text.
9. Sonnenschein's analysis is:

SUBJECT	PREDICATE			
	VERBS	OBJECTS	PRED. ADJS., NOUNS, PRONS.	ADV. QUALIFI- CATIONS
They	fought (and) killed (and) bit	the dogs the cats the babies in the cradles		

10.

SUBJECTS	PREDICATES			
	VERBS	OBJECTS	PRED. ADJS., NOUNS, PRONS.	ADV. QUALIFI- CATIONS
he	piped		advancing	from street to street
and they	followed		dancing	step for step

11.

SUBJECTS	PREDICATES			
	VERBS	OBJECTS	PRED. ADJS., NOUNS, PRONS.	ADV. QUALIFI- CATIONS
he himself	was		tall and thin	

12.

SUBJECTS		PREDICATES			
		VERBS	OBJECTS	PRED. ADJS., NOUNS, PRONS.	ADV. QUALIFICATIONS
For	he	led	us		to a joyous land
and	waters fruit-trees	gushed grew			where

13.

SUBJECTS		PREDICATES			
		VERBS	OBJEGTS	PRED. ADJS., NOUNS, PRONS.	ADV. QUALIFICATIONS
	the rats	fought and killed	the cats and dogs		in the houses and in the streets

14. The texts referred to by way of comparison are:

- 1) *The Works of Robert Browning*, with introductions by F. G. Kenyon, Centenary Edition, Vol. III (London: Smith Elder&Co., 1912, rept. 1966 by Barnes&Noble in New York)
- 2) *The Complete Poetical Works of Robert Browning*, ed. by Augustine Birrell (New York: Macmillan, 1907)
- 3) *The Complete Poetic and Dramatic Works of Robert Browning*, ed. by Horace E. Scudder, Cambridge Edition (Boston: Houghton Mifflin Co., 1895)
- 4) *The Poems and Plays of Robert Browning*, ed. by Bennett A. Cerf&Donald S. Klopfer (New York: The Modern Library, 1934)
- 5) *Poems of Robert Browning*, compiled by Humphrey Milford, Oxford Edition (London: Oxford Univ. Press, 1923)

15.

SUBJECTS		PREDICATES			
	VERBS	OBJECTS	PRED. ADJS., NOUNS, PRONS.	ADV. QUALIFICATIONS	
the Mayor	denied				
that the promise he	was had made	which	binding		

SUBJECTS		PREDICATES			
	VERBS	OBJECTS	PRED. ADJS., NOUNS, PRONS.	ADV. QUALIFICATIONS	
The Mayor	declared				
when that the piper the promise	claimed was	his pay	a joke	only	
before as he the town the Piper	had made was cleared knew	which		of rats v. well	

SUBJECTS		PREDICATES			
	VERBS	OBJECTS	PRED. ADJS., NOUNS, PRONS.	ADV. QUALIFICATIONS	
	proves				
that the Mayor	was telling	a lie			
that the Piper	was		quite right		

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16. DeVane p. 127
17. *ibid.*, p. 127
18. Robert Browning, *The Pied Piper of Hamelin*, illustrated by Kate Greenaway
(London: Frederick Warne)

APPENDIX

THE PIED PIPER OF HAMELIN

(WRITTEN BY ROBERT BROWNING FOR WILLIE MACREADY)

I

Hamelin Town's in Brunswick,
By famous Hanover city;
The river Weser, deep and wide,
Washes its wall on the southern side;
A pleasanter spot you never spied; 5
But, when begins my ditty,
Almost five hundred years ago,
To see the townsfolk suffer so
From vermin, was a pity.

II

Rats! 10
They fought the dogs, and killed the cats,
And bit the babies in the cradles,
And ate the cheeses out of the vats,
And licked the soup from the cooks' own ladles,
Split open the kegs of salted sprats, 15
Made nests inside men's Sunday hats,
And even spoiled the women's chats,
By drowning and speaking
With shrieking and squeaking
In fifty different sharps and flats. 20

III

At last the people in a body

To the Town Hall came flocking :

"Tis clear" cried they, 'our Mayor's a noddy ;

And as for our Corporation—shocking!

To think we buy gowns lined with ermine

25

For dolts that can't or won't determine

What's best to rid us of our vermin!

You hope, because you're old and obese,

To find in the fury civic robe ease?

Rouse up, Sirs! Give your brains a racking

30

To find the remedy we're lacking,

Or, sure as fate, We'll send you packing!'

At this the Mayor and Corporation

Quaked with a mighty consternation.

IV

An hour they sat in council,

35

At length the Mayor broke silence:

'For a guilder I'd my ermine gown sell ;

I wish I were a mile hence!

It's easy to bid one rack one's brain——

I'm sure my poor head aches again,

40

I've scratched it so, and all in vain.

Oh for a trap, a trap, a trap!'

Just as he said this, what should hap

At the chamber door but a gentle tap?

'Bless us,' cried the Mayor, 'what's that?'

45

(With the Corporation as he sat,

Looking little though wondrous fat ;

Nor brighter was his eye, nor moister

Than a too-long-opened oyster,

Save when at noon his paunch grew mutinous

50

For a plate of turtle green and glutinous)

'Only a scraping of shoes on the mat?

Anything like the sound of a rat

Makes my heart go pit-a-pat!

V

'Come in!'— the Mayor cried, looking bigger: 55
And in did come the strangest figure!
His queer long coat from heel to head
Was half of yellow and half of red;
And he himself was tall and thin,
With sharp blue eyes, each like a pin, 60
And light loose hair, yet swarthy skin,
No tuft on cheek nor beard on chin,
But lips where smiles went out and in—
There was no guessing his kith and kin!
And nobody could enough admire 65
The tall man and his quaint attire:
Quoth one: 'It's as my great-grandsire,
Starting up at the Trump of Doom's tone,
Had walked this way from his painted tomb-stone!'

VI

He advanced to the council-table: 70
And, 'Please your honours,' said he, 'I'm able
By means of a secret charm to draw
All creatures living beneath the sun,
That creep or swim or fly or run,
After me so as you never saw! 75
And I chiefly use my charm
On creatures that do people harm,
The mole and toad and newt and viper;
And people call me the Pied Piper.'
(And here they noticed round his neck 80
A scarf of red and yellow stripe,
To match with his coat of the self-same cheque;
And at the scarf's end hung a pipe;
And his fingers, they noticed, were ever straying
As if impatient to be playing 85
Upon this pipe, as low it dangled

Over his vesture so old-fangled.)
 'Yet,' said he, 'poor piper as I am,
 In Tartary I freed the Cham,
 Last June, from his huge swarms of gnats; 90
 I eased in Asia the Nizam
 Of a monstrous brood of vampyre-bats:
 And as for what your brain bewilders,
 If I can rid your town of rats
 Will you give me a thousand guilders?' 95
 'One? fifty thousand!'—was the exclamation
 Of the astonished Mayor and Corporation.

VI

Into the street the Piper stept,
 Smiling first a little smile,
 As if he knew what magic stept 100
 In his quiet pipe the while;
 Then, like a musical adept,
 To blow the pipe his lips he wrinkled,
 And green and blue his sharp eyes twinkled
 Like a candle-flame where salt is sprinkled; 105
 And ere three shrill notes the pipe uttered
 You heard as if an army muttered;
 And the muttering grew to a grumbling;
 And the grumbling grew to a mighty rumbling;
 And out of the houses the rats came tumbling. 110
 Great rats, small rats, lean rats, brawny rats,
 Brown rats, black rats, grey rats, tawny rats,
 Grave old plodders, gay young friskers,
 Fathers, mothers, uncles, cousins,
 Cocking tails and pricking whiskers, 115
 Families by tens and dozens,
 Brothers, sisters, husbands, wives—
 Followed the Piper for their lives.
 From sereet to street he piped advancing,
 And step for step they followed dancing, 120
 Until they came to the river Weser,

Wherein all plunged and perished
 — Save one who, stout as Julius Caesar,
 Swam across and lived to carry
 (As he, the manuscript he cherished) 125
 To Rat-land home his commentary :
 Which was, 'At the first shrill notes of the pipe,
 I heard a sound as of scraping tripe,
 And putting apples, wondrous ripe,
 Into a cider-press's gripe, 130
 And a moving away of pickle-tub-boards,
 And a leaving ajar of conserve-cupboards,
 And a drawing the corks of train-oil-flasks,
 And a breaking the hoops of butter-casks ;
 And it seemed as if a voice 135
 (Sweeter far than by harp or by psaltery
 Is breathed) called out, O rats, rejoice!
 The world is grown to one vast dry-saltery!
 So, munch on, crunch on, take your nuncheon,
 Breakfast, supper, dinner, luncheon! 140
 And just as a bulky sugar-puncheon,
 All ready staved, like a great sun shone
 Glorious scarce an inch before me,
 Just as methought it said, Come, bore me!
 — I found the Weser rolling o'er me.' 145

VIII

You should have heard the Hamelin people
 Ringing the bells till they rocked the steeple.
 'Go,' cried the Mayor, 'and get long poles!
 Poke out the nests and block up the holes!
 Consult with carpenters and builders, 150
 And leave in our town not even a trace
 Of the rats!' — when suddenly, up the face
 Of the Piper perked in the market-place,
 With a 'First, if you please, my thousand guilders!'

K

A thousand guilders! The Mayor looked blue; 155
 So did the Corporation too.
 For council dinners made rare havoc
 With Claret, Moselle, Vin-de-Grave, Hock;
 And half the money would replenish
 Their cellar's biggest butt with Rhenish. 160
 To pay this sum to a wandering fellow
 With a gipsy coat of red and yellow!
 'Beside,' quoth the Mayor with a knowing wink,
 'Our business was done at the river's brink;
 We saw with our eyes the vermin sink, 165
 And what's dead can't come to life, I think.
 So, friend, we're not the folks to shrink
 From the duty of giving you something for drink,
 And a matter of money to put in your poke;
 But as for the guilders, what we spoke 170
 Of them, as you very well know, was in joke.
 Beside, our losses have made us thrifty.
 A thousand guilders! Come, take fifty!'

X

The Piper's face fell, and he cried
 'No trifling! I can't wait, beside! 175
 I've promised to visit by dinner time
 Bagdat, and accept the prime
 Of the Head-Cook's pottage, all he's rich in,
 For having left, in the Caliph's kitchen,
 Of a nest of scorpions no survivor. 180
 With him I proved no bargain-driver,
 With you don't think I'll bate a stiver!
 And folks who put me in a passion
 May find me pipe to another fashion.'

XI

'How?' cried the Mayor, 'd'ye think I'll brook 185
 Being worse treated than a cook?'

Insulted by a lazy ribald
With idle pipe and vesture piebald?
You threaten us, fellow? Do your worst,
Blow your pipe there till you burst! ' 190

XII

Once more he stept into the street,
And to his lips again
Laid his long pipe of smooth straight cane;
And ere he blew three notes (such sweet
Soft notes as yet musician's cunning 195
Never gave the enraptured air)

There was a rustling that seemed like a bustling
Of merry crowds justling at pitching and hustling,
Small feet were pattering, wooden shoes clattering,
Little hands clapping and little tongues chattering, 200
And, like fowls in a farm-yard when barley is scattering,
Out came the childern running.

All the little boys and girls,
With rosy cheeks and flaxen curls
And sparkling eyes and teeth like pearls, 205
Tripping and skipping, ran merrily after
The wonderful music with shouting and laughter.

XIII

The Mayor was dumb, and the Council stood
As if they were changed into blocks of wood,
Unable to move a step, or cry 210
To the children merrily skipping by—
And could only follow with the eye
That joyous crowd at the Piper's back.
But how the Mayor was on the rack,
And the wretched Council's bosoms beat, 215
As the Piper turned from the High Street
To where the Weser rolled its waters
Right in the way of their sons and daughters!
However he turned from South to West,

And to Koppelberg Hill his steps addressed, 220
And after him the children pressed;
Great was the joy in every breast.
'He never can cross that mighty top!
He's forced to let the piping drop,
And we shall see our children stop!' 225
When, lo, as they reached the mountain's side,
A wondrous portal opened wide,
As if a cavern was suddenly hollowed;
And the Piper advanced and the children followed,
And when all were in to the very last, 230
The door in the mountain-side shut fast.
Did I say, all? No! One was lame,
And could not dance the whole of the way;
And in after years, if you would blame
His sadness, he was used to say,— 235
'It's dull in our town since my playmates left!
I can't forget that I'm bereft
Of all the pleasant sights they see,
Which the Piper also promised me.
For he led us, he said, to a joyous land, 240
Joining the town and just at hand,
Where waters gushed and fruit-trees grew,
And flowers put forth a fairer hue,
And everything was strange and new;
The sparrows were brighter than peacocks here, 245
And their dogs outran our fallow deer,
And honey-bees had lost their stings,
And horses were born with eagles' wings:
And just as I became assured
My lame foot would be speedily cured, 250
The music stopped and I stood still,
And found myself outside the Hill,
Left alone against my will,
To go now limping as before,
And never hear of that country more!' 255

XIV

Alas, alas for Hamelin!

There came into many a burgher's pate
A text which says that heaven's gate
Opes to the rich at as easy rate
As the needle's eye takes a camel in. 260
The Mayor sent East, West, North and South,
To offer the Piper, by word of mouth,
Wherever it was men's lot to find him,
Silver and gold to his heart's content,
If he'd only return the way he went, 265
And bring the children behind him.
But when they saw 'twas a lost endeavour,
And Piper and dancers were gone for ever,
They made a decree that lawyers never
Should think their records dated duly 270
If, after the day of the month and year,
These words did not as well appear,
'And so long after what happened here
On the twenty-second of July,
Thirteen hundred and seventy-six:' 275
And the better in memory to fix
The place of the children's last retreat,
They called it the Pied Piper's Street—
Where anyone playing on pipe or tabor
Was sure for the future to lose his labour. 280
Nor suffered they hostelry or tavern
To shock with mirth a street so solemn;
But opposite the place of the cavern
They wrote the story on a column,
And on the great Church-Window painted 285
The same, to make the world acquainted
How their children were stolen away;
And there it stands to this very day.
And I must not omit to say
That in Transylvania there's a tribe 290
Of alien people that ascribe

The outlandish ways and dress
On which their neighbours lay such stress
To their fathers and mothers having risen
Out of some subterraneous prison
Into which they were trepanned
Long time ago in a mighty band
Out of Hamelin town in Brunswick land,
But how or why, they don't understand.

295

XV

So, Willy, let me and you be wipers
Of scores out with all men—especially pipers:
And, whether they pipe us free from rats or from mice,
If we've promised them aught, let us keep our promise.

300