APPENDICES
SECTION I

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APPENDIX A

The following list of studies of verse-systems other than English is necessarily selective. An exhaustive source-list would be—at the most conservative estimate—ten times this long. This is not the place for such a list, even if I were able to provide it now. But two considerations have prompted me to affix what must seem to the reader an unreasonably long appendix to a book surveying only a single versification. The first is a strong conviction that, in general, accurate assessments of a thing arise only from comparison. The view from within is not that from without. A wide, comparative, global perspective on English versification is now absolutely essential, since only from that point of view can one see exactly how a verse is embedded in and derived from yet also partly independent of its language. A more catholic perspective will save us from many of the errors of the past. Second, and as a corollary, much of the finest work on versification in this century has taken such a perspective, so that even though the work of Jakobson, Kurylowicz, Levý, Watkins, Heusler, Newton, Taranovskij, Lehmann, and others has no place in such a book as this, strictly speaking, it seems perverse to exclude all the best work merely on categorical grounds. Indeed, I believe it is fair to say that the finest work on versification in this century has been done elsewhere than in English. Our own deplorable situation has been rectified somewhat in recent years due to the influence of this foreign scholarship, but we still lag woefully behind the European and Russian theorists. Given the subject and scope of the present work I have had little time to search the other global languages thoroughly, so this Appendix has been designed to be representative in several dimensions: I have screened out most smaller items, preferring both the best studies and the largest, but I have also included some of the latest work alongside some of the very earliest, and I have made some effort to preserve a breadth of geographical scope. A truly complete global reference is badly wanted. What Gayley and Scott (L46) said in 1902 is still essentially true three-quarters of a century later: "metric as a comparative study is still in its infancy."

GENERAL AND COMPARATIVE STUDIES

   A simplified introduction to information theory as applied to verse.

   The usual definition of "unrhymed" verse is superficial: in some forms, rhymes at certain positions may simply be unconstrained (optional)—"nonrhyme"—and
in other forms they may actually be prohibited—"anti-rhyme." Rhyme constraints thus may be either positive or negative and of many degrees of frequency and complexity, as we see in the fainter echoes of rhyme in Milton and in Browning's blank-verse dramatic monologues. Our terminology for rhyme is inexact and inconsistent, as can be seen in the case of "identical rhyme," which is neither reflexive (a rhyme) nor nonreflexive but actually irreflexive; on this account the sestina must be considered "a special form of anti-rhymed verse." Examples from English and Russian.


L5 Bailey, Richard W. "Statistics and the Sounds of Poetry." Poetics 1 (1971): 16–37. Interested in the application of information theory to poetics, Bailey reviews the work of a number of theorists on Czech versification then analyzes two English poems, discovering that a statistical inventory of phoneme distribution is not a helpful or heuristic procedure for poetry. Testing for the distribution of gaps between repetitions of sounds is similarly unhelpful. In fact, relatively stable cross-linguistic evidence indicates that "a linguistic universal constrains human speech in the deployment of phonemes."


L9 Beare, William. Latin V erse and European Song: A Study in Accent and R hyme. London: Methuen, 1957; rpt New York: Humanities, 1979. 296 pp. Traces the origin and development of accentual rhythm and rhyme from the earliest quantitative verses in Latin (the Saturnian) down through Provencal, Medieval Latin, Old Irish, and Old English, with long side-glancing chapters on the older systems of versification in Sanskrit, Greek, Hebrew, and Persian, as well as on the theoretical concepts of verse, accent, ictus, etc. A very broad study.


L14 Bladon, R. A. W. "Approaching Onomatopoeia." Archivum Linguisticum n.s. 8 (1977): 158–66. Along the continuum of expressive sounds produced by humans, from least arbitrary to most, Onomatopoeia is second to the least, exceeded only by Mimicry, a category from which true onomatopoeia is very sharply distinguished by Bladon in his typology. Analysis of onomatopes in English, German, French, Turkish, and Japanese shows, inter alia, that languages vary considerably in the size of their repertoires for this phenomenon, that the terms are nearly always monosyllables, and that syllabic reduplication is very common.


L21 Carroll, Carleton W., and W. F. Orr. "On the Generalization of the Sestina." Delta (University of Wisconsin Department of Mathematics) 5,1 (1975): 32–44. Noticing that the rhyme shift from the first stanza of a sestina to the second is 1, 2, 3, 4, 5, 6 > 6, 1, 5, 2, 4, 3 (by position; the movement actually is 1, 2, 3,
The authors write a formula for \( n \)-ina's, where \( n \) is any positive integer. Proof of the theorem follows. Bibliography.


L28 -----. "The O rigin of R hyme: A Supplement." Revue de litterature comparee 39 (1965): 452–53. (R everses an important point in the original). "T hough rhyme has long been a commonplace, it is native to the vernacular literatures of none of the Western peoples and ... appears only during, or some time after, their conversion to Christianity." The rhymes of medieval Latin hymns derive from the De Judicio Domini of Tertullian, in Africa ca. 200 A.D. But "rhyme could not have been derived from Germanic, Classical, Hebrew or Celtic sources"; to Rome it travelled with Persian mystery cults, and the oldest extant source of rhyme in Persian is in the Avesta (ca. 1550 B.C.). It seems to have come from prehistoric Iran, then, and only later (ca. 1200 B.C.) spread to China, since Chinese versification has included rhyme since about 1000 B.C. This densely informative article is due for a revision in detail and support, I should think, though not in general outline. Cf. L153.

L29 Dühr, A. Über Metrik und Rhythmik. Friedland, 1885. Traces the development of accent and quantity in both the classical and modern languages.


48-60, and see John Presley's


Discusses the relation of emotional intensity to rhythm and its transformation of prose into verse, in order to conclude that "Shakespeare . . . uses verse to express nature; Goethe, to hide it."

L38 Fónagy, Iván. "Communication in Poetry." Word 17 (1961): 194–218. Poetic language has a much higher entropy than standard language. The patterns of sound show a distinctive and unusual distribution in verse, compared to normal, and the words are much less predictable than are those in everyday prose. Other low-predictability devices such as metaphor or collocation also carry superordinate amounts of information. Seemingly plain repetitions actually open up new possibilities. Sounds, patterns of sound, and rhymes convey information.


L42 -----. "Die Redepausen in der Dichtung." Phonetica 5 (1960): 169–203. Argues very explicitly that "metrical pauses" exist in verse as "substitutes for speech pauses," and that "the written verse contains information which in other circumstances is only imparted orally."

L43 Fowler, Rowena. "Comparative Metrics and Comparative Literature." Comparative Literature 29 (1977): 289–99. A review of selected scholarship to suggest some dead-ends in comparative metrical study (diachronic philology, oral poetry, and music and meter) as well as some more useful avenues (generative metrics, studies of single languages, comparisons of meters in different languages, metrical typology, Formalist poetics, study of a single meter in several languages, and study of different meters in a single language). An unreasonably catholic position at the end belies the opening caveats.

L44 Fraser, Robert D. "Verbal Parallelism in Ballad and Medieval Lyric." DAI 33 (1973): 6869A (Oregon). Compares grammatical parallelism in English ballads with that in Portuguese, French, and English lyrics; explicates its twin functions of delay and advancement.

L45 Fucilla, Joseph G. "A Rhetorical Pattern in Renaissance and Baroque Poetry."
Based on the methodology of Alonso (L3).

The final chapter, "The Principles of Versification," directs the student to numerous authorities for inquiry into various questions on English versification then appends a bibliography of these sources, with annotations. A "General Note" thereafter adds innumerable source-citations for "Classical Metres" (Greek and Latin) and "Modern Metres" (English, French, German, Spanish and Portuguese, Italian, Russian, Lapp, Finnish, Indian, Hebrew, Egyptian, Chinese, Japanese, Arabic, and Turkish versification systems).


A general survey of versification in the Classical Greek and Latin and Modern Romance and Teutonic languages. There is no heading for "Metre," but there is one for "Rhythm" (in verse and in music), vol. 23, pp. 277–80.

There is a long review (with summary) in English by C. F. P. Stutterheim in *Lingua* 1 (1947): 104–17.
In De Groot’s theory the essential feature of verse is neither meter nor rhyme but correspondence; it is this principle which precedes, establishes, legitimates, and orders all the other elements and relations in verse. Four types of verse-systems are distinguished: syllabic (French), alternating (English, Classical Greek), word (Chinese), and word-group (Hebrew). De Groot’s acoustic researches convinced him that "rhythm is a distance between two cores of intensity of about three-quarters of a second." In the alternating verse, the meter is established both by syllabic constraints and regularity and by the principle of alternation; the metrical markers may be accentual (stress), quantitative (length), or tonic (pitch). A very advanced and important monograph; we could profit from a translation.

Highly theoretical. Quoting Omond, De Groot asks whether a generally accepted descriptive system (prosody) for poetry will ever be possible, and, by way of affirmative answer, identifies five factors in the structure of a poem: segmentation, dominance, alternation, correspondence, and harmony. A Gestalt approach.

The essential law of verse is correspondence between elements, syllable to syllable, verse to verse, strophe to strophe, in series. For rhythm, isochrony is not indispensable but the "period" is; in normal speech the interval between stresses is about 3/4 second, but when speech is intentionally retarded this interval remains the same, so that the number of syllables stressed increases, even
up to 100%. But if the 3/4 second interval is intentionally lengthened, then the auditor's sense of rhythmicity is lost. For meter, the correspondence lies in the stress-demarcated intervals; meter is not an abstraction but a real, psychic movement, a felt motor response, that may also be a physiological movement as well. Meter demonstrates to us the correspondence of the poem's formation process in the unconscious of the poet to the formation of the performer's articulation of it, in either an acoustico-motor or psycho-motor fashion. The best scansion would be a jointly intuitive and mechanical determination of the intensity levels of each syllable in the line. Examples.

Psychological metrics is not much in fashion these days, but one recalls that such eminences as I. A. Richards, Jespersen, and Sievers took it seriously.

L52 -----. "La M étrique générale et le rythme." Bulletin de la société linguistique de Paris 30 (1929): 202–32.


A sensible essay which examines English, French, and classical metrics, discussing vexations of terminology and pedagogy. "I want to limit metre. . . . to separate it from music. . . . to make metre a simple, regular scheme or skeleton for spoken verse. . . . It follows that what a musician has to say is at best irrelevant; irrelevant also what the science of phonetics may discover or what may be revealed by a scientific instrument."


Examines the metrical form and genealogy of these late medieval poems; concludes that they show no syllabic regularity.


L62 Holmes, James S. "Forms of Verse Translation and the Translation of Verse Form."

Despite its self-acknowledged limitations (a full-scale study is promised, which we look forward to), this prolegomenon to rhythmology is an excellent succinct account of the nature of "free rhythms" in French, German, Russian, and English verse. H. asserts directly that "to make a good poem, meter is not enough," reminding us thereby that "free rhythms" in verse are "often highly organized and are by no means a border area between prose and poetry. There is a misunderstanding--going back to the Greeks--which requires strict numbers as the only differentia of poetry."


On metered and free ("unmetered") verse. The conclusion applauds the success of the latter.


Jakobson's summation speech at the 1958 Conference on Style has become nearly a locus classicus. He defines poetics as the study of the aesthetic nature of verbal messages, and since he takes linguistics to be "the global science of verbal structure," poetics therefore lies within the domain of linguistics. In the basic schematization of the language situation:

- Context
- Addresser -- Message -- Addressee
- Contact
- Code

which has as its respective functions:

- Referential
- Emotive
- Poetic
- Conative
- Phatic
- Metalingual

it is evident that the poetic function occupies the position of highest importance. That is, "the set (Einstellung) toward the MESSAGE as such, focus on the message for its own sake, is the POETIC function of language." (N.B.: "This function, by promoting the palpability of signs, deepens the fundamental dichotomy of signs and objects.") And Jakobson's formulation of the nature of poetic ordering--"the poetic function projects the principle of equivalence from the axis of selection to the axis of combination"--has become a seminal critical dictum. What it reveals is that the measuring or metering of sequent syllables which is indispensable to verse is based not simply on a principle of repetition but on a more fundamental principle generated by the fact of available lexical alternatives for any syntactic slot in a sentence. This principle of identity or equivalence, when elevated and directed to controlling the deployment of syllables, creates verse. The nature of verse, in short, is "similarity superimposed on contiguity." Jakobson then turns to an extensive schematic analysis of metrical...
systems (syllabic, accentual, quantitative, and tonal) and sound-patterning (rhyme, sound-symbolism) in various verseforms of the world, pausing only to map out his other important taxonomy: verse-design (meter, which “underlies the structure of any single line” and is therefore “far from being an abstract theoretical scheme”), verse-instances, delivery-instances (recitations), and delivery-design (the set of unconscious rules a reciter selects for the choices he must make when performing verses). His final appeal for a unification of literary and linguistic procedures in approaching poetry is as eloquently compelling as his assent to John Crowe Ransom’s tenet, “poetry is a kind of language.”

Cf. L49, and for further discussion, see the five following studies among many:


An important modern statement on the grammatical aspect of poetry in all world languages: “there is one domain in verbal activities where ‘the classification rules of the game’ acquire their highest significance . . . in verbal art . . . . It is quite evident that grammatical concepts--or . . . ‘formal meanings’--find their widest application in poetry as the most formalized manifestation of language.” Innumerable examples.


L75  Ker, W. P. "Analogies Between English and Spanish Verse." Transactions of the Philological Society, 1899, pp. 113-28; rpt in his Form and Style in Poetry (B115), pp. 293-310.


A collection of statements and manifestoes.

Positing a four-member typology of verse systems (the four combinations of the two binary oppositions accentual vs. quantitative and isosyllabic vs. isoelectic), K. summarizes in this important though not readily accessible article the position he holds in all his other major publications, namely the view that "any metrical system is based on certain metrical conventions; the conventions themselves are rooted in the respective language" though not identical to it. In fact, "metrical rhythms . . . are independent of the phonetic means by which they are implemented" and show a "deviation from the natural rhythm of colloquial language." Thus, "there is a profound difference between language as a tool of expression of meanings and language as a tool of forming metrical structures. It isn't the same language. Within the sound-system of language we have the metrical one, formed by abstraction, representing rules of metrical equivalences and metrical sandhi formed by modification and generalization of certain linguistic rules. Not linguistic rules but these metrical rules are the proper material serving to build metrical structures" [original italics]. On the paradigmatic ("vertical") plane, meters are comprised of "responsions" or metrical equivalences; on the syntagmatic ("horizontal") plane, meters are built up by their sandhi, i.e. the changes entailed by contiguous placement of elements; in the stress meters a primary example is stress-reduction in compounds. But all meters show "a deep homomorphism . . . in contraposition to surface differences . . . entailed by the common tendency to strengthen the cohesion of the verse-line." Indo-European probably had some metrical system for its verse, but whatever that was cannot now be derived from the false analogy of Greek to Vedic.

Thirteen essays in comparative metrics--Greek, Latin, Sanskrit, Persian, Old Germanic, Old Irish, Russian, Lithuanian, Semitic, and several modern languages.

Prosody is taken here as an illustration of the two virtues of comparative literary study--one, that a broader view will provide more sensible answers to problems within a specific national literature, and two, that comparative studies tend to isolate those features which are "most significantly distinctive" of verse forms of all types, i.e., Verse Form itself. These are sanguine recommendations, and their utility is obvious even within prosody itself. Consider the problem of the early Greek prosodic terminology taken over by the English, or the foreign verse forms so regularly attempted by English poets. More interestingly, perhaps, La Drière insists that prosody is not a mere category of linguistics by observing, at some length, that the characteristics of the prosodies
of the world do not correlate with those of the generally accepted language families. Even within Indo-European the genetics are not identical. And, of course, we still have no generally accepted description of the prosody of even our own language, English.


"The analysis of poetry always presupposes spatialization of the temporal," either grammatically or semantically, and usually via automorphism, "the transformation which carries a figure into another figure that is indiscernible from the first if each of the two figures is considered by itself." Four configurations are possible:

- **sequence**
  - Proper Congruence: $A B C > A B C$
  - Reflexive Congruence: $A B C > C B A$

- **polarity**
  - Proper Anti-Congruence: $A B C > -A-B-C$
  - Reflexive Anti-Congruence: $A B C > -C-B-A$

These would in some cases be confusible, but apparently "perception of the sequence takes precedence over perception of the polarity," perhaps on the basis of the psychological principle of economy. The most important automorphism in poetry is the metrical pattern, which "pervades the entire poem" and thus "superimposes a system of coordinates upon the grammatical space and thereby serves to 'chart' that space." An immensely provocative essay.


A comparison of English and Czech to show "the ways in which the versification of a nation is dependent on its language." Follows Pike's distinction between "stress-timed" (English) and "syllable-timed" (Czech) languages. Examining Accentual, Syllabic, then Accentual-Syllabic verse-types, Levý derives a typology for the Indo-European languages:

<table>
<thead>
<tr>
<th>Accent</th>
<th>Accentual</th>
<th>Accentual-Syllabic</th>
<th>Syllabic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Old English</td>
<td>German</td>
<td>Polish</td>
<td></td>
</tr>
<tr>
<td>Old Norse</td>
<td>English</td>
<td>Spanish</td>
<td></td>
</tr>
<tr>
<td>Old High German</td>
<td>Russian Czech</td>
<td>French</td>
<td></td>
</tr>
</tbody>
</table>

The essential fact to be recognized about verse is the line—i.e., a "sequence of consecutive segments," a series. The three basic physical principles (or forms of arrangement) of serial ordering are discontinuity, hierarchy, and irregularity, along with their opposites. Since "meaning," too, is linear in character, i.e. sequentially revealed, the three physical principles of linear arrangement correspond to three semantic ones, namely incoherence, intensity, and unexpectedness (along with their opposites). These in turn interaffect each other in dyads (incoherence <-> intensity, incoherence <-> unexpectedness, intensity <-> unexpectedness), with intensity evidently the dominant semantic principle. Both congruent systems are further congruent to prosodic features as follows:

<table>
<thead>
<tr>
<th>Clues for Meaning</th>
<th>Qualitative Relations</th>
<th>Quantitative Relations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pauses</td>
<td>Discontinuity</td>
<td>Incoherence</td>
</tr>
<tr>
<td>Intonation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhyme</td>
<td>Hierarchy</td>
<td>Intensity</td>
</tr>
<tr>
<td>Repetition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhythm</td>
<td>Irregularity</td>
<td>Unexpectedness</td>
</tr>
</tbody>
</table>

All of these jointly comprise the "forms of meaning." Whatever "inherent acoustic meanings" or "a priori semantic values" may be shown to exist in acoustic features themselves, as a "mimesis" or "expressiveness" of pure sound, will occur within the nature (direction, rate, change) of articulation itself, and may be measured on such polar-opposition scales of semantic space as Os-good's semantic-differential test. These comprise the "meanings of form." Thus we come to see that "the relations between the acoustic and semantic levels [in verse] consist not in a one-to-one relation between segments of both levels, but in a parallel morphology of the two systems as wholes," i.e. a systematic homomorphism. Schematically:

A brilliantly synthetic, seminal essay.


L91    Lotman, Jury M. "On Some Principal Difficulties in the Structural Description of a Text." Linguistics, no. 121 (1974), pp. 57–63. On stasis and dynamos. Lotman is inquiring about the ways that "static" descriptions of the structure of a text can express its "dynamic" aspects as well. The dynamics may arise from the relations of several static models, for example. "No static model reflects the structure of a text, but only the structure of one of the constructive principles on the crossing of which the poem lives." The "energy" of a poem may be accurately described, and accurate structural analysis will preclude impressionism. An important study.

L92    Lotz, John. "Elements of Versification." Wimsatt (A20), pp. 1–21. R eprint of the work in L94–96. A cogent summary of the formal linguistic approach to verse-structure. Beginning with definitions of terms and alternative approaches to verse (music and "objective" experimentation), Lotz distinguishes metric performance, metric score, metric line-type, and metric system. Lotz also draws a rigid distinction between the "linguistic constituents" and the "metric superstructure" of verse. Four possible metric systems, which together constitute the complete "metric typology," are examined--these systems order the features of (1) syllabicity (Hungarian syllable verse), (2) pitch or tone (Chinese), (3) syllabic duration (Classical Greek), or (4) stress (English). R eprinted (with slightly narrowed focus) as


of "iteration" or "elaboration of the root morpheme," and a smooth series of
gradations can be discerned between such "form symbolism" and sound sym-
bolism; they very often appear together in "certain favorite vowel and conso-
nant sequences and certain syllabic configurations." Most enlightening.


L100 -----. "On Types of Meters of a Poem and Their Informational Energy." Semiotica
The relative informational energy of a system may be denoted by the sums of
the squares of the probabilities of occurrence of each of its elements. In meters
the elements are the binary-opposed pairs stressed-unstressed, long-short, etc.
Four groups of meters are evident: (1) those having an energy index of 1/2,
including iambs and trochees; (2) those of index 5/9, including dactyls and
anapests; (3) those of index 5/8, including the paeonics; and (4) those of high-
est energy, index 1/1, including pyrrhics, spondees, and molossi. This highly
abstract treatment presupposes that abstract metrical patterns may produce cer-
tain effects regardless of what language or what phonetic features they are ex-
pressed in.


Masson's summative monograph aims at an "overall view" of sound-patterning
in all of Western poetry. It is not, therefore, a magnum opus or a standard re-
ference--technicalities are cut to a minimum--but rather a kind of Grand Tour
of the literatures of eight major cultures conducted by the finest guide imagi-
able. Ten types of aural effects and nine types of structures are noted and dis-
cussed; of whole poems as sustained incantations, Masson identifies four of the
very first rank and perhaps two dozen of the second. Hundreds of the finest
aural effects in all of Western poetry are gathered together here.

L103 Mayenowa, Maria R. "Quelques differences entre un texte versifié et non-versifié." 
Poetics I (A16), pp. 369–71. [Abstract]

L104 Melhem, D. H. "Iván Fónagy and Paul Delbouille: Sonority Structures in Poetic
As a detailed critique of Delbouille's detailed critique of Fónagy's notions of
sound symbolism this essay is tedious to read, but the specialist should not
overlook the general survey of the field in its introduction.

Despairing of the insularity of versification but convinced of its importance,
Meyer asks a fundamental question, "whether specific metric and stanzaic pat-
tterns possess a fixed expressive character." As avenues to an answer, he traces
three types through numerous examples in German poetry: (1) a poet using a
stanzaic pattern previously used by another poet differently, or associated with
different themes; (2) a verse-form being made the theme of its poem; and (3) a
verse-form wrenched from its original environment into another dissimilar,
dislocating one.

L106 Miles, Cecil. "Whatever Happened to Assonance?" Proceedings of the Pacific
Claims (incorrectly) that very little attention has been paid to a "middle ground" between rhyme and non-rhyme in the history of Western poetry and criticism. Cites examples from France, Spain, and England, the strongest tradition of assonance being Spanish.

L107 Miron, Murray S. "A Cross-Linguistic Investigation of Phonetic Symbolism." DA 21 (1960): 1263A (Illinois). Japanese and English "nonsense combinations composed of systematically sampled speech sounds had expressive symbolic values according to their inherent phonetic content and not to any meanings via real-word associates. These affective meanings were found to bear consistent lawful relations to the phonetic properties of the sounds."


L110 Morgan, Bayard Q. "On Translating Feminine Rhymes." On Romanticism and the Art of Translation. Ed. Gottfried F. Merkel. Princeton: Princeton University Press for the University of Cambridge, 1956. pp. 163–69. "To put it succinctly and with not much oversimplification: feminine rhyme is almost compulsory in European tongues, almost obsolescent in English. The reason is to be found writ large in the dictionaries." But the English poet's meager hoard of disyllables can be enlarged by (1) verb + pronoun combinations, (2) verb conjugation forms, and (3) Latinate nouns ending in -tion.


L113 Noble, Edmund. "A Philosophy of Rhythm." Poet-Lore 7 (1985): 585–600. Takes what we should call the Nominalist approach to the principle of rhyming-"rhymed words seem to convey a sense of some closer connection between the things for which those words stand than any which is indicated to the cold reason by the mere resemblance of sound" or any which is indicated in plain, referential prose. By extension, then, rhymes suggest "the oneness of all things" in the universe. The availability of inflected forms is also considered.


L115 Park, Ben A. "The Quantitative Experiments of the Renaissance and After as a Problem in Comparative Metrics." DA 29 (1968): 905A (Oklahoma). Reviews the history of efforts to reproduce the classical quantitative meters in the vernacular languages of Italy, France, Spain, Germany, and England, arguing that the Renaissance prosodists did not intend (or attempt) to substitute modern accent for the classical syllabic length; and that practice derives from the
reforms of the German poet Opitz and was "unknown in Europe generally until the nineteenth century." Nor did they intend to reproduce a system of longs and shorts in English in the belief that the rules for Latin were universal and applicable to any language. Though Park never explains what they were doing, he accounts for the failure of all their experiments thus: "systems of quantitative versification are dependent on [1] the presence in the language of vocalic quantity in a distinctive role independent of the place of the accent, and [2] an accent fixed with respect to the end of the word by the quantity of the accented and succeeding syllables."


Part 2 analyzes the Alexandrines of Robert Manning, Thomas Blennerhasset, Surrey, Sidney, Shakespeare, Lodowick Bryskett, Drayton, Wordsworth, and Browning.


Although the author tells us at the outset he is interested in the relationship of poetics to versification ("poetics" meaning "a set of empirical rules . . . to direct . . . literature in the making"), in fact he wishes only to reiterate that modern poetics is more or less entirely unwritten. But along the way we find useful surveys of Classical Greek and Latin and Medieval poetics.


A comprehensive international survey of the sestina from the Middle Ages to the present.


L124 Scott, Clive. "The Limits of the Sonnet: Towards a Proper Contemporary Approach." Revue de littérature comparée 50 (1976): 237–50. In search of "the rule by which achievement can be measured." The considerable variations in sonnet form should be considered not deviations from an absolute Form but natural differentiations for evolution and "attempts to produce a special effect." The English reader of sonnets, however, suffers from an extremely provincial perspective on form; from the Continental perspective the sonnet stands "at the centre of a whole complex of European forms," such as the quatorzain or rhymeless sonnet, an important form outside of England. This essay is a very salient corrective to our tunnel vision.


L126 Seiberth, Ph. "The Rhythmical Line." JEGP 18 (1919): 242–49. The structure of the line in the Homeric and Germanic epics may be attributed to the very limited skills of the human brain at grouping perceptual phenomena; the length of the line is constrained by the duration of breath. Rhythm is to be explained via psychology and as a result of music and dance, not as a "self-generated phenomenon of language."


L133 Smith, Adam. "Of the Affinity Between Certain English and Italian Verses." Essays on Philosophical Subjects. London: T. Cadell and W. Davies, 1795. pp. 185–94. Notes extensive correspondences between the English and the Italian Heroic Verse (iambic couplets, ten-syllabled in the former, eleven in the latter); these "are not so properly composed of a certain number of syllables, which vary according to the nature of the rhyme [single or masculine in English, commonly double in Italian], as of a certain number of intervals (of five invariably), each of which is equal in length, or time, to two ordinary distinct syllables . . . ."


L137 Stankiewicz, Edward. "Poetic and Non-Poetic Language in their Interrelation." Poetics I (A16), pp. 11–24. Argues that "there is no clear demarcation-line between poetic and non-poetic language . . . the distinctive feature of poetic language is . . . the message oriented towards itself." Verse is the most consistent feature of poetry, and rhyme is the feature most emblematic of its synthesizing powers.


L139 Stephenson, Robert C. "The Chastushka and the Limerick." Southwest Review 47 (1962): 166–71. Denies that there are "degrees" of formal compliance: one cannot say that one limerick is "more limericky" than another.


L141 Sturtevant, E. H. "On the Frequency of Short Words in Verse." Classical Weekly 15 (1921): 73–76. Seven tables displaying the frequency of monosyllabic words in poetry vs prose for English, Greek, and Latin. Total occurrences were tabulated, then unavoidable monosyllables such as prepositions and articles were removed, leaving "significant" occurrences. The Classical languages have few monosyllables which are separate morphemes, thus Greek and Latin prose has more "sig-
significant" monosyllables than verse, while English has more in poetry than in prose. In all languages, a colloquial style (such as in letters and familiar essays) is densely monosyllabic.

L142 Stutterheim, C. F. P. "Modem Stylistics I, II." Lingua 1 (1951): 410–26; 3 (1952): 52–68. In the second installment the author develops his theory that objective elements of form in verse are entirely distinct from such elements in perception, so that for example a rhyme repeated beyond a "certain distance" is no longer heard as a rhyme and hence ceases to be a rhyme. Discusses the work of Jacob (E420), the hierarchy of formal elements in verse, and theories of rhythm. It will be seen that this is a theory of the aesthetic experience not the aesthetic object.


L144 Swift, Theophilus. "Essay on the Rise and Progress of Rhyme." Transactions of the Royal Irish Academy 9 (1803): 3–79. Interestingly, Swift argues that "rhyme hath its origin in no exclusive language"—i.e., that it is a natural phenomenon in every language, "coeval with language, and ancient as speech itself," and therefore "cannot be a borrowed quality in poetry; neither can it be of European invention, or have been first brought by the Barbarians of the north into the more southern provinces." In effect, then, he does not believe in the historical transmission of a convention. Still, he does insist that Hebrew poetry was rhymed, since he believes Hebrew to have been the primal Indo-European "parent-language." Also discussed: Egyptian, Ethiopian, Chinese, Arabic, Persian, Turkish, Scythian, Phonecian, Greek, Latin, Italian, Provençal, French, Spanish, English, German, and Belgian.


L148 Thomas, Paruvanani T. "Dramatic Form and the Use of Verse in The Tempest and Sakuntalam." DAI 30 (1970): 5005A (New York University). Comparison of two major plays in world drama, one Western, one Classical Sanskrit, each near the apex of a major literary tradition, and both employing verse as the appropriate form for the drama.

L149 Thompson, Ewa M. "Sound Correlations in Verse." Language Quarterly 8 (1969): 39–42. In-depth analysis of poems by Mandelstam, Verlaine, and Byron reveals some of the modes of sound "correlation" (conjunction, patterning): besides overt alliterations and more complex patterns, there are sequences of closely-related phonemes, often "concealed" in unstressed syllables; besides the repetition of single sounds, there are patterns of phonemes elaborated which are perceptually whole, as groups; besides replication, there is augmentation, diminution, inversion, or variation of constituents; besides outright sound symbolism, there are the force and associations that a phoneme acquires merely from residing in
a key word; and besides the semantic emphasis gained in echoing similar words, there is the more emphatic effect gained in correlating words which are semantically very remote. And the structure of the language will determine which kinds of patterns are easiest and hence most common.


L153 Turner, Sharon. "An Inquiry Respecting the Early Use of Rhyme." Archaeologia 14 (1808): 168–204. [Two papers.] Cf. this with Draper's essay over a century later (L27). Turner considers the ancient source of rhyme to be China or India, not Arabia, though he thinks it to have existed indigenously in the early Indo-European languages as well; Otfrid's rhymed Germanic verse (ninth century) is cited as evidence. But he thinks that "the word rhime has come to us from the ancient languages of Europe [...] rather than from the Latin rhymus, and that the Frankish rimen shows to us the rationale of its use." Rhyme is found in Saxon, Spanish, Welsh, and medieval Latin verses. In the second essay Turner discusses at length rhyme in Latin and Greek verse, citing as significant a poem by St. Austin ca. 400 A.D., but Turner fails to distinguish here between rhyme and homoeoteleuton. Cf. Swift (L144).


L156 Verheul, K. "Poetry and Syntax." Dutch Contributions to the Sixth International Congress of Slavists. Ed. A. G. F. Van Holk. The Hague: Mouton, 1968. pp. 153–65. Examines first the relation of syntax to verse-structure across the lines, then that of syntax to meter within the line. The general issue is "the way in which the linguistic elements in a poem are used and modified in the aesthetic forms."


Evidence for linguistic "mimesis" in many living species as well as in human speech (vowel quality, consonants, suprasegmentals, and syntax), sign-language (particularly evident), and writing (iconograms and phonograms). Fascinating.


L161 Williams, C. F. Abby. Moved to M.

L162 Williams, Ralph C. "metrical Form of the Epic, as Discussed by Sixteenth-Century Critics." MLN 36 (1921): 449–57. In Italy and France.


INDO-EUROPEAN


L165 No. 1. Prolegomena to the History of Italico-Romanic Rhythm. 1908.

L166 No. 2. Carmina Ars Valee Sen Martis Verber, or The Tonic Laws of Latin Speech and Rhythm. 1908.

L167 No. 3. The Sacred Tripudium: The Accidental and Rhythmic Orm of Italico-Romanic Speech and Verse. 1909.

L168 No. 4. Italico-Keltic Accidental and Rhythm and Italico-Keltic Speech Unity. 1909.


L171 No. 7. Indo-European Rhythm. 1912.

L172 No. 8. The Origin of Verse. 1915.


L174 No. 10. The Old-Latin and Old-Irish Monuments of Verse.


L179  Leumann, Ernst. Neue Metrik. Berlin and Leipzig, 1920. 67 pp. Further citations to Leumann's works may be found in Emmerick (L1478).


Further support of the hypothesized Indo-European base-meter, which may be inferred if not reconstructed from the oldest surviving verse-texts in Indian, Iranian, Greek, Slavic, Celtic, Italic, Germanic, Hittite, Lydian, and Tocharic. Conclusions: The Indo-Europeans came first, in verse, to "the principle of isosyllabism. Out of all the possible lengths of line, a few emerged as the favorites. The measure was marked off by a pause at the end . . . and more conspicuously by a long-drawn-out antepenultimate or penultimate syllable, with a short syllable before it to set it off, and ux (or sometimes x, but not -x) after it. That was all" [the x denoting an indeterminate quantity between long and short].


See also: M 230.

Celtic (Irish and Welsh)


Responses by H. d'Arbois de Jubainville and Gaston Paris, "La Versification irlandaise et la versification romane" (L198 and L244).


-- 612 --
L217  -----. "Celtic [Versification]." Wimsatt (A20), pp. 136–47.

A manual of meters.

On "circular concatenation."

Of interest. Very brief Introduction and Appendices. See L262.


L227  Loth, Joseph. La Métrique galloise depuis les plus anciens textes jusqu'à nos jours. 2 vols. in 1. Paris, 1900–2. Vol. 1 is criticized severely by Morris-Jones for forty pages and then dismissed as "ludicrous" in L237.


L232  -----. "Quantitierender Gleichklang in der dritten Strophenzeile irischer


L249  R hys, John David. Cambrobrytannicae Cymraecae Linguae Institutiones. . . .
       Mentioned by both Thomas Gray and Conybeare.

L250  Roberts, Griffith. [Welsh Grammar.] Milan, 1567; rpt Carmarthen: W. Spurrell &
       Son, 1927.
       In Welsh. Part Four treats the Welsh meters.

L251  Stern, Ludwig Chr. "über die neuirische Rhythmik." Zeitschrift für celtische Philologie
       5 (1905): 283–89.

L252  Stokes, W hitley. "O n the M etre Rinnard and the Calendar of O engus as Illustrating
       Resp. by Thurneysen.

       Resp. to an asperitous inaugural lecture of this title by R obert Atkinson.


       Commentary on the texts begins on p. 107; the catalogue of metrical forms is

L257  -----. "Der Weg vom dactylistischen Hexameter zum epischen Zehnsilber der

L258  -----. "Zu den mittelirischen Versehren." In Zu irischen H andschriften und
       Literaturenkenalen. Abhandlungen der philologisch-historische K lasse, königliche
       Gesellschaft [A kademie] der W issenschaften zu G öttingen, vol. 14, no. 2. Berlin,
       1912. pp. 59–90.
       Supplement to L256.

       Detaileee response to and expansion upon Zimmer.


L262  Towner, Annemarie E. "Welsh Bardic M etres and English Poetry." Massachusetts
       A discursive review of Humphries (L223) touching also on Thomas and Hopkins. Tone-color is particularly emphasized.


L266 ----- "The Relations Between Early Celtic and Early Germanic Alliteration." Germanic Review 17 (1942): 99–104. "Technically, Old Irish alliteration is an advance over Germanic Stabreim." The Germanic form served only to unite half-lines into long-lines.

aa (the alliteration-pattern is ax : ax), while the Irish form conjoined half-lines

xa into longer sequences than the single line (the pattern is cd / de ).

ab / bc ef / fg.


