In historical terms two metrical systems have operated continuously--actually, simultaneously though not quite miscibly--in English poetry: a native (Anglo-Saxon, originally Germanic) tradition, consisting of verse in bipartite lines having four syllabic prominences marked by stress and alliteration and composed by varying the combinations of a relatively small inventory of metrical units, and a later immigrant (Norman) tradition superimposed upon the former which emphasized equivalence of successive lines via regularity of syllable-count (i.e. line length). By as assimilative process still not very well understood, these two traditions resolved themselves into two fundamental principles acting as the constraints on modern English verse, the principle of syllabism (syllable-counting) and the principle of stress alternation (stress-counting and stress-placement). Now if one sets the two principles against each other, recognizing both the stricter and looser varieties of each, four types of verse may be discerned:

<table>
<thead>
<tr>
<th>SYLLABLES</th>
<th>INDETERMINATE</th>
<th>DETERMINATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRESSES</td>
<td>Free Verse</td>
<td>Syllabic Verse</td>
</tr>
<tr>
<td></td>
<td>Accentual Verse</td>
<td>Accentual-Syllabic Verse</td>
</tr>
</tbody>
</table>

Or, in the order followed hereinafter, Accentual, Syllabic, Accentual-Syllabic, and Free Verse. Accentual or pure Stress Verse (not to be confused with the Old English, which is not of this type) seems to be rare in literary or cultivated verse though it is the type for nearly all popular verse, via the ballad (and hymn) meters. The very overt isochronous timing, the use of metrical rests, and the curious phenomenon of hierarchical stress-alternation known as dipodism (first noticed by Coventry Patmore but studied most thoroughly by George Stewart) so commonly associated with ballads, limericks, and short-line verse are all characteristic of stress verse. In modern times stress verse has been revived in the Sprung Rhythm of Hopkins. Syllabic verse is a very rare bird, most readers feeling that its subliminal assurances of order are too faint to be reassuring, but we have Marianne Moore's work close at hand for argument by elegant example. Accentual-syllabic verse (sometimes called foot verse) attends to the number of both stresses and syllables and additionally the placement of stresses; by such criteria Old English verse is one species of it, though we normally think first of the pentameter line (blank and rhymed) in modern verse. There (to adapt a recent account to better purposes) the meter comprises a sequence of ten positions, traditionally called "stressed" and "unstressed" though the more neutral terms "ictic" and "nonictic" are preferable. i.e.

N I N I N I N I N I N I

As the poet composes her line she orders the words (in part) so that their syllabic stresses are aligned or nearly aligned with this pattern by a set of rules for permissible variation ("correspondence rules"). There are also rules, however, for the number of syllables allowed to fill each metrical position--usually one but sometimes two or more. The perfect congruence of linguistic material to metrical pattern is agreeable once but monotonous if repeated, so variation is encouraged by the system; "variation against a norm" is a concep-
tion familiar from other areas of aesthetics and indeed from general human experience. The strength of the whole system rests on both the simplicity of its basic design and the latitude of allowable deviations from strict congruence; the result is great suppleness. Traditional metrical analysis chose to interpret the ten-member $N-I$ sequence as a sequence of five $N-I$ units, feet, but this approach has some unpleasant consequences and is now being generally reconsidered. As Halpern has shown (E546), iambic verse seems to be the only genuine meter of the accentual-syllabic type; its melos is much more highly refined than that of stress verse. Free verse comprises most of the modern experimental forms not clearly of the first three types or at least not claimed to be so. It is very question-able whether any indeterminate-indeterminate meter is a meter; one would have to show that some other phonetic features besides stress or syllable was being ordered (metered). Each of these four general metrical types (with its subtypes) is considered separately below.

**ACCENTUAL VERSE**

Verse written in a meter which regulates the number of stresses while letting the number of syllables go free is termed Accentual or Stress Verse. Having therefore fewer constraints than verse which regulates both, stress verse is looser in structure and tends toward a certain heaviness or overtness of impact that is entirely absent from the more subtly modulated iambic line. But it is nonetheless capable of great flexibility, it has been proven suitable for sustained narration, and it is far and away the oldest meter in English poetry. Yet when the great modern poets wearied of the melos of the pentameter, they turned back to the old four-stress line and its siblings for renewed energy and the solidity of what is durable.


MacLeish's 1932 poem show distinct characteristics of the Old English alliterative line.


Aside from influences on imagery, theme, and voice, Boyer notices Auden imitating Anglo-Saxon alliteration, stress patterns, and asyndetic syntax.


A recently discovered rare incunabulum antedating the two Atomic Wars has been subjected to Total Metrical Analysis; compared with the Anglo-Saxon Fragments preserved in the sub-Himalayan vaults, this poem shows much less skill in alliteration, both in faulty verse-types and in a wooden, repetitive style. Altogether the poet's use of alliteration seems self-conscious and forced, as if he were out of touch with the tradition or trying to imitate a moribund tradition rather than merely being incompetent. Too, his verse frequently falls into a "trim-pom-trim-pom" rhythm, varied by "pom-petty-pom," which seems to be evidence supporting the hypothesis recently advanced that there also existed a rhymed, syllabic verse-tradition in Old British poetry (none of which has survived, of course). Whether such a syllabic tradition was only beginning at this time, or whether it already existed and was influencing this poet's attempt at revival of an earlier form, we do not know.

Coleridge gives all the appearances of genuinely believing that his four-stress Accentual meter was "founded on a new principle: namely, that of counting in each line the accents, not the syllables. Though the latter may vary from seven to twelve, yet in each line the accents will be found to be only four." See E843, E845, and E851.


Howarth, R. G. "Yeats’s ‘My Own Music.” Notes and Queries 189 (1945): 167-68; 190 (1946): 175. Yeats himself considered “The Lake Isle of Innisfree” his first poem with something of his own music in it, that rhythm being characterized especially by "a succession of stresses"; the comparison with Sprung Rhythm comes immediately to mind (see E919), and Howarth lists a number of antecedent poems in stress verse.


Lightfoot, Marjorie J. "Purgatory and The Family Reunion: In Pursuit of Prosodic Description." Modern Drama 7 (1964): 256-66. Both plays are in stress verse, the norm being a four-stress line, with fairly regular syllable-count in both though more so in Yeats's, which may well have encouraged Eliot to tighten his own line in his next play The Cocktail Party.

E838 ------. "T. S. Eliot’s The Cocktail Party: An Experiment in Prosodic Description." DA 25 (1965): 6630A (Northwestern). Application of a Temporalist theory of meter to this play (and others by Eliot) discloses that it is written in a four-stress line in triple time, this norm varied considerably by character and scene.


Lindberg-Seyersted, Brita. The Voice of the Poet: Aspects of Style in the Poetry of Emily Dickinson. Cambridge: Harvard University Press, 1968. The second chapter examines Diction, but the focus of our attention should rest on chapter 3, "Mighty Metres and Jingling Bells: A Poet's Prosody," a long examination of metrical theory (the author is extraordinarily well-informed on metrics since 1950), "meter and speech rhythm" (she goes so far in distinguishing the two as to offer separate scanions for a given line), rhyme, and "graphic representations of sound and meaning." Accepting "intensity" (stress) as the basis of meter, the author adapts the notation system of La Drière (E570). ED's metric is found to derive from hymnody, her most frequent choice being Common Meter. This is probably the most rigorous technical treatment of ED's poetry in print.


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shows heavy, unmistakable features of poetry in the high alliterative tradition.


Upholds Coleridge's precedence in creating a new accentual rhythm in English poetry by suggesting that the Christabel-meter is very close to Sprung rhythm.

All four poets employ accentual meter "almost exclusively for subjects of major importance and seriousness" and also to express "a sense of directness, honesty, and personal engagement." Hopkins of course created an entire prosody out of overstressing. Hardy uses stress meters relatively little on the whole, yet they appear repeatedly in his most intensely expressive passages. Pound uses them both as archaisms and to convey a sense of tragedy, loneliness, and tersely emotional speech. Auden uses the Old English meter as a more formalized convention, its associated heroic themes thereby forming an ironic contrast to modern life.

See Whalley (E262). Discovery of Coleridge's review of Samuel Horsley's 1796 work on Greek and Latin metrics (M104) provokes a full review of Coleridge's readings in and theorizing on metrics, given the prosodic ambience of the day. A surprising--very surprising--conclusion emerges: Patterson argues that Coleridge's metrical theory (he must have read Foster and Gally (M66-74) besides Horsley, in addition to his own classical training at school) was "quantitative," though it recognized that accent in English "lengthens out" the time of the stressed syllable, so that the Christabel line is to measured by temporal regularity, each equal to all the rest in total time, and generally containing four stresses with isochronous intervals between them. In effect, then, Christabel was for Coleridge not stress-verse but timed verse (count of stress being of secondary importance), and his metrical theory was temporal. The "foot" is to be discarded and the line taken as the metrical unit.

De La Mare's eerie poem seems to be written in four- (perhaps three-) stress verse, the even lines being much stricter than the odd, and the passages on the Traveller being metrically "wilder" than those on his Listeners. An intelligent and careful analysis raises interesting theoretical implications.

Chapter 4 examines the hymn meters which Dickinson so frequently used as a "constant occasion for irony," the implications in the meter of a simple pious faith standing as the backdrop to her wit, rebelliousness, skepticism, and exuberance in word and thought.

49. The poem seems to be in stress verse, the metrical norm being a line of three stresses and from six to nine syllables, though possibly Arnold meant it to be an imitation of the Greek hexameter hemistich, the hemiepes. Nearly half the lines are of the form / x x / x x /, which Ranta considers a rising rhythm. There is some slight evidence for stanzaic patterns. But the poem is too loose to admit of any firm determinations.


E850  Severns, Carrol. "Emily Dickinson: Experiments in Metrical Variations." *Emily Dickinson Bulletin* 16-19 (1971): 139-47. A sophomoric essay which begins with the biographical fact that ED grew up with a close knowledge of hymnals, and hence of Common Meter, Long Meter, Short Meter, and the rest. Severns' view is that Dickinson's development as a poet lay in learning to mix these meters in one poem for blending of effects.


E852  Sochatoff, A. Fred. "The Use of Verse in the Drama of T. S. Eliot." *Carnagie Series in English*, no. 2. *Lectures on Some Modern Poets*. Pittsburgh: Carnegie Institute of Technology Press, 1955. pp. 59-75. Examines Eliot's developing sense of verse as an adequate medium for drama, from *Sweeney Agonistes* and *The Rock* through *Murder in the Cathedral* (where he was dissatisfied with the choral and the prose passages) to the most flexible form he devised, the three-stress (with caesura) line of *The Cocktail Party*. No scansion but solid perspective.

E853  Stamm, Edith P. "Emily Dickinson: Poetry and Punctuation." *Saturday Review of Literature* 46 (1963): 26-27, 74. Argues that some of the curious punctuation marks in the MSS are not varieties of dashes but rather marks indicating how the poem is to be read, marks which were taken from the standard elocution and rhetoric manuals of the day. Cf. Wylde (E856).


E855  Woody, Lilian. "Masefield's Use of Dipodic Meter." *PQ* 10 (1931): 277-93. Employs the notation of Stewart (E333). In Masefield the appearance of the meter correlates fairly highly with poems on the theme of the sea; his stylistic traits are a frequent use of the metrical pause, variation of the seven-stress line with a six-stress line, very frequent dropping of unstressed syllables, caesuras, a line (wholly devoid of slacks) that seems to slip over into music and demand a musical scoring, expressive metrical irregularities, and (commonly) a four-line stanza. But the scansion and types given here seem so unsystematic as to call into question the validity of the description.
Ballad and Hymn Meter, Metrical Psalters

To all outward appearances, the stress meter of English folk verse has remained unchanged for well over a millennium. Moreover, the three or four commonest ballad meters also happen to be the musical meters of many hymns and popular (secular) songs as well, and so command an extraordinary latitude. Such unexpected modal solidarity implies that our oldest and finest lyrics are, at least in one sense, indeed "all, all of a piece throughout." The best recent account of ballad meter is that given by Malof (E581), though George R. Stewart Jr. is still the authority on the subject; see his two books and numerous articles. Note too that many of the articles in Appendix C on the setting of verse to music are concerned with ballads; see especially Boswell's work.

Ainsworth, E. G. "An Unrecorded Work by Christopher Smart." TLS, 15 October 1938, p. 661.

Catalogues 55 ballad meters used by Wesley in his hymns; apparently the man used more hymn meters than all the other hymn writers put together.

For the 33 hymns Wesley translated between 1737 and 1742, he used only 6 meters; the German originals used 29 meters in all.

Metrical analysis of "Sir Patrick Spens" and the Older Chevy Chase ballad in comparison with the later Chevy Chase version and Coleridge shows the "stateliness" of the folk ballad in contrast to the "shrillness" of the street ballads.

Mainly on dialect, but p. 42 discusses the smoothing out of meter which Burns was able to achieve by the dropping of consonants. Why has no one definitively studied the relations of meter and morphology?


The metrical irregularities in the translations by Wyatt, Sidney, and Sandys are attributed to a desire to translate the structures of parallelism in the original Hebrew. Cf. Schmutzler (E888), Weir (E895), Huttar (E874), Lowell (E882), and Smith (E890).

A full counterweight to Bronson (N16); Coffin argues vigorously that the ballad originated in Anglo-Saxon alliterative verse and in "recited narrative obituary verse" not in singing; the influence of music (and the device of end-rhyme) was only felt by the ballad later. This fact, that the ur-ballads were "more dependent upon linguistic than musical principles for their metrical form" can be further borne out by noticing that ballads are still set as stress verse, so that "not counting the unstressed syllables offers an area for extemporization in singing or reciting." An analogous situation appears in modern jazz. The ballad is, in short, verse before it is song.

Literary and publishing history of early American psalters and hymnbooks.

Metrik," pp. 58-73, and "Alliteration," pp. 112-13. Franke's inventory covers a plethora of familial forms of meters, stanzas, rhyme-schemes, and alliterations, since Scott wrote in ballad meter, loose four-stress verse, even looser accentual meters, short couplets, and stricter forms such as the Spenserian.

Though she was only marginally competent, inventive, and graceful at versifying, Mary Herbert (Countess of Pembroke) managed 71 stanza-forms in 107 metrical Psalms, no two of them having both identical stanza and meter. But though we may admire her attention to formal variety as an end in itself, her meters (and sense) are shuffling, stumbling, even lame, especially in her revisions of her brother's (Sidney's) psalms. This essay is a companion to Freer on Sidney (E869).

Essential reading for the history of versification in the seventeenth century. Freer charts out contiguities between the lyrics of The Temple and the old, established metrical forms of the Psalter (Psalms), demonstrating carefully the metrical styles of some of Herbert's Renaissance predecessors (esp. W yatt and Sidney) as foils to Herbert's own craft and purpose (Chapters 3 and 4). Since the chief feature of all the Psalters was the uniform wretchedness of their verse, and since Herbert's own craft was subtle and complex, Freer's conclusion about Herbert's motives (religious and personal) and achievement (in the handling of his prosodic materials) is also, appropriately and subtly, complex.

Freer shows how Sidney expanded the range of his expressiveness immensely, in his psalms, by learning to control enjambement, feminine rhyme, and syntax, while varying his metrical and stanza forms, until he had become a poet who "[thought] through and by means of his forms.

The only essential characteristics of ballad meter are stanza and rhyme; alliteration is merely an ornament. Gummere catalogues the metrical types, finding the "general movement" of the meter to be iambic, and notes that the traditional explanations of origin—the septenarius of Church Latin hymns and the old native alliterative meter—are scarcely tenable either chronologically or formally.


Hendren is still the standard and most comprehensive source available on the subject. His general method is to examine "the rhythm of ballad poetry by studying it primarily as a element of folk-song"; in other words, he conceives of metrical language as simply one of the elements in [and not, alternatively, a correlate to] the larger rhythmical framework of the music. Consequently he applies the musical notation system to verse as well, following the earlier musical metrists Thompson (E404) and Croll (E344). Like Lanier (E364), but unlike Omond (E310), Hendren thinks that the temporal basis of verse is triple time, not duple. The bulk of the study is organized by the ballad meters (Common Meter, Long Meter) and stanza-patterns. See Hendren's later monograph at E356.


Huttar, Charles A. "English Metrical Paraphrases of the Psalms, 1500-1640." DA 17 (1957): 631A (Northwestern). Part II gives attention to metrics. The psalms of the literary writers are scarcely superior to those of the religious writers, and "both their meter and their diction are generally bad." A number of meters, including quantitative, were attempted. Useful Appendices. Cf. Calendar (E863), Schmutzler (E888), W eir (E895), Lowell (E882), and Smith (E890).


Reports a complete photocopy collection at Flinders University. Praises very highly the 1889 essay by H. W. Wooldridge printed as an appendix to Grove's Dictionary of Music and Musicians.


This is mainly a study of the partitioning of ballad narratives into dramatic scenes, of which Kupke says there are generally three; originally there were five, but compression of the final three into one produced the "end-weighting" or climactic form that is so characteristic of the ballad. The conclusion must be prepared for, hence thematically there is a steady heightening throughout the three scenes, while rhythmically there is usually a falling-off or diminution in the second part as a brief respite before the end, though of course both dimensions are proceeding simultaneously. The tripartite structure was termed by Axel Olrik an "Epic Law."

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Laws seems oblivious to the distinction between stress verse and foot verse; he believes the broadsides to be in iambic tetrameters and trimeters.

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Cf. Calendar (E863), Huttar (E874), Schmutzler (E888), Weir (E895), and Smith (E890).

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See Appendix 17, pp. 200-6, on "The Various Measures Used in the Old Psalter." Also the fine plates at the end.

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Criticizes G. R. Stewart (E892) for assuming that ballad meter is fundamentally a "four-foot dipodic line," that is, Long Meter, or the equivalent of 4/4 time in music; Mitsui thinks a significant number of the ballads are in 3/4 (triple) time, or dactylic meter (i.e., the familiar ballad quatrain is actually dactylic tetrameter couplets). A troublesome essay, both structurally and conceptually; the scanions are especially obfuscatory.

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Analysis of texts and music of the most popular Elizabethan songbooks of metrical psalms.

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Rohr-Sauer, Philipp Von. English Metrical Psalms From 1600 to 1660: A Study in the Religious and Aesthetic Tendencies of that Period. Diss., Freiburg, 1938. 128 pp. No separate section on meter, but the close comparisons of the same Psalm in the hands of different writers, which form the body of the text, very frequently focus on versification.

Schmutzler, Karl E. "George Sandys' Paraphrases on the Psalms and the Tradition of Metrical Psalmody: An Annotated Edition of Fifty Selected Psalms, with Critical and Biographical Introduction." DA 17 (1957): 1076A (Ohio State). Sandys' edition appeared in 1636 and therefore shows considerable variety of metrical forms and an accomplished smoothness of articulation not found in his many sixteenth-century predecessors. Cf. Calendar (E863), Weir (E895), Huttar (E874), Lowell (E882), and Smith (E890).


Smith, Hallet. "English Metrical Psalms in the Sixteenth Century and Their Literary Significance." Huntington Library Quarterly 9 (1946): 249-71. Still unsurpassed as the best available introduction to the subject of metrical psalters. Smith surveys the general cultural context and the psalm-translations of Coverdale, W yatt, Sternhold and Hopkins, Parker, and Sidney. Though the central Sternhold-Hopkins psalter seems to have had an important influence on stabilizing iambic meter in English, its verse is in Common Meter, chosen apparently as a mnemonic device. Cf. Calendar (E863), Huttar (E874), Lowell (E882), Schmutzler (E888), and Weir (E895).

Stewart, George R., Jr. "The Meter of the Popular Ballad." PMLA 40 (1925): 933-62; rpt in The Critics and the Ballad. Ed. MacEdward Leach and T. P. Coffin. Carbondale: Southern Illinois University Press, 1963. pp. 161-85. Condensation and extension of the method developed in his first monograph (next entry), wherein Stewart argues that the metrical structure of ballad verse is not simply accentual but also (hierarchically so, i.e.) dipodic. Thus, the most common "septenary" form (otherwise known as Common Meter), has the form

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X / X \ X / X \ | X / X \ X / ,
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the second most common being Long Meter in the four-stress a b c b quatrains. The dipodic foot need not always have only four syllables, however--it may range from two to six by employment of rests or by elision.

Stewart, George R., Jr. Modern Metrical Technique as Illustrated by Ballad Meter (1700-1920). New York: n.p., 1922. 120 pp. His dissertation. R ev: in Anglia Belblatt 34 (1923): 232-35; in JEGP 23 (1924): 308-16. An inquiry into the development of the most popular and prolific form of verse in English during the last two centuries, the stress verse of ballads. Stewart devotes chapters to four varieties of metrical variation--(1) trisyllabic substitutions, (2) monosyllabic feet, (3) metrical pause, and (4) dipodic verse. His metrical theory is Temporal, defining the foot as an approximately regular time-interval. His subject is delimited because "for the period under discussion metrical freedom began earlier and developed further in this form of verse than in any other. . . The general course of metrical development in the past two centuries has been toward greater metrical variation. An accompaniment of this process has been the return of the native popular measures to literary usage." Two preliminary chapters describe the standard form of ballad meter and
its development before 1700. But two features of this study especially stand out: one is the chapter on Dipodic Verse; the other is one's realization here that the Temporal theory of meter is particularly suited to describing the structure of stress verse. See Stewart's later monograph at E333.

E893 Stopes, M rs. Charlotte C. "The M etrical Psalms and 'T he C ourt of V enus.'" The Athenaeum, 24 June 1899, pp. 784-86.

Some important close research here on the early history of the metrical psalms in England. There was an early collection of (bawdy?) secular ballads, no copy of which survives, called The C ourt of V enus, which apparently was rewritten by some of the early religious reformers into a more virtuous form, two fragments of which survive; it is this "reformed" version that may represent the crucial transitional stage in the writing of the Psalms in ballad meter.


His metrical paraphrases of the psalms are written in ballad form, based on the old tunes Sternhold knew, and should be judged more as "ballads with music" intended as free adaptations of the originals than as pure poetry intended as literal or faithful translations. Cf. Calendar (E863), Schmutzler (E888), H uuttar (E874), Lowell (E882), and Smith (E890).


In chapter 2 (section 4) and in chapter 9, Wither defends the propriety of translating the Holy Word into verse, and more specifically into a "variety of N umbers," on the grounds that the original Hebrew is indeed verse, even though not of the sort found in Greek and Latin poetry, and not in such pentameters or hexameters as are familiar to us (though if the lines seem syllabically unequal, he reasons, doubtless the original pronunciation would not have made them so), and on the grounds that the Hebrew does indeed R hyme, as the Church Fathers have told us. And since "the Hebrews are full of variety in their Numbers, and take great liberty in their Verses," and since the subjects of the Psalms themselves are also various, it is therefore fitting that they be translated into "many kinds of Verse." In short, Wither believes that the Hebrew original has isosyllabism and rhyme, these two being sufficient criteria to make it "verse."


In the Preface Woodford gropes through an opaceous argument for the admission of trisyllabic feet into duple meters (especially in blank verse) as a surrogate, in the modern languages, for "Rhythm"--i.e. R hyme, Woodford conflating and confounding the two terms by false etymology throughout. Most of the unstated assumptions (hence definition of terms) here are derived from contemporary conceptions of the (quantitative) meter of Hebrew verse; see Baroway (L1596-1600).


A simplified introduction to the Scottish psalter, with a useful history of the English and French versions as well, from the original translation by Coverdale, through the standard edition by Sternhold and Hopkins (1548), the O ld
Scottish Psalter, up to the present Authorized Psalter based on the texts (1641-1650) by Francis Rous.


SPRUNG RHYTHM

The novel theory of Sprung Rhythm developed by Gerard Manley Hopkins in the 1870's has not yet been fully assayed by metrists, though we have begun to sift what Hopkins thought he was doing and said he was doing from what he actually did, which is the essential preliminary. Sprung Rhythm means stress meter no syllable-counting meter, and ultimately the theory pivots on precisely that phenomenon which will unhinge or un-spring the normal accentual-syllabic (i.e. alternating-stress) meter in English, contiguous strong stresses. The interested student must be willing to tackle the whole subject entire, for Hopkins' own statements are not in themselves entirely reliable. But he critical commentary here is not yet so voluminous as to be intimidating, as it is elsewhere in metrics.


It is the sequence of letters to and from Coventry Patmore that is of interest, but see also s.v. "Versification" in the Index.


The letters touching on matters of versification are too numerous to cite. It is difficult to imagine that the student would not be interested in reading the letters entire, but if time is at a premium see s.v. "Versification" in the Index at the end of volume 2. Also "Music," "Milton," "Hopkins, Gerard Manley, As a Poet," and "Bridges, Robert, As a Prosodist."


If, a century ago, a brilliant young student [Hopkins], his brain afire with an intoxicating new approach to poetry, had written out his theses and taken them to the Professor of Poetry [Saintsbury, Baum, anyone with the requisite ossification of metaphysics] for a review, he would have received in answer a version of this essay: "As exposition [young man,] this is disappointing. . . . I shall try to translate some of [your] picturesque language . . . into the conventional terms in ordinary writings on prosody . . . it still seems best to deal patiently with [you], if only because [you are] an impetuous novice in prosody, too impatient to think [your] theories through before [you begin] to explain them." In any event, such is precisely what Hopkins receives here. Baum considers Sprung Rhythm "not a form of verse, to be scanned by feet, but a form of Prose Rhythm not amenable to scansion and therefore not to be explained as verse."


Hopkins' theoretical studies in Greek metric were undertaken after his own creative work had been accomplished, in the main, and they bear little relation to his actual practice, which is Anglo-Saxon in nature and not at all like Greek. In fact, Hopkins' understanding of Greek metric was by and large sim-
ply mistaken, as was that of most of the authorities of the day whom Hopkins read. (He was also led astray by his penchant for music and mathematics.) But here we may observe the remarkable aesthetic phenomenon of a false theory yielding excellent results in practice—-even an entirely new form—-by a fertile misapprehension.

E903 Bowers, Robert O. "Hopkins and Welsh Prosody." Renaissance 8 (1955): 71-74, 87. Far from discovering and adopting his alliterative techniques from his study of Welsh, Hopkins, who was by nature given to a poetic vision of "complex immediacy," a vocabulary of multiple perceptions, and "the peculiar impression of a single complex stroke of poetry rather than a sequential utterance," developed these features in his own early alliterative experiments and only later found their "counterparts," a more fully developed system, in the Welsh cyng-hanedd. Cf. E907, E910, E911, E920, and E924.


The essay concerns the religious foundations of Hopkins's aesthetic. Sprung Rhythm (discussed on pp. 12-20) is the perfect embodiment of that aesthetic because it provides, at once, naturalness (the rhythms of speech), regularity (in stressing), and variation.

E905 Donoghue, Denis. "Technique in Hopkins." Studies 44 (1955): 446-56. A test of Donoghue's belief that poetry is most successful when meter and all other elements co-operate in creating sense, against the counter-theory (Ransom, Hopkins at times) that meter provides merely an "independent phonetic pleasure," by undertaking to show that "when in Hopkins the internal [rhyme, alliteration, or lexical compounding] pattern is heavier than the sense pattern, there is grave risk of an uncreative distortion of the language." In short, Donoghue reacts to an unqualified admiration of Hopkins's technique by trying to show that at times it falls short of or overreaches its mark, the perfect fusion of sound and sense.


E909 Ghiselin, Brewster. "Reading Sprung Rhythms." Poetry 70 (1947): 86-93. In short compass Mr. Ghiselin carefully dissects and disposes of H. R. Whitehall's argument (E947) that Hopkins' meter was actually dipodic rather than accentual. The counterargument rests on Hopkins' own remarks and a demonstration that a dipodic scansion distorts the lines. G. R. Stewart's scansion-markers (E333) are used.


E912 Healy, Sister M. Aquinas, R.S.M. "Milton and Hopkins." *University of Toronto Quarterly* 22 (1952): 18-25. Hopkins dispised Milton the man and had little to say of Milton the versifier as the greatest master of all time, ahead of his own age and still ahead of ours. Healy thinks Hopkins was "probably the first critic who thoroughly understood Milton's prosody." Near the end she also takes up Hopkins' extensive influence on Bridges' prosody and poetry.

E913 Heseltine, H. P. *Unspeakable Stress: Some Aspects of the Poetry of Gerard Manley Hopkins*. Sydney: English Association, 1969. 23 pp. In search of a fully satisfying rationale for Sprung Rhythm, the author rejects the polar critical assessments of irrelevance (F. R. Leavis) and also obscurity or artificiality (A. D. Hope), finding the motivation for the technical devices in Hopkins' desire to "weave into [the poem] the very quality of his own sensibility without formally appearing to do so . . . . the unremitting vividness and intensity of [the poem's] auditory organization . . . . works to tell us how truly heartfelt the poem is. . . .[and provides the nexus between the self and the world."

E914 Holloway, Sister Marcella M. *The Prosodic Theory of Gerard Manley Hopkins*. Washington, D.C.: Catholic University of America Press, 1947. 117 pp. Her dissertation at C.U.A., in 1947. Rev: in *MLR* 43 (1948): 534-35; in *MLN* 64 (1949): 200-1. Still the fullest study of Sprung Rhythm available in English, though cf. Ludwig (E925). H. argues that criticism of Hopkins' theory of Sprung Rhythm--considered purely as a theory--has always been unfavorable because critics: (1) rely on his "Author's Preface" to his *Poems*, which is unsatisfactory in many ways, being more an explanation of his own practice than a general theory, (2) have judged his theory by his practice (H. explicates the theory from the surviving letters and documents), and (3) give undue attention to features relatively minor in the context of the whole theory, such as scansion. Beyond this she does not go--giving an effect similar to a translation of a Russian text into French for an English reader: we are one step closer, but not entirely home. See esp. chapters 3 and 4.

practice. See chapter 5 or Holloway (E914).


See esp. the Lecture Notes: Rhetoric and s.v. "Poetry, Verse, Versification" in the last Index of both editions; also the "Philological Notes" in Appendix III of the second.


Notices a striking similarity between Guest's idea that the old native stress meters were worthy of further development and would reappear, and Hopkins' theory and practice of Sprung Rhythm.


When, in 1935, Yeats first began to read Hopkins for inclusion in the Oxford Book of Modern Verse, his recorded observations of Sprung Rhythm were to the effect that it was congenial to him; nevertheless, he essayed the meter in The Herne's Egg and (especially) in the late Purgatory. Cf. E835.


The conception of simultaneous "overthought" and "underthought" which Hopkins derived from his reading of Greek dramatic lyrics reveals more about his own modes of order than it does about the Greek forms themselves.


"Sprung Rhythm R ejected," it should have been: the author argues that Hopkins neither understood or theorized about his own practice very accurately, so that "outrides," "overreaving," and metrical bars beginning with a stress are invalidated. Sprung Rhythm "is obviously a matter of degree and is not found in every line of a poem . . . . there is nothing very strict in Sprung Rhythm as far as stress scheme and the metrical pattern are concerned." It can manage only "the hint of a basicmetrical structure."


A much more detailed and careful study of syntactic, metrical, and especially sonal influences than most of the other essays on this question, such as Gibson's (E910). See also E903, E907, E911, and E920.

E925 Ludwig, Hans-Werner. Barbarous in Beauty: Studien zum Vers in G. M. Hopkins' Sonetten. Munich: Wilhelm Fink, 1972. 396 pp. Rev: by Standop in Archiv 211 (1974): 134-41. Ludwig's book amounts to an extended exposition of Hopkins' theory of Sprung Rhythm. It is not, and was never intended to be, a neutral analysis or a critical commentary; Ludwig accepts Hopkins' system, which he wishes to display with the utmost clarity, without pursuing any higher clarity which might modify or contravene the theory. This strategy is excoriated repeatedly by the implacable Standop in his bearish review (that is, he criticises Ludwig for not doing something he never intended to do), a review which very soon turns into a direct frontal attack on the theory of Sprung Rhythm itself. Ludwig accepts the distinctions between meter, rhythm, and performance, and hence the conception of interplay or tension between the abstract metrical pattern and its linguistic filling. Chapter-subject: 1, general concepts of metrical theory and of Sprung Rhythm in particular; 2, scansion notation; 3, metrical treatment of syllables; 4 verse-stress and sentence-stress; 5, line- and sonnet-types; 6, enjambement; 7, rhetorical devices; 8, sound; 9-11, sample microanalyses of three sonnets; 12, short conclusion. Supplementary statistical tables.


E928 Marken, R. "Hopkins and the Word." Diss., University of Alberta, 1972. Cited in McNamee (q.v. in Appendix D) but not in CDI. Not seen.


E931 Milroy, James. The Language of Gerard Manley Hopkins. London: Andre Deutsch, 1977. A broad study of Hopkins' verse, including chapters on vocabulary, syntax, the Victorian philological milieu, and (particularly) "Patterns of Sound" (pp. 114-53), meaning both Sprung Rhythm and the various devices of sonal patterning.

E932 Mooney, Stephen. "Hopkins and Counterpoint." Victorian Newsletter, no. 18 (1960), pp. 21-22. The term has confused students of Sprung Rhythm; Hopkins knew it first in the musical sense--simply "plural melody," two melodic lines proceeding simultaneously--which obviously will not apply to verse. A metrical counterpoint could only be "a plurality of metrical lines"--i.e. the ideal metrical pat-
tern against the real metrical embodiment in words.

The concluding section on "Free Verse" discloses how antipathetic the whole free-verse movement is to Hopkins' conceptions of craft, order, repetition, and figure in poetry.

An obscure remark by Bridges in 1880 to the effect that his 1872 poem "Poor withered rose and dry" was written in Sprung Rhythm, even though Hopkins did not seriously begin to develop his theories until late 1873, is assented to by Ritz and Tillotson but denied energetically by the other three.

Extended exemplification of printers', prosodists', and critics' incompetence, ignorance, and insensitivity to Hopkins' system, followed by a very close explanation of Hopkins' conceptions of "counterpointing," "outrides" or "hangers," caesura, "obscure" language, and rhyme.

Too long by half, Father Ong's close scrutiny of the chronology of Hopkins' readings establishes that he could not have derived his theory of Sprung Rhythm from Milton, Old English, or anywhere else; all these studies come after the crucial notes of 1873-74 and the writing of the *Deutschland* in 1875.  
Hopkins only gradually realized the full extent of the new rhythm he was hearing, but he was "hearing it everywhere," which shows it was in the grain of the language itself, not contrived. What is remarkable is that Hopkins was the only major poet of his age in touch with the primary rhythms of the language. Ong's detailed study of running, counterpoint, and Sprung Rhythms reveals their "affinities" with Old English, with the rhythm (alternating stresses) of the language, and with the mainstream of English poetry continuously from Chaucer to the end of the nineteenth century. Hopkins did not invent "sense-stress rhythm"; he discovered it.

Points of interest here: Ong rejects Whitehall's dipodic theory of Sprung Rhythm; he considers Hopkins' practice of beginning every metrical unit with a stress "a mere convenience" even for Hopkins himself and so he discards it and argues that scanning should proceed across the line-end break; he notes the frequency of parallel half-lines and judges that Hopkins' rhymes are "only fuller developments continuous with effects built everywhere into the verse."

A convenient source, not easily available elsewhere, for letters between the three poets on the subject of metrics.

There is much on meter throughout, and the whole book is required reading for students of Sprung Rhythm or Bridges' experiments in verse forms. See especially section four ("Bridges tries his H and at Sprung R rhythm," pp. 98-105) in the important Chapter IV, and section one ("Prosody and Milton," pp. 112-22) in Chapter V. The friendship and correspondence between Hopkins and Bridges had very significant effects on the metrical theories of both men: Bridges tried parodic and authentic sprung rhythm, Hopkins was intensely interested in Milton, and both explored a mutual interest in the structure of music.


From the abstract one gleaned nothing about results and little about method besides the rather obvious: a statistical analysis of line and strophe is made, based on a phonetic/prosodic transcription of the poem.


The new metric called Sprung Rhythm first presented in The Wreck of the Deutschland was less revolutionary an accomplishment than one might otherwise expect; when placed in the context of the increasing metrical experimentation of the nineteenth century— the more frequent use of the anapest, leading to logaedic duple-triple meters—and especially when viewed against the background of a number of very similar effects developed slightly before Hopkins by Swinburne, The Wreck will be seen as not an "altogether novel invention" metrically but actually "a blend of conventional and sprung rhythm, with the former predominating," i.e. "an anapestic poem in a sprung frame."

Indeed, the preponderance of the poem is remarkably well as conventional mixed duple-triple meter. Hopkins' new rhythm was achieved with startlingly little modification of the traditional metric of English. As a distinct new meter the advantages of Sprung R rhythm were greater "naturalness and flexibility"; its disadvantages were a "frequent lack of both rhythmical and rhetorical clarity" (since no regular subliminal metrical pattern exists to help us assign stresses and disambiguate meaning in problematic phrases, we have to try to make out the meaning itself before we can discern the scansion; the meter itself is not a guide to meaning), the loss of the subtler shadings of articulation, and the loss of the complex counterpoint between language and meter.


Following Whitehall's suggestion (E947) that Hopkins' verse conforms to Patmore's metrical theory (E384), Stobie summarizes (approvingly) Patmore's no-
tions of time, quantity, and the dipodic foot in verse, then attempts to show that Sprung Rhyme is actually dipodic too, a position the precariousness of which forces her to hold also that Hopkins not only read and understood Pat-
more but actually corrected his mistakes and improved his theory.

E945 Tierney, Michael, Herbert Read, R. S. Stanier, and Humphry House. "Gerard
Hopkins's Metres." Correspondence in TLS, 16 February-9 March 1933, pp.
108, 127, 147, 167.
In the first letter Tierney implies very strongly that Hopkins' theories were
derived from the 1878 English translation of J. H. Schmidt's Leitfaden in die
Rhythmik und Metrik der classischen Sprachen (M 183), but the other con-
tributors dispose of this theory easily, so he shifts his ground in the final letter,
urging only significant parallels.

E946 Tonkin, Humphrey. "Hopkins' 'Inversnaid' and its Stylistic Devices." Language
A "conservative" metrical analysis (pp. 277-83) of the rhythmic progression
particular to each stanza of the poem finds anapests and choriambics, thus em-
phasizing Hopkins' metrical similarities with his contemporaries instead of the
reverse. Syntax, diction, and imagery also analyzed.

Gerard Manley Hopkins: A Symposium by the Kenyon Critics. New York:
Despite Hopkins' explicit statements that his metrical theory was based
squarely on stress, Whitehall--skeptical of poets' critical acuity--advances the
thesis that the stresses of Sprung Rhyme demarcate isochronous measures of
time which are dipodic, in the sense defined by Coventry Patmore (E384). In
deed, Hopkins, albeit unconsciously, wrote sprung-rhyme verse that "follows
Patmore's theories almost to the letter." W. adopts the sigla of G. R. Stewart
(E333) for scansions--Hopkins' favored patterns are SpLp, SpLO, SO Lp, and
SpPP--and turns in his final section to consider overstressing and alliteration
also. See also Stobie (E944), and chapter 4 of Holloway (E914).

SYLLABIC VERSE
Mainly by Marianne Moore and Robert Bridges. Serious interest in a meter
which regulates only number of syllables is a modern phenomenon, an emblem of our de-
sire to Make It New, though the more general principle of syllabism has always been an
important aspect of English versification, especially in early Middle English and in the early
eighteenth century. Bridges' Testament of Beauty seems to be the longest syllabic poem in
the language, though (undeservedly) now nearly forgotten.

E948 Abercrombie, Lascelles. "Technique and The Testament of Beauty." Bookman 79
"For Bridges, to experiment in technique was to speak his heart and mind."

E949 Beloof, Robert. "Prosody and Tone: The 'Mathematics' of Marianne Moore."
A subtly complex argument sketched out too briefly: in all but her very latest
work, Marianne Moore employs sporadic rhymes, fracturing of words across
line-end, and other prosodic devices to altogether minimize the effect of her
syllabic verse and thus render it as similar as possible to free verse, which is the
form she originally began working in—a form where there is a distinct sense of the line as rhythmic unit. The "mathematical" tone which critics have noted in her poems is derived not from the versification but from other elements.

Using La Drière's system (E570), the author analyzes 10% of the roughly five thousand lines of syllabic Alexandrines that Bridges wrote from 1921 up though the 1929 *The Testament of Beauty*, marking the variations in general cadence (meter) and group cadence (rhythmical-syntactic groups). Appendices of scansions, tables, and bibliography follow the text (116 pp.). See Baum (next entry) and Wright (E958).

Confounds the two generally accepted yet immiscible views of Bridges—that his lyrically smooth verse lacked profundity, and that he was a mere mechanical metrist—by close analysis of one of his poems, "Eros."

Undertakes a general examination of this form and its constraints, with steady attention to Bridges. "In syllabics the metrical organization is not achieved by an arrangement of elements within the line but rather by the effect of the repetition of the syllabically-uniform end-paused lines themselves." Three differentia seem indispensable to the form: a fixed number of syllables, a roughly fixed duration of time or breath for each line, and an end-of-line pause (produced by syntax or a stressed syllable). The work of Daryush, Rexroth, M. Moore, and Dylan Thomas is also noticed.

An apologia for the syllabic meter. "We are not to try to scan every verse slavishly, but to accent each word as the English language requires it to be accentuated with no regard for feet or verses at all. Throughout the poem the metre—not the rhythm—is so broken that it is scarcely ever possible to feel there ought to be an accent in a syllable because it occupies a certain position in the verse, although the sense requires it to be unaccented." And, almost as an aside, "rhythm in verse is to metre what rhythm in music is to time."

Written 1923. The staple meter of Bridges' "Neo-Miltonic Syllabics" is a line of twelve syllables without caesura.


An urbane consideration of the devices which render Marianne Moore's syllabic verse so effective: avoiding the complexities of stanza and rhyme, she creates "poetry without adventitious musical aid, whose units are arguments and paragraphs . . . not prose or the prose-poem but poetry with prose's rhetoric, complexity and ease." Inclusion of quotations, apt phrases and allusions, and
avoidance of regular stress and lines with even numbers of syllables (both tending always toward the iambic) also secure the novelty and vigor. Milton's late work and the brilliant footnote to Housman's 1933 Stephens Lecture are also discussed. Syllabic verse, Fuller concludes, is "an extension of more traditional meters, not a denial of them."

E957 Ghose, Zulfikar, et al. "A Defense of Syllabics." TLS, 16 January–14 May 1964, pp. 53, 67, 93, 107, 127, 147, 215, 235, 277, 381, 415. The column "Syllables Are Not Enough" on p. 47 quarrels with Ghose's claim that "syllabics are as legitimate a metrical device as any other," though the majority of the other correspondents are supportive. The whole exchange quickly digresses to a mélange of other related prosodic subjects, such as the role of syllable-counting in metrical theory.

E958 Wright, Elizabeth Cox. Metaphor, Sound and Meaning in Bridges' "The Testament of Beauty." Philadelphia: University of Pennsylvania Press, 1951. Three of her chapters present in detail Bridges' positions on the prosodic issues of his time: "The Invention of a New Meter" (pp. 13-27), "The Theoretical Justification of the New Meter" (pp. 28-46), and "The End-Pause" (pp. 47-76). The "Neo-Miltonic" meter which Bridges created for The Testament of Beauty is a syllabic one, twelve syllables to the line, employing Miltonic elision, a "loose Alexandrine," with "no decided enforced accent in any place"—i.e., having neither metrical accent nor quantity but rather speech-rhythms.

See also: E1509.

**ACCENTUAL-SYLLABIC VERSE**

The establishment, in the Middle English period, of a mixed, hybrid, Germanic-Romance meter which counted both stresses and syllables set the conditions of English verse for the next 700 years, up to the next major transitional period, our own century. The standard form, of course, is the iambic decasyllable, or pentameter, line, similar in principle but differing in effect from its shorter sibling the tetrameter, "invented" apparently by Chaucer, then "re-discovered" and founded yet again by W. yatt, Surrey, and Sidney as the horizontal axis on which to deploy the vertically axial structure of the sonnet. See Thompson (E91). Critics and scholars have not always distinguished the pentameter as a general form from its more specialized types the blank and rhymed pentameter--there is no need to for most purposes--nor have they always distinguished between the (horizontal) meter and the (vertical) rhyme of the sonnet. So the reader should consult not only this section but also the section on Sonnets in chapter 8 on Stanza Structures.


Suggests three types of metrical variation in Browning: (1) substitution of feet, as iambic-anapestic; (2) substitution in identical positions so regularly that it ceases being variation and becomes pattern; and (3) mixing of "light" and "heavy" feet, as in dipodic and paeanics. Astley implies that all of this verges on metrical indecision if not incompetence and suggests frequent analogues to classical meters.


E964 Beatty, Arthur. "Browning's Verse-form, its organic Character." Diss., Columbia University, 1897. Omond (A5) and Lafourcade (see Appendix D, s.v.) both misspell the name. The dissertation mainly catalogues metrical and stanzaic forms in the canon, with a final chapter on Browning's Blank Verse.

E965 Beljame, Alexandre, ed. Tennyson's "Enoch Arden." Paris: Libraire Hachette, 1892; often reprinted. Extensive introductory notes on the versification of the poem, pp. 23-56. He scans by accent, allows secondary accent between full and slack, and uses numerical superscripts in scansion: 0, 1, 2. Spondees are allowed, these being configurations 1, 2, 2, 1, or 2, 2; pyrrhics however may only be 0, 0. Also discussed: pronunciation, elision, caesura, enjambement, and alliteration.

E966 Beu, Robert. "Yeats's Idealized Speech." Michigan Quarterly Review 4 (1965): 227-33; rpt as chapter 9 of his The Poetic Art of William Butler Yeats (B12). Actually about "the rationale of Yeats's adherence to meter" more than diction: Beu is intent to show that Yeats's lines become progressively rougher, moving from strict meter to a looser iambic to "cadence" and even to "speech cadence," as he explores more colloquial forms of speech. But Yeats never lost his faith in meter or rhyme, and his increasing use of "highly irregular iambic meter" should be recognized as "the acquiring of new instruments, not the abandoning of the older ones." This essay could stand greater conceptual precision, but its thesis is persuasive. Compare the scansions in Dougherty (D273).


Brinton examines "the underlying harmonics of cadences, rests, and tone-colors," eschewing "the rubbish of prosody."


The change in Elizabethan dramatic taste in the 1590's toward imitations of classical satire produced plays which, following the misconception of the time, were "rough" or crude in taste, themes, and versification. Concerning the latter, "rough" seems to have meant irregular cadences, juxtaposed stresses, and perhaps rapid tempo. Burke analyzes the 1598 play *The Scourge of Villanie* using the scansion-method of La Drière (four degrees of stress); the analysis confirms Marston's own statement that he wrote Satires "rougher" than other genres.

Burke's primary interest, though, is in the relation of the meter to the rhythmic phrasing-groups, those phrases and clauses set off in the syntax by pauses or commas. Extensive statistical tables delineate the nature and degree of these congruences/divergences, and indeed, I know no better study than this available on the complex relation of syntactic phrasing and meter.


This analysis, which takes into account the stratification between rhythm and meter, takes as its methodological axes the two principal traditions or modes in English verse, the accentual and the syllabic, in order to distinguish the properties of each mode, as evidenced in (hundred-line samples from) sixteen poems by Tennyson.


Actually a study of the four stages in MacLeish's prosodic development. His general prosodic characteristics are a four-stress line in falling rhythm and assonantal rhyme.


Derives the English decasyllabic line (both blank and rhymed) from the Italian hendecasyllabic, that from the Latin senarius (Sappho and Catullus), and that from the Greek dramatic iambic trimeter.


"To read Dryden, Pope, &c., you need only count syllables, but to read Donne you must measure Time, and discover the Time of each word by the sense of Passion. I would ask no surer test of a Scotchman's substratum . . . then to make him read Donne's satires aloud. If he made manly metre of them, and yet strict metre; then--why, then he wasn't a Scotchman." "This beautiful and perfect poem ['Song'] proves . . . that all Donne's Poems are equally metrical . . . but in poems where the writer thinks, and expects the reader to do so, the sense must be understood in order to ascertain the metre." All the remarks collected here are refulgent.


Chapters 4 and 7 offer extensive discussion of Keats's metrical achievements in
the sonnet and couplet forms.


E978 Daalder, Joost. "Wyatt's Prosody Revisited." Language and Style 10 (1977): 3-15. Scholarship on Wyatt has traditionally been divided, one side viewing his verse as iambic (if primitive), the other side viewing it as a last vestige of alliterative verse (showing "phrasal" units rather than feet). The present article accepts both positions and takes a middle course: in an age of transition, Wyatt's metric shows features of both traditions. Was that assertion even necessary?

E979 Damon, S. Foster. "The Chariot of Genius." William Blake: His Philosophy and Symbols. New York: Houghton Mifflin, 1924; rpt Gloucester, Mass: Peter Smith, 1947, 1958. pp. 45-60. Remarks on Blake's inventiveness in meter and rhyme--i.e. blank verse (especially tetrameters), mixed meters, and "metrical prose" for the early lyrics, the iambic and anapestic septenary (with alexandrines and occasional classical hexameters), for the Prophetic Books. The later Long Line Damon takes to be in stress verse, and he notes that Blake seemed little concerned whether his work was "prose" or "verse." Relies on Saintsbury (A8).


E981 Davis, Thomas M., and V. L. Davis. "Edward Taylor's Metrical Paraphrases of the Psalms." American Literature 48 (1977): 455-70. Texts of recently discovered MSS, along with remarks on their metrical and stanzaic form; the verses seem to have been meant to be sung.

E982 Day, Martin S. "Anstey and Anapestic Satire in the Late Eighteenth Century." ELH 15 (1948): 122-46 (one chapter of his dissertation at Johns Hopkins in 1948). Day examines the major shift in tone in late-eighteenth-century satire (from invective to burlesque) which was articulated in a major shift in form (from couplet to stanza). The only two exceptions to this tonal/formal shift were (1) the preservation of octosyllabics essentially unchanged and (2) the introduction of anapestic tetrameters by Christopher Anstey in his 1766 New Bath Guide, a volume of satirical light verse. The form held sway until well into the nineteenth century.


    A study of the range, versatility, and proficiency Poe demonstrates at versification in the composition and revision of his poems.

    A critique of Swallow's analysis of the "broken-backed" line in Skelton and Wyatt (K 389). Evans shows that the inflectional ending -eth (also -es) was regularly employed not only in Middle English but also in Middle Scots up to the fifteenth century as an optional metrical device for regularizing syllable-count. It is so used by Wyatt as well, and he also uses it for metrical elision—to regularize stress-placement (the inflectional -e is an entirely different problem, but only a minor one in W y a tt). Hence many of W y a tt's pentameters are more regular than has been thought. His early work is scarcely less regular than his mature work, and statistically, both are quite comparable in irregularity to that of Milton and Wordsworth. Some of his lines were experimental, and some others were meant to be tetrameters. W y a tt seems rough to us because he used metrical devices in ways unfamiliar to us, but they are the same devices used by all the major English poets.

    Reminding us of the tripartite nature of Blake's art—song, poetry, image—Fairchild explores the melos—word-music, stress meters, song—of Blake's early lyrics, noting such devices as the trochaic meters (thwarting our conventionalized, hence easy, expectation of the iambic), and drawing out the metrical/stylistic differences between the Songs of Innocence and the Songs of Experience.

    Primary emphasis falls upon Blake's knowledge of music (e.g. the Songs as songs), but a secondary concern is "the liberal prosodic theory contemporary with [Blake] which equated the musical and poetic lines."

    Foxwell sets forth in detail sixteen metrical rules which W y a tt obeyed, and, finding eight of these in the first thirteen lines of the General Prologue of the 1526 edition of Chaucer known to W y a tt, she concludes that Chaucer was unquestionably W y a tt's model for meter.

    Intent to diminish the critical commonplace that Housman knew only the iambic tetrameter, Haber displays trochaic lines, variations, feminine endings, and onomatopoeic effects, pausing at the end to praise Housman's 1933 essay on poetry and its famous footnote (E297).

Chapter 3 ("Sound") particularly (and to a lesser extent Chapter 1 on "Religio Laici") demonstrates the vigor of the speech-rhythms which Dryden was able to fix in his couplets; these rhythms "serving rather to enliven and emphasize the statement than to articulate an independent meaning of their own." A long and perspicuous treatment of Dryden's rhythmic control.


E994 Hatcher, Harlan H. The Versification of Robert Browning. Ohio State Contributions in Languages and Literatures, no. 5. Columbus: Ohio State University, 1928. 195 pp. His dissertation at Ohio State in 1927 (he was a pupil of C. E. Andrews). Organized into two major parts, one on the blank, the other on the rhymed verse. Hatcher's metrical principle is to scan by equal time, and he adopts the Musical practice of placing the bar before the accent (though he never uses notes). Introductory section on Browning's habits of composition and known views on versification; penultimate chapter on his accentual hexameters.


E997 Hemphill, George. "Dryden's Heroic Line." PMLA 72 (1957): 863-79. A very thorough analysis of the metrical variations in (1) syllable count and (2) stress placement in Dryden's pentameter lines both blank and coupled, focusing especially on elision, trisyllabic substitutions, and pyrrhics and spondees. N.B.: "the history of English versification cannot be understood as the checkered career of the trisyllabic foot."


E999 Hickson, Elizabeth C. The Versification of Thomas Hardy. Philadelphia: n.p., 1931. 129 pp. Her dissertation at Pennsylvania in 1931. Rev: in JEGP 31 (1932): 627-29; in Anglia Beiblatt 44 (1933): 316-17; in MLN 50 (1935): 61-62. Actually only chapter 3 on Form and the long, valuable Appendix listing metrical and stanzaic patterns in the Hardy canon may be legitimately said to examine versification; the remainder of the book takes up style and diction. Principles of versification are nowhere explained; the bibliography is heterogeneous, and though she marks stresses, metrical pauses are allowed and Omond's nomenclature from A Study of Metre (E310) is adopted, so one must conclude that Hickson is confused about method. From this study (which is mainly of stanza form, at that) one cannot say what Hardy himself took as his metric, much less what we might now understand that metric to be.

If one of the crucial functions of meter in poetry is expressive, the other is purely conventional: a poet's choice of meter is an implicit commitment to certain metrical styles, types, modalities, and genres, these establishing continuity and comprising traditions, as Hollander shows in giving capsule histories of the iambic tradition, blank verse, the sonnet, lyric stanzas, and the anapestic elegiac meter, traditions which may be revised or broken at certain crucial points, "metrical crises," where the metrical contract between poet and reader (as defined by Wordsworth) is redrawn—think of Chaucer, Wyatt, Davenant, Milton, Blake, Whitman, Hopkins, and Pound, for example. Perhaps the paradigmatic case of all is Blake, whose subversive-restorative metric must be the ultimate source for the twentieth century's obsessive-dismissive interest in meter: Blake accepted certain metrical conventions of his day and rejected others, reshaping everything that fell under his touch in that pragmatic approach to meter so characteristic of the Romantics.


Donne's strenuous—but lawful—modulations of stress to meter created exceptional problems for composers attempting settings of his lyrics, the most interesting of which is the problem of contrastive stress, which Hollander examines in detail. More interesting still: "the setting of any poem to music recapitulates, in a strange way, the very process of metrical composition in a language."


Browning fits his metrical style to the subject not to the genre, and he seems discordant at times because, unlike other poets who usually exploit the possibilities for cacophony—metrical variation, articulatory difficulty, and syntactic breaks within the line—only in one dimension, while compensating for it in the other two, Browning usually provides no compensation to smooth out the intensities of his expressive dissonance.


Actually Gray never used this Welsh meter exactly, though he considered doing so in an early draft of the poem. Johnston discusses, more widely, the use of the metre in other poets and Gray's other prosodic impulses.


Mainly on metrical- and stanza-forms; the metrical theory adopted is Temporal.

E1005 King, Lauren A. "The Verse Technique of Alfred, Lord Tennyson." Diss., Ohio State University, 1930. 250 pp. + Appendices of extensive statistical tables. Seemingly exhaustive metrical analysis. Scans flexibly, avoiding both prose-stressings and the metronome, using three degrees of stress. Further compre-
sion would have yielded a fine book.

E1006 Klug, Adam. *Untersuchungen über Robert Browning's Verskunst*. Diss., Erlangen, 1908. 201 pp. Treats syllabification, metrics, sound-patterning ("ornamentation"), and especially stanza forms. Note the final section on twenty-six of Browning's poems in four-stress meter.


E1009 Kumbier, William. "Blake's Epic Meter." *Studies in Romanticism* 17 (1978): 163-92. Actually, "Blake's Epic Rhythm": Kumbier employs musical notation for "rhythmic scansion." Blake's verse shows rudiments of a formulaic style, both lexically and metrically, and K. sets semantically correlate passages from the various Prophetic Books alongside each other to show three types of repetition--verbatim, adaptive, and complex--and the nature of Blakean meter, which is "a meter of interruption, a highly controlled interruption, though, whereby the contesting metrical voices are brought into the sharpest possible contrast, often with remarkable economy." Can such be a meter? It is not the foot or the line that is the metrical unit, K. argues, but this metrically formulaic phrase; indeed, the distinctive feature of the scansion here is that they change time signatures within the line very frequently, K. claiming a change of meter within a change of rhythm. (This seems extreme.) Finally, he argues that Blake's statement in the Preface to *Jerusalem* that "the terrific numbers are reserved for the terrific parts--the mild & gentle for the mild & gentle parts, and the prosaic for the inferior parts is fully justified so long as no one-to-one correspondence of metric mode to meaning is expected. The modes are complexly interpermeated. In any event, the pre-eminent mode of the Prophetic Books, the "mild & gentle," is a manifestation of the limited vision of Beulah, hence unreliable. K's suggestion that caesura determines meter is a novelty.

E1010 Langworthy, Charles A. "Dryden's Influence on the Versification of Lamia." *Research Studies of the State College of Washington* 2 (1931): 117-24. Counting shows that Keats was indeed influenced by Dryden's *Fables* in writing Lamia, specifically in his use of Alexandrines and triplets and in his avoidance of feminine rhymes. But in the more important matter of meter-in-relation-to syntax, statistical surveys of "clause-group endings" and couplet-types (three) show that Lamia is much closer to the earlier *Endymion* than to anything in Dryden; consequently, the influence must be said to be slight.

E1011 Legouis, Émile. *Quomodo Edmundus Spenserus ad Chaucerus se fingens in eclogis "The Shepheardes Calender" versum heroicum renovarit ac refecerit*. Paris: G. Masson, 1896. A study of the young Spencer's prosodic indebtedness to, and growth beyond, his master Chaucer. Unfortunately, Legouis believed that the standard Chaucerian line was neither iambic nor pentameter but a four-stress line, and it is this form which he also finds in Spenser. Imitation of classical meters is also discussed.

E1012 Legouis, Pierre. "Appendix A." *Donne the Craftsman: An Essay on the Structure*
Following Thomas Gray's suggestion (B83), Legouis proposes that a certain number of Donne's lines are actually "four-foot decasyllabics."

A critique of the "blighting" influence, the "mildew" of Miltonic metric on the early Blake, which he threw off then later (inexplicably) returned to in the "dissolution" of verseform of the Prophetic Books. Against this late, "slovenly violence of rhythm," however, there is the supple, instinctive lyricism of the early Poetical Sketches. Blake would have approved this sometimes-lambent sometimes-incandescent prose.

Analysis of syllabification, sound-patterning, meters, and stanza-forms, mainly this last.


Melton, a student of Bright's (E500), follows the theory of "secondary accent" here explicitly, giving a full account in Chapter Two after a review of Donne criticism in the first. The third chapter (half the book) presents Melton's thesis: the stylistic idiosyncrasy which he finds to mark Donne's versification indelibly is the repetition of the same word usually in the same line but with opposite stress (first stressed, then unstressed, or vice versa); this feature he calls "arsis-thesis variation." Dense complexes of such words occurring close together turn out to be very frequent in Donne.

Though one can trace an evident loosening of metrical form in Lowell's work (from the early "The Quaker Graveyard in Nantucket" to the late "Skunk Hour") under the influence of Elizabeth Bishop, the later style represents not a weakening of control but rather a suiting of rhythm and rhyme to the sense rather than to a tight, formal, abstract pattern.

E1020 "Mr. Swinburne as a Master of Metre." The Spectator 102 (1909): 605-6.
"Swinburne understood how to use every metrical device that had ever been attempted in English verse, but he was not born with that melodious instinct which belonged supremely to Shakespeare." Praises the poet's capacity for perfecting metrical forms found undeveloped in the work of other poets. Cf. this appraisal with Omond's (E1029).

E1022 Moloney, Michael F. "Donne's Metrical Practice." PMLA 65 (1950): 232-39. Pace Stein (E1067), the most important technical features in Donne's verse are elision and stress-shift. The 1616 lines of the Songs and Sonnets show 159 elisions (1 in every 10.2 lines) and 124 speech-contractions (together, 1 in every 5.7 lines) whereas there are nearly three times as many (elisions, 1 in every 4, elisions and contractions, 1 in every 3.5 lines) in the Satyres. Stress-shifts result in what La Drière calls "centroidal grouping" in the rhythm.


E1024 Nethercot, Arthur H. "The Reputation of John Donne as a Metrist." Sewanee Review 30 (1922): 463-74. Traces the history of his prosodic reputation after Dryden. The radical shift in critical assessment in this century seems to have sprung from a realization that Donne "was the author of other poems than satires."

E1025 Oberg, Arthur. "John Berryman: Prosody and Overneeds." John Berryman Studies 1 (1975): 27-29. Reminding us of the diremption of the poem seen and the poem heard, Oberg also notices Berryman's tactic of giving special stresses to words of intense pain or emotion in his poems, a technique Oberg suggests we call "overstressing."


E1027 Ogle, Robert B. "Wyatt and Petrarch: A Puzzle in Prosody." JEGP 73 (1974): 189-208. Censuring Alscher (E960) while approving Southall (E1065), Ogle argues that Wyatt's metrical line in his sonnets is not intended to be a pentameter at all: it was meant to be an imitation most directly of the Italian hendecasyllable and, through that, the classical logaoedic meters - the Sapphic, Alcaic, Phalaecean, and Asclepiadic.

E1028 Olds, Sharon S. C. "Emerson's Innovations in Prosody: Poems (1847)." DAI 34 (1973): 330A (Columbia). Critics have labelled Emerson's prosody "inept" because they have failed to discern that half of the poems in the 1847 Poems are prosodically conservative, while the other half are intentionally experimental in form.

E1029 Omond, T. S. "Swinburne as a Metrician." The Academy 76 (1909): 32-33. See also p. 66. Cf. this article with E1020. Both by Omond?

E1030 Ostriker, Alicia. "Song and Speech in the Metrics of George Herbert." PMLA 80 (1965): 62-68. The two metrical modesmisced in Herbert's lyrics derived from sources that a century earlier were quite divergent: the singing voice in lyric and the speaking voice in blank verse. The former is manifested in Herbert mainly in stanza-
structure, the latter in intralinear metrical variation.

A piece of plain axiological cogency: "The greater degree of formal regularity in Surrey's verse... does not make him either a better poet... or a worse one... but first of all a different kind of poet." Wyatt is not a fumbler, and Surrey is not monotonous; it is simply that they have antipodal features of character, and hence, treatments of the verbal medium. Wyatt exalts individual experience in all its roughness; he advances himself; he loves conflict, tension; he bends and breaks forms to serve his will. Surrey, in contrast, values smoothness, "sweetness"; he prefers the submission of self in the embracing bonds of convention, the controlling artifice of pattern; he approves of order, resolution, law. In short, Wyatt and Surrey are the paradigms for two types of poet: "smooth lyric poets... whose music tends to control and contain their meaning, and rough lyric poets... who make form obey matter."

A refulgent explication of Tennyson's prosodic development from 1830 (date of the earliest non-derivative work, the Poems, Chiefly Lyrical) to 1842 (when his poetic art had unquestionably matured), which shows that his development was not erratic but simply richly diverse, and coherent: Tennyson worked in three major metrical modes simultaneously--the irregular ode forms (mainly four-stress lines; very ornate), stanzaic forms (the early ones spectacular, the later simpler but more durable), and sustained forms (essentially the mature, musical, but grave and elevated blank verse).

The only full-length monograph on Blake's versification yet written, Ostriker's book places Blake's two poetic modes, the short lyric and the long prophecy, in the context of both conservative and rebellious eighteenth-century verse-systems (couplet and blank) as a prelude to examining the metrics and sonics of his major poems. See especially chapters 5 and 6.
Methodologically, however, the work staggers and totters: Ostriker firmly distinguishes meter (pattern) from rhythm (realization) yet then proceeds to use "basically Saintsbury's foot-scansion," marking stresses but assuming that "the structural basis of verse is the sense of regular recurrence in time." Most of the time only two degrees of stress are marked. This is a groundbreaking survey; we await now a concrete foundation.

Recanting earlier views, the author now considers all of Wyatt's sonnets, early and late, written in the pentameter tradition, and not partly in the older tradition of four-stress lines. Identifies fifteen permissible variations, the most disputable being the "monosyllabic foot after caesura" (arguments for alternatives are reviewed). Compares Wyatt's practice to that of Chaucer, Lydgate, Barclay, and Skelton to establish the existence of a tradition. Scansion of six sonnets conclude.

E1035 ------. "Surrey's Contribution to English Poetry." The Poems of Henry Howard,
Summarizes the author's view of Wyatt's prosody (see above) then appends general remarks on Surrey's, especially vis-à-vis blank verse and the sonnet form.

Based on Yeats's interest in song-verse, his MSS scansion and notes, and his reading of Thomas MacDonagh (E302), P. concludes that his major metrical mode was stress verse, not foot verse, with some regularity of syllables as well, producing a loose, "mixed" metric wherein lines could be acceptable by either stress- or syllable-count. But Yeats's prosodic range was extraordinary, as witnessed by his command of tight stanzaic forms and formalized off-rhyme.

Argues that many of Morris's prosodic irregularities—especially rhyming stressed with unstressed syllables and identical rhymes—will dissolve if we see the lines as written in the Welsh cynghanedd meter rather than in any English meter.


Examination of metrical variations and idiosyncratic forms of syntax reveals a fairly clear division between the prophecies of 1788-94, wherein Blake was interested primarily in the possibilities of the fourteener, and those of 1794-95, where his interest turned to developing a "double syntax" correspondent to his wider double vision. The syntactic features most of interest are the use of a word to modify the words both preceding and succeeding it, and the equating of two words to a third, whereby they become equilibrated to each other.

Undeserving of attention.

Based on her dissertation at Iowa in 1932.
A study of metrical variation and stanzaic form in Shelley's shorter lyrics (tabular data in the Appendices). Propst treats Shelley's meters as foot verse throughout, which is untrue and also inconvenient for analysis, but she scans closely by stresses, slacks, and missing syllables even though her prose commentaries use the exasperating, evanescent terminology of duple and triple times and rising and falling rhythms.

In view of the general critical opinion of the fragmentary nature of "Kubla Khan," the poem is surprising in light of its great lack of metrical irregularity. The organization of line-lengths and rhyme schemes is very tight and orderly, suggesting that the poem is more complete and less fragmentary than it seems.
Metrical analysis of the verse from 1787-1802, with separate considerations of all the major poems and a study of the revisions of the "Dejection" Ode, to show that Coleridge developed (1) independently of Wordsworth, (2) in two distinct styles, and (3) toward an isoaccentual (stress) meter. Seven appendices.

A significant study of Tennyson's stylistic development through the 1842 poems, with lesser attention to the 1850 In Memoriam, the 1855 Maud poems, and late work. Careful tabulation of stanzaic patterns, inversions and extra syllables in the meter, and stylistic changes in revisions of poems make this book indispensable for any consideration of Tennyson's craft or reputation, though his quantitative work needs more treatment here.


Rapt and profuse admiration for "Blake's most characteristic line . . . a heptameter"; its origins are found in Biblical parallelisms and Macpherson's cadences. Blake's heptameter, we find, includes spondees, pyrrhics, and choriambics, but no caesura, and at times it approaches Common Meter (Chapman's influence) or else becomes an even longer octameter. Dictum: "In his use of the long line [Blake] is unequalled among English poets."

To the study of Dryden's prosodic practices and (more troublesome, because less consistent) theoretical observations the author brings what surely must be the requisite temperament--supple and appreciative. The resultant book is more apologia than analysis. The second chapter treats the absorbing question of prosodic mimesis, or "representative meter"; subsequent chapters examine specific forms (the lyric, the quatrain, the couplet) and the major poems. The first chapter grapples with the most difficult issue, Dryden's theoretical position(s).

"The metrical history of James Dickey can be put briefly and sadly: a great lyric rhythm [the rising trimeter] found him, he varied it, loosened it, then left it, to try an inferior form [long-lined free verse]."

Wyatt's imitative work is characterized only by "jerky, stumbling, staggering rhythm" and a "deficient technique" which shows nothing better than the poet's "dogged determination to overcome technical difficulty"; his original work, however, shows remarkable power, invention, and control yet is supple
and smooth.


The normative four-stress accentual line which Eliot developed after The Waste Land freed him from traditional forms and also freed him to return to them: East Coker IV is predominantly in iambics, while The Dry Salvages I is in dactyls. N.B.: the erroneous "cretic" on p. 419 suggests larger category mistakes beyond.


Metrical analysis of the verse, citing frequencies and copious examples of inverted stress, hovering stress, anacrusis, extra weak syllables within the line, elision, syncope, apocope, caesura placement, enjambement, near-rhyme, assonance, and feminine rhyme. Unfortunately the text is Grosart's 1872 edition.


As preliminary, Richter summarizes the classical, French, and Renaissance views of vowel-haistus. He distinguishes nine "rubrics" or types of hiatus. The bulk of the book simply lists examples, of course (being what it is), but the final chapter is of interest, giving statistics and charts on the frequency of each type in each author by work.


Passim; see s.v. "Metre" in the Index.

E1054 Robertson, John M. "Form in Poetry." English Review 8 (1911): 377-97. See also pp. 545-67. Mainly on Tennyson's radical innovations in the metrics of Maud, but, supported by a historical survey, Robertson urges the broader generalization that radical innovations of form and convention, "like threatened men and institutions, live long."


Demonstrates the extent of Sidney's purposefulness in employing the prosodic tools of rhyme and meter to create an ornate, highly rhetorical style. Scrutinizing closely the analysis given by John Thompson (E91), the author shows that the relatively leaden verse of Arcadia was transformed into the expressive, supple medium of Astrophel through Sidney's mastery of the variations of stressing on monosyllables.


Short excerpts from Saintsbury's remarks on Byron in his History of English Prosody (A8).


It is unacceptable, Schwartz argues, to hold that W yatt wrote in sometimes accentual, sometimes accentual-syllabic meter, changing metrical conventions even within a single poem. A preferable alternative, he proposes, is to hold that all of his verse is in the old four-stress accentual meter.
His prosodic fingerprints are (1) varying line-lengths, (2) verse-paragraphs, (3) illative development, and (4) (usually) a six-line stanza rhyming a b a b c c.

Hardy's stark, spare, deliberately harsh prosodic style rests in part on his notions of a "cunning irregularity of rhythm" and on speech rhythms which thwart rather than counterpoint the meter. But in his willingness to experiment with verse-forms, meters, and diction Hardy was inspired not by his own beliefs but by his polyglot neighbor William Barnes, who also influenced Hopkins strongly.

Collects (1) treatises on versification from the period of Donne's youth, (2) Donne's practice in his second and fourth Satyres to compare with the theories, (3) all known critical comments on Donne's versification, and (4) Pope's imitations of the Satyres for contrast. Jonson's famous comment is found to be baseless.


Graves's earlier work is distinguished by the virtuosity with which he imitates the complex sound patterns of Welsh meters; his later work seems to be in Sprung Rhythm.

Versification is discussed steadily throughout, but see esp. pp. 327 ff and 347 ff. Smith makes a persuasive case for the integrity of W yatt's craftsmanship and censures sharply the methods and conclusions of Foxwell (E990) and Padelford (E1034).


Southall, Raymond. The Courtly Makers: An Essay on the Poetry of W yatt and his Contemporaries. Oxford: Basil Blackwell; New York: Barnes and Noble, 1964. Based on his dissertation at the University of Birmingham in 1961. In chapter 10 on "Harmony of Numbers" Southall makes caustic remarks on the work of Foxwell (E990) and Padelford (E1034), jeering at their lists of acceptable deviations and, indeed, any attempt of "classical prosody" to see W yatt's lines as iambic pentameters. The following chapter explicates the author's own view of "The Construction of W yatt's Verse": W yatt's line "tends to fall into phrasal units separated by pauses, the values of which depend upon the general significance of the communication, so that the fundamental character of the rhythm is due to the requirements of intonation, a feature that re-
ceives no recognition from classical prosody." In short, it is a recognizable remnant of the older hemistichic line. Southall believes that manuscript punctuation (esp. the virgule) was used to denote rhythmical phrasing.


The term "harsh" seems to have meant any disappointment or thwarting of the verse-reader's expectations, either metrical or semantic. The *English Parnassus* (see E520) offers "sweet" and "harsh" (presumably antithetical) as descriptions for the placing of "Accents."


Donne's metrical idiom commonly includes stress-shift (unusually frequent), missing syllables at the beginning or end of the line or around the caesural pause, the pyrrhic + spondee double foot, elision (required and optional), and allowable (or essential) extra syllables.


It is only by meaning that we will come safely to meter in Donne, and not the other way around. His "wrenched accents" are rhetorical and intentional; they reach for a higher plane of sense--and art--than that of an invariant, regular meter. Coleridge recognized this.


Pages 261-63 are revised, expanded, and republished as

E1070 "Donne's Prosody" in the symposium "English Verse and What It Sounds Like" (E714) with a following response by Seymour Chatman, "M. r. Stein on Donne" (E710). A larger passage, pp. 256-68, is reprinted in a further revised form as the section

E1071 "Meter and Meaning" in Stein's *John Donne's Lyrics: The Eloquence of Action* (Minneapolis: University of Minnesota Press, 1962), pp. 38-46, which is again reprinted in Gross (A23), pp. 193-201. M. r. Stein seems to have been content to rest there, publishing the same material only four times, but note also his four other studies on the same subject antecedent to the *Kenyon* forum, E1066, E1067, E1068, and E1419.

Section 2 of the original essay discusses the quasi-accentual verse tradition visible in W yatt, as in Donne; it is not the same tradition that runs, iambically, from Surrey to Spenser. Section 3 focuses on Donne as "a conscious master of harshness"; sections 4, 5, and 6 inquire into the possibilities for imitation or at least reinforcement of sense by sound.


Over the four C antos enjambement steadily increases in frequency. M etrical constraints in the first two are very tight, suggesting that Byron is effectually writing couplets. By the fourth, however, this couplet-structure is abruptly discarded, perhaps under the influence of the ottava rima.


Extraordinarily detailed inspection of the poem, section by section. Stokes is able to show that the frequent metrical shifts are motivated by concomitant shifts in tone or character much more successfully that he is able to find valid descriptors for the meters themselves - are they iambic and anapestic, or trochaic and dactylic? The labels do not serve well at all here. There is a lesson in


E1078  Wasserman, Earl R. "Coleridge's 'Metrical Experiments.'" *MLN* 55 (1940): 432-33; 63 (1948): 491-92. See E511. These two articles, along with Otto Ritter's "Coleridgiana" in *Englische Studien* 58 (1924): 377, are able to show that three of the seven poems are not Coleridge's but simply copied out by him. Wasserman therefore questions his authorship of any of them.

E1079  Weaver, Bennett. "Shelley Works Out the Rhythm of 'A Lament.'" *PMLA* 47 (1932): 570-76. "To Shelley poetry came hard," and judging from the evidence of several preliminary drafts of this poem, he worked from both a few key nouns and a fairly explicit rhythmical pattern (here, basically iambic trimeter), allowing both the semantic and metrical domains to interaffect each other during composition.


E1081  Williams, Francis H. "Browning's Form." *Poet-Lore* 2 (1890): 300-5. Compares Browning's metrical variations to those of Milton and Tennyson: on internal pauses and feminine endings he is much more conservative; on foot-substitution he is more liberal (Temporalist scansion accepted). Then metrics is dismissed altogether as "machinery."

E1082  Wilson, J. Dover. "A Note on Elisions in The Faerie Queene." *MLR* 15 (1920): 409-14. Objecting to Bayfield's theory (E1093) which denies elision in Shakespearean lines, Wilson turns to Spenser, where he finds copious examples of the apostrophe used to denote syllabic loss for the sake of the meter.

