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# A SHORT HISTORY OF ENGLISH VERSIFICATION

FROM THE EARLIEST TIMES TO THE  
PRESENT DAY

A HANDBOOK FOR TEACHERS AND STUDENTS

BY

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## Preface.

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English readers will no doubt welcome a translation of the work of a well-known German scholar, in which a strictly scientific account is given of the development of English prosody from the earliest times, and the extent to which it has been influenced by foreign models is shown. Although no attempt has been made at completeness in the section on Modern English prosody, and the author had no wish to enter into competition with Schipper's pioneer work: *Englische Metrik* as far as Modern English prosody is concerned, yet it is hoped that nothing essential has been omitted. By the side of Schipper's *Englische Metrik* and *Grundriss* the book justifies its existence, "since the mass of detail in Schipper is confusing for the beginner, and his presentation of Old and Middle English prosody needs correction in many important points." (Author's preface.)

In the section on Modern English prosody the author is chiefly indebted to the works of Schipper, Alden, Johnson, Lewis, Omond and Parsons, which are frequently quoted and referred to (see § 10).

The sections on Old and Middle English prosody have been treated fully. All the hypotheses with regard to the structure of the alliterative line, hitherto put forward, have been summarized, and, in many cases, shortly criticised. Sievers' hypothesis has, of course, received most attention. "Sievers was the first to point out the way to a right understanding of alliterative verse, but he has not spoken the last word on the subject; on the contrary his system requires extension in many points and a better foundation." (Author's preface.)

The book is intended for students and teachers, and is both a hand-book and a guide. A glance at Index II will show that no pains have been spared to put the student in a position to pursue further his study of any special detail. The book contains a classified bibliography of all that has been done in the field of English prosody. The reader will find that English prosody provides plenty of scope for research, and many suggestions as to suitable subjects for students' dissertations are made in the course of the work.

The German original — *Englische Metrik in historischer Entwicklung dargestellt* — was comparatively recently published. This book contains, therefore, the results of the latest researches on the subject. The English translation is a fairly close rendering of the German text. Little has been added or omitted. At the suggestion of a



friendly critic, Professor Sonnenschein, I have expanded § 224 by including M. Arnold's remarks on the hexameter, and an index to the book has been prepared.

I have to thank Professor Kaluza for much help and advice in preparing the book for English readers. In spite of his very onerous duties as Dean of the Faculty of Philosophy, he has kindly read the MS. and proof sheets.

Finally I have to express my thanks to the printers and publishers for the care they have taken and the patience they have shown in the production of a book, which presented so many typographical difficulties.

Königsberg University, 20 February 1911.

**A. C. Dunstan.**



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**Abbreviations.**

OE. = Old English.

ME. = Middle English.

NE. = New (Modern) English.

EM. = Englische Metrik.

*Grdr.* = Grundriss.

OHG. = Old High German.

MHG. = Middle High German.

NHG. = New (Modern) High German.

OS. = Old Saxon.

ON. — Old Norse.

OF. = Old French.

*Gesch. d. engl. Lit.* = Geschichte der englischen Literatur.

*Zfnglsprachf.* = Zeitschrift für vergleichende Sprachforschung.

*ZfDA.* = Zeitschrift für deutsches Altertum

*ZfdPh.* = Zeitschrift für deutsche Philologie.

*PBBeitr.* = Paul und Braune's Beiträge.

*Engl. Stud.* = Englische Studien.

*QF.* = Quellen und Forschungen.

*GL.* = Geistliche Lieder.

*WL.* = Weltliche Lieder.

*ZfromPhil.* = Zeitschrift für romanische Philologie.

*Stud. z. g. All.* = Studien zum germanischen Alliterationsvers.

### Terminology.

Hebung (pl. hebungen) = 1. Beat, 2. stressed syllable, 3. position of stressed syllable(s) (arsis).

Haupthebung (pl. -en) = Chief arsis.

Nebenhebung (pl. -en) = Minor arsis.

Senkung (pl. -en) = 1. Unstressed syllable(s), 2. position of unstressed syllables (thesis).

Schwellvers (pl. -e) = Lengthened line.

Auftakt = Anacrusis.

More (pl. moren), "According to Prof. Möller the half-verse consists theoretically of two *takte*, each of four *moren* (a *more* being the time required for one short syllable)". (Lawrence, *Chapters on Allit. Verse.*)

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## Introduction.

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### § 1. Versification. Rhythm.

2 By versification or prosody is meant the description of those verse and stanza forms used in poetry. The structure of verse depends on the rhythm of poetry.

Rhythm in general takes place when a connected group of dissimilar movements recurs at regular intervals of time.

A definite rhythm results of its own accord when we undertake a series of consecutive movements (breathing, chewing, walking, thrashing etc.). Those movements, too, which are in themselves without rhythm, e.g. the ticking of a watch, the pulse-beat, can be made rhythmical by us as we choose.

### § 2. Rhythm of Poetry. Quantitative and Accented Metre.

Stress or accent in the widest sense of the word, i.e. the prominenee of individual syllables over those preceeding or following them, is the founda-

tion of the rhythm of poetry. This prominence may depend either on the quantity of the individual syllables and their "fullness" (long and short, heavy and light syllables) or on the intensity with which they are pronounced (accented and unaccented syllables). We speak of quantitative metre or accented metre according as the rhythm of the language depends principally on quantity or on accent.

Latin and Greek verse is predominantly quantitative. Short and long syllables were variously combined to make feet, e.g.  $\cup$ — iambus, — $\cup$  trochee, —— spondee, — $\cup\cup$  dactyl,  $\cup\cup$ — anapaest etc.

In the verse of the Germanic languages the quantity of syllables is of some importance, for it is on the quantity of the root-syllable of a word that in OE., for example, the possibility of a stress on the following syllables depends. In modern English verse, too, the length of individual syllables is not without importance. Light syllables, even when stressed, are avoided in the arsis, and heavy syllables in the thesis. Moreover attempts have been made in modern English to imitate the quantitative metres of the classical languages, but with little success (§ 224).

It is, however, the greater force of utterance, by which individual syllables, especially the root-syllables of words, are made prominent in ordinary conversation, which forms the foundation of the rhythm of Germanic languages. English verse,

therefore, is accented verse. It depends on a sequence of stressed and unstressed syllables, governed by definite laws. In general the stress in verse is the same as the natural stress in ordinary speech. A conflict between verse-stress and word-stress, such as we find in the quantitative metres of the classical languages, is possible in English only to a slight extent.

### § 3. Arsis and Thesis. Bar (*Glied*), Foot.

By Arsis (*hebung*) is meant a syllable with a strong or weak stress — for the earlier period one distinguishes a major arsis (*hauptehebung*) from minor arsis (*nebenhebung*), which could be strong or weak, — by thesis (*senkung*) is meant an unstressed syllable. In the earliest period an arsis and thesis together formed a bar (or *glied*) of the verse. In consequence of the loss of final inflectional syllables, which the Germanic languages suffered, the early poets had so few unstressed syllables at their disposal that in old Germanic verse a stressed syllable alone could fill a 'glied'; unstressed syllables could partially or wholly be wanting.

The arses of old Germanic verse were further of various degrees of strength and could be combined in various ways to form feet of two or of three members (§ 6:3). It was only in the ME. period, after those final syllables of words, which had weaker stress, had lost their

original stress that theses again became essential constituent parts of the verse. Stressed and unstressed syllables (arses and theses) again followed each other regularly and at equal intervals of time. Further the arses were no longer graduated, but of about equal strength. Later ME. and NE. rimed verse, e.g. the regular short rimed couplet (§ 121) and heroic verse (§ 186) are therefore composed in equal bars in contrast to the freer rhythm of OE. alliterative verse and early ME. rimed verse.

#### § 4. Verse and Stanza. Alliteration and Rime.

A rhythmical unity, which consists of a small number of syllables of various kinds (long and short, or stressed and unstressed), arranged in a definite order, is called a bar (or *glied*) or foot. A definitely limited series of such bars or feet is called a verse (or line).

The individual verse must not contain more than a certain number of feet, if it is to be looked on as a metrical unity. Four feet can easily be looked on as a unity; where there are five feet a division into smaller groups by means of a short pause within the verse (caesura) is desirable; where six to eight feet occur a caesura is necessary.

In most kinds of verse, e.g. in old Indian, late Latin, and French verse, a fixed number of syllables is also requisite, whilst in Greek and Latin hexameters, in old Germanic alliterative verse, in early



ME. and in MHG. rimed verse only the number of feet (six in hexameters) or *Glieder* (members) (four in alliterative verse and older rimed verse) was fixed; the number of the syllables, however, could vary within certain limits. With the coming of a regular sequence of arses and monosyllabic theses, such as we find in Gower's short rimed couplet and in Chaucer's heroic verse, English verse, too, adopted a fixed number of syllables.

Verses may be connected either by a like initial sound of those words which have the strongest stress (alliteration) or by a like final sound of those words, which are at the end of the verses (rime). There are, however, verses which are neither alliterative nor rimed. Alliteration and rime serve, therefore, to connect verses; but they serve also as ornaments of poetic language. A strong emphasis lies on the alliterating or riming word. Alliterative verse has its "centre of gravity" within the verse, rimed verse has it at the end of the verse. The end of the verse, when recited, is indicated by a slight pause.

Any number of like or unlike verses may be united to form a higher metrical unity, the stanza. Yet the stanza must not contain more than a certain number of verses, if we are to feel it as a unity. Stanzas, containing four or eight, six or twelve verses, are the most favoured. The longer the stanza is, the clearer its inner structure must

be. The structure may be shown in print by the proper spacing of the lines which rime together.

The verses of stanzas are generally connected by rime; there are, however, also stanzas without rime.

### § 5. The Object of English Prosody.

English versification must describe the verse and stanza forms of all poems composed in the English language, and establish the laws, on which the rhythmical arrangement is based.

Since, however, a poet seldom wholly creates his form, but generally uses metrical forms long traditional or taken from some foreign literature without alteration, or alters them for his especial purpose — a point to which special attention is rightly called by Saran (*Deutsche Verslehre*, p. 3 f.) — a survey of the whole historical development is essential for the understanding of modern metres. This historical treatment of prosody is especially important for English, since the peculiarities of the rhythmical structure of the OE. alliterative verse have had a great influence on the formation of ME. rimed verse; the heroic verse, with five feet, also, which Chaucer introduced in the fourteenth century, has remained the chief verse of modern English poetry.

By the side of the purely descriptive and the historical treatment of English prosody there must be an aesthetic-critical examination of the indivi-

dual verses and stanzas. A judgment of their beauty and their fitness, both in general and with reference to the particular aims of the poet, must be arrived at.

### § 6. Division of English Prosody.

The separate existence of the English language begins with the emigration of Germanic peoples from the continent to the British Isles about the middle of the fifth century A. D. English prosody, therefore, embraces a period from the middle of the fifth century A. D. to the present day. This period may be divided into three parts:

1. The Old English period from the emigration of Germanic peoples to England to the Norman Conquest, 445—1066, or, in round numbers, 450—1100 (alliterative verse only).

2. The Middle English period from the Norman Conquest to the end of the Middle Ages, in round numbers, 1100—1500 (rime and various new verse and stanza forms appear).

3. The Modern English period from 1500 to the present.

A further division of the OE. period into smaller sections is for prosody not necessary, since the alliterative long line, the only form of verse in OE., during the whole of this period experienced practically no alteration.

Similarly in the course of the modern English period a further development of verse and stanza

forms has taken place only to a slight extent within those periods, into which the history of English literature is usually divided. At one period, of course, one particular kind of verse or stanza may have been preferred, whilst at another time another kind may have been in favour. The prosody of the modern English period, therefore, may be viewed as a whole.

For the prosody of the ME. period, however, we must distinguish between three smaller periods, as we do for the history of language and literature:

1. The period of transition or the early ME. period, 1100—1250 (transformation of alliterative verse into rimed verse).
2. The central ME. period from 1250 to the appearance of Chaucer, 1370 (development of stanza forms, revival of alliterative verse).
3. The late ME. period from Chaucer till the beginning of modern times, 1370—1500 (predominance of heroic verse and Chaucerian stanza).

### § 7. For the Study of English Prosody.

For the study of English prosody come first the poetic works which we possess in MSS. or printed. An exact knowledge of English works is therefore necessary for the student of English prosody. Again the study of prosody has proved very useful for the solution of problems connected with the history

of language and literature. Compare, e.g., the work done by Sievers on Genesis B and on the quantity of OE. words, by Graz on the authorship of the so-called Cædmon poems, by W. Skeat on the spuriousness of many poems wrongly attributed to Chaucer in the later editions, by Furnivall, H. Conrad, G. König and others on the chronological order of Shakespeare's dramas, determined by an examination of their prosody.

### § 8. Aids to the Study of English Prosody a) XVI—XVIII Centuries.

As early as the sixteenth century metrical questions were discussed in England. These discussions were, however, limited to rules for poets and would-be poets, and were concerned only with contemporary poetry, since the older English literature at that time had become more or less forgotten. These older writings on metre have only an historical interest for us. The following may be mentioned: Gascoigne, *Certayne Notes of Instruction concerning the Making of Verse or Ryme in English* 1575 — Webbe, *A Discourse of English Poetrie* 1586 — Puttenham, *The Art of English Poesie* 1589 — Sidney, *Apologie for Poetrie* 1595 — King James I, *Reulis and Cautelis to be obseruit and eschewit in Scottis Poesie*. For other works on metre in XVI—XVIII centuries see Omond, *English Metrists*, Tunbridge Wells 1903, p. 55 ff.

### § 9. b) XIX Century.

The first full survey of English prosody by Edwin Guest, *A History of English Rhythms*, London 1838, contains much material, but it proceeds from false assumptions. It is also so complicated that it is of little use for a clear knowledge of the evolution of English prosody. It is little altered in the second edition, edited by W. Skeat (1882). Cp. on Guest Schipper, *Engl. Metrik* I, p. 2; Omond, *Engl. Metrists* (1907), p. 132; *Transactions of the Philol. Soc.* 1873/74, pp. 624—645.

The greatest service to the investigation of English prosody has been rendered by J. Schipper by his standard work: *Englische Metrik in historischer und systematischer Entwicklung dargestellt*. I. Teil: *Altenglische* (i.e. OE. and ME.) *Metrik*, Bonn 1882. II. Teil: *Neuenglische Metrik*. 1. Hälfte: *Verselehre*, Bonn 1888. 2. Hälfte: *Strophenbau*, Bonn 1889. This work will for a long time remain the starting-point for further investigations of English prosody, although in many individual questions, e.g. in the views on and treatment of the OE. alliterative verse it has been surpassed by later investigations.

In 1895 J. Schipper published an abstract of his greater work with the title: *Grundriss der englischen Metrik* (*Wiener Beiträge zur engl. Philologie*, Bd. 2) Vienna 1895. But this work is too full to serve as an introductory handbook to English prosody.

NOTE. — An English translation of the *Grundriss* has been recently published.

In Paul's *Grundriss der germanischen Philologie* (1893) only OE. and ME. prosody is considered, so that a full treatment of English prosody is not offered in this work. The OE. prosody in the *Grundriss* has been treated by Sievers (II, 1, 861—897), the ME. prosody by Luick and Schipper (II, 1, 993—1072), Luick taking the 'heimischen Versarten', Schipper the 'fremden Metra'. In the second edition of Paul's *Grundriss* (1906) Sievers' essay on the old Germanic alliterative verse has been revised by Kaufmann and Gering, but it has been left almost unaltered. These revisers have not even discussed the criticisms of Sievers' system, which appeared in the meantime (by Möller, Hirt, Fuhr, ten Brink, Kaluza, Kögel, Martin, Trautmann, Franck), but have simply put them aside with a few words. This is a very strange proceeding for a "*Grundriss*", which claims to give information about the course of scientific investigation in Germanic philology. The treatment of English prosody, which is a unity, by three authors, who to some extent approach the subject from different points of view, is moreover a great disadvantage, so that the section on English prosody in Paul's *Grundriss* is of little practical use and is confusing, especially for the beginner.

### § 10. c) XX Century.

A work on Middle and Modern English prosody in three volumes has recently appeared: Saints-

bury, *A History of English Prosody from the Twelfth Century to the Present Day* (London 1906, 1909, 1910). Unfortunately OE. prosody is totally excluded, so that the description of ME. prosody has no foundation and cannot be used. At the same time terms employed in Latin and Greek prosody are uncritically transferred to English prosody, which is of a quite different nature.

An excellent survey of the metrical theories of the last four centuries is given in two books by Omond: *English Metrists*, Tunbridge Wells 1903, and *English Metrists of the Eighteenth and Nineteenth Centuries*, London 1907. Omond's theoretical work, *A Study of Metre*, London 1903, contains much worthy of notice.

A book by R. M. Alden, *English Verse. Specimens Illustrating its Principles and History*, New York 1904, is to be strongly recommended. This work, as the title states, contains a collection of examples, illustrating English verse and stanza forms of early and modern times. It contains also theoretical discussions.

A book by Charlton M. Lewis, *Principles of English Verse*, New York 1906, is distinguished by an apt aesthetic characterization of the most important English verse and stanza forms.

Smaller handbooks on modern English prosody are: Joseph Mayor, *A Handbook of Modern English Metre*, Cambridge 1903 — Parsons, *English Versification*, Boston 1891 — Corson, *A Primer*



*of English Verse* — Charles F. Johnson, *Forms of English Poetry*, New York 1904.

Other works, dealing with special departments of English prosody, will be mentioned in the following paragraphs, as occasion demands.

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## Section I.

### Old English Prosody (450—1100).

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#### § 11. Alliterative Verse and "Schwellvers".

The only kind of verse used in all OE. poetry up to the end of the eleventh century is the so-called alliterative verse or alliterating long line. This long line is a unity, composed of two half lines, separated by a pause, but connected by alliteration, e.g.

Beow. 18 f.: Bēowulf wæs brēme, blæd wīde sprang  
Scyldes eaferan Scedelandum in.

A slight variation from the normal long line is formed by the so-called "Schwellverse" or lengthened lines, which occur here and there in long poems. These, as the name implies, have been formed by an extension of the usual scheme of the long line, e.g.

Beow. 1163 ff.:                                    þā cwōm Wealhþēo forð  
gān under gyldnum bēage, þær þā gōdan twēgen  
sæton suhtergefæderan.    þā gyt wæs hiera sib ætgædere.

**§ 12. Alliterative Verse the common property of all Germanic Peoples.**

Alliterative verse is not a peculiarity of Old English poetry alone, but it was the common property of all Germanic peoples. We find it in the earliest OHG. monuments (*Hildebrandslied*, *Muspilli* etc.), in the OS. *Heliand* and in the fragments of an OS. *Genesis*, which were found in 1894; finally, too, in the ON. *Edda* songs.

It is true that alliterative verse varies slightly amongst the various Germanic peoples. It is especially the compass of the verse which varies. The shortest are the ON. verses, which generally contain four or five syllables, rarely more, e.g.

Völuspá 6: Ar var alda þar er Ymir bygðir	(4-6)
vara sandr ne sær ne svalar unnir;	(5-5)
iðrd fannsk æva ne upphiminn	(4-4)
gap var ginnunga en gras hvergi	(5-4)

OE. verses are rather longer. In *Beowulf* about one third contain four syllables, the others contain generally five or six. Sometimes verses with seven or eight syllables occur, e.g.

Beow. 43 ff.: Nalæs hī hine læssan lācum tēodan	(7-4)
þēod-gestrēonum þonne þā dydon	(4-5)
þe hine æt frumsceafte ford onsendon	(7-4)
þenne ofer yðe umbor-wesende.	(6-5)
Beow. 316 ff.: Mæl is mē tō fēran! Fæder alwalda	(6-5)
mid ār-stafum ēowic gehealde	(4-5)
sīða gesunde! Ic tō sē wille	(5-5)
wid wrad werod wearde healdan.	(4-4)

OHG. alliterative verses, on the contrary, seldom

contain four or five syllables only. Generally they have six, seven or more syllables, e.g. *Muspilli* 6 ff.:

Sorgēn mac diu sēla, unzi diu suona argēt (6-7)  
 za uuederemo herie si gihalōt uuerde, (7-6)  
 uuanta ipu sia daz Satanazses kisindi kiuuinnit (10-6)  
 daz leitit sia sār dār iru leid uuiridit, (5-6)  
 in fuir enti in finstrī daz ist rehto virinlīh ding. (7-8)

In the OS. *Heliand* finally sometimes verses of four or five syllables occur. Generally, however, the number of the syllables is much greater, and even exceeds ten, e.g. *Heliand* 120 ff.:

Gabriel bium ic hētan, the gio for goda standu (7-7)  
 anduard for them alouualdon, ne sī that hē mē an  
 is arundi huuarod (8-12)  
 sendean uuillea. Nū hiet hē mē an thesan sīd faran.  
 (4—10).

It is clear that the principles underlying the structure of the alliterative verse amongst all Germanic peoples must have been the same, in spite of the varying length of these verses; that these principles must be traced back to a common foundation; and that therefore a theory concerning alliterative verse, which claims to be correct, must be capable of comprehending and explaining the alliterative verse of all Germanic peoples.

### § 13. Origin of Alliterative Verse.

It is highly probable that the Germanic alliterative verse is, as ten Brink says (*Gesch. d. engl. Lit. I, 28*), “a heritage of the Indo-Germanic period”, since it is closely related to a metre, which

according to recent researches, (cp. e.g. Allen, *Über den Ursprung des homerischen Versmasses, ZfvglSprachf.* 24, 556 ff.) lies at the foundation of the hexameter, which is used for Greek and Latin epic poetry. This metre is the so-called iambic dimeter:  $\cup\text{—}| \cup\text{—}| \cup\text{—}| \cup\text{—}|$  or  $\times\acute{x}| \times\acute{x}| \times\acute{x}| \times\acute{x}|$ , which occurs in *Beowulf* in unshortened form (l. 234 a: *gewāt him þā tō warode*).

NOTE. — Since we possess some 30,000 lines of OE. alliterative verse, and since in length OE. verse lies about midway between the shorter ON. and the longer OHG. and OS. verse, it is precisely OE. verse which is best fitted to give us information with regard to the character and structure of old Germanic alliterative verse.

### § 14. Division into Stanzas.

ON. alliterative verse is composed in stanzas of various length. The oldest kind of stanza, the so-called *fornyrdislag* consisted of four alliterative long lines (cp. stanza 6 *Völuspá* in § 12). In the earliest OE. poetry, too, alliterative long lines seem to have been composed in four-line stanzas, since we still have traces of such stanzas in parts of *Beowulf*, e.g.

Beow. 312—319: Him þā hilde-dēor    hof mōdgra  
torht getæhte,    þæt hte him tō mihton  
gegnum gangan;    gūð-beorna sum  
wieg gewende,    word æfter cwæð:  
Mærl is mē tō fēran!    Fæder alwalda  
mid ār-stafum    ēowie gehealde  
sīða gesunde!    Ie tō sǣ wille  
wid wrād werod    wearde healdan.

Here the eight half-lines of the stanzas are grouped as follows: in the first stanza 5+3, or more accurately 5+(2+1) half-lines; in the second stanza (1+4)+3 half-lines. The strongest pause takes place in the middle of the third half-line. In another stanza the grouping is 3+5; cp. *Beow.* 286 to 289:

Weard mædelōde þær on wige sæt  
 ombeht unforht: 'æghwædres sceal  
 scearp scyld-wiga gescād witan,  
 worda ond worca, sē þe wel þenceð.'

Other examples of four-line stanzas in *Beowulf* are found in *Beow.* 34—37. 43—46. 340—343. 344—347. 452—455. 658—661. 1059—62. 1228—31. 1386—89. 1888—91. 1892—95. 1896—1889. 2720 to 23. 2802—5. 2809—12. 2813—16. 2817—20. Many others occur. The Cædmon Hymn, too, if one omits the unnecessary last verse, consists of two four-line stanzas, the first of which falls into 5+3, the second into 4+4 half-lines. At the same time the last line of each stanza is a refrain.

Nū wē sculon herigean heofonrīces weard,  
 metodes mihte ond his mōd-geþanc,  
 weorc wuldr-fæder, swā hē wundra gehwæs  
 ēce drihten ōr onstealde.

Hē ærest scēop eorðan bearnum  
 heofon tō hrōfe hālig scyppend;  
 þā middangeard moncynnes weard,  
 ēce drihten æfter tēode.

Although, from what has been said, it is prob-

able that a stanza, consisting of four long or eight short lines, similar to the ON. *fornyrdislag*, was known in OE. poetry, yet, on the other hand, Möller goes too far, in his attempt to reduce the whole *Beowulf* and the other remnants of the OE. 'folk-epic' to four-line stanzas. He has succeeded in doing so only by dint of most violent and arbitrary omissions and alterations.

Yet, the fact that we often find in *Beowulf* a sentence, consisting of  $1\frac{1}{2}$  long lines or 3 short lines, at the end of a section, must be attributed to the effect of the old stanza division (5+3 short lines), e.g.

<i>Beow.</i> 24 f.:	lof-dædum sceal in mægða gehwām    man geþeōn.
<i>Beow.</i> 36 f.:	þær wæs mādma fela of feorwegum    frætwa gelæded.
<i>Beow.</i> 78 f.:	scōp him Heort naman sē þe his wordes geweald    wīde hæfde.
<i>Beow.</i> 162 f.:	Men ne cunnon hwyder hel-rūnan    hwyrftum scrīdad.
<i>Beow.</i> 208 f.:	secg wīsade, lagu-cræftig mon,    land-gemyrcu.
<i>Beow.</i> 232 f.:	hine fyrwyrt bræc mōd-gehygdum    hwæt þā men wæron.
<i>Beow.</i> 256 f.:	ofost is sēlest tō gecyðdanne    hwanan ēowre cyme syndon.

NOTE. — One OE. poem (cp. § 100) falls into stanzas of two long lines or four short lines; but the rime itself causes this division. In *Deor* we have a poem consisting of stanzas of various lengths (3—15 long lines) with the refrain: *þas oferēode, þisses swā mæg.*

### § 15. Metrical Unity of the Long Line.

With regard to verse division the manuscripts do not always give us clear information, since the OE. poems are mostly written in unbroken lines like prose. Some MSS., e.g. the so-called Cædmon MS., regularly show the caesura and verse end by means of a point. From this it would seem that each half-line was a unity in itself. In other MSS., however, e.g. in the MS. of the OE. *Menologium* and in the two MSS. of Laȝamon's *Brut*, the verse of which arose directly from the OE. alliterative verse, a point is placed at the end of the long line only: in the caesura there is another mark : . In the Prague *He-liand* fragment (cp. *Sitzungsberichte der philos.-hist. Klasse der Kaiserl. Akademie der Wissenschaften*, Bd. 97, 613—624, Vienna 1881) a large capital letter stands at the beginning of each long line, whilst the caesura is not indicated.

From this we see that the old poets and scribes regarded the long line as the metrical unit. The manner in which alliteration is used points to this also. Each half-line is in itself incomplete. A metrical unit, the alliterative long line, is formed only by both half-lines, in which the words with the strongest stress begin with the same sound. The two half-lines are not quite alike in their structure. In the first half-line there may be simple or double alliteration, and, where there is simple alliteration, this may be towards the end



of the verse; whilst in the second half-line there can be one alliterating sound only, which must be as far as possible at the beginning of the verse. Moreover in general the first half-verse is rather longer (*'sprachlich etwas stärker ausgefüllt'*) than the second (§ 82), although the metrical fundamental scheme is the same for both the half-verses.

The present custom of printing alliterative verses as long lines is therefore right. It is not so good to arrange the half-lines under one another, as is done in the earlier editions of Kemble, Thorpe etc., in Madden's edition of Laȝamon's *Brut* and in many ON. texts.

The half-line must, however, be compact. Parts, which are grammatically closely connected, must not be separated by a caesura nor by the end of a verse. In the same way a sentence pause within the half-line is unthinkable.

### § 16. Theories concerning the Rhythmical Construction of Alliterative Verse.

No account of the construction of alliterative verse has been handed down to us from early times. Various theories have been advanced in order to explain the peculiarities of OE. alliterative verse and of old Germanic alliterative verse in general.

### § 17. Lachmann.

Lachmann in a lecture *Über das Hildebrandslied* held before the Berlin *'Akademie der Wissen-*

*schaften*' on 20 June 1833 (*Kleine Schriften* I, 407—448) was the first to attempt an explanation of the rhythmical structure of alliterative verse. He conceived the alliterative verse of the *Hildebrandslied* as well as the rimed verse of Otfrid as a verse of four beats. *Hildebrandslied* "has, in addition to alliteration, verses of four *hebungen*. Every two of such verses are connected by alliteration on two, three or four of the eight *hebungen*. Thus a great variety of stresses arises when the rhythm is strictly observed: two to four very strongly stressed syllables in the *hebungen*, and, if there are only two or three of them, then also two strong *hebungen* or one; further four weaker stresses on the remaining *hebungen*, all these stresses in arbitrary order. Lastly the unstressed syllables in the *senkungen*, which can be wanting or can exceed eight in number; the words being arranged in the rhythmical series according to the accents, which grammar and sense require".

### § 18. Rules of the Four-Beat Theory.

According to Lachmann's four-beat theory (cp. also his essay *Über althochdeutsche Betonung und Verskunst*, *Kleine Schriften* I, 358—406) the half-line of *Hildebrandslied* as well as that of Otfrid's rimed verse contains four strongly or weakly stressed syllables (*hebungen*), of which the last is at the same time the last syllable of the verse,

whilst the first three *hebungen* can each be followed by an unstressed syllable (*senkung*), and an *aufakt* (anacrusis) may precede the first *hebung*. The *aufakt* and some or all the *senkungen*, however, may be omitted. The half-line of the alliterative verse numbers therefore 4—8 syllables, with which the number of syllables in *Beowulf* roughly agrees (see above § 12).

At the same time, however, as we see from the above quotation, Lachmann recognized that the four beats of alliterative verse are not exactly alike, but vary in strength according to "grammar and sense". He therefore scans the verses of *Hildebrandslied* as follows: *fóhèm wórtùm, fáterès mînès, prút ìn bûrè — dàt ságètùn mè, dat wàs so frúntlàos mán — ìro sáro ríhtùn, hvèr sîn fáter wárì — séo-lídàntè, súnufátarùngòs, bárn únwàhsàn—Héribràntès súnò, chéisurìngù gitán* etc. In short, as Göbel, *Zur Vorgeschichte der Sieversschen Typentheorie*, *Anglia* 19, 499—508 proves, he recognized the five types of Sievers A, B, C, D, E fifty years before Sievers, even though only unclearly. In the work mentioned, it is true, Lachmann limited the four-beat theory to the *Hildebrandslied* and the shorter verses of OE. and ON. poetry; he expressly excepted the longer verses in the *Heliand* and *Muspilli* from the theory. Later, however, he is said in his lectures to have read the verses of *Muspilli* also with four beats (cp. Müllenhoff, *ZfdA* 11, 381).

### § 19. Müllenhoff, Jessen, Amelung, Heyne.

Müllenhoff himself has attempted to make the four-beat theory probable for the alliterative poetry of OE., OHG. and ON. (cp. his treatise "*De carmine Wessofontano et de versus ac stropharum usu apud Germanos antiquissimos*", Berolini 1861 and his essay *Zum Muspilli*, *ZfdA.* 11, 381—393 [1859]). Jessen, too, *Grundzüge der altgermanischen Metrik*, *ZfdPh.* 2, 114—147 (1870) has applied the four-beat theory to all alliterative poetry of all Germanic peoples, though, indeed, he, as later ten Brink (§ 48), adopts 'nicht verwirklichte Hebungen' (beats not realized). Amelung, *Beiträge zur deutschen Metrik*, II. *Über den Versbau des Heliand*, *ZfdPh.* 3, 280—305 (1871) has tried to show that the verse of *Heliand* has four beats. He assumes, however, as Trautmann (§ 57) and Koegel (§ 56) later, that under circumstances one long syllable can have two *hebungen*, e.g. *lî-îk gidrúsinòt, hélàgna gē-èst*. M. Heyne adopts the four-beat theory in his editions of *Heliand* 1866, p. VIII and *Beowulf* 2<sup>nd</sup>. Ed. 1867, p. 82 ff.

### § 20. Schubert.

Finally Schubert in his dissertation *De Anglo-saxonum arte metrica*, Berolini 1870, has shown how Lachmann's four-beat theory may be applied to OE. alliterative verse. He has treated the verse of *Beowulf* and the OE. *Genesis* in detail.

Schubert, like Lachmann, distinguishes between stronger and weaker *hebungen*, e.g. *mærnè be mástè, flóta stillè bád, áfter wél-núðè* etc., so that various rhythms arise through the change of stronger and weaker *hebungen* in the many four-syllable verses of *Beowulf*: *léofnè þéodèn, ón flóðès æht, sægèngà fór* etc. Schubert, however, was compelled to give two *hebungen* to disyllabic words with a short root-syllable at the end of the verse, in order to scan with four beats, e.g. *ín géar-dà-gum, léof lánd-frùmà, þónne wíg címè, gúð-rinc mónig* etc. Also verses such as *þéod-cýningà* he read with four beats. On the other hand he could not bring himself to put a beat on monosyllabic prefixes or proclitics; and so he scanned verses such as *wíl-gesátùs, fórd onséndòn, wórd-hòrd onléac, álédòn þá, gewáden háfdè — mén ne cúnnòn, be ýd-làfè, se sýn-scátà, þe mé sē góðà* with three beats, verses such as *gecýste þá, ne léof ne lát* with only two beats even. He recognized, however, that in these cases, as a rule, a long stressed syllable must precede the prefix or proclitic (see below § 51): “in ternariis illis proxima ante thesim prae fixo vel proclitico expletam arsis oportet longa sit vel in consonantem desinat” (p. 26). The ‘*schwellverse*’ (*Beow.* 1163—68, 1705—7, 2995 f.) Schubert scanned with six beats (p. 52 ff.). By means of his rules he emended many verses in *Beowulf* and corrected wrong verse divisions etc.

### § 21. Two-Beat Theory: Wackernagel.

Since, as we see from the essays of Jessen and Amelung and Schubert's dissertation, also from an essay by Bartsch, *Zum Muspilli*, *Germania* 3, 7—21 (1858), the application of Lachmann's four-beat theory to all old Germanic alliterative poetry made many difficulties, other scholars looked on the half-verse of the alliterative long line as containing not four, but only two beats. And so Wackernagel in his *Geschichte der deutschen Literatur*, Basel 1848, p. 45 f. (2. ed. 1879, p. 57 f.) explained that each half verse, "whilst the number of unstressed or weakly stressed syllables is not limited, [contains] two, to which their grammatical value and the connection of the words lends a strong accent".

### § 22. Rieger, Vetter, Hildebrand, Schipper.

In the same way Rieger in his *Bemerkungen zum Hildebrandsliede*, *Germania* 9, 295—320 (1864) speaks of the "old national hemistich of two *hebungen*, which could be surrounded by any number of unstressed or weakly stressed syllables, provided that the two strongly stressed syllables could rise above the others and join them to a unity" (p. 297).

The two-beat theory was treated in more detail and applied especially to OHG., OS. and OE. verse by Th. Vetter, *Über die germanische Alliterationspoesie*, Vienna 1872 (Göttingen dissertation); *Zum Muspilli und zur germanischen Alliterations-*

*poesie*, Vienna 1872; and by Rieger, *Die alt- und angelsächsische Verskunst*, *ZfdPh.* 7, 1—64 (1876). Hildebrand applied the two-beat theory to ON. alliterative poetry, *Die Versteilung in den Eddaliedern*, *Ergänzungsband zur ZfdPh.* pp. 74—139 (1847). In his treatment of OE. alliterative verse in his *Altenglische Metrik* (1882) Schipper adopted the two-beat theory, as formulated by Wackernagel, Rieger and Vetter; but in his *Grundriss der englischen Metrik* (1895) he gives a detailed description of Sievers' Type-system, which had in the meantime been published.

### § 23. Laws of the Two-Beat Theory.

The laws of the two-beat theory are in essence the following:

Every half-verse has two stressed syllables (*arses*) and at least one unstressed syllable (*thesis*), either before the first stressed syllable (in this case called *anacrusis*) or after the first or second stressed syllable.

The *arsis* is always limited to one syllable, the *thesis* may embrace two or more syllables; in the same way the *anacrusis* may contain many syllables.

“The two *hebungen* (*arses*) are”, as Schipper, *Engl. Metr.* I § 32, p. 56 says, “the essential and regularly required skeleton of the half-verse, whilst the *senkungen* (*theses*) are the flesh, which covers the skeleton. The flesh may be much or little, but there must be some flesh”.

### § 24. Criticism of the Two-Beat Theory.

The two-beat theory looks simple enough, but, when strictly applied, it leads to new difficulties. It can, of course, explain the many OE. four-syllable verses better than the four-beat theory, for we can read: *lánge hwíle, lánd gesáwon, géong in géardum, þurh míne hánd, múrnende móð, þone gód sénde, sá-tíðende* etc. with a fairly regular distribution of arses and theses. Also verses, in which according to the four-beat theory a disyllabic word with a short root-syllable must bear two stresses, cause no difficulty: *in geár-dágum, on béarm scípes, léof lánd-fruma*. Even the verses with three syllables, which occasionally occur in the texts handed down to us, require no alteration according to the two-beat theory, for they contain the necessary two arses and one thesis: *hécán húses, mán gepéon*.

In verses of five syllables such as *fólce tō frōfre, wéox under wólcnun, him þā Scýld gewát, þone gód sénde*, there must be two syllables in the thesis or in the anacrusis, whilst in verses of six, seven or eight syllables, which are not very rare in OE., e.g. *mál is mē tō féran, mid his háleda gedríht, gewát him þā tō wárode*, and still more in the longer OS. and OHG. verses (cp. above § 12) the theses become so unwieldy that a clear rhythmical structure of the verse is hard to obtain by the two-beat theory.

The two-beat theory, however, fails entirely for



all verses — whether they contain four or more syllables —, which contain not only two, but three independent strongly stressed words (three nouns, two nouns and a verb, noun, adverb and verb), none of which we can possibly put in the thesis, e.g. *wlānc Wédera lēod, átol ŷta geswing, grētte Géata lēod, bláed wíde sprang, flóta stílle bād*. According to the two-beat theory the two beats of the verse must fall on the root-syllables of the first two words, leaving at the end of the verse a 'thesis' of two or three syllables, consisting of one or two inflexional syllables and an independent strongly stressed noun or verb (*-ta lēod, -de sprang, -le bād: -dera lēod, -ða geswing*) — this is a phenomenon unheard of in Old Germanic prosody.

In the same way it is not easy to see why according to the two-beat theory the long middle syllable of trisyllabic words with a long root-syllable (or of four-syllable words with a short root-syllable), or the root-syllable of the second part of a compound is to be reckoned at one time as an arsis, e.g. *swā ríxóde, him sē ŷldésta, hū pū ádelíngas — in geárdlagum. ofer hrón-ráde, ofer lágu-stráte*, but at another time only as a thesis, e.g. *góde páncóde, wíne Scŷldinga — mürnende móð — féond máncynnes, síde sá-næssas — wéord-myndum páh, wórold-äre forgeáf* etc. In the last case, therefore, later up-holders of the two-beat theory, e.g. Sievers, have given at least the rank of a 'nebenhebung' (minor stress) to the heavy

middle syllable or to the root-syllable of the second part of a compound: *góde páncòde*, *wíne Scýld-ínga* — *mírnènde móð* — *féond máncýnnes*, *síde sǣ-næssas* — *wéorð-mýndum páh*, *wórold-ære for-geáf* etc., so too in verses like *wís-fæst wórdum*, *fólc-stède frátwan*, *Gréndles gúð-cræft*, *gúð-rinc góld-wlanc*, and in those verses mentioned above, which contain three independent words, such as *blæd wíde sprang*, *flóta stílle bād*, *wlanc Wédera lèod*, *grétte Géata lèod*, *átol ýða geswíng* etc. By thus scanning, however, the strict two-beat theory breaks down and is recognized as inadmissible, for a 'nebenhebung' or 'weaker *hebung*' counts in the whole Germanic prosody as a '*hebung*' and never as a '*senkung*'. The verses above contain, therefore, as Sievers himself admits, three and sometimes four *hebungen* or beats.

### § 25. Criticism of the Two-Beat Theory (conclusion).

Another great objection to the two-beat theory results from the observation that in the later rimed verse, e.g. of Otfrid — and, as we shall see later, also of Laȝamon (§ 107 ff.) — the verses are always masculine, that is they end with a stressed syllable. When words like *míatèr*, *drúhtin*, *hímilè*, *wóroltè* are at the end of a verse, they have in addition to the chief stress (*hauptidebung*) on the root-syllable also a secondary stress (*nebenhebung*) on the inflexional or derivative syllable. This weaker stress

counts as a full beat for the verse. In view of this it would be strange if, according to the two-beat theory, in the far older alliterative verse inflexional and derivative syllables of disyllabic words with a long root-syllable, or of trisyllabic words with a short root-syllable, such as *hwīle*, *wolenum*, *frætwan*, *mōdor*, *dryhten* — *heofone*, *warode*, *fremede* etc. were mere 'senkung-syllables' and of no further importance for the rhythm of the verse. In the same way in Otfrid's verse words with three syllables, of which the root-syllable and middle syllable are long, such as *éwärtò*, *drúrèntì*, *ántwürtì* etc. have three beats at the end of the verse, whilst, according to the two-beat theory, either only one beat or at most two beats are allowed the corresponding OE. words *yldesta*, *mur-nende*, *lūdende*, *mancynnes* etc. (see above p. 29).

The inflexional and derivative syllables of such words cannot have become capable of bearing a beat at a later period, after having become weaker, if at an earlier period they could not be used as full beats of the verse. If, therefore, Otfrid and Laſamon could use these inflexional and derivative syllables as full beats, then they must be assumed as full beats for the much earlier alliterative verse. We must, therefore, scan: *hwīlè*, *wólcnim*, *frætwan*, *mánigò*, *wárodè* — *ýlðestà*, *Scýlðingà*, *múrnēndè*, *máncýnnès* etc. If, however, we are compelled to exceed the measure of two beats, then only double that number, four, can be con-

sidered; for the number three is quite unknown in the oldest Germanic prosody, it contradicts the origin of the rhythm of verse from the rhythm of marching and dancing.

NOTE. In my *Studien zum germanischen Alliterationsvers* I, § 12 I have shown that the conclusion of the OE. poem *Phoenix*, which contains English in the first half-verses and Latin in the second half-verses, provides no proof of the correctness of the two-beat theory. Schipper's reference (*Grundriss*, 9 f. 80) to the judgment passed on alliterative verse by King James I and Bishop Percy is of no account, for Englishmen in the XVI—XVIII centuries could have had no correct conception of the historical development of the older English language and prosody. This we see from Dryden's remarks on Chaucer's verse (§ 189).

### § 26. Insufficiency of the Two-Beat Theory.

After the work of Vetter and Rieger at the beginning of the seventies the two-beat theory was generally adopted. A few scholars only, e.g. Oskar Schade in Königsberg, held fast to Lachmann's four-beat theory, unfortunately without properly exposing the weaknesses of the two-beat theory. But the difficulties in the way of a strict application of the two-beat theory, especially the arbitrariness in arranging the theses and the extent of the theses, made themselves felt by the supporters of the theory.

The two-beat theory could not provide a real scheme for scansion. It could fix the number of

beats only; everything else was left to the arbitrariness of the poet, who, as the supporters of the theory insisted, had an opportunity of putting his poetic feeling into practice by a wise restraint. If, however, the laws of OE. prosody, as they hovered before the poets, had really been so un-fixed, then we should surely find a greater looseness in the use of alliterative verse in the poems handed down to us than is the case. The great freedom, which the two-beat theory of Vetter and Rieger gives the poets, cannot therefore have really existed.

### § 27. Sievers.

These considerations induced Sievers once more carefully to examine the OE. verse structure. He began with *Beowulf*. He says (*PBBetr.* 10, 218) that he had always had "an uneasy feeling when reading [OE. verse] that a definite rhythmical something made itself heard, which required a definite statement", although he could not establish the laws of this "definite rhythmical something". Thus Sievers, who approached the subject from the two-beat theory, observed that the use of the so-called '*auf-takt*' (anacrusis), was not so arbitrary as had been assumed; but that in certain cases, viz. where no thesis followed the first or second arsis, the presence of the anacrusis was as necessary as its absence was usual when a thesis followed both the first and the second arsis, ep. e.g.

*in* | *geār-dagum*, *on* | *bearm scipes* or *þurh* | *mīne hand*, *him on* | *bearme læg* with *lange hwīle*, *geong in geardum*, *wēox under wolcnum* etc. Sievers found, too, that the final thesis of a verse was always monosyllabic: *lange hwī|le*, *gewāt him þā tō waro|ðe*, *on bearw sci|pes* etc., whilst the middle thesis and the anacrusis could consist of two or more syllables: *wēox | under | wolcnum*, *sæg|dest from his | sīðe* — *him on | bearw læg*, *þeah hē him | lēof wære* etc. And so he arrived at a new theory with regard to OE. alliterative verse, by which it is possible to regulate the construction of the half-lines according to definite laws.

Sievers first founded his theory on the verse of *Beowulf* and published his results in a long essay *Zur Rhythmik des germanischen Alliterationsverses* (*PBBetr.* 10, 209—314 and 451—545). Later he developed his system further and extended it to the alliterative poetry of all Germanic peoples in his *Altgermanische Metrik* (Halle 1893) and in the section on *Altgermanische Metrik* in the first edition of Paul's *Grundriss der germanischen Philologie* II, 1, 861—897. Unfortunately Sievers has taken no notice of any criticism of his book nor of any works on old Germanic prosody, which have appeared since 1893. The revision of his article on old Germanic prosody in the second edition of Paul's *Grundriss* he has left to others (Kaufmann and Gehring); see above § 9.

## § 28. Outline of Sievers' System.

The normal half-line has four members (*Glieder*), two strongly stressed (arses or *hebungen*) and two more weakly stressed or unstressed (theses or *senkungen*). These can be in any order.

NOTE. For expanded D-verses ("erweiterte", see below § 33) Sievers assumes five members, for the "*Schwellverse*" (§ 86 ff.) six.

The arses (syllables with chief stress, root-syllables of the second part of compounds or middle-syllables of three-syllable words with a strong subsidiary stress) are generally long syllables:  $\underline{\quad}$ , but instead of a long syllable two short ones may be used:  $\cup\cup$  ('*Auflösung*', resolution of the arsis). If two arses come directly together, the second can be filled only by one short syllable:  $\cup$ , e.g. in shortened type C.

But, as the alliteration shows, the two beats are not always equally strong; e.g. in type A<sup>3</sup> the second beat is stronger than the first.

The '*senkungen*' are sometimes heavy, i.e. they have a subsidiary stress [*sind sprachlich nebetonig*] (root-syllables of the second part of compounds, long middle-syllables of words of three syllables), and in this case, like *hebungen*, are represented by one long or by two short syllables:  $\underline{\quad}$ ,  $\cup\cup$ . A heavy *senkung* is counted as a '*nebetonige Senkung*' ('*senkung* with slight stress') in a foot of two members (see below), but as a '*Nebenhebung*' in a foot of three members.

The theses are generally light, i.e. unstressed. In this case they are formed by an unstressed syllable of any quantity:  $\times$ .

The final thesis of a verse is always of one syllable:  $\times$ , the middle thesis can be monosyllabic or disyllabic:  $\times$  or  $\times\times$ , it rarely contains more than two syllables. The initial thesis, on the other hand, is seldom monosyllabic:  $\times$ , it generally contains two or more syllables:  $\times\times$ ,  $\times\times\times$  etc.

The anacrusis, which must not be confused with the initial thesis (*'Eingangs-senkung'*), is outside the real rhythmical scheme. It occurs before the types A, D, E, which begin with an arsis. It is comparatively rare and consists of quite unstressed syllables or words.

### § 29. The Five Types.

The four members of a normal verse can be combined in any order, 2+2, 1+3, 3+1, to form two feet.

A foot of one member (*'eingliedriger Fuss'*) consists of an arsis:  $\downarrow$ ; a foot of two members of an arsis and a thesis, either falling (trochaic):  $\downarrow\times$  or rising (iambic):  $\times\downarrow$ ; a foot of three members either of arsis, minor arsis and thesis:  $\downarrow\downarrow\times$ , or of arsis, thesis and minor arsis:  $\downarrow\times\downarrow$ .

By a combination of two such feet five main types are formed.



a) Types of equal feet (2+2):

A:  $\underline{\times}|\underline{\times}$  (both falling): *lánge | hwíle*

B:  $\underline{\times}|\underline{\times}$  (both rising): *purh mǫ|ne hánd*

C:  $\underline{\times}|\underline{\times}$  (rising-falling): *pone gód | sénde.*

b) Types of unequal feet (1+3 or 3+1):

D<sup>1</sup>:  $\underline{\times}|\underline{\times}$  *féond | máncýnues*

D<sup>2</sup>:  $\underline{\times}|\underline{\times}$  *bláed | wíde spràng*

E<sup>1</sup>:  $\underline{\times}|\underline{\times}$  *múrnènde | móð*

E<sup>2</sup>:  $\underline{\times}|\underline{\times}$  *mórðor-bèd | stréd.*

### § 30. Type A.

Of these five types A  $\underline{\times}|\underline{\times}$  occurs most frequently in both half-lines, a little more frequently in the first half than in the second. In *Beowulf* about 45<sup>0</sup>/<sub>10</sub> of the verses are A verses. The arses can be filled by one long or two short syllables: *lange hwíle, sceadena prēatum, Scyldes caferan, bealuwa bisigu*. The final thesis is always monosyllabic, and the thesis of the first foot generally so, e.g. *lange hwíle, laud gesāwou, geong in gear-dum*; yet a first thesis of two syllables is not rare, e.g. *folcum gefrāge, folce tō frōfre, wēox under wolenum, sōd is gecýded, flota wæs ou īdum*. Theses of more than two syllables are very rare and occur especially in Type A<sup>3</sup> (see below); anacrusis before the first arsis is also very rare, e.g. *ge|wāt him pā tō warode*.

In the second half-verse, of course, only the first arsis alliterates: *hýran scolde*; in the first half-verse there is either double alliteration: *bēaga*

*bryttan* or simple alliteration on the first *hebung*: *lange hwīle*; but, if a more weakly stressed word is in the first arsis, the second arsis alone can alliterate. We have then the so-called Type A<sup>3</sup>: *þā wæs on burgum, hæfde þā gefālsod, nū gē mōton gangan*, which occurs in the first half-verse only.

Another variety of the normal Type A, which occurs generally only in the first half-verse, is the "gesteigerter Typus A<sup>2</sup>" [strengthened type], where a thesis with "tiefton" [subsidiary stress] takes the place of a thesis without stress. According to the position of the subsidiary stress [Nebenton] Sievers distinguishes between

A<sup>2</sup>a:  $\underline{\text{1}}\underline{\text{1}}|\underline{\text{1}}\times$  *wīs-fàst wórdum*,

or with resolved stress of the *nebenhebung*:

$\underline{\text{1}}\underline{\text{0}}\text{U}|\underline{\text{1}}\times$  *fólc-stède frátwan*,

A<sup>2</sup>b:  $\underline{\text{1}}\times|\underline{\text{1}}\underline{\text{1}}$  *Gréndles gūð-cràft*,

or with simple alliteration of the second arsis (see above)

A<sup>3</sup>b: *nó he þone gíf-stòl*,

and, with two subsidiary stresses,

A<sup>2</sup>ab:  $\underline{\text{1}}\underline{\text{1}}|\underline{\text{1}}\underline{\text{1}}$  *gūð-rìnc góld-wlànc*,

$\underline{\text{1}}\underline{\text{0}}\text{U}|\underline{\text{1}}\underline{\text{1}}$  *nýð-wràcu nūð-grìm*.

Yet another variety of A<sup>2</sup> is the shortened type A<sup>2</sup>k, in which the syllable of the arsis of the second foot is short after the *nebenhebung* of the first foot:

A<sup>2</sup>k:  $\underline{\text{1}}\underline{\text{1}}|\underline{\text{0}}\times$  *gūð-rìnc | mónig*.

### § 31. Type B.

About 16 0/0 of the verses in *Beowulf* belong to type B  $\times \perp | \times \perp$ . This type is used in the second half-verse about twice as often as in the first half.

Here, too, the arses can be filled either by one long or two short syllables: *him on béarme læg, under Héorotes hróf, on Gréndles grýre*. The inner thesis is, as in type A, monosyllabic or disyllabic, it rarely contains more than two syllables. On the other hand the 'Eingangssenkung' (initial thesis) is comparatively rarely monosyllabic; it contains generally two, three or more syllables, e.g. *on flōdes æht, hē þæs frōfre gebād, þā him wæs manna þearf, gif hē ūs geunnan wile, þæs þe hire sē willa gelamp* etc.

In the second half-verse and generally in the first also the alliteration is on the first arsis: *him on bearme læg — þær æt hýde stōd*; in the first half-verse the second arsis also can alliterate: *under Heorotes hrōf*.

### § 32. Type C.

Type C  $\times \perp | \perp \times$  is a little commoner than type B. In *Beowulf* some 18 0/0 of the verses are C verses. C is about equally common in each half-verse.

The second beat falls on an independent word or on the second part of a compound or, also, on the heavy middle syllable of a three-syllable word with a long first syllable: *þone gód sēnde, ofer hrón-ráde, him sē ýldésta, swā ríxóde*. The first arsis can be represented by two short syllables —

called by Sievers C<sup>2</sup> —: *on fáder béarme, ofer lágu-stráete, hū þā ædelingas*, the second arsis, however, can be resolved (*aufgelöst*) only when the first arsis also is represented by two short syllables: *tō brímes fárode, swā féla fýrena*.

The final thesis is monosyllabic, as in type A. The initial thesis, as in type B, generally contains two or more syllables, e.g. *oft Scyld Scēfing, þone god sende, ofer hron-rāde, hū þā ædelingas, þæt him his wine-māgas, þāra þe hē cēnoste* etc.

From the normal types C<sup>1</sup> and C<sup>2</sup> the so-called shortened type C<sup>3</sup> must be distinguished. Here the second beat falls not on a long syllable, but on a short one (see above § 28): ×⊥|⊗×, e.g. *on béarm scípes, in geār-dágum, hwæt wē Gár-Déna*. In this case the first arsis may not be resolved.

As a rule only the first arsis of the first as well as of the second half-verse alliterates: *þone god sende, on bearm scípes* — *ofer hron-rāde, þe on land Dena*.

Double alliteration in the first half-verse is rare: *oft Scyld Scēfing, swā sceal geong guma, in worold wōcun*; still rarer is simple alliteration on the second hebung: *wæs mīn fæder, gestōh þīn fæder*.

### § 33. Type D.

Types D and E are rarer than types A, B and C. Some 16% of the verses in *Beowulf* are D verses, of which the majority (11%) belong to D<sup>1</sup>, the other 5% to D<sup>2</sup> (D<sup>4</sup>). To type E about

5 % of the verses of *Beowulf* belong. Type D<sup>1</sup> is about equally distributed in the two half-verses; types D<sup>2</sup> and E, on the other hand, are more frequently found in the second half-verse than in the first.

Type D falls into two divisions, according as the subsidiary accent rests on the second or third member of the foot with three members:

D<sup>1</sup>: ˘|˘˘˘× *fēond* | *máneȳnnes*.

D<sup>2</sup>: ˘|˘×˘˘ *blād* | *wīde sprang*.

Later Sievers called the latter type D<sup>4</sup>, and introduced D<sup>2</sup> and D<sup>3</sup> as varieties of D<sup>1</sup>, in which either the *nebenhebung* or the second *hauptehebung* is represented by a short syllable (shortened D<sup>1</sup>),

D<sup>2</sup>: ˘|˘˘× *lēof lánd-frūma*

D<sup>3</sup>: ˘|˘˘× *þeod-eȳninga*.

In this book the older and more practical D<sup>2</sup> for the type: *blād wīde sprang* (= Sievers' D<sup>4</sup>) is retained.

In type D, of course, resolved stress of the first two arses is allowed, e.g. *fromum feohgiftum, heall heoru-drēore, hroden ealo-wāge — brego Beorht-Dena — ftota stille bād, wlanc Wedera lēod*. By the introduction of a thesis after the first *hauptehebung* type D may be 'expanded' ('erweitert') to a verse of five members (*fünfgliedriger Vers*). We then get types consisting of one foot with two members and of one foot with three members (2+3):

D<sup>1\*</sup>:  $\underline{\text{a}}\times|\underline{\text{a}}\underline{\text{a}}\times$  *sīde sǣ-næssas, hwétton híge-ròfne,*

D<sup>2\*</sup>:  $\underline{\text{a}}\times|\underline{\text{a}}\underline{\text{u}}\times$  *mǣre méarc-stàpa,*

D<sup>4\*</sup>:  $\underline{\text{a}}\times|\underline{\text{a}}\times\underline{\text{a}}$  *grétte Géata lèod, ýðde éotena cýn.*

These 'expanded' D-verses with five members occur only in the first half-verse.

The final thesis of D<sup>1</sup>, D<sup>2</sup>, D<sup>3</sup> is always monosyllabic, as in the A and C types (see examples above); but the inner thesis of D<sup>4</sup> may be disyllabic: *séon sibbe-gedriht, atol ýða geswing.* Occasionally anacrusis is found: *ge|sægd sōðlice.*

In the second half-verse the first arsis only of D verses alliterates: *fēond mancynnes, sunu Healdenes — blǣd wīde sprang.* In the first half-verse, however, double alliteration of the first two arses is more frequent than simple alliteration of the first arsis: *mān mon-drihten, heall heoru-drēore; lēof land-fruma; mǣre mearc-stapa, sīde sǣ-næssas — wlanc Wedera lēod, flota fāmig-heals, grétte Gēata lēod — sǣ-līðende, cwēn Hrōðgāres, þēodcýninga* etc.

### § 34. Type E.

Type E falls into two divisions according to the position of the subsidiary stress of the foot with three members:

E<sup>1</sup>:  $\underline{\text{a}}\underline{\text{a}}\times|\underline{\text{a}}$  *wéorð-mýndum þáh,*

E<sup>2</sup>:  $\underline{\text{a}}\times\underline{\text{a}}|\underline{\text{a}}$  *mórdor-bèd stréd.*

But E<sup>2</sup> is rare, so is shortening of the *nebenhebung*:

$\underline{\text{a}}\underline{\text{u}}\times|\underline{\text{a}}$  *béag-hrōden cwén.*

The first and second *hauptehebung* may be resolved:

*wlite-beorhtne wang, s̄ā-manna searo.* The inner thesis may contain two syllables: *Welandes geweorc, worold-āre forgeaf.*

In the second half-line only the first arsis alliterates: *weord-myndum þāh*; in the first half-line only the first arsis can alliterate, if the alliteration is simple: *heal-ærna m̄ast*; more frequently double alliteration of the two *haupthebungen* occurs: *murnende m̄od, wlite-beorhtne wang.*

### § 35. The Combination of two Types to form a Long Line.

Any two types may be combined to form a long line, e.g. *Beow.* 47—52:

þā gýt hīe him āsetton	segen gyldenre	(A <sup>3</sup> —D <sup>1</sup> )
hēah ofer hēafod,	lēton holm beran,	(A—C)
geāfon on gār-seeg.	Him wæs geōmor sefa,	(A <sup>2</sup> —B)
murnende m̄od.	Men ne cunnon	(E—A)
seggan tō s̄ode	sele-r̄ædende	(A—D <sup>1</sup> )
hæled under heofenum,	hwā þ̄æm hlæste onfēng.	(A—B)

It is comparatively rare that a long line consists of two like types, as e.g. *Beow.* 1:

Hwæt! wē Gār-Dena	in geār-dagum.	(C—C)
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NOTE. It has already been mentioned (§ 30 ff.) that some types are found chiefly in the first or in the second half-verse; that A<sup>2</sup>, A<sup>3</sup> and the 'expanded' D-verses occur generally only in the first half-verse.

### § 36. Criticism of Sievers' System.

Sievers has rendered a great service to English prosody. He recognized the 'rhythmical series',

which Lachmann (§ 17) unclearly pointed out, in his five types. At the same time he has established beyond doubt the number four as being the measure of the Germanic alliterative verses. It is a pity that Sievers started out from the two-beat theory. If Sievers had brought his four members into harmony with Lachmann's four beats, he would have established his system on a firm basis and avoided many a peculiarity of his types, which seems inexplicable.

Later, indeed, (*Altgerm. Metrik* § 139 ff., Paul's *Grundriss* II, 1, 869 ff.) he brought his types into connection with the eight-syllable verses of the Old Indian *Gâyatrî-stanza*, and derived them from an Indo-Germanic verse of the form  $\times\acute{\times}\times\acute{\times}\times\acute{\times}$  by a gradation in strength (*Stärkeabstufung*) of the individual beats. But he did not recognize that the same four beats are still found in Old Germanic alliterative verse in various gradation in strength. He allowed himself to be misled by Saran into seeing the cause of the fall of the two weaker hebungen to 'senkungen' in the assumed transition in the delivery of verse from the song to the recitation. And thus he found a connection with the two-beat theory. In my *Studien zum germ. Alliterationsvers* I § 5—8 I have already shown that OE. verse can have been no spoken verse (*Sprechvers*) in the modern sense of the word, and that an eventual transition from a delivery by singing to one by recitation could not have the effect



assumed by Saran and Sievers. See also Martin, *Der Versbau des Heliand* p. 61 ff. and Schipper, *Grundriss* p. 60.

### § 37. Criticism of Sievers' System (cont.).

Sievers could not at first by means of his theory explain why the final thesis of his types is always monosyllabic, the inner thesis monosyllabic or disyllabic and the initial thesis generally of two or three syllables. It was not till later that he recognized the real reason by going back to an original verse of the form  $\times\times\times\times\times\times\times$ , viz. one 'more' ( $\times$ ) only of the original verse corresponds to the monosyllabic final thesis of his types, two 'moren' ( $\times\times$ ) to the inner thesis of one or two syllables, and three 'moren' ( $\times\times\times$ ) to the initial thesis of two or three syllables.

Sievers' 'senkungen', however, differ not only in the number of their syllables, but also in their stress. Sometimes they are unstressed ('*unbetont*'), sometimes they have a subsidiary stress ('*tieftönig oder nebetönig*') [see § 28], and the same subsidiary stresses ('*Nebentöne*') [root-syllables of the second part of compounds or long middle syllables of three-syllable words, in  $D^2$  ( $D^4$ ) even independent monosyllabic strongly stressed words] are at one time ( $D^1$ , E— $D^2$ ) counted as mere 'senkungen', and at another time (C—B) as 'hebungen' of full value. And yet for this different treatment of precisely the same stresses no other ground can

be advanced except the rigid holding to two beats only.

The surplus thesis of the 'expanded' D-verses Sievers has rightly derived from his scheme of the original verse, but again he cannot give any reason why this surplus thesis is suddenly able to act as a special 'member' ('*Glied*') of the verse; why the constant limit of four members can be exceeded just in these verses, which are comparatively rare. His verses of five members ('*fünfgliedrige Verse*'), therefore, fall out of the frame of his scheme, which is built up on four members.

### § 38. Criticism of Sievers' System (cont.).

But even if, with Sievers, we are willing to look on only those two arses, which are made prominent by the alliteration, as *hebungen* of full value, and to regard the two others as 'senkungen', yet even with this assumption his combination of the four variously stressed members to form feet is not free from objection, for it partly comes into conflict with the natural division of speech into speech-groups (*Sprechtakte*), and "it is one of the chief features of German verse that the groups, into which it falls, fall in with the groups of natural speech and begin with the most strongly stressed syllable" (Paul's *Grundriss*<sup>2</sup> II, 2 *Metrik* p. 50). With this in types A, D<sup>1</sup> and E Sievers' division into feet agrees, e.g.: *lange* | *hwīle*, *geong* | *in* | *geardum*, *land* | *ge-sāwon*, *wīs-fæst* | *wordum* —

*sā-|līdende, fēond | mancynnes, sīde | sē-næssas — murnende | mōd, weord-myndum | pāh, worold-āre for-|geaf* etc. In types B and C, on the other hand, a simple word is often divided by the commencement of a new foot: *purh mī|ne hand, under Heoro|tes hrōf — him sē yl|desta, hū pā æde|lingas* etc. Even where this does not happen, as e.g. *him pā Scyld | gewāt — in geār-|dagum, ofer lagu-|strāte* etc. the new foot begins with a more weakly stressed syllable.

In Type D<sup>2</sup> (D<sup>4</sup>) again two independent words are unnecessarily pressed into one foot and the second is in stress subordinated to the first, although it is grammatically quite independent and strongly stressed, e.g. *blād | wīde sprang|, grētte | Gēata lēod|, atol | y̅ða geswing |* etc.

Sievers' division of types B, C and D<sup>2</sup> (D<sup>4</sup>), therefore, cannot be looked on as correct. We must divide these types, too, according to the speech-groups of ordinary speech, as is the case in types A, D<sup>1</sup>, E. Thus type B must be not  $\times \underline{\text{1}} \times \underline{\text{1}}$ , but  $\times | \underline{\text{1}} \times | \underline{\text{1}}$  *purh | mīne | hand, under | Heorotes | hrōf, him pā | Scyld ge|wāt, hē pæs | frōfre ge|bād* etc. Type C not  $\times \underline{\text{1}} | \underline{\text{1}} \times$  or  $\times \underline{\text{1}} | \acute{\text{1}} \times$  but:  $\times | \underline{\text{1}} \underline{\text{1}} \times$  or  $\times | \underline{\text{1}} \acute{\text{1}} \times$ : *him sē | yldesta |, hū pā | ædelingas |, ofer | hron-rāde |, in | geār-dagum |* etc. Type D<sup>2</sup> (D<sup>4</sup>) not  $\underline{\text{1}} | \underline{\text{1}} \times \underline{\text{1}}$ , but  $\underline{\text{1}} | \underline{\text{1}} \times | \underline{\text{1}}$  *blād | wīde | sprang, grētte | Gēata | lēod, atol | y̅ða ge- swing* etc.

In this way Sievers' rising foot of two members

×⊥, which is not in keeping with the rule of Paul quoted above, is settled; and we see that the present middle foot of Types B and D<sup>2</sup> (D<sup>1</sup>) is likewise a falling foot of two members, like the first or second foot of A. We see, too, that the present foot of three members in C is exactly like the foot of three members of D<sup>1</sup>. Further the frequent 'shortening' in type C becomes easier to understand, for the second *hebung* in C is in this grouping a 'nebenhebung', which directly follows a full *haupthebung*. A weaker *hebung* can be filled by a long syllable or by a short one.

### § 39. Criticism of Sievers' System (conclusion).

Lastly we now see that the types D<sup>1</sup> and D<sup>2</sup> (D<sup>1</sup>) do not belong so closely together as in Sievers' system. Type D<sup>2</sup> is a variety of B, differing from B only in the more strongly stressed beginning of the verse; in the same way D<sup>1</sup> is a variety of C. This close relationship between B and D<sup>2</sup> on the one hand, and C and D<sup>1</sup> on the other, to which Hirt (p. 47) and Fuhr (p. 20 f.) called attention, is best seen when we put side by side verses from *Beowulf*, which are quite, or almost quite, alike except in the commencement:

Type B:		Type D <sup>2</sup> :	
huru   Gēata lēod	669	grētte   Gēata lēod	625
ofer   ȝða gewealc	464	atol   ȝða geswing	848
him þā   Seyld gewāt	26	fyrst   forð gewāt	210
Type C:		Type D <sup>1</sup> :	
þæt þā   līðende	221	sæ- līðende	377

swā wē   sōðlice	273	gesægd   sōðlice	141
sē wæs   moncynnes	196	fēond   moncynnes	164
ond æt   feoh-giftum	1089	fromum   feoh-giftum	21
þæt ie   sǣ-næssas	571	sīde   sǣ-næssas	223
ofer   ealo-wæge	481	hroden   ealo-wæge	495
ēode   gold-hroden	640	grētte   gold-hroden	614 etc.

In B and C more weakly stressed words stand at the beginning of the verse. These cannot or need not alliterate. In D<sup>2</sup> and D<sup>1</sup> the verses begin with more strongly stressed words, which must, or at least can, alliterate. Except for this B and D<sup>2</sup>, C and D<sup>1</sup> are quite alike, and the relation of D<sup>2</sup> to B, and of D<sup>1</sup> to C is precisely like that of A<sup>1</sup> to A<sup>3</sup>.

### § 40. The correct Division of Sievers' Types.

We must, therefore, bring Sievers' B and D<sup>2</sup> on the one hand, and C and D<sup>1</sup> on the other hand into the same scheme, and arrange Sievers' five types, or six, if D<sup>1</sup> and D<sup>2</sup> (D<sup>4</sup>) are to count as two, as follows:

- I. (2+2) Type A:  $\underline{\text{ }}\times|\underline{\text{ }}\times$  *lánge | hwíle.*
- II. (1+2+1)  $\left\{ \begin{array}{l} \text{a) Type B: } \times|\underline{\text{ }}\times|\underline{\text{ }} \textit{ þurh | mīne | hánd.} \\ \text{b) Type D}^2: \underline{\text{ }}|\underline{\text{ }}\times|\underline{\text{ }} \textit{ blǣd | wíde | spráng.} \end{array} \right.$
- III. (3+1) Type E:  $\underline{\text{ }}\underline{\text{ }}\times|\underline{\text{ }}\underline{\text{ }} \textit{ wéord-mýndum | þáh.}$
- IV. (1+3)  $\left\{ \begin{array}{l} \text{a) Type C: } \times|\underline{\text{ }}\underline{\text{ }}\times \textit{ him sē | ýldèsta,} \\ \text{or: } \times|\underline{\text{ }}\underline{\text{ }}\times \textit{ in | geár-dàgum.} \\ \text{b) Type D}^1: \underline{\text{ }}|\underline{\text{ }}\underline{\text{ }}\times \textit{ fēond | mán-cýnnes,} \\ \text{or: } \underline{\text{ }}|\underline{\text{ }}\underline{\text{ }}\times \textit{ léof | lánd-frúma.} \end{array} \right.$

### § 41. Spread of Sievers' System.

Sievers' five-type-system was at once recognized in Germany and elsewhere. See, e.g. Luiek, *Über den Versbau der ags. Judith*, *PBBeitr.* 11, 470 ff.; Kauffmann, *Die Rhythmik des Heliand*, *PBBeitr.* 12, 283 ff.; Schipper, *Grundriss der englischen Metrik* 1895. But in spite of this various objections were soon raised and new theories put forward. These attempted a sort of compromise between the four-beat theory and the two-beat theory. To some verses four beats were given, to others three and to others again only two.

### § 42. Möller's Objections to Sievers' System.

H. Möller, *Zur althochdeutschen Alliterationspoesie*, Kiel 1888, attempted to show that the old Germanic alliterative verse was composed in bars and that the *hauptehebungen* followed one another at equal intervals in spite of the variety in the number of syllables in the verses. The old songs of the Germani, of which Tacitus speaks, could have been sung only in bars, and the alliterative poems, which we still have, make a division into bars very possible.

Möller rightly refuses to accept Sievers' view that the long hebung-syllable is to be looked on as the original and that the substitution of two short ones for it is to be looked on as a later phenomenon. Möller held that the opposite was the case, viz. that the disyllabic form  $\times\times$  was the

original and normal form, whilst the contraction of two *moren*  $\times \times$  to form one long — was a later occurrence, which does not disturb the division into bars.

Möller's chief objection to Sievers' system is that Sievers makes no attempt to trace his five types back to a common original form and so to bring the alliterative verse into relation with the old verses of the related Indo-Germanic peoples. This Sievers did later, however (§ 36).

### § 43. Möller's Theory.

Möller himself starts from an Indo-Germanic original verse, consisting of four  $\frac{2}{4}$ -*takte* (bars) with either trochaic (acatalectic) or iambic (catalectic) ending. In the latter case an anacrusis preceded the verse; thus.  $\acute{\times} \times | \acute{\times} \times | \acute{\times} \times | \acute{\times} \times$  or  $\times | \acute{\times} \times | \acute{\times} \times | \acute{\times} \times | \acute{\times}$ .

This verse, consisting of four  $\frac{2}{4}$ -*takte*, had to receive a new bar-division, when the Germanic accent, which was originally free to move, became fixed on the root-syllable of the word. The first syllable of polysyllabic words became more prominent than the others, and this change of the accent had the result that the  $\frac{2}{4}$ -*takt* of the original verse changed to a  $\frac{4}{4}$ -*takt*. Thus we get two  $\frac{4}{4}$ -*takte* as the foundation of the Germanic alliterative verse:  $\acute{\times} \times \acute{\times} \times | \acute{\times} \times \acute{\times} \times$  or  $\times | \acute{\times} \times \acute{\times} \times | \acute{\times} \times \acute{\times}$ .

A further influence on the old Germanic verse had to occur, caused by the development of the language, when, owing to the laws relating to endings, the number of syllables in words was re-

duced. Owing to this many full *takte* of four *moren* were reduced to *takte* of three or of only two *moren*.

Thus Möller distinguishes between three different kinds of *takte*: a) voll (full):  $\acute{x}\times\acute{x}\times$ , b) klingend (sonorous, feminine):  $\acute{x}\times\acute{x}$ , c) stumpf (blunt, masculine):  $\acute{x}\times$ . For two short syllables  $\times\times$  one long syllable may be used. The missing *moren* of the  $\frac{4}{4}$ -*takte* are supplied by rests (r).

By a combination of two *takte* (according to Heusler's notation v = voll, k = klingend, s = stumpf, r = rest) Möller obtains nine different types of alliterative verse:

Aa (Vv)  $\acute{x}\times\acute{x}\times|\acute{x}\times\acute{x}\times$  *déorc ðfer | dríht-gùmum*

Ba (Kv)  $\acute{x}\times\acute{x}r|\acute{x}\times\acute{x}\times$  *hwéttòn | hjýge-rðfne*

Ca (Sv)  $\acute{x}\times rrr|\acute{x}\times\acute{x}\times$  *wíne | Scýldinga*

Ab (Vk)  $\acute{x}\times\acute{x}\times|\acute{x}\times\acute{x}$  *wéox ùnder | wólcnum*

Bb (Kk)  $\acute{x}\times\acute{x}r|\acute{x}\times\acute{x}$  *lángè | hwílè*

Cb (Sk) 1.  $\acute{x}\times rrr|\acute{x}\times\acute{x}$  *géong in | géardùm*

2.  $\times|\acute{x}\times rrr|\acute{x}\times\acute{x}$  *ofer | hrón-|ráðè, him sē | ýl|déstà.*

Ac (Vs)  $\acute{x}\times\acute{x}\times|\acute{x}\times$  *médu-bènc | mónig*

Bc (Ks)  $\times|\acute{x}\times\acute{x}r|\acute{x}\times$  *him on | béarmè | lág*

Cc (Ss)  $\times|\acute{x}\times rrr|\acute{x}\times$  1. *him þā | Scýld ge-|wát*

2. *in | geár — | dágum.*

#### § 44. Criticism of Möller's System.

Firstly there is no foundation for tracing the first three types, which end with a full *takt*, back to an acatalectic verse of the form  $\acute{x}\times\acute{x}\times|\acute{x}\times\acute{x}\times$ , since only a catalectic verse with iambic rhythm can be shown to have existed among the related Indo-



Germanic peoples. Further it is difficult to bring the OE. verses, which we have, into Möller's nine forms. The D<sup>2</sup>-verses are the most difficult, as in the case of the two-beat theory. The word *ȳða*, for example, in the verse *hrēo wāron | ȳða* fills, according to Möller, a whole feminine (*klingend*) *takt*  $\acute{\times}\times\acute{\times}$ ; but in the verse *atol | ȳða geswing* the words *ȳða geswing*, according to Möller's scansion (Cb, Sk), together fill only one feminine *takt*, three *moren*. Möller's theory produces many inconsistencies, especially in type C, in which words such as *yl-desta*, *æde-lingas* in the verses *him sē yldesta*, *hū pā ædelingas* (Cb2:  $\times\times|\acute{\times}\times r r|\acute{\times}\times\acute{\times}$ ) are cut in two by a rest of half a *takt*, whilst in D<sup>1</sup> such words build a 'full' *takt*, e.g. *wine Scyldinga* (Ca:  $\acute{\times}\times r r|\acute{\times}\times\acute{\times}$ ). Moreover, Möller is compelled to explain the initial syllables of Sievers' types B and C as an 'anacrusis', which **must** be present, so that a verse composed of a 'feminine' and a 'masculine' *takt*, or even of two 'masculine' *takte* (Cb, Be, Ce) should not be too short. Möller cannot say, however, why the verse may not be too short, nor why the anacrusis, which is not essential in the other types, is essential here. Thus his theory is not satisfactory, it depends partly on false assumptions and will not harmonize with the verse-material, which we actually have.

NOTE. — Möller's theory has been defended especially by A. Heusler and applied to ON. and OHG. poetry (*Der Ijópaháttr*, *Acta Germanica* I, Berlin 1889; *Zur Geschichte*

*der altdeutschen Verskunst, Germanistische Abhandlungen VIII, Breslau 1891; Über germanischen Versbau, Schriften zur germ. Philologie, ed. Roediger, Heft 7, Berlin 1894). Lawrence, Chapters on English Alliterative Verse, London 1893 is based on Möller's theory. Connected with Möller's view is an essay by Joh. Franck, Zur Rhythmik des germanischen Alliterationsverses, ZfdA. 38, 225—250.*

### § 45. Hirt's Theory.

Hirt developed a new theory of alliterative verse in his book *Untersuchungen zur westgermanischen Verskunst*, Leipzig 1889; cf. Hirt, *Der altdeutsche Reimvers und sein Verhältnis zur Alliterationspoesie*, ZfdA., 38, 304—333 and *Zur Metrik des altsächsischen und althochdeutschen Alliterationsverses*. *Germania* 36, 139—179. 279—307.

For the second half-line of the alliterative verse Hirt assumes generally three beats, but sometimes also four; for the first half-line three beats, when the alliteration is simple, but four when the alliteration is double. For lengthened lines (*schwellverse*) he assumes even five beats. But Hirt does not give definite rules stating when there are three, and when four beats. His stresses, also, are often disputable, e.g. *féond máncynnès*. Hirt's theory does not make a clear view of the structure of alliterative verse possible; but he rendered a service in pointing out some weaknesses in Sievers' system and especially in showing the close relation of B and D<sup>2</sup> on the one hand, and of C and D<sup>1</sup> on the other hand.

### § 46. Fuhr.

Fuhr established a new theory in his *Die Metrik des westgermanischen Alliterationsverses. Sein Verhältnis zu Otfrid, den Nibelungen, der Gudrun usw.* Marburg 1892. Fuhr proceeds from the thought that in OE. alliterative poetry, as in the German *Nibelungenlied*, we must assume four beats in verses with feminine ending and three in those with masculine ending. We must not, however, assume the same limitation as exists in the *Nibelungenlied*, where the verses with four beats belong to the first half-line, whilst the second half-line contains verses with three beats, but that verses with three beats or with four beats can be used in any combination.

### § 47. Criticism of Fuhr's Theory.

This theory seems at first inviting. On closer view, however, we find that it can be applied only if we measure the same words at one time with three beats at another with four beats, and for no other reason except for the sake of the theory. According to Fuhr verses of four syllables such as *lange licile, feond mancynnes, mid Scyldingum* contain four beats, because the endings are feminine; yet much longer verses *ond mīnra eorla gedriht, atol īda geswing, worold-āre forgeaf* contain only three beats because the endings are masculine.

Moreover Fuhr has included amongst the masculine verses (those with three beats) all 'disyllabic masculine' verses, i.e. verses which end with two short syllables, although these can belong to quite different types, as Sievers had rightly shown. In types B and E the two short syllables are resolved stresses of a long syllable and make, therefore, only one member of the verse; here, therefore, there is actually 'disyllabic masculine' ending, e.g. *þār wæs mādma fela, hel-þegnes hete*. In the types C and D<sup>1</sup> according to Sievers a short syllable takes the place of a long one; the verse ending  $\cup \times$  stands for original  $\_ \times$  and represents two members of the verse: *in geār-dagum, lēof land-fruma*. Fuhr has here, therefore, thrown together verses quite differently constructed.

Fuhr's theory, therefore, is not in keeping with the verses we have, but his book contains many valuable observations. Fuhr stands almost on the side of the four-beat theory, since he scans A, C and D<sup>1</sup> verses, which most frequently occur, with four beats, (the 'shortened' types excepted).

### § 48. Ten Brink.

After ten Brink's death his unfinished account of OE. literature was published in Paul's *Grundriss* II, 2, 510—550. Here something was said on the rhythmical structure of OE. alliterative verse (p. 515 ff.). Ten Brink's use of *hebungen* often

agrees with Fuhr's, although ten Brink started from a different point of view.

Ten Brink regards an Indo-Germanic original verse of the form  $\times\acute{\times}\times\acute{\times}\times\acute{\times}$  as the foundation of the alliterative verse. He distinguishes two stronger and two weaker *hebungen*, which can be used in any order. According to their position ten Brink arrives at five types, which only partially agree with those of Sievers.

a)  $\times\acute{\times}\times\acute{\times}\times\acute{\times}$ : *gewât him þâ tō wárodè*, or without anacrusis and theses: *lángè hwíle*

β)  $\times\acute{\times}\times\acute{\times}\times\acute{\times}$ : *ðfer lágu-strátè, ðft Scýld Scéfing*

γ)  $\times\acute{\times}\times\acute{\times}\times\acute{\times}$ : *ádelingà gedriht*

δ)  $\times\acute{\times}\times\acute{\times}\times\acute{\times}$ : *ðfer géofenès begáng*

ε)  $\times\acute{\times}\times\acute{\times}\times\acute{\times}$ : a) third *hebung* the weakest: *átol ýðà geswìng*,

b) fourth *hebung* the weakest: *onbánd béadu-rìnè, lánd-búèndùm*.

In addition to these complete verses, which contain four *hebungen*, there are, however, according to ten Brink also incomplete verses, in which a weaker *hebung* is suppressed. These contain only three *hebungen*. Thus the last weak *hebung* has disappeared in:

a<sup>2</sup>)  $\times\acute{\times}\times\acute{\times}\times\acute{\times}$ : a) with independent *senkung*-syllable at end: *mágo-driht mícel, hél-þègnes héte*,

b) with *hebung*-syllable at end: *wlíte-beòrhtne wáng, múrnènde mód, wórd-hòrd onléac, ā-lédòn þá*.

β<sup>2</sup>)  $\times\acute{\times}\times\acute{\times}\times\acute{\times}$ : a) with *senkung*-syllable at end:

*þièt was góð cýning, hwèt wē Gár-Déna, þiurh  
rúmme séfan,*

b) with *hebung*-syllable: *hím on béarme lég,  
hím þā Scýld gewát.*

$\epsilon^2$ )  $\times \times \times \times \times \times$ : a) with *senkung*-syllable at end:  
*swútol sáng scòpes, léof lánd-frúma,*

b) with *hebung*-syllable: *fæder éllor hwæarf,  
flóta fámig-hèals.*

The second weak *hebung* has fallen out, or the first and second *hebung* are contained in the same syllable in:

$\alpha^3$ )  $\times \_ \times \times \times \times$ : *lánd gesáwòn, wíl-gesídàs.*

The first weak *hebung* has fallen out in:

$\beta^3$ )  $\times \times \times \times \times \times$ : *gehróden góldè.*

### § 49. Criticism of ten Brink's Theory.

Ten Brink's theory shows a great advance on Fuhr's in that he reads with four beats some verses, which Fuhr read with three beats, viz. B, D<sup>2</sup> and E verses with masculine endings; but very much the same objections may be raised against ten Brink as against Fuhr. Ten Brink can give no reason why verses of four syllables such as *lange hwíle, mid Scyldingum* should be 'complete' and, therefore, have four beats, and yet verses with five syllables such as *fæder ellor hwæarf, flota stille bād* etc. should be 'incomplete' and have, therefore, only three beats. Further he has put together in his type  $\alpha^2$ , A and E verses, in type  $\beta^2$ , B and C verses, whilst his types  $\gamma$  and  $\delta$  contain verse forms only

rarely found. Ten Brink's theory, therefore, gives us no clear view of the true structure of the alliterative verse.

NOTE. Frank Heath, a pupil of ten Brink, has explained ten Brink's theory of alliterative verse in a lecture held before the *Philological Society* in London on 2. Jan. 1893. At the same time he treated of the lengthened lines; cp. *Transactions of the Philological Society*, 1891—93, pp. 375—395.

### § 50. A new Attempt with the strict Four-Beat Theory.

What is common to the theories of Möller, Hirt, Fuhr and ten Brink is that these scholars do not accept the two-beat theory, but assume a mixture of four, three and two beats. Sievers, too, does not adopt the strict two-beat theory, but for one part of his verses (A<sup>2a</sup>, A<sup>2b</sup>, A<sup>2k</sup>, D<sup>1</sup>, D<sup>2</sup>, E) assumes one extra *nebenhebung*, and for another part (A<sup>2ab</sup>) even two *nebenhebungen*. Thus in his system, too, there is a variety of verses with two, three and four beats. But if, as is clear from what has been said, neither the strict two-beat theory nor a theory, which assumes a mixture of two, three and four beats, gives a satisfactory view of the rhythmical structure of alliterative verse, free from all objections, it is necessary once more to see if the old four-beat theory of Lachmann, in spite of the objections raised against it, cannot be established for OE. verse. The chief difficulty, as we see from the discussions of Fuhr and ten Brink, is

caused by those verses, in which one must put a beat on a prefix, or give two beats to a disyllabic word, with a short root-syllable, at the end of the verse, in order to scan with four beats. Verses such as: *land gesāwon, him þā Scýld gewāt, fyrst forð gewāt, sē-būt gesæt, gegrētte þā, gehroden golde, — in geār-dagum, on bearm scipes, lēof land-fruma, swutol sang scopes, gūð-rinc monig.*

Now it is certainly not an accident that — except in the case of the fairly rare types *gegrētte þā* and *gehroden golde* — a long and strongly stressed syllable, which generally alliterates, always precedes a prefix which has a beat or a disyllabic word, with a short root syllable (standing at the end of a verse), which has two beats; whilst in those cases, in which a prefix counts as a thesis and two short syllables at the end of a verse have only one beat, this prefix or these two syllables are preceded by a more weakly stressed or unstressed inflexional or derivative syllable. Accordingly I was able to establish the following rules in my *Studien zum germanischen Alliterationsvers I, Kritik der bisherigen Theorien*, Berlin 1894, § 27. 56.

### § 51. Law stating when Prefixes may have a Beat.

1. A monosyllabic prefix (*ge-*, *be-*, *ā-*, *on-*, *for* etc.) may have a beat when it directly follows a long, strongly-stressed syllable (independent word or second part of a compound), e.g. *lánd gēsāwon, him þā Scýld gēwāt, þæt fram hām gēfrægn, fyrst forð*



*gèwāt* — *sā-bāt gèsæt*, *word-hórd ðnlēac* etc., but it is counted as a thesis when it follows a more weakly stressed inflexional or derivate syllable or a weakly stressed monosyllable, e.g. *folcūm gefrāge*, *hē þæs frōfrè gebād*, *atol yðà geswing*, *æðelingà gedriht*, *worold-ārè forgeaf* — *sōð is gecyðed*, *ic þæt gehyre* etc.

NOTE. In the first case Sievers also counts the prefix by itself as a member of the verse, in the latter case only together with the preceding inflexional syllable or more weakly stressed word.

At the beginning of the verse in types B and C a prefix directly before the *haupthebung* can also have a weak beat, e.g. *gègrétte þā*, *àlédon þā* — *gèmjýne mārdo*, *gèhróden golde* etc. Before the first beat of the types A and D<sup>1</sup> it is only an anacrusis: *ge|wát him þā tō warode*, *ā|rás þā sō rīca*, *ge|ságd sōdlīce* etc.

## § 52. Law stating when a Disyllabic Word with a short root-syllable at the end of a verse may have two Beats.

2. At the end of a verse a word, consisting of two short syllables, has two beats, when it is immediately preceded by a long strongly stressed syllable (independent word or second part of a compound), so that a foot of three members with descending stress results, e.g. *in|geár-dūgim*. *on béor-sèlè*, *on béarm scīpès*, *lōf lánd-frūmà*, *māre méarc-stāpà* — *gud-rīnc mōnig*, *mago-driht mūcèl*,

*hring-nét bëràn* etc. It is counted as only one beat, however, i.e. 'it is slurred', when it follows a more weakly stressed inflexional or derivative syllable or prefix, e.g. *wið Grendles grýre, sōhte holdne wíne, heal-þegnes hēte, scadu-helma gescéapu, wīg-spēda gewíofu* etc. Also it is to be looked on as containing one beat at the beginning of or within the verse, e.g. *flóta stille bād, fáder alwalda, folc-stède frætwan* etc. Only in a few rare verses of type E, such as *béag-hrödèn cwēn, Nórd-Dēnùm stōd* can two short syllables within the verse in the second half-line be counted as two beats.

Sievers has recognized the same difference in the value of two short syllables at the end of a verse according as they follow a strongly stressed or a more weakly stressed syllable, when in the 'shortened' types C and D<sup>1</sup> and in the A<sup>2</sup>k verses he counts the two short syllables as two members of the verse, e.g. *in geār-dagum, on bearm scipes, lēof land-fruma, gūð-rinc monig*, but at the end of B and E verses only as one member, as a 'resolved arsis': *purh Grendles gryre, heal-þegnes hete*. On a closer examination we generally find that in older poetry, e.g. in *Beowulf*, where a word of this kind at the end of the verse must contain two beats or members of the verse, the second syllable is one which was stressed at a former period or was a long inflexional or derivative syllable, which perhaps still preserved something of its old characteristic sound, e.g. *scipes, selē* d. sg., *dagum*,

*frumā, cuman, cumen, stigon, micel, monig, fæder*, whilst where there is 'resolved stress' of the *hebung* at the end of types B, D<sup>2</sup>, E and 'resolved stress' of the *nebenhebung* in the first foot of the enlarged type A<sup>2</sup> there may be only two quite short syllables, e.g. nom. or acc. of *i*- and *u*-stems: *gryre, hete, sele, stede, wracu, searo, fela* or pronouns as *hine, þone, (ge)hwone*; cf. Kaluza, *Zur Betonungs- und Verslehre des Altenglischen. Festschrift für O. Schade* (1896), pp. 120—131. We must also notice that the two short syllables at the end of C and D<sup>1</sup> verses are not *haupthebung* and *nebenhebung*, but only a stronger and weaker *nebenhebung* of a foot of three members: *in geār-dāgum, ðn béarm scīpès, lēof lánd-frūmà, gúð-rínc mōnīg*.

### § 53. The Application of these two Laws.

The correctness of these two rules with regard to the different value of prefixes and of two short syllables at the end of a verse according to the quality of the preceding syllable, is proved by the simple fact that, by means of these laws and those other laws relating to stress, which hold also for the later Germanic rimed verse of Otfrid and Laʒamon, according to which, for example, disyllabic words with a long root-syllable or trisyllabic words with a short root-syllable form two beats of a verse, and trisyllabic words with a long root-syllable and middle syllable form three beats of a verse, we can read all the OE. alliterative verses

handed down to us with four beats. Verses, which according to the above rules would have five beats, e.g. *pàt fram hām gèfrūnðn, sǣ-bāt gèsætòn, wórd-hórd ònlúcàn — mórgèn-swég mǫcèl* etc. do not occur in OE. apart from text-corruptions, nor such, which according to these rules would have only three or even two beats, e.g. *frófrè gebād, góðè forgéald, árè forgéaf — mícel mágo-driht, mónig médu-bènc, fáran wóldè, hélmas béran, hjýràn scúlon — fáran scúlon* etc. But "what other test have we of the worth or worthlessness of a scientific hypothesis than the greater or less degree to which it may be applied, to which it regularly explains individual facts?" (Sievers, *Altg. Metr.*, p. VIII.)

#### § 54. Compatibility of the Four-Beat Theory with Sievers' Types.

The assumption of four beats for the old alliterative verse is, as Martin has shown (*ZfdPh.* 22, 468. 27, 120 f.), not at all incompatible with Sievers' types. We have only to substitute 'beat' for 'member' ('Glied'), and thus to mark Sievers' 'senkungen' as weaker beats. Then, by combining stronger and weaker beats to form feet with two or three beats, we get Sievers' same types in my modified grouping (§ 40):

- I. (2+2) Type A:  $\underline{\text{ }}\times|\underline{\text{ }}\times$  *lángè | hwílè.*  
 II. (1+2+1) { a) Type B:  $\times|\underline{\text{ }}\times|\underline{\text{ }}\underline{\text{ }}$  *pùrh | mǫnè | hánd.*  
                   { b) Type D<sup>2</sup>:  $\underline{\text{ }}|\underline{\text{ }}\times|\underline{\text{ }}\underline{\text{ }}$  *blǣd | wíðè | spráng.*

- III. (3+1) Type E:  $\underline{\text{e}}\text{u}\times|\underline{\text{e}}$  *wéord-mýndum* | *páh.*
- IV. (1+3)  $\left\{ \begin{array}{l} \text{a) Type C: } \times|\underline{\text{e}}\text{u}\times \textit{hím sē} | \textit{ýldēstà}, \\ \text{or } \times|\underline{\text{e}}\text{u}\times \textit{in} | \textit{geár-dägum}. \\ \text{b) Type D}^1: \underline{\text{e}}|\underline{\text{e}}\text{u}\times \textit{fēond} | \textit{mán-cýnnès}, \\ \text{or } \underline{\text{e}}|\underline{\text{e}}\text{u}\times \textit{léof} | \textit{lánd-frùmà}. \end{array} \right.$

### § 55. Derivation from a common Indo-Germanic original verse.

Just as Sievers derives his types of four members we can derive ours of four beats from a common Indo-Germanic original verse of the form  $\times\times\times\times\times\times\times$ . As the four beats were variously graduated in stress, in accordance with the Old Germanic speech-material, and two or three of them were united to form 'feet'<sup>1)</sup> of two or three beats, the following various types resulted from the uniform original verse:

- I. (2+2) Type A:  $\times|\times\times\times|\times\times\times$  *ge|wát him þà tō* | *wárodè*
- II. (1+2+1)  $\left\{ \begin{array}{l} \text{a) Type B: } \times\times\times|\times\times\times|\times \textit{mid mánra} | \\ \textit{éorlà ge|dríht, ðfer} | \textit{géofenès be|gáng} \\ \text{b) Type D}^2: \times\times\times|\times\times\times\times|\times \textit{átol} | \textit{ýðà ge|} \\ \textit{swíng, oferswám þā} | \textit{síoledà be|gáng} \end{array} \right.$
- III. (3+1) Type E:  $\times|\times\times\times\times\times\times|\times$  *Héado-bèardnà ge|* *stréon*

<sup>1)</sup> I purposely avoid the word 'bar', used earlier by me (*Studien zum germ. Alliterationsvers* I. II), in order to avoid the conception of the OE. 'bars' as like units of time, which conception would be a wrong one. 'Foot' is here used.

- IV. (1+3)  $\left\{ \begin{array}{l} \text{a) Type C: } \underline{\times\times} | \underline{\times\times} \underline{\times\times} \text{ } \textit{on þisse} | \textit{méoðu-} \\ \textit{hëallè, tð} | \textit{brímes fãroðè,} \\ \text{b) Type D}^1: \underline{\times\times} | \underline{\times\times} \underline{\times\times} \text{ } \textit{lócene} | \textit{léocto-} \\ \textit{sÿrcàn.} \end{array} \right.$

I have here chosen examples, which in the number of syllables are like the original verse and can be scanned with four beats without difficulty. Generally in OE. verse the syllables are reduced to five or four. The first *more* of the original verse (the anaerisis) and the last unstressed *more* before the beginning of a new foot may be omitted (shown by brackets in the verse scheme). One long syllable may be used for two short ones,  $\underline{\times}$  for  $\times\times$  (shown by  $\underline{\times\times}$  in the verse scheme). In the feet of three beats the middle member, originally of two *moren*, can be contracted to one *more*; this can be represented by a long or a short syllable. We thus get the following schemes for the historical OE. verse:

- I. (2+2) Type A:  $(\times) | \underline{\times\times} \underline{\times} (\times) | \underline{\times\times} \underline{\times} \textit{lángè} | \textit{hwí} \underline{\times} \textit{lè}$   
 $\left\{ \begin{array}{l} \text{a) Type B: } (\times) \underline{\times} (\times) | \underline{\times\times} \underline{\times} (\times) | \underline{\times} \textit{þùrh} | \\ \textit{mínè} | \textit{hánd} \\ \text{b) Type D}^2: (\times) \underline{\times\times} | \underline{\times\times} \underline{\times} (\times) | \underline{\times} \textit{bláed} | \underline{\times} \textit{wíðè} | \\ \textit{spráng} \end{array} \right.$
- III. (3+1) Type E:  $(\times) | \underline{\times\times} \underline{\times\times} (\times) | \underline{\times} \textit{wéorð-mÿndum} | \underline{\times} \textit{þáh}$   
 (shortened:  $\textit{béag-hròðèn} | \textit{cwén}$ )
- IV. (1+3)  $\left\{ \begin{array}{l} \text{a) Type C: } (\times) \underline{\times} (\times) | \underline{\times\times} \underline{\times\times} \textit{hìm sē} | \textit{ýldēstà} \\ \textit{(in} | \textit{geárdägum, ðn} | \textit{béarm scípès)} \\ \text{b) Type D}^1: (\times) \underline{\times\times} | \underline{\times\times} \underline{\times\times} \textit{féond} | \textit{mán-} \\ \textit{cÿnnès} \textit{(léof} | \textit{lánd-frümà).} \end{array} \right.$

But even these shortest forms of the alliterative verse, which have only four syllables, do not at all differ in the grouping of the beats, i.e. in their rhythm, from the longer verses quoted above. We must, therefore, scan all OE. alliterative verses, the long ones and the short ones, with four beats. By this we avoid the inconsistency, of which Saran, Sievers and Luick are guilty. They assume that an Indo-Germanic original verse with four beats became an alliterative verse with two beats. From this they must derive a German and English rimed verse with four beats since the 'sung verse' ('*Gesangsvers*'), which they assume to have retained four beats at the time of the alliterative poetry (§ 36), is not very substantial. No one has seen it, and it is difficult to say how the old poets can have filled it differently from the alliterative verse, which we have in the texts handed down to us. We must, therefore, hold fast to the proposition: From the beginning till the Middle High German and Middle English period the only measure of Germanic verse was one of four beats.

### § 56. Kögel.

Very much the same position with regard to Sievers' system was taken up by Kögel, *Geschichte der deutschen Literatur bis zum Ausgange des Mittelalters*, Strassburg 1894, I, 288<sup>m</sup>—316: *Der epische Vers* and *Die altsächsische Genesis. Ein Beitrag zur Geschichte der altdeutschen Dichtung*

*und Verskunst*. Strassburg 1895, pp. 28—70. He keeps Sievers' types with a different grouping: a) Types with feminine ending (A, C, D<sup>1</sup>), b) Types with masculine ending (B, D<sup>4</sup>, E). He assumes, however, four beats for all verses, since, "convinced that there is freedom in the use of anacrusis and theses", he looks on "those members which Sievers calls 'necessary senkungen' as 'weaker hebungen'." In certain details and in the division of the verses in Sievers' types Kögel frequently differs from me; later in a review of Heusler's essay *Über germanischen Versbau* (*ZfdA.* 39, 318—328; cp. p. 325) he has altered his view of the shortened A<sup>2</sup>k, C and D<sup>1</sup> verses. Like Trautman (§ 58) he counts the two final short syllables not as two but as one beat, and gives the preceding long syllable two beats. Since Kögel takes his examples from ON., OHG. and OS. verse, there is no need to discuss his system here in detail.

### § 57. Trautmann.

Trautmann, who earlier had scanned the verse of Laȝamon and Otfrid with four beats, but the older English and German alliterative verse with two beats, declared himself in favour of the four-beat theory in his *Zur Kenntnis des altgermanischen Verses, vornehmlich des Altenglischen, Anglia, Beiblatt* 5, 87—96.

Unfortunately, however, he does not see the chief characteristic of OE. verse in the various



grouping of various stresses, in fact he thinks that he can get rid of Sievers' types by simply calling them 'Silbenaufenlehre' (syllable-piling doctrine). In arranging his system he pays attention only to the different 'filling' of the two 'Weilen' of his four bars by two short syllables or one long one, and the contraction of two bars in one long syllable.

Trautmann's system in its later formulation, *Die neueste Beowulfausgabe und die altenglische Verslehre, Bonner Beiträge zur Anglistik* 17, 175—191 (1905) is somewhat as follows:

The OE. long line consists of two half-verses, each of which has four bars. Each of the bars has two 'Weilen' (*hebung* and *senkung*). These two 'Weilen' are represented by two syllables or by one. If a bar has two syllables, both must be short; if it has one syllable, the syllable must be long. Only the first bar of a half-verse can have  $\underline{\cup}$  instead of  $\cup\cup$ , which is shown in the scheme by  $\times\cup$ .

NOTE. We must notice that Trautmann counts *under*, *swā hē* etc. not as two long, but as two metrically short syllables. He says (p. 182, Anm.): "In the verse *wēox under wolcnum*, *under* has the form  $\underline{\cup}$  for the observer of the language, but in verse it counts as  $\cup\cup$ ; in the verse *swā hē selfa bād*, *swā* and *hē*, which in ordinary speech have or can have a long vowel, make up the first bar and are =  $\cup\cup$ ." On page 187 he states that "all weak syllables, also the root-syllables of words of little meaning, are long or short according to the requirement of the verse". But when in a metrical system, which is entirely built up on

the quantity of the syllables, a long syllable may be declared 'metrically short', the system certainly does not gain in clearness and reliability.

### § 58. Trautmann's 16+12 Verse-forms (‘Vergestalten’).

Trautmann's fundamental scheme  $\times\cup\cup\cup\cup\cup\cup\cup$  falls into 16 sub-divisions by contraction of any two 'Weilen' of a bar to one long syllable:

a) ending in two syllables:

1.  $\times\cup\cup\cup\cup\cup\cup\cup$  *ófer | héofo|ná ge|hlídu*
2.  $\cup\cup\cup\cup\cup\cup\cup$  *púrh | héofo|ná ge|hléodu*
3.  $\times\cup\cup\cup\cup\cup\cup\cup$  *séaro-|þón|cúm be|smípod*
4.  $\times\cup\cup\cup\cup\cup\cup\cup$  *swá sē | áde|lá | fígot*
5.  $\cup\cup\cup\cup\cup\cup\cup$  *wið | fēon|dá ge|hwóne*
6.  $\cup\cup\cup\cup\cup\cup\cup$  *bóc-|stáfun | á|writen*
7.  $\times\cup\cup\cup\cup\cup\cup\cup$  *séle-|wéard | á|séted*
8.  $\cup\cup\cup\cup\cup\cup\cup$  *wóp | úp | á|háfen*

b) ending in one syllable:

9.  $\times\cup\cup\cup\cup\cup\cup\cup$  *háled | únder | héofe|núm*
10.  $\cup\cup\cup\cup\cup\cup\cup$  *tó | brimes | fáro|dé*
11.  $\times\cup\cup\cup\cup\cup\cup\cup$  *hé þæs | fró|fré ge|bád*
12.  $\times\cup\cup\cup\cup\cup\cup\cup$  *Héoro|gár ond | Hrôð|gár*
13.  $\cup\cup\cup\cup\cup\cup\cup$  *éft | gé|wíni|gén*
14.  $\cup\cup\cup\cup\cup\cup\cup$  *þém | eáfe|rá | wás*
15.  $\times\cup\cup\cup\cup\cup\cup\cup$  *scéade|ná | práa|túm*
16.  $\cup\cup\cup\cup\cup\cup\cup$  *lán|gé | hwí|lé*

In addition to these there are also subforms, the so-called 'extended verses' ('Dehnverse'), "twelve altogether", in all of which one syllable must fill two consecutive bars:

a) ending in two syllables:

1. ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ *Héalf|dénés | sínu*
2. ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ *swá þā | drýht-|gúman*
3. ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ *gúð-|rínc | mónig*
4. ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ *ín | géar-|dágum*

b) ending in one syllable:

5. ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ *ége|sán ge|þréad*
6. ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ *þéod-|cýnin|gá*
7. ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ *féor|rán ond | néan*
8. ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ *tó be|fléon|né*
9. ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ *ónd on | báél | dón*
10. ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ *héan | hú|sés*
11. ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ *sýn-|fá | mén*
12. ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ *ón | flét | téon*

All these 16+12 forms can have or not have a 'Vorsehlag' (= anaeruisis). Trautmann looks on the so-called *schwellverse* as verses with six bars.

### § 59. Criticism of Trautmann's System.

Trautmann's system is quite unsatisfactory, for it makes a chief point of something of little importance, the representation of two *moren* by two short syllables or by one long one. It also obliterates the rhythmical forms, which actually impress themselves in the grouping of the speech-material, and does not at all take into consideration, whether the 'Versgestalten' (verse-forms), constructed by him, clearly impress themselves as separate forms in the texts handed down to us. Thus, for example, the first eight verse-forms are composed of

the quite rare B, D<sup>2</sup> and E verses with a final resolved stress, whilst all verses of four syllables, i.e. the third part of all *Beowulf*, are pressed together into the last verse-form of all (16). Verses of exactly the same cadence, as, e.g. *hæleð under heofenum* (9) and *wēox under wolcnum* (14) — *bealuwa bisigu* (11), *mādma mænigo* (13), *monegum mægðum* (15) and *lange hwīle* (16) are separated from one another as quite different kinds of verse. On the other hand, however, verses of quite different structure, which happen to have four syllables, are thrown all together, and, without any attention being paid to the natural stress of ordinary speech, scanned with four equally strong beats: *lángé hwīlé, þúrh míné hánd, blæd wídé spráng, múrnéndé móð, swá ríxóðé, féond mán-cýnnés*. Even the rigid two-beat theory of Vetter and Rieger, which at least paid attention to the accent, the chief foundation of Germanic verse, is better than such a four-beat theory.

In the twelve subforms also quite different things are mixed, real contractions like *nēan, hēan, dōn, flēon, tēon*, and such, which are not: *gūð, gār, gēar, þēod*. If in the latter case it is Trautmann's opinion (p. 185) that *gār, þēod* etc. were originally disyllabic and could therefore have two beats: *gáirú, þéudó*, then, in the first place, it is not true, for the final syllables of such words had no stress of their own at an earlier period (cp. Kaluza, *Zur Betonungs- und Verslehre des Altenglischen, Fest-*

*schrift für Schade* 1896, pp. 103 ff.); in the second place, if they had had a stress, then this stress must belong to all the present monosyllabic substantives in OE., and it is not easy to see why only some of them should take two beats of the verse, and especially only before two short syllables. In short Trautmann's 'Silbendauerlehre' (syllable-duration doctrine) is quite useless for a clear view of the peculiarities of OE. alliterative verse.

### § 60. Martin.

I can here only shortly refer to Martin's essay, which recently appeared, *Der Versbau des Heliand und der altsächsischen Genesis. Quellen und Forschungen*. Heft 100, Strassburg 1907. This deals exclusively with OS. verse. Martin, who earlier (*ZfdPh.* 22, 468. 27, 120 f.; cp. § 54) had declared it possible to unite Sievers' types with the four-beat theory, in his view of the verses of the *Heliand* and *Genesis* follows Schmeller, *Über den Versbau in der alliterierenden Poesie* (1844) and his definition of the 'Cadence' (i.e. that part of the second half-line from the chief alliterating sound to the end). Like Sievers Martin divides the half-lines into "four members of the verse, two of which in varying positions are raised by a stronger stress above the other two"; but he can "give Sievers' types only a statistical value for old poetry".

### § 61. Neither two nor four Beats, but four Members.

From the above survey of the various theories regarding the rhythmical structure of Old Germanic alliterative verse, which have been advanced during the last 75 years, it is certain that only the number four makes a uniform view of alliterative verse possible. These four parts, however, into which the alliterative verse may be divided, are not of equal value, but are different in stress and length, and can be arranged in different orders to form definite 'rhythmical series' or 'types'! Whether these four indispensable parts of the alliterative verse, which point back to an Indo-Germanic original verse of four bars and must severally be represented by a syllable, can all be looked on as *hebungen* (in the sense in which the word is used for prosody or for ordinary speech); or whether this term is suitable only for those most strongly stressed syllables of the verse, made prominent by the alliteration, whilst the weaker stresses have sunk to 'weakly stressed' or 'necessary' *senkungen*, however one chooses to call them — on all this there is hitherto no uniformity of opinion. But the terms are of little importance, since the old poets obviously knew nothing of our modern conceptions *hebung* and *senkung*, but composed their verses merely by fitting the speech-material at their disposal to melodies of four members, which they received from an earlier time.

It will, therefore, be the safest course and make it easiest for us to solve the problem how the old poets constructed their verses, if we leave the question, whether there were two or four or a mixture of two, three and four beats, quite alone. We must analyse the alliterative verses we have simply according to their various construction (short and long, simple and compound, weakly and strongly stressed words), in order to arrive at the laws, which regulated the arrangement of this various speech-material into verses of four members.

### § 62. Division of alliterative Verses into 90 Subspecies according to their Composition.

All OE. alliterative verses can be divided into 90 subspecies or 'types' according to their composition (see tables p. 76 f.), as I have already shown in my *Studien zum germanischen Alliterationsvers* II, 2 ff.

### § 63. Outlines of the Four-Member Theory.

On comparing these 90 types and the verses in *Beowulf*, which represent them, we arrive at the following results:

The alliterative long-line consists of two half-lines, each of which has four members. These members are differently 'filled'. At the beginning of a verse the 'filling' is stronger than at the end, in the first half-line stronger than in the second.

Each member must contain at least one syllable.

## A) Feminine Ending (2+2).

A<sup>1</sup> (1—10).

1	<i>lange</i>		<i>hwile</i>
2	<i>folcum ge-</i>		<i>fræge</i>
3	<i>folce tō</i>		<i>frōfre</i>
4	<i>sægdest</i>	from his	<i>side</i>
5	<i>land</i>	<i>ge-</i>	<i>sāwon</i>
6	<i>geong</i>	<i>in</i>	<i>geardum</i>
7	<i>wēox</i>	<i>under</i>	<i>wolenum</i>
8	<i>sōð</i>	<i>is ge-</i>	<i>cýded</i>
9	<i>flota</i>	<i>wæs on</i>	<i>yðum</i>
10 ge-	<i>wāt him</i>	<i>þā tō</i>	<i>warode</i>

A<sup>2</sup> (11—20).

11	<i>wīs-fæst</i>		<i>wordum</i>
12	<i>folc-stede</i>		<i>frætwan</i>
13	<i>Bēowulf wæs</i>		<i>brēme</i>
14	<i>Grendles</i>		<i>gūð-cræft</i>
15	<i>īsig ond</i>		<i>īt-fūs</i>
16	<i>hēah</i>	<i>ond</i>	<i>horn-gēap</i>
17	<i>folc</i>	<i>odde</i>	<i>frēo-burh</i>
18	<i>snellfe</i>		<i>sā-rinc</i>
19	<i>nýd-wracu</i>		<i>nīð-grim</i>
20	<i>gamol-feax ond</i>		<i>gūð-rōf</i>

A<sup>3</sup> (21—28). A<sup>4</sup> (29, 30).

21	<i>hæfde</i>	<i>sē</i>	<i>gōda</i>
22	<i>sōna</i>	<i>þæt on-</i>	<i>funde</i>
23	<i>ēow</i>	<i>hēt</i>	<i>secgan</i>
24	<i>ic</i>	<i>hine</i>	<i>cūde</i>
25	<i>ic</i>	<i>þæt ge-</i>	<i>hýre</i>
26	<i>þā</i>	<i>wæs on</i>	<i>burgum</i>
27	<i>nū gē</i>	<i>mōton</i>	<i>gangan</i>
28	<i>nō hē</i>	<i>þone</i>	<i>gif-stōl</i>
29	<i>weardōde</i>		<i>hwile</i>
30	<i>tryddōde</i>		<i>tīr-fæst</i>



**B) Masculine Ending** <sup>(1+2+1)</sup>  
**B (31—40).** <sup>(3+1)</sup>

31	him on	bearme	læg
32	hē þæs	frōfre ge-	bād
33	þām	wīfe þā	word
34	him þā	Scyld ge	wāt
35	ne	lēof ne	lād
36	þū	wāst gif hit	is
37	wes þū	Hrōdgār	hāl
38	þā him	Hrōdgār ge-	wāt
39	þæt ic	ǣnigra	mē
40	wæs him	Bēowulfes	sīð

**D<sup>2</sup> (41—50).**

41	blæd	wīde	sprang
42	flota	stille	bād
43	grētte	Gēata	lēod
44	þegn	nytte be-	hēold
45	atol	ȝða ge-	swing
46	fyrst	ford ge-	wāt
47	wærod	eall ā-	rās
48	lēoda	land-ge-	weorc
49	word-	hord on-	lēac
50	medo-	stīg ge-	mæt

**E (51—60).**

51	egsōde	eorl
52	murnende	mōd
53	ǣdelinges	fær
54	bēag-hroden	cwēn
55	wæorð-myndum	þāh
56	welite-beorhtne	wang
57	Welandes ge-	wæorc
58	ǣdelinga ge-	driht
59	ān-fealdne ge-	þōht
60	worold-āre for-	geaf

**C) Gliding Ending** <sup>(1+3)</sup>  
**C (61—70).**

61	swā	rīxōde	
62	him sū	ȝldesta	
63	hū þā	ǣdelingas	
64	in	geār-dagum	
65	ofer	hron-rāde	
66	ofer	lagu-stræte	
67	on	bearn	scipes
68	þone	god	sende
69	on	fæder	bearme
70	tō	brimes	farode

**D<sup>1</sup> (71—90).**

71	stīg	wīsōde	
72	gode	þancōde	
73	Bēowulf	madelōde	
74	sæ-	līdende	
75	sele-	rædende	
76	ēdel	Scyldinga	
77	lēof	land-fruma	
78	brego	Beorht-Dena	
79	mære	mearc-stapa	
80	fēond	man-cynnes	
81	fromum	feoh-giftum	
82	sīde	sæ-næssas	
83	heall	heoru-drēore	
84	hroden	ealo-wæge	
85	hwetton	hige-rōfne	
86	bōt	eft	cuman
87	swutol	sang	scopes
88	scencte	scīr	wered
89	gūð-	rinc	monig
90	magō-	driht	micel

Two short syllables may take the place of one long one, and at the beginning of the first half-line a long and a short syllable may stand. The lowest number of syllables in a verse is, therefore, four; the highest number is eight, rarely exceeded in Old English.

The four members of the verse are never quite independent, so that the verse must not be measured monopodically; but two or three members of the verse are united to form a foot according to the natural stress of the words. The first member has the chief stress, which dominates over the other members of the foot.

Each foot begins with the most strongly stressed syllable. In a foot of two members, therefore, the first member is always more strongly stressed than the second  $\underline{\times}$ . There is no 'rising' foot of two members ( $\times\underline{\quad}$ ) in Old Germanic prosody such as Sievers assumes for his types B and C (§ 38).

The combination of a foot of one member with a (falling) foot of two members ( $\underline{\quad}$  and  $\underline{\quad}\times$ ) to make a foot of three members, is possible only when the foot of one member comes first and is more strongly stressed than the foot of two members which follows (1+2), for thus only can the foot with three syllables form a real unity with falling stress. If the foot of two members comes first, the foot of one member which follows cannot subordinate itself to the preceding weaker stress of the foot of two members, but must keep its

own independent stress, as we see in the use of compounds *míddan-géard*, *mórgen-léoht* etc. at the end of Sievers' type B, *hilde-wápnun* etc. in Sievers' type A. The foot of three members, which Sievers assumes for his type D<sup>2</sup> (D<sup>4</sup>)  $\perp \times \perp$  (*bláð | wíde spràng*) is, therefore, impossible. Here, as in *míddan-géard* etc., the third member must retain its independence (§ 38).

### § 64. Fem., Masc. and Gliding Verse-ending.

According to the position of the feet of two or of three members in the verse we get the schemes:

- 2+2 or (1+1)+2 = Sievers' A,  
 1+2+1 or 1+(1+1)+1 = Sievers' B, D<sup>2</sup>,  
 (1+2)+1 or 3+1 = Sievers' E,  
 1+(1+2) or 1+3 = Sievers' C, D<sup>1</sup>.

If, in the division of the verses, we pay attention only to the verse-ending, in which the feet are most distinct and easiest to recognize, we have:

A. Verses ending with a foot of two members (feminine), 2+2, Types 1—30 (Sievers' A).

B. Verses ending with a foot of one member (masculine), 1+2+1 or 3+1, Types 31—60 (Sievers' B, D<sup>2</sup>, E).

C. Verses ending with a foot of three members (gliding), 1+3, Types 61—90 (Sievers' C, D<sup>1</sup>).

### § 65. A. Verses with Feminine Ending:

2+2 or (1+1)+2, Types 1—30 (Sievers' A).

The verses with feminine ending (A-verses) are put first, because they are the most common in

*Beowulf* and in all OE. poetry. In the first 1000 lines of *Beowulf* there are 489 in the first half-line and 353 in the second. In *Beowulf*, then, about a half of the first half-verses and more than a third of the second half-verses are A verses. This relation holds good for most other poems.

The final foot of two members is generally filled by a simple word of the form  $\_x$  or  $\cup\cup x$ , or by a compound  $\_1x$  or  $\cup\cup 1x$ , e.g. *hwīle*, *wordum*, *waroðe* etc. (Types 1—13, 21—27, 29), *gūð-cræft*, *mere-dēor* etc. (14—20, 28, 30). Verses, which end with a compound of the form  $\_1\cup\cup$ , like *fūslicu*, *wynsumu* we can include among the A verses, but compounds of the form  $\_1\cup x$ , like *Gār-Dena*, *geār-dagum*, *land-fruma*, have three members and therefore belong to types C and D<sup>1</sup>.

NOTE. By  $\cup\cup$  is meant two quite short syllables like *sele* nom. sg., *wracu*, *fela*, *hine* etc., by  $\cup x$  disyllabic words with a short root-syllable, the second syllable of which was originally a long vowel or ends with a consonant: *selē* d. sg., *Denā* g. pl., *scipes*, *dagum*, *cuman*, *fæder*, *monig* etc. (§ 52).

In the third and fourth members of an A verse it is rare to find two independent words. Here, too, the second must in stress be subordinate to the first, e.g. *æsc-holt | ufan græg* *Beowulf* 330, *picgean ofer | þā niht* 736, *mordor-bed strēd* 2436, *hilde- | rinc sum* 3124.

The first foot of two members of A verses is also most frequently composed of a simple word

of the form  $\_x$  or  $\cup\cup x$  (*lange*, *werodes*) or by a compound  $\_l x$ ,  $\cup\cup l x$  or  $\_l\cup\cup$ , e.g. *wīs-fæst*, *fela-hrōr*, *folc-stede*, but not  $\_l\cup x$  *bēag-hroden*, which has three members, ep. type 54. The simplest form of the A verse, type 1: *lange* | *hwīle* occurs 117+187 times in the first 1000 verses of *Beowulf*. Nearly a quarter of all A verses (489+353) in the first half-line, and more than the half in the second half line belong to this type.

A monosyllabic prefix or an independent, but unstressed, monosyllabic word may follow a simple or compound word of the form  $\_x$  or  $\cup\cup x$  in the first foot of two members of the A verses, e.g. *folcum ge-* (type 2), *folce tō* (3), *īsig ond* (15) — *Bēowulf wæs* (13), *gamol-feax ond* (20).

The two members of the first foot of A are often filled by two independent words. Here the first must be more strongly stressed than the second, in order that the unity of the foot may be preserved. The scheme of the verse is more accurately: (1+1)+2. In the first member there is generally an alliterating word of the form  $\_$  or  $\cup\cup$ , e.g. *lang*, *geong*, *wēox*, *sōd*, *flota* (types 5—9), in A<sup>3</sup> verses a word which does not alliterate *ēow*, *ic þā* (23—26), in the second member one or two more weakly stressed syllables. The first foot is, then: *land ge-*, *geong in*, *wēox under*, *sōd is ge-*, *flota wæs on* (types 5—9) — *ēow hēt*, *ic hine*, *ic þæt ge-*, *þā wæs on* (23—26).

If at the beginning of A verses there are weakly

stressed words (pronouns, auxiliary verbs, adverbs prepositions, conjunctions), which generally do not alliterate, so that the alliteration begins with the third member (Sievers' A<sup>3</sup>), then the first member of the first foot of A may be composed of a word, otherwise of two members, of the form  $\_ \times$ , or of two monosyllabic words of the form  $\_ \_$ . In this case the second member also is generally filled by one disyllabic or two monosyllabic words. Thus we have the first feet of so-called A<sup>3</sup> verses: *hæfde sē, sōna þæt on-* (types 21. 22) — *nū gē mōton, nō hē þone* (27. 28). In this way, too, the alliterating first feet of types 4 (*sægdest from his | sīþe*) and 10 (*ge|wāt him þā tō | waroðe*) are constructed, which it would be correcter to classify as A<sup>3</sup> verses with double alliteration. The unity of the first foot in these cases is loose. The scheme is: 1+1+2.

Anacrusis before the first member of an A verse is allowed, but is generally limited to a monosyllabic prefix, e.g. *ā|rās þā sē rīca* *Beow.* 399, *ge|witon him þā fēran* 301, *ge|wāt him þā tō waroðe* 234. *Schwellverse* (§ 86 ff.) have an 'extended anacrusis'.

### § 66. Types 1—10 (Sievers' A<sup>1</sup>).

According to this different 'filling' especially of the first foot, the 30 subforms of Type A are arranged by me as follows. Types 1—10 (Sievers A<sup>1</sup>) are the normal A verses, common in both half-lines, with alliteration on the first or on the

first and third members. They begin with a simple word of two members of the form  $\_ \times$  or  $\cup \cup \times$  (type 1: *lange hwīle, werodes wīsa, ellen fremedon bealuwa bisigu*), which a prefix may follow (2: *folcum gefrāge*) or an independent monosyllabic word (3: *folce tō frōfre*), sometimes even two syllables (4: *sagdest from his sīpe*). Then come the verses, the first member of which is a word of the form  $\_$  or  $\cup \cup$ , the second member a prefix (type 5: *land gesāwon*), a monosyllabic word (6: *geong in geardum*), a disyllabic word (7: *wēox under wolcnum*), a monosyllabic word + prefix (8: *sōd is gecyded*), or two monosyllabic words (9: *flota wæs on ūdum*). Finally come those verses, in which each of the two first members is composed of two monosyllabic words (10: *gewāt him pā tō warode*).

NOTE. In Sievers' system all four-syllable A verses (types 1, 5, 6) are put together in the same scheme  $\_ \times \_ \times$ , without regard to their linguistic representation, in the same way all five-syllable types 2, 3, 7, 8, 9 are classed in the form  $\_ \times \times \_ \times$ . That there was a real difference between type 2 (*folcum gefrāge*) and type 3 (*folce tō frōfre*) is proved by the fact that there is a difference in the frequency of these two kinds of verse in the two half-lines. In the first 1000 lines of *Beowulf* type 2 occurs 45+53 times, type 3: 41+18 times, i.e. in the first half-line both types occur about the same number of times, but in the second half-line type 2 is three times as frequent as type 3. Still greater is the difference between type 5 (19+55) and type 6 (41+13). Type 5 prefers the second half-line, type 6 the first half-line. The types 7, 8, 9, which are of rare occurrence, are found more often in the first half-line than in the sec-

ond. From this we see (also from types 32 and 34) that a prefix within the verse is commoner in the second half-line, which in general is more weakly filled than the first.

On the other hand, in the classification of the A verses, I have paid no attention to the substitution of  $\cup\cup\times$  for  $-\times$ , and  $\cup\cup$  for  $-$  ('resolved stress'), in order not to disturb the clearness of the tables. Thus the verses *lange huīle*, *monegum mægdum*, *ellen fremedon*, *bealuwa bisigu* are put into type 1, for this 'resolved stress' is comparatively rare and is about equally frequent in both half-lines. In any case it does not at all alter the whole rhythm of the verse and is less characteristic for the verse-type than the different 'filling' in verses, where the number of syllables is the same (types 2 and 3 or 5 and 6).

### § 67. Types 11—20 (Sievers' A<sup>2</sup>).

The types 11—20 (Sievers' A<sup>2</sup>) include those A verses, which in the first foot or in the second or in both feet have a compound of the form  $-\text{I}\times$  or  $\cup\cup\text{I}\times$  or  $-\text{I}\cup\cup$ . In types 11—13 (*wīs-fæst* | *wordum* — *folc-stede* | *frætwan* — *Bēowulf wæs* | *brēme*) such compounds are found in the first foot (Sievers' A<sup>2</sup>a). In types 14—17 (*Grendles* | *gūð-cræft* — *īsig ond* | *ūt-fūs* — *hēah ond* | *horn-gēap* — *folc oððe* | *frēo-burh*) they occur in the second foot (Sievers' A<sup>2</sup>b). In types 18—20 (*snellic* | *sā-rinc* — *nīð-wracu* | *nīð-grim* — *gamol-feax ond* | *gūð-rōf*) they occur in both feet. No distinction between compounds of the form  $-\text{I}\times$  and  $\cup\cup\text{I}\times$  (*wīs-fæst* and *fela-hrōr*, *gūð-cræft* and *mere-dēor*) is made in arranging the types. Also the quite rare occurrence of compounds of the form  $-\text{I}\cup\cup$  in the



second foot (e.g. *fyrd-searu fūs-licu Beow.* 232) is disregarded. On the other hand the sub-forms 12 and 19 are classified as containing a compound in the first foot of the form  $\_1\cup\cup$  (*folc-stede, nȳd-wracu*), in order the better to distinguish this verse form from the use of compounds of three members  $\_1\cup\times$  in 'shortened' E verses (type 54: *bēag-hroden cwēn*).

The A<sup>2</sup> verses are most common in the first half-line (102+14). In the second half-line are found only those compounds, which were no longer felt as such, or as Fuhr (p. 17 f.) names them, 'compounds of simple conception', as *hlāford, ombiht, nāt-hwyle* and especially proper names, as *Bēowulf, Hrōdgār* etc., or words with a heavy derivative syllable, as *scēotend, wealdend, ārest* etc., which one might well include among the normal A verses. The difference between compounds 'of double conception' and those 'of simple conception' is further seen in the first half-line, in that double alliteration (on the first and third member) is necessary in the former case, whilst in the latter simple alliteration on the first member is sufficient.

NOTE. Sievers' A<sup>2k</sup> verses (*gūð-rinc monig, mago-driht micel*) have 'gliding' and not 'feminine' ending, and belong, therefore, to D<sup>1</sup> (types 89, 90), not to A; cp. *Stud. z. germ. Alliterationsvers* I, § 60 f.

### § 68. Types 21—28 (Sievers' A<sup>3</sup>).

The types 21—28 include Sievers' A<sup>3</sup> verses, in which the first foot contains weakly-stressed words,

which do not alliterate. Thus the alliteration begins with the third member and the 'centre of gravity' of the verse is pushed towards the end. Owing to the position of the alliteration (on the third member) the A<sup>3</sup> verses are confined to the first half-line. They generally begin a new sentence.

The 'filling' of the first foot of A<sup>3</sup> verses, as shown above (§ 65), is somewhat stronger than that of A<sup>1</sup> and A<sup>2</sup> verses. Types 21 and 22 begin with a word of the form  $\_ \times$  or  $\cup \cup \times$  (*hæfde sē gōda — sōna þæt onfunde*), 23—27 with a word of the form  $\_$  or  $\cup \cup$  (*ēow hēt secgan — ic hine cūde — ic þæt gehyre — þā wæs on burgum — nū gē mōton gangan*), 28 has in the second foot a compound (*nō hē þone gif-stōl*). Thus types 21 and 22 roughly correspond to normal types 3 and 4, types 23—27 to 6—10, type 28 to A<sup>2</sup> 15 or 17.

In A<sup>3</sup> verses the first two members are not so closely connected to form a single foot as is the case in A<sup>1</sup> and A<sup>2</sup> verses. The second member is almost independent, so that for the A<sup>3</sup> verses and for the similarly constructed types 4 and 10 of A<sup>1</sup> verses we can use the scheme 1+1+2 (§ 65).

### § 69. Types 29. 30 (A<sup>4</sup>).

Finally in A<sup>4</sup> (types 29 and 30) are classed those rare verses, in which a word, which otherwise has three members, composes the first foot (of two members) of an A verse: *weardōde hwīle* (29) or

with a compound in the second foot: *tryddōde tīr-fæst* (30). In *Beowulf* only words with a long middle syllable due to a long vowel are found in the first foot. This vowel had perhaps become short. In *Heliand*, however, we find such verses with a long middle syllable due to position (vowel followed by two consonants), e.g. *waldandes willeon*.

NOTE. Verses such as *mistige mōras*, *ōdres dōgores* do not belong here, but to type 1, since the middle vowel is not original, but was added later.

### § 70. B. Verses with Masculine Ending:

1+2+1 or 3+1, Types 31—60 (Sievers' B, D<sup>2</sup>, E).

In types 31—60 the verse regularly ends with a strongly stressed monosyllabic word, which forms the fourth member (*læg*, *sprang*, *word*, *eorl*, *mōd*). In its place two short syllables (uu, not ux) may appear, e.g. *gryre*, *mere*, *fela*, *hine*.

In these verses the second and third members form a foot of two members, which with regard to its 'filling' occupies a middle place between the first and second foot of A (see below). The first member is variously filled. In types 31—40 (Sievers' B) there are in the first member one or several weakly stressed words, which have no share in the alliteration; in types 41—50 (Sievers' D<sup>2</sup>) a strongly-stressed word, which, therefore, alliterates, of the form —, ux or —x. In types 51—60 (Sievers' E) the first member of the verse is united with the following foot of two members

to form a single foot of three members. This foot may be a simple word of the form  $\_ \_ \times$  or  $\_ \_ \_ \times$ , or a compound  $\_ | \_ \times$  or  $\_ \_ | \_ \times$ , more rarely  $\_ | \_ \times$ . The verse-scheme 1+2+1 for B and  $D^2$  becomes  $(1+2)+1$  or  $3+1$  for E.

In B verses the alliteration is on the second member or on the second and fourth members; in  $D^2$  on the first or on the first and second; in E on the first or on the first and fourth. All verses with masculine ending are much commoner in the second half-line than in the first.

### § 71. Types 31– 40 (Sievers' B).

In all verses of Sievers' type B (31—40) the first member generally consists of one or two weakly stressed words, which, therefore, do not alliterate, e.g. *purh, on, tō, ond — hine, ofer — æfter, under, hæfde — ond ge — sē þe, þæt ic, þā him, him þā, hē þæs* etc. There are seldom three or four syllables in the first member, e.g. *geond þisne, ond nū wiþ, cūde hē, siððan hē — þæt hē ēower, ac hē hine* etc. Still seldomer is there only a prefix, e.g. *ā-|lēdon þā Beow. 34, ymb-|ēode þā 620, ge|grētte þā 652*. In the arrangement of the subforms no attention could be paid to the great variety in the first member. The arrangement is based rather on the constitution of the middle foot, which has two members.

As in A (type 1: *lange hwīle*) so in B, the middle foot of two members is most often con-

stituted by a simple word of the form  $\_x$  or  $\cup\cup x$  (type 31: *him on | bearne | læg* or *under | Heorotes | hrōf*). In the first 1000 verses of *Beowulf* this kind of verse is found 77+134 times; thus in the first half-line  $\frac{2}{3}$ , in the second  $\frac{3}{5}$  of all B verses (113+220) are of this kind. A word of this kind may be followed by a prefix (type 32: *hē þæs | frōfre ge|bād*) or by a monosyllabic unstressed word (33: *þam | wīfe þā | word*).

In B as in A (types 5—9) the disyllabic foot may be composed of two independent words, of which the first is a monosyllabic strongly stressed word of the form  $\_$  or  $\cup x$ , the second a prefix or a more weakly stressed monosyllabic word. It is rare that the second member of the middle foot is a disyllabic word or two monosyllables. Thus we have 1+(1+1)+1, type 34 (*him þā | Scyld ge|wāt*), 35 (*nē | lēof nē | lād*) and 36 (*þū | wāst gif hit | is*). A stronger "filling" of the foot of two members, as in A types 4 or 10 and in A<sup>3</sup>, does not occur in B verses. On the other hand, as in A<sup>2a</sup> verses, a compound alone or with a following prefix may form the middle foot (type 37: *wes þū | Hrōdgār | hāl* and 38: *þā him | Hrōdgār ge|wāt*); but this compound must be a proper name or a compound 'of simple conception' as *fyrwyt*, *gārsecg*, *sādfet* etc.

Lastly types 39 and 40, in which a word, which otherwise has three members, forms the middle foot of two members of a B verse, correspond

to A<sup>4</sup> verses (types 29 and 30). Type 39: *þat ic |*  
*ǣnigra | mē*, 40: *wæs him | Bēowulfes | sūt*. But  
 such verses are very rare in *Beowulf*. They appear  
 to occur more often in *Heliand*; cp. *tho sagða he |*  
*waldande | thank Hel. 475*. The B verses occur  
 about twice as often in the second half-line as in  
 the first.

### § 72. Types 41—50 (Sievers' D<sup>2</sup>).

In the types 41—50 (Sievers' D<sup>2</sup>) the first member  
 is a strongly stressed word, which therefore allit-  
 erates, of the form  $\_$  or  $\cup\times$  or  $\_ \times$ . Since the di-  
 syllabic word with a short root-syllable cannot be  
 looked on simply as a 'resolved stress' (for a long  
 syllable), but lies in the middle between  $\_$  and  $\_ \times$   
 (monosyllabic words, and disyllabic words with a  
 long root-syllable), these three forms must be kept  
 apart in arranging the subforms:  $\_$  (*blǣd*, *þegn*,  
*fyrst*, *word* types 41, 44, 46, 49),  $\cup\times$  (*flota*, *atol*,  
*werod*, *medo* 42, 45, 47, 50) and  $\_ \times$  (*grǣtte*, *lǣoda*  
 43, 48).

The last two types (43: *grǣtte | Gēata | lǣod* and  
 48: *lǣoda | land-ge|weorc*) occur only in the first  
 half-line. Sievers calls them 'extended D verses'  
 and assumes 'five members' for them (§ 37), but  
 it is easy to see that the strong 'filling' of the  
 first member makes as little alteration in the verse-  
 rhythm, as in the case of A types 4 and 10 in  
 comparison with the normal types 1—3 and 5—9.  
 A word of the form  $\_ \times$ , therefore, in the D<sup>2</sup>

types 43 and 48, as in A verses 4 and 10, must be counted as only one member of the verse.

The middle foot of two members in D<sup>2</sup> verses, as in B verses, consists generally of a simple word of the form  $\_x$  or  $\cup\cup x$  (types 41—43: *blād wīde sprang, flota stille bād, grētte Gēata lēod*). A prefix may follow this, but only rarely an independent monosyllabic word (44, 45: *þegn nytte behēold, atol ūta geswing*). The middle foot may consist of a monosyllabic word with a following prefix (46—48: *first ford gewāt, werod eall ārās, lēoda land-geweorc*).

### § 73. Types 49, 50.

Types 49 and 50 (*word-|hord on|lēac* and *medo-|stīg ge|mæt*), which Sievers includes among E verses, stand by themselves. Here the compound with two members (as well as in types 89, 90) has 'level stress' (cp. *Studien zum germ. Alliterationsvers* I, § 43), whilst in E verses the first three members are united to form one foot with the chief stress on the first syllable. A new foot (*hord on-, stīg ge-*) begins with the second part of the compound. This foot is in no way different from the middle foot of types 46—48 (*ford ge-, eall ā-, land-ge-*). The second alliterating sound cannot, of course, be in the second part of the compound, but falls on the next independent word, viz. on the fourth member: *medo-stīg gemæt*. But the verse *lagu-|land ge|feol* Exodus 482 shows the normal position of double alliteration in D<sup>2</sup> verses.

### § 74. Types 51—60 (Sievers' E).

The E verses have the same masculine verse ending (— or ∪) as B and D<sup>2</sup> verses, but the first member of the verse is somewhat more strongly stressed than that of D<sup>2</sup> verses and, with the following foot of two members, makes up a single foot of three members (§ 63). This foot may be a simple word of the form —× or ∪∪× (type 52: *murnende mōd*, 53: *ædelinges fær*), but it is generally a compound —|× or ∪∪|× (type 55: *weorð-myndum þāh*, 56: *wlite-beorhtne wang*). In each case a prefix or an unstressed monosyllable may follow (type 57: *Wēlandes geweorc*, 58: *ædelinga gedriht*, 59: *ān-fealdne gepōht*, 60: *worold-āre torgeaf*).

Verses, which begin with a simple word of three members with a long vowel in the middle syllable, are put separately (type 51: *egsōde eorl*), since the originally long vowel had perhaps become short and similar verb-forms are used also in A verses as feet of two members (type 29: *weardōde hwīle*, 30: *tryddlōde tīr-fæst*). The so-called 'shortened' E verses, the first foot of which is a compound of the form —|∪×, also compose a separate group (type 54: *bēag-hroden crēn*). They are found rarely and only in the second half-line. Thus they are distinct from those A verses, which are limited to the first half-line and, as the first foot of two members, have a compound of the form —|∪∪ (12: *folc-stede frætwan*, 19: *nȳd-wracu nīd-grim*).



Quite rarely we find also a compound of the form  $\_x|\_x$ , as the first foot of three members of an E verse, e.g. *īren-bendum fæst* Beow. 998, *middan-geardes weard* Andr. 82. We might class them as 'extended' E verses, corresponding to the 'extended' D<sup>2</sup> and D<sup>1</sup> verses (§ 72, 77); but they are so rare as not to need separate classification.

### § 75. C. Verses with Gliding Ending:

1+3 or 1+(1+2), Types 61—90 (Sievers' C, D<sup>1</sup>).

In types 61—90 the last three members of the verse are united to form a foot of three members. This may be a simple word of the form  $\_ \_x$  or  $\_ \_ \_x$  (types 61—63, 71—76) or a compound  $\_ \_ \_x$  (64, 77—79),  $\_x|\_x$  (65, 80—82) or  $\_ \_ \_ | \_x$  (69, 83—85). Or this foot may be composed of two words, closely connected grammatically, which in quantity correspond to these compounds (types 67, 86—90; 68; 69, 70).

In the first foot of one member there are one or two (seldom more) weakly stressed words, which, therefore, do not alliterate (types 61—70 = Sievers' C). There may be one strongly stressed word of the form  $\_$ ,  $\_x$  or  $\_x$ , which alliterates (types 71—90 = Sievers' D<sup>1</sup>). The C verses stand in the same relation to D<sup>1</sup> verses as the B verses (types 31—40) to the D<sup>2</sup> verses (types 41—50). In C verses the alliteration is on the second member or on the second and third, in the D<sup>1</sup> verses on the first member or on the first and second.

### § 76. Types 61—70 (Sievers' C).

The first member of C verses shows as much variety as that of B verses, e.g. *ge-*, *swā*, *on*, *ofer*, *him sē*, *hū pā*, *þæt was*, also *þæs þe him*, *þæt hit wearþ*, *pā hine æt*, *ne hȳrde ic* etc.

The last foot (of three members) of C verses is constructed like that of E verses 51—53 by a simple word with a long middle syllable (type 61: *swā rīxōde*, 62: *him sē yldesta*, 63: *hū pā ædelingas*) or (E 54—56) by a compound  $\_l\cup\times$ ,  $\times l\_x$  or  $\cup\cup l\_x$  (type 64: *in geār-dagum*, 65: *ofer hron-rāde*, 66: *ofer lagu-strāte*). But two independent words, closely connected grammatically, may be united to form a foot of three members. These may be a monosyllable  $\_$  with a disyllable  $\cup\times$  (type 67: *on bearm scipes*), or  $\times$  with  $\_x$  (68: *þone god sende*) or a disyllable  $\cup\times$  with  $\_x$  or  $\cup\cup\times$  (69: *on fæder bearme*, 70: *tō brimes farode*).

NOTE. Sievers (see § 32) divides C verses into C<sup>1</sup> = normal C verses (types 62, 65, 68), C<sup>2</sup> = C verses with two short syllables in the second member (63, 66, 69, 70) and C<sup>3</sup> = 'shortened' C verses, with a short syllable in the third member (61, 64, 67). But the gradation of the three members, in Sievers' C<sup>1</sup> *ofer hron-rāde*, C<sup>2</sup> *ofer lagu-strāte*, C<sup>3</sup> *in geār-dagum* remains the same. The first part of the compound is always more strongly stressed than the root-syllable of the second part, and the latter more strongly stressed than the final syllable. There is, therefore, no alteration in the verse-rhythm caused by the difference in quantity. On the other hand it is not a matter of indifference whether the foot of three members in type C is composed of a simple word, a compound or two inde-

pendent words, for the cohesion of the foot is in these three cases of different strength. It is better to classify as C<sup>1</sup> those verses with a simple word in the foot of three members (types 61—63), as C<sup>2</sup> those with a compound (64—66) and as C<sup>3</sup> those with two independent words (67—70). The fact that these three groups are of various frequency proves that they were felt to be different by the poets. In the first 1000 verses of *Beowulf* we find C<sup>1</sup> (types 61—63) 23+5 times, C<sup>2</sup> (64—66) 130+50 times and C<sup>3</sup> (67—70) 35+150 times. Thus C<sup>1</sup> and C<sup>2</sup> are found chiefly in the first half-line, and C<sup>3</sup> in the second. In C<sup>3</sup> the unity of the foot of three members is weak, so that the scheme of the verse is 1+(1+2) rather than 1+3.

### § 77. Types 71—90 (Sievers' D<sup>1</sup>).

In D<sup>1</sup> verses, as in D<sup>2</sup> verses, the foot of one member at the beginning of the line is formed by an independent alliterating word of the form  $\_$  (types 71, 74, 77, 80, 83, 86, 89) or  $\cup\times$  (72, 75, 78, 81, 84, 87, 90) or  $\_ \times$  (73, 76, 79, 82, 85, 88). The last group, which belongs to the so-called 'extended' D verses (§ 33, 72), occurs only in the first half-line.

The final foot of three members is formed like that of C<sup>1</sup> (types 61—63) by a simple word with a middle syllable which is long because it contains either a long vowel or a vowel followed by more than one consonant (type 71: *stīg wīsoðe*, 72: *gode þancōde*, 73: *Bēowulf madelōde* — 74: *sē-līdende*, 75: *sele-rādende*, 76: *ēdel Scyldinga*). Words of the form  $\cup\cup\_ \times$ , e.g. *madelōde*, *lifigende* are classed with those of the form  $\_ \_ \times$ , since they are comparati-

vely rare. Similarly the rare verses *and-swarōde* Beow. 258, 340, *pēod-cyninga* 2, *cnihht-wesende* 372, 535, in which a word of the form  $\cup\_x$ , as the second part of a compound, forms the foot of three members, have not been separately classed, but arranged with the verses ending  $\_x$ , e.g. *sā-lūdende*, with which they agree in gradation of stress.

Further the foot of three members, like that of  $C^2$  (types 64—66), can be a compound of the form  $\_1\cup x$  (type 77: *lēof land-fruma*, 78: *brego Beorht-Dena*, 79: *māere mearc-stapa*) or  $x1\_x$  (type 80: *fēond man-cynnes*, 81: *fromum feoh-giftum*, 82: *sīde sē-næssas*) or  $\cup\cup1\_x$  (type 83: *heall heoru-drēore*, 84: *hroden ealo-wāge*, 85: *hwetton higerōfne*).

Finally, as in  $D^1$  verses, two independent words, closely connected grammatically, may form the foot of three members. These may be only as in  $C^3$  type 67, a monosyllabic word of the form  $\_$  with a disyllabic word of the form  $\cup x$  (type 86: *bōt eft cuman*, 87: *swutol sang scopes*, 88: *scencte scīr wered*), but not as in  $C^3$  types 68—70.

### § 78. Types 89, 90 (Sievers' $A^2k$ ).

The last types of  $D^1$  are 89: *gūð-rinc monig* and 90: *mago-driht micel*. Here the foot of three members corresponds exactly to that in types 86 to 88, but the first member is not an independent monosyllable of the form  $\_$ , but the second part

of a compound  $\_|\_$  or  $\cup\cup|\_$ . Here, as in D<sup>2</sup> types 49 and 50 (§ 73), we must assume *level stress* at the beginning of the verse. Sievers classifies these as 'shortened' A verses, or A<sup>2</sup>k verses, in which the second *hauptehebung* is shortened in consequence of the strong subsidiary stress in the first foot. But the subsidiary stress in the first foot does not in other cases hinder the second foot from being composed by a simple or compound word of the form  $\_ \times$  (*wīs-fæst wordum, snellīc sē-rinc*). We cannot look on these verses as A verses, because the chief characteristic of A verses, namely feminine ending, is here wanting. They are D<sup>1</sup> verses, similar to types 87 and 88 (*bōt eft cuman, swutol sang scopes*), but the position of the double alliteration is altered because of the *level stress* of the compound at the beginning of the verse: *syn-dolh sweotol, mago-driht micel*. The normal alliteration of D<sup>1</sup> verses is moreover found in: *miht-mōd wera Exodus 149* or *wē-wurt skihit Hildebr. 49*.

## § 79. Use of the Parts of Speech in Verse:

### a) Strongly stressed Parts of Speech.

In the above paragraphs an attempt has been made to analyse the verse we have, in order to determine the extent and the order of the four members of alliterative verse. The old poets used the parts of speech in verse as follows:

a) Strongly stressed parts of speech. In OE. there were strongly stressed words (nouns, adjectives,

numerals, verbs, adjectival adverbs) of the following forms:

× (*god*), \_ (*gōd, word*), ∪∪ (*stede, fela*), ∪× (*scipes, Denā*), \_× (*hwīle, wordum*), ∪∪× (*metodes, fremedon*), ∪\_× (*cyninges, wesende*), \_×× (*þancōde*), ∪∪×× (*maðelōde*), \_\_× (*Scyldinga, murnende*), ∪∪\_× (*ædelingas, lifigende*), compounds of the form: ×|\_ (*frum-scaft, wæl-dēad*), \_|× (*sīð-fæt, þrȳdlic*), \_|\_ (*wīs-fæst, gūð-rinc*), ∪∪|\_ (*fela-hrōr, mago-driht*), \_|∪∪ (*folc-stede, nȳd-wracu*), ∪∪∪∪ (*mægen-wudu*), \_|∪× (*geār-dagum*), ∪∪∪× (*mere-faran*), ×|\_× (*hron-rāde, lof-dādum*), \_|\_× (*sā-næssas, mann-cynnes*), ∪∪|\_× (*lagu-strāte*), ∪∪∪∪× (*fæder-ædelum*), \_|∪\_× (*andswarōde, þeod-cyninga*), \_|\_\_× (*sā-līðende*), \_|∪∪\_× (*unlifigende*), ∪∪|\_\_× (*sele-rādende*), \_×|\_ (*middan-geard, hilde-dēor*), \_×|\_× (*hilde-wāpnum*).

Of these 1. the words of the form ×, \_ and ∪∪ (*god — gōd, word — stede, fela*) form one member always. They can be used, therefore, as the last member of B, D<sup>2</sup> and E verses, as the first member of D<sup>2</sup> and D<sup>1</sup> verses, and together with a more weakly stressed word in the first foot of A (5—9, 14—17) or in the second foot of B (34—36).

2. Words of the form ∪× (*scipes, Denā*) are at the end of the verse two members (C 67, D<sup>1</sup> 86 to 90), but make one member at the beginning of a verse and within a verse, as first member of D<sup>2</sup> (42, 45, 47), D<sup>1</sup> (72, 75, 78, 81, 84, 87) and A (5 to 9, 14—17), as second member of B (34—36).

3. Words of the form \_× and ∪∪× (*hwīle, wor-*

*dum* — *metodes, fremedon*) and corresponding compounds  $\times 1\_ , \_ 1\times , \_ 1\_ , \cup\cup 1\_ , \_ 1\cup\cup$  and  $\cup\cup 1\cup\cup$  (*frum-scaeft* — *sīð-fæst*, *prȳdlic* — *wīs-fæst* — *fela-hrōr* — *folc-stede*, *nȳd-wracu* — *mægen-wudu*) are generally two members, and can, therefore, form the first or second foot of A, or the middle foot of B, or also the second part of the foot with three members of C (68—70).

Compounds of the form  $\times 1\_ , \_ 1\_ ,$  or  $\cup\cup 1\_$  (*wæl-dēad* — *gūd-rinc* — *mago-driht*) can also with *level stress* be used for the first two members of D<sup>2</sup> (49, 50) or D<sup>1</sup> (89, 90).

Simple words of the form  $\_ \times$  (*grētte*, *māere*, *sīde*), and more rarely the corresponding compounds  $\_ 1\times$  or  $\_ 1\_$  (*prȳdlic* — *Bēowulf*) can be used as one member at the beginning of the verse in the 'extended' verses A (4, 10), D<sup>2</sup> (43, 48) and D<sup>1</sup> (73, 76, 79, 82, 85, 88).

4. Words of the form  $\cup \_ \times$  (*cyninges*), standing alone, are used as two members, but as the second part of compounds (see below, no. 7) can be used as three members.

5. Words of the form  $\_ \times \times$  (*þancōde*) and  $\cup\cup \times \times$  (*matelōde*) at the end of a verse are always of three members, and compose, therefore, the last foot of C (61) or D<sup>1</sup> (71—73); at the beginning of a verse they are rarer and are used sometimes as two members (A 29, 30), and sometimes as three members (E 51).

6. Simple words of the form  $\_ \_ \times$  and  $\cup\cup \_ \times$

(*Scyldinga, murnende — æðelingas, lifigende*) and the corresponding compounds  $\_l\cup\times$ ,  $\cup\cup l\cup\times$ ,  $\times l\_\times$ ,  $\_l\_\times$ ,  $\cup\cup l\_\times$ ,  $\cup\cup l\cup\cup\times$  (*geār-dagum — mere-faran — hron-rāde, lof-dædum — sē-næssas, man-cynnes — lagu-stræte — fæder-æðelum*) form always three members, and can, therefore, be used as the first foot of E verses or the last foot of C or D<sup>1</sup> verses.

7. Compounds of the form  $\_l\cup\_\times$ ,  $\_l\_\_\times$ ,  $\_l\cup\cup\_\times$  or  $\cup\cup l\_\_\times$  (*andswarode, þēod-cyninga — sē-tīðende — unlifigende — sele-ræðende*) compose a foot of one member with a foot of three members, a D<sup>1</sup> verse, therefore.

8. Compounds of the form  $\_\times l\_\$  (*middan-geard, hilde-dēor*), to which come also the prefix-compounds  $\_l\times l\_\$  (*līf-gedāl, land-geweorc*) compose a foot of two members with one of one member, and thus can be used only at the end of B and D<sup>2</sup> verses.

9. Compounds of the form  $\_\times l\_\times$  (*hilde-wæpnum*), to which come also the prefix-compounds  $\_l\times l\_\times$  (*wil-gesīðas*), compose two feet of two members, i.e. an A verse.

### § 80. b) Weakly stressed Parts of Speech.

To the weakly stressed words, which generally do not alliterate, belong in OE. the pronouns, auxiliary verbs, sometimes some parts of verbs, pronominal adverbs, prepositions, conjunctions and interjections, e.g. *ic, hē, him, þæt, hwæt; wæs, mæg, seal; on, in, fram, þurh; þā, ond, ne — hinc; wile; ofer — þāra; hæfde, mōton; under, æfter* etc.



Monosyllabic and disyllabic weakly stressed words at the end of the verse, as far as they occur, are used like the corresponding strongly stressed words, viz.  $\times$ ,  $-$  and  $\cup\cup$  as the last member of B, D<sup>2</sup>, E,  $- \times$  as second foot of A,  $\cup \times$  or  $- \times$  as the second part of the foot with three members of C (67—69).

But within the verse (as second member of A or third member of B) and especially at the beginning of the verse (as first member of A<sup>3</sup>, B, C) not only monosyllabic, but also disyllabic (or two monosyllabic) weakly stressed words are used as one member. Sometimes at the beginning of B and C verses three or four syllables are used to form one member.

Prefixes, such as *ge-*, *be-*, *ā-* etc. after a long strongly stressed syllable (A 5, B 34, D<sup>2</sup> 46—50), and sometimes at the beginning of B and C verses can form a member of the verse alone. If a weakly stressed syllable precedes these prefixes (A 2, 8, B 32, D<sup>2</sup> 44, 45) they combine to form one member. At the beginning of A, D<sup>2</sup> and D<sup>1</sup> verses they can be used as anacrusis.

On prefix-compounds such as *land-geweorc*, *wil-gesūtas* see § 79, 8. 9.

### § 81. Frequency of the individual Types.

The six main types and 90 subforms of alliterative verse are found in very various frequency in a poem, as has been said above. On the next page is a table showing their distribution in the

Beowulf 1—1000								
	First Halfline	Second		First Halfline	Second		First Halfline	Second
A <sup>1</sup> 1	117	187	B 31	77	134	C 61	6	2
2	45	53	32	15	27	62	15	3
3	41	18	33	3	10	63	2	—
4	12	3	34	5	26	64	50	23
5	19	55	35	5	10	65	54	18
6	41	13	36	3	2	66	26	9
7	17	5	37	4	8	67	25	61
8	2	1	38	1	—	68	3	45
9	5	3	39	—	2	69	6	41
10	6	—	40	—	1	70	1	3
Tot. A <sup>1</sup>	305	338	B	113	220	C	188	205
A <sup>2</sup> 11	27	9	41	5	11	D <sup>1</sup> 71	2	24
12	15	—	42	5	12	72	—	11
13	2	—	43	5	—	73	10	—
14	14	—	44	1	3	74	15	19
15	8	—	45	2	1	75	8	14
16	16	3	46	1	11	76	2	—
17	5	—	47	1	5	77	12	—
18	6	2	48	1	—	78	5	4
19	5	—	49	2	11	79	18	—
20	4	—	50	3	2	80	8	10
A <sup>2</sup>	102	14	D <sup>2</sup>	26	56	81	14	9
A <sup>3</sup> 21	2	—	51	1	—	82	6	—
22	13	—	52	5	4	83	4	2
23	4	—	53	2	1	84	—	1
24	1	—	54	—	3	85	10	—
25	8	—	55	23	31	86	3	2
26	25	—	56	7	10	87	1	2
27	21	—	57	2	—	88	2	1
28	6	—	58	—	1	89	8	2
A <sup>3</sup>	80	—	59	5	3	90	5	3
A <sup>4</sup> 29	1	1	60	3	5	D <sup>1</sup>	133	104
30	1	—	E	48	58	Remd.	3	4
Fem.	489	353	Masc.	187	334	Gliding	321	309

first 1000 lines of *Beowulf* (cp. *Stud. z. germ. All.* 2, 7—82). This table can serve as a measure in determining the practice of other poets, for each poet has naturally his favourite types. According to the researches of Graz, *Die Metrik der sog. Caedmonschen Dichtungen mit besonderer Berücksichtigung der Verfasserfrage*, Königsberg 1894, the writer of *Exodus* prefers types D<sup>2</sup> and E, the author of *Christ and Satan* type A, especially A<sup>3</sup>, in the first half-line, and type B in the second half-line. Cp. Franz Schwarz, *Cynewulfs Anteil am Christ, einemetrische Untersuchung*, Königsberg 1905.

### § 82. The Relation of the first Half-Line to the Second.

From the table on page 102 and from the above remarks it is seen that the simpler verse-forms, e.g. types 1, 5, 31 prefer the second half-line, whilst the fuller forms, e.g. types 3, 6—10, 11—20 prefer the first half-line. We see, too, that certain kinds of verse, the so-called A<sup>3</sup> verses and the 'extended' D<sup>2</sup> and D<sup>1</sup> verses can be used only in the first half-line. But even where the same kind of verse occurs in both half-lines, the kinds of words used are often different. In general in the first half-line we find the more strongly stressed classes of words (nouns, adjectives, numerals), in the second half-line the more weakly stressed (verbs, adverbs, pronouns etc.). Thus, for example, in the first 1000 verses of *Beowulf*, verses, consisting of an

infinitive with a finite verb (e.g. *findan mihte*), occur in the first half-line only twice (207, 541), but in the second half-line 36 times. In type D<sup>2</sup> the last member is nearly always a noun in the first half-line, and a verb in the second.

In accordance with this we can put forward the fundamental law: The same rhythmical schemes are more 'strongly filled' in the first half-line than in the second. This agrees with the practice of Otfrid (cp. *Stud. z. germ. All.* I, 63 f. and Wilmanns, *Der altdeutsche Reimvers* § 98 f., 31, 36) and with that of the later ME. alliterative verse (§ 156 ff.).

### § 83. Combination of two Half-Lines to form a Long-Line.

Two half-lines are always connected by alliteration to form a metrical unity, the long-line (§ 11. 15), and, as Sievers (see § 35) has shown, dissimilar types are used as far as possible in order to bring about a variety of rhythm. As can be seen from my table (*Stud. z. germ. All.* 2, 87), (see p. 105) the combination AA is comparatively rare (52), although A verses occur very frequently in both half lines (489+353). The combinations AB, BA, AC and CA are much more frequent. That this is not accidental is proved by the fact that in the transition from one long-line to the next the juxtaposition of the types AA is most frequent, 180 times in the first 1000 verses of *Beowulf*. Further the combination of the same sub-form, e.g. type 1,

## Second Half-line.

First Half-line.		A	B	D <sup>2</sup>	E	C	D <sup>1</sup>	Remd.	Total
	A	52	159	45	45	140	47	1	489
	B	69	4	2	2	12	23	1	113
	D <sup>2</sup>	13	6	1	2	2	2	—	26
	E	22	13	1	—	8	4	—	48
	C	129	13	4	5	22	15	—	188
	D <sup>1</sup>	68	24	3	4	21	13	—	133
	Remd	—	1	—	—	—	—	2	3
	Total	353	220	56	58	205	104	4	1000

occurs only twice (V. 670, 810) in the first 1000 verses of *Beowulf* in the same long-line, whilst the juxta-position of verses of this type is found 28 times (V. 4/5, 10/11, 15/16, 34/35, 99/100 etc.) in the transition of one long-line to the next.

In *Beowulf* and in older alliterative poetry in general the sentence pause is frequently found in the middle of the long-line (cp. § 14). The new sentence runs on into the next long-line. Later on, however, there is an increasing tendency to put the sentence pause at the end of the long-line. The former is called by Deutschbein (*Zur Entwicklung des englischen Alliterationsverses*. Halle 1902, p. 8) 'Hakenstil' (*lit.* 'hook-style'), the latter 'Zeilenstil' (*lit.* 'line-style').

## § 84. Examples.

The following will serve as examples to show how the six main types and the 90 subforms are used in continuous passages:

a) Scyld's Burial (*Beowulf* 26—52).

Him þā Scyld gewāt tō gescæp-hwile	B,C <sup>2</sup>	34,65
fela-hrōr fēran on frēan wære.	A <sup>2</sup> ,C <sup>3</sup>	11,68
Hī hyne þā ætbæron tō brimes faroðe	A <sup>3</sup> ,C <sup>3</sup>	27,70
swæse gesīdas, swā hē selfa bæd	A,B	2,31
þenden wordum wēold wine Scyldinga,	B,D <sup>1</sup>	31,75
lēof land-fruma lange āhte —	D <sup>1</sup> ,A	77,1
þær æt hýde stōd hringed-stefna,	B,A	31,1
isig ond üt-fūs æðelinges fær.	A <sup>2</sup> ,E	15,53
Alēdon þā lēofne þēoden,	B,A	31,1
bēaga bryttan on bearm scipes,	A,C <sup>3</sup>	1,67
mærne be mæste; þær wæs mādma fela	A,B	3,31
of feor-wegum frætwa gelæded.	C <sup>2</sup> ,A	64,2
Ne hýrde ic cýmlīcor cēol gegyrwan	C <sup>2</sup> ,A	65,5
hilde-wæpnnum ond heaðo-wædum,	A,C <sup>2</sup>	1,66
billum ond byrnum; him on bearme læg	A,B	3,31
mādma mænigo þā him mid scoldon	A,C <sup>3</sup>	1,68
on flōdes æht feor gewītan.	B,A	31,5
Nalæs hī hine læssan lācum tēodan,	A <sup>3</sup> ,A	27,1
þēod-gestrēonum, þonne þā dydon	A,C <sup>3</sup>	5,67
þe hine æt frumsceafte forð onsendon	C <sup>2</sup> ,A	65,5
æinne ofer yðe umbor-wesende.	A,D <sup>1</sup>	4,76
þā gýt hīe him āsetton segen gyldenre	A <sup>3</sup> ,D <sup>1</sup>	27,75
hēah ofer hēafod, lēton holm beran,	A,C <sup>3</sup>	7,67
geāfon on gārsecg; him wæs geōmor sefa,	A <sup>2</sup> ,B	15,31
murnende mōd. Men ne cunnon	E,A	52,6
secgan tō sōðe sele-rædende	A,D <sup>1</sup>	3,75
hæled under heofenum hwā þæm hlæste onfēng.	A,B	7,32

b) Edward's Death (*AS. Chronicle* 1066).

Hēr Eadward kinge Engla hlāford	B,A <sup>2</sup>	37,14
sende sōð-fæste sǣwle tō Crīste,	D <sup>1</sup> ,A	82,3
on godes wǣra gǣst hāligne.	C <sup>3</sup> ,D <sup>1</sup>	69,74
Hē on worulda hēr wunōde þrāge	B,A	31,1
on kyne-þrymme crǣftig rǣda	C <sup>2</sup> ,A	66,1
fōower ond twēntig frōolīc wealdend	A <sup>2</sup> ,A <sup>2</sup>	15,18
wintra gerīmes weolan brytnōde	A,D <sup>1</sup>	2,72
ond healfe tīd hǣleða wealdend	B,A <sup>2</sup>	31,14
wēold wel-(ge)þungen Walum ond Scottum	D <sup>1</sup> ,A	81,3
ond Bryttum ēac byre Aedelrēdes,	B,D <sup>1</sup>	31,84
Englum ond Sexum, ōret-mǣgeum	A,A <sup>2</sup>	3,11
swā ymb-clyppaþ cealde brimmas	A <sup>3</sup> ,A	23,1
þæt eall Eadwarde ædelum kinge	C <sup>2</sup> ,A	65,1
hȳrdon holdlice hagestealde menn.	D <sup>1</sup> ,E	82,56
Wæs ā blīde-mōd bealu-lēas ky[ni]ng	B,D <sup>1</sup>	31,90
þēah hē lange ǣr landes berēafod	B,A	31,2
wunōde wrǣc-lāstum wīde geond eordan,	D <sup>1</sup> ,A	82,3
syddan Cnūt ofercōm kynn Aedelrēdes	B,D <sup>1</sup>	34,83
ond Dena wēoldon dēore rice	C <sup>3</sup> ,A	69,1
Engla landes: eahta twēntig	A,A <sup>2</sup>	1,14
wintra gerīmes welan brytnōdan.	A,D <sup>1</sup>	2,72
Syddan forþ becōm frōolīc in geatwun	B,A <sup>2</sup>	34,13
kyninge cystum gōd clǣne ond milde	D <sup>2</sup> ,A	42,3
Eadward sē ædela ēdel bewerode,	A <sup>2</sup> ,A	15,2
land ond lēode, oþþæt lungre becōm	A,B	6,32
dēaþ sē bitera, ond swā dēore genam	A,B	6,32
ædelne of eordan; englas feredon	A,A	3,1
sōþ-fæste sǣwle innan swegles leoht.	A <sup>4</sup> ,B	29,31

## § 85. Later alliterative Verse. Alliterative Prose.

In many later poems there are many variations in the 'filling' of the verse or in the position of

the alliteration. The general character of the alliterative verse, however, as we see from the examples above, was much the same in the eleventh century as in the eighth.

By the side of the strict alliterative verse there is in some works of Ælfric also a kind of alliterating rhythmical prose, which is divided into small sections, corresponding to the alliterative half-lines of verse. Generally two sections are connected by the fact that one word in each section begins with the same sound. The alliterating words, however, are not always those most strongly stressed. The following passage from Ælfric is taken from Zupitza-Schipper *Übungsbuch* (8<sup>th</sup> ed.), p. 72:

An man wæs eardigende. on Israhela þeode. Manue gehāten. of dære mægðe Dan. his wif wæs untymende. and hig wunedon būtan cilde. him cōm þā gangende to. godes engel and cwæð. ðæt hī sceoldon habban. sunu him gemæne. sē bið gode hālig. from his cild-kāde. and man ne mōt hine efsian. oððe besciran. nē hē ealu ne drince. næfre oþþe win. ne nāht fūles ne ðiege. for þām þe hē onginð. tō alysenne his folc. Israhela þeode. of Philistea þeowte.

It is as impossible to arrange this alliterative prose in metrically definite verses as it is the early ME. legends of Katharina, Juliana, Margaretha. The latest attempt by W. Wagner to arrange *Sawles Warde* in verses (*Sawles Warde. Kritische Textausgabe.* Bonn 1908) cannot be said to be successful.



### § 86. The "Schwellverse".

By the side of the normal alliterative verses, which alone hitherto have been considered, there occur in nearly all long poems so-called "Schwellverse" (lengthened lines). These are generally arranged in groups of two or more long-lines. They occur particularly frequently in *Genesis*, *Daniel*, *Judith*, *Gūdlāc*, *Crist*, *Dream of the Rood* and also in the OS. alliterative poetry. Sievers gave a list of all the *Schwellverse* of OE. poetry in *PBB* 12, 454 f.; compare *Engl. Stud.* 21, 375. All the OE. *Schwellverse* were printed *Engl. Stud.* 21, 355—375.

NOTE. In addition to the works on the *Schwellverse* already quoted there have appeared the following: Sievers, *Der angelsächsische Schwellvers*. *PBB* 12, 454 ff. — Luick, *Über den Versbau des ags. Gedichts Judith*. *PBB* 11, 470 ff.; *Zur altenglischen und altsächsischen Metrik. Schwellvers und Normalvers, Alliteration und Versrhythmus*. *PBB* 15, 441 ff. — Kauffmann, *Die sog. Schwellverse der alt- und angelsächsischen Dichtung*. *PBB* 15, 360 ff. — Cremer, *Metrische und sprachliche Untersuchung der altenglischen Gedichte Andreas, Gūdlāc, Phœnix* etc. Bonn 1888. — Heusler, *Über germanischen Versbau*. Berlin 1894. — G. Foster, *Judith. Studies in Metre, Language and Style*. *QF.* 71. Strassburg 1892. — F. Heath, *The Old English Alliterative Line*. *Transactions of the Philological Society* 1891/93, 375—395. — Kaluza, *Die Schwellverse in der altenglischen Dichtung*. *Engl. Stud.* 21, 337—383 (1895).

### § 87. The older Theories with regard to the Structure of the *Schwellverse*.

The views of the students of prosody with regard to the nature and structure of the *Schwellverse*.

their relation to the normal verses, the way in which they arose, and particularly with regard to the number of beats to be assigned to them, are various. Some scholars deny that *Schwellverse* are essentially different from normal verses, and look on them as normal verses with extra 'filling' (Kauffmann, Kögel, Möller-Heusler, Fuhr, Franck). Others add a piece to the end of a normal verse to obtain a *Schwellvers* (Vetter). Others add at the beginning of a verse (Sievers, Foster, Cremer) or in the caesura, i.e. at the end of the first half-line and at the beginning of the second (Luick, Heath), or they slide two normal verses into one another (Luick, and later Sievers and Schipper). In the same way, too, there is no uniformity of opinion with regard to the number of beats to be assigned to *Schwellverse*. Kauffmann assumes two, others assume three (Vetter, Schipper, Sievers, Luick), four (Kögel, Franck, Heusler), five (Hirt), six (Schubert, Trautmann, Heath) and even eight (Heath for some *Schwellverse*). Compare *Engl. Stud.* 21, 337 ff.

### § 88. The *Schwellverse* in *Beowulf*.

In order to arrive at a sure conclusion amid this conflict of opinions we must here, too, proceed from an analysis of the *Schwellverse* which we have. I have, therefore, arranged according to their 'filling' and printed all the OE. *Schwellverse* (*Engl. Stud.* 21, 356—375). Here, as in *Stud. z. g. A.* 2, 83 follow the *Schwellverse* of *Beowulf* (1163—68,

1705—7, 2995 f.) arranged according to types, recognized by their endings:

First Half-lines:

Type 1*	<i>gān</i> under	<i>gyldnum</i> <i>bēage</i>	1163
	<i>æghwylc</i>	<i>ōdrum</i> <i>trȳwe</i>	1165
	<i>mægen</i> mid	<i>mōdes</i> <i>snyttrum</i>	1706
	<i>frēode</i> <i>swā</i> wit	<i>furdum</i> <i>spræcon</i>	1707
	<i>landes</i> ond	<i>locenra</i> <i>bēaga</i>	2995
	<i>mon</i> on	<i>middan-gearde</i>	2996
Type 2*	<i>sæton</i>	<i>suhter-gefæderan</i>	1164
	<i>ārfæst</i> æt	<i>ecga</i> <i>gelæcum</i>	1168
	<i>þīn</i> ofer	<i>þēoda</i> <i>gehwylce</i>	1705
Type 67*	<i>þæt</i> he	<i>hæfde</i> <i>mōd</i> <i>micel</i>	1167
Type 74*	æt <i>fōtum</i> sæt	<i>frēan</i> <i>Scyldinga</i>	1166

Second Half-lines:

Type 1*	<i>þær</i> <i>þā</i>	<i>gōdan</i> <i>twēgen</i>	1163
	<i>gehwylc</i> <i>hiora</i> <i>his</i>	<i>ferhde</i> <i>trēowde</i>	1166
	<i>þeah</i> <i>þe</i> <i>hē</i> <i>his</i>	<i>māgum</i> <i>nære</i>	1167
	<i>eal</i> <i>þū</i> <i>hit</i> <i>ge-</i>	<i>þyldum</i> <i>healdest</i>	1705
	<i>þū</i> <i>scealt</i> <i>tō</i>	<i>frōfre</i> <i>weordan</i>	1707
Type 2*	<i>ic</i> <i>þē</i> <i>sceal</i>	<i>mīne</i> <i>gelæstan</i>	1706
	<i>syddan</i> <i>hīe</i> <i>þā</i>	<i>mærdā</i> <i>geslōgon</i>	2995
Type 5*	<i>þā</i> <i>gȳt</i> <i>wæs</i> <i>hiera</i>	<i>sib</i> <i>æt</i> <i>gædere</i>	1164
	<i>ne</i> <i>þorfte</i> <i>him</i> <i>þā</i>	<i>lēan</i> <i>od-wītan</i>	2994
Type 75*	<i>spræc</i> <i>þā</i>	<i>ides</i> <i>Scyldinga</i>	1168
Type 89*	<i>swylce</i> <i>þær</i>	<i>Unferd</i> <i>þyle</i>	1165

§ 89. The Schwellverse are normal Verses with extended Anacrusis.

From the above we see that Sievers was right when he said (*Altgerm. Metrik* § 94): "Nearly every *Schwellers* has at the end a piece, equivalent to a normal verse". These pieces at the end of the verse are, in fact, in all respects like those subforms of the normal verses, characterized above

(§ 62 ff.). A-verses, especially of the simplest form 1, are most frequent. But the portion preceding a normal verse is not, as Sievers and others assume, a 'foot' or 'bar', which can be exactly defined. As we see from the examples above the number of syllables ranges from two to five, and there is great variety in the grammatical structure and stress. We must, therefore, give up any attempt to assign to the initial portion of *Schwellverse* a definite number of beats. We must look on it simply as 'extended anacrusis', which for the real verse and the number of its beats is of no further importance, even though in the first half-line this 'anacrusis' shares in the alliteration in order to knit the verse more closely. For a fuller discussion see *Engl. Stud.* 23, 378 ff.

In looking on the *Schwellverse* as normal verses with extended anacrusis no fundamental difference between *Schwellverse* and normal verses, as assumed by Sievers, Luick, Schubert, Trautmann etc., is recognized. Even in normal verses monosyllabic anacrusis is admissible. Therefore, as we see from the texts, a transition from normal verses to *Schwellverse* and vice versa is possible at any moment, even within the line, without any disturbance of the rhythm. "In order to express a mood of solemn exaltation the poet interrupts the calm flow of the short alliterative verses and swells the music of his verse by introducing a fuller anacrusis." (*Engl. Stud.* 23, 381 f.)

### § 90. Recitation of the Schwellverse.

With regard to the effect produced by their recitation the *Schwellverse* may be compared with the Latin Psalms. For a fuller discussion see my articles in *Stud. z. g. All.* 2, 84 and *Engl. Stud.* 23, 382. The verses of the Psalms are of very various lengths (e.g. *Mise|rere mei Deus\* secundum magnam miseri|cordiam tuam — |Vigilavi\* et factus sum sicut passer soli|tarius in tecto* etc.), and yet, whether short or long, they are all recited similarly, for “the melodious formulae, called *mediatio* and *finalis*, fall only on the conclusions of the half-lines”, whilst in the preceding part of the verse “the voice remains in the same tone, viz. in the dominant of the tone” (v. Liliencron in Paul’s *Grundriss* II, 2, 307).

### § 91. Alliteration.

By alliteration (which adorns and connects the verses) we mean that the words with the strongest stress in each pair of half-lines have the same initial sound. Grimm gives the following verdict on alliteration (Schipper, *Engl. Metr.* I, 37): “Alliteration was in itself more delicate and nobler, because it assumed a finer sensitiveness of the ear, attached itself to the metrical movement owing to its connection with the beat, and caused less irritation because of the greater freedom, with which it could be used. And here was the cause of its disuse: people felt the need of a more

effective similarity of sound, which should at the same time arouse the attention more by its unalterable position at the end of the line.”

### § 92. Simple Alliteration.

In the second half-line only one syllable can alliterate, and the alliteration must take place as far as possible at the beginning of the verse. Thus in A, D<sup>2</sup>, E, D<sup>1</sup> verses, which begin with words capable of alliterating, the alliteration is on the first member (*ellen fremedon, blād wīde sprang, weorð-myndum þāh, wine Scyldinga*). In B and C verses, which begin with weakly stressed words, the alliteration is on the second member (*him on bearme læg, on bearm scipes*).

In the first half-line, too, simple alliteration is sufficient. Here also it is generally at the beginning of the verse (*lange hwīle, heal-ærna mæst, cwēn Hrōðgāres — him þā Scyld gewāt, ofer hronrāde*). Only in the so-called A<sup>3</sup> verses (§ 68), which begin with more weakly stressed words, the alliteration is on the third member (*hī hine þā æt-bāron, þā wæs on burgum*). Occasionally also in C<sup>3</sup> verses (*wæs mīn fæder 262, gestōh þīn fæder 459*).

### § 93. Double Alliteration.

In the first half-line, however, two sounds may alliterate, viz. the initial sounds of the first two most strongly stressed words. In type A the first

and third members (*hēaga bryttan, Grendles gūdcraeft*), in D<sup>2</sup> and D<sup>1</sup> the first and second (*wlanc Wedera lēod — lēof land-fruma*), in E the first and fourth (*murnende mōd*), in B the second and fourth (*benden wordum wēold*), in C the second and third (*oft Scyld Scēfing*). In types D<sup>2</sup> 49, 50 and D<sup>1</sup> 89, 90, where the verse begins with a compound of two members, the second alliteration is on the next independent word, since compounds with the same initial sound are rare. Thus in D<sup>2</sup> 49, 50 the alliteration is, as in E, on the first and fourth members (*sā-bāt gesæt*), in D<sup>1</sup> 89, 90, as in A, on the first and third (*mago-driht micel*).

NOTE. In the second half-line double alliteration is not possible. Here and there before or after the syllable with the chief stress a syllable with a weaker stress has the same initial sound, e.g. *swa hē selfa bæd Beow.* 29, *hine hālig god* 381 — *in ēourum gūd-geatwum* 395, but owing to the predominance of the chief stress this was clearly not felt as double alliteration. For *þā wes heal hroden* we must read with Bugge: *roden*.

In *Beowulf* double alliteration is a little more frequent than simple alliteration, in the first 1000 verses 513 to 487. In *Genesis B* double alliteration is commoner (59<sup>0</sup>/<sub>0</sub>), less common in *Genesis A* (35<sup>0</sup>/<sub>0</sub>). The use of double alliteration does not depend entirely on the whim of the poet, but on the 'filling' of the verse, and especially on the strength of the stress of the words employed in the verse. According to the researches of Fuhr (§ 15—18) one must distinguish between com-

pounds of simple conception and compounds of double conception. Then the following law with regard to the use of double alliteration can be enunciated (*Stud.* 2, 91 f.): "The dominion of one alliterating sound does not extend over more than two root-syllables of strongly stressed words. Compounds of simple conception count as simple words, but compounds of double conception count as two independent root-syllables." Thus double alliteration is necessary in the first half-line in D<sup>2</sup> verses, which contain three independent words. It is usual in A<sup>2</sup>, E and D<sup>1</sup> verses, where there are compounds of double conception. In the second half-line, where only simple alliteration is allowed, only compounds of simple conception can be used in A<sup>2</sup> or D<sup>1</sup> verses according to this rule. In D<sup>1</sup> verses, also, simple words of three members can of course be used. The D<sup>2</sup> verses of the second half-line have as their last member nearly exclusively monosyllabic forms of a verb, which are somewhat more weakly stressed than the nouns, which stand at the end of the first half-lines (§ 82). The same is, in general, true for E verses also. Also where double alliteration is not necessary, it can, of course, be used, e.g. in the simpler forms of A verses (*bēaga bryttan*), or in B verses, which do not contain more than two strongly stressed words. In C verses double alliteration is found only when the foot of three members consists of two independent words (C<sup>3</sup> 67—70); in compounds



(C<sup>2</sup> 64—66) it is rare, in simple words (C<sup>1</sup> 61—63) impossible.

NOTE. Recently an article appeared by Bayard Morgan, *Zur Lehre von der Alliteration in der westgermanischen Dichtung*, Halle 1907, in which the use of double alliteration is made dependent on the musical pitch of the *hebungen*. His results, however, require another careful examination. Morgan seems to pay too little attention to other points, which have to be considered.

### § 94. Crossed Alliteration.

The so-called crossed alliteration is something between simple alliteration and double alliteration. In addition to the alliteration of the first strongly stressed word of each half-line two following stressed words are connected by having the same initial sound. This sound is different from the first alliterating sound. The scheme is ab: ab, e.g.

Hwæt wē Gār-Dena in gear-dagum *Beow.* 1

hilde-*we*pnun ond heado-*we*pdum 39

lagu-cræftig mon lond-gemyrcu 209.

Opinions differ with regard to crossed alliteration, whether it is accidental or intended: ep. e.g. Lawrence, *Chapters on Alliterative Verse*, London 1893. But the latter is the more probable, since occasionally other evidently intended strengthenings of the chief alliteration by means of the same initial sound in the more weakly stressed words are found, e.g.

ne hic huru heofena helm herian ne eūdon *Beow.* 182

þæt fram hām gefrægn Hygelāces þegn 194

Mæl is mē tō feran! Fæder alwalda 316 etc.

### § 95. Enjambement of the Alliteration.

A further strengthening of the alliteration occurs sometimes, viz. the last word of a long-line, which does not alliterate, anticipates the alliteration of the following long-line (*Enjambement of the alliteration*, *Stud. z. g. All.* 2, 93). Compare:

- Beow.* 15 f.: þe hīe ær drugon aldor-lēase  
lange hwīle.
- 22 f.: þæt hine on ylde eft gewunigen  
wil-gesīdas.
- 30 f.:                           þæ̅r wæs mādma fela  
of feor-wegum frætwa gelæded.
- 88 f.: þæt hē dōgora gehwām drēam gehȳrde  
hlūdne in healle; þæ̅r wæs hearpan swēg,  
swutol sang scopes.
- 318 f.:                           ic tō sæ̅ wille  
wið wrað werod wearde healdan etc.

In *Exodus* this enjambement of the alliteration occurs frequently where the one long line runs on into the next; cp. *Graz* p. 35.

A word, which does not share the alliteration of its own verse, may alliterate with words in a preceding or following verse, e.g.

- Beow.* 539 f.: Hæfdon swurd nacod þā wit on sund rēowun  
heard on handa.
- 728 f.: Geseah hē in recede rinca manige  
swefan sibbe-gedriht samod ætgædere.
- 387 f.: sēon sibbe-gedriht samod ætgædere:  
gesaga him ēac wordum þæt hī sint wil-  
cuman etc.
- 432 f.: þes hearda hēap Heorot fælsian.  
Hæbbe ic ēac geāhsod þæt sē æglæca etc.

Sometimes two non-alliterating words in consecutive verses have the same initial sound:

- Beow.* 2 f.: þēod-cyninga þrym gefrūnon,  
hū þā æðelingas ellen fremedon.  
102 f.: Wæs sē grimma gæst Grendel hāten,  
mære mearc-stapa, sē þe mōras hēold.  
229 f.: þā of wealle geseah weard Scildinga,  
sē þe holm-clifu healdan scolde.  
238 f.: byrnum werede, þe þus brontne cēol  
ofer lagu-stræte lædan cwōmon.  
321 f.: gumum ætgædere; gūð-byrne scān  
heard hond-locen; hring-iren scīr etc.  
470 f.: siddan þā fæhðe fēo þingōde;  
sende ic Wylfingum ofer wæteres hrycg etc.  
745 f.: fēt ond folma; ford nēar ætstōp.  
Nam þā mid handa hige-þihtigne etc.

### § 96. How far the various kinds of words may alliterate.

Since alliteration is intended to give prominence only to the most strongly stressed words, one can draw a posteriori conclusions from the practice of the poets with regard to the Old Germanic sentence stress. Rieger instituted researches with regard to this, *Zur alt- und angelsächsischen Verskunst*, *ZfdPh.* 7, 1 ff. The result is expressed as follows by Saran (*Deutsche Verslehre* p. 231):

“For the alliteration there is a scale of the Parts of Speech according to their usual stress. Most strongly stressed are the chief syllables of the ‘nomina’ (substantives, adjectives, ‘nominal’ adverbs, ‘nominal’ forms of the verb, i. e. infinitive and

participle). Next come forms of the finite verb. Further those of the (not 'nominal') adverb, important for the sense (as 'very', 'much', adverbs of time and place, adverbial prepositions after the verb). Further: pronouns, pronominal adjectives, prepositions, conjunctions, particles. For the alliteration a word of a higher degree has precedence over a word of a lower degree."

In general the following relation holds for OE. poetry:

In a combination of two nouns, provided there is not double alliteration, it is the first which alliterates (e.g. *mārne þēoden* *Beow.* 201, *þēoden mārne* 353; *bearn* *Ecgþeowes* 529, *Ecglāfes bearn* 499; *fēond mancynnes* 164, *mancynnes fēond* 1276.

If a noun and a verb are in the first half-line, double alliteration is permitted (*wēox* *under wolcnum*, *grētte* *Gēata lēod* — *þenden wordum wēold*), but in simple alliteration the noun must alliterate, whether it stands first or second, e.g. *aldrum nēddon*, *ellen fremedon*, *him þā Scyld gewāt*, *þone god sende* — *þā cōm of mōre*, *cōm on wanre niht*, *ēode* *Wealhþēow forð*, *gehýrde on Bēowulfe*. Exceptions to this rule are met with only in later poems.

The infinitive and the participle stand in the same relation to a finite verb as the noun: *findan mihte*, *gangan cwōmon*, *ic gefremman sceal*, *þā him ālumpen wæs* — *ēow hēt secgan*.

'Nominal' adverbs are more strongly stressed than the verbs, e.g. *þā ic wīde gefrægn*, *þā cōm in gangan*.

Sometimes demonstrative and possessive pronouns alliterate, e.g. *on þā̅m dæge þisses līfes, þurh mine hand, ēowra lēoda.*

Prepositions can alliterate only when they follow the word they govern, e.g. *þū him mid scoldon, ic him æfter seal.*

### § 97. Vowel and Consonant Alliteration.

The alliteration may fall on a vowel or on a consonant. The former is called vowel alliteration, the latter consonant alliteration.

All vowels can alliterate with one another. It even seems that the use of the same vowel in the long-line was intentionally avoided and a change of vowels deliberately attempted, cp. e.g.

*hū þā æðelingas ellen fremedon Beow. 3*  
*egsōde eorl, siddan ærest weard 6*  
*īsig ond ūt-fūs ædelinges fæter 33.*

The reason why all vowels can alliterate promiscuously is that it is not the vowel sound itself, which is the real alliterating element, but the 'glottal stop', which preceded every initial vowel in OE. This 'glottal stop' still exists in modern German. Here, therefore, the alliteration is really consonantal.

NOTE: In ME., probably under Norman influence, the 'glottal stop' disappeared. In ME. alliterative verse, therefore, vowel alliteration is rare, and, where it appears, the same vowel is used as far as possible; cp. § 160 and Lawrence, *Chapters on Alliterative Verse*, pp. 54—113.

In consonant alliteration each consonant may

alliterate only with itself. In this the greatest care is taken, apart from later poems. But as in the case of vowel alliteration the glottal stop alone, and not the following vowels, bears the alliteration, so, too, in the case of consonant alliteration one consonant alone alliterates. Thus a simple consonant may alliterate with a group of consonants, e.g. *b* : *bl* : *br*; *h* : *hl* : *hr* : *hn* : *hw*; *s* : *sl* : *sn* : *sw*; cp.:

*B*ēowulf wæs *b*rēme, *bl*æd wīde sprang *Beow.* 18  
*hw*īle wīð *Hr*ōðgār; *hete*-nīðas wæg 152  
 snotor ond swyð-ferhð sele *Hr*ōðgāres 826.

Palatal and guttural *c* and *g* can alliterate, e.g.

*H*æt! wē *G*ār-Dena in *g*ear-dagum *Beow.* 1  
 geong in gearum, þone god sende 12.

Only the consonant combinations *sp*, *st*, *sc* are kept apart from one another and from simple *s* and other *s*-combinations (*sl*, *sn*, *sw*); cp.

ond on *sp*ēd wrecan *sp*el gerāde 873  
*Str*æt wæs stān-fāh, *st*īg wīsōde 320  
 oft *Scyld Sc*ēfing sceadena þrēatum 4.

In later poems, e.g. *Judith*, other consonant combinations are kept apart, cp. from *Judith*:

*h*æled under *h*elmum of ðære *h*ālgan byrig 203  
*hl*ōh and *hl*ýdde, *hl*ynede and *dyn*ede 23  
*hr*ingum gehrodene; *h*īe *hra*ðe fremedon 37  
*hw*ealfum lindum þā þe *hw*īle ær 214  
 þrēatum and þrymmum þrunon and urnon 164.

In *The Battle of Maldon* and *Bē dōmes dæge* palatal and guttural *g* are kept apart according to Kluge, *Gesch. d. engl. Sprache* 2<sup>nd</sup> ed. p. 1000, note.

### § 98. How frequently the various Sounds alliterate.

In *Beowulf* and in most other poems vowel alliteration is most frequent, 15—20% of all verses. The cause is evidently to be found in the fact that all vowels may alliterate with one another, thus vowel alliteration was the easiest kind of alliteration. In *Beowulf* alliteration of *h*, of *w* and of *s* occurs in 10—12% of all verses, then come *f* and *g* each 7—9%, *m*, *l*, *b* each 5—7%, *d*, *p* 2—4%, lastly *r*, *n*, *c*, *t*, *sc*, *st* each 1%. The combination *sp* occurs only once in *Beowulf*, v. 873 (see § 97), and *p* does not occur. But compare *Battle of Maldon* 68:

Hī þær Pantan strēam mid prasse bestōdon.

Of course the frequency in the use of the various sounds in the alliteration depends on the number of the words beginning with these sounds, but on a close examination it appears that certain poets prefer certain sounds for the alliteration. Thus the poet of *Exodus* prefers *f*, the author of *Genesis B* prefers *h* etc.; cp. Graz, *Metrik der sog. Cædmonschen Dichtungen*.

### § 99. Variety in Alliteration.

Generally the use of the same alliterating sound in two or more consecutive verses is avoided. Since certain sounds frequently alliterate, e.g. vowels, *h*, *w*, *s*, it is not always possible to avoid this. In every poem, therefore, it occasionally happens

that the same alliterating sound is used in consecutive verses. This sometimes causes scribes to omit a half-verse, cp. *Beow.* 403f. In the first 1000 verses of *Beowulf* two consecutive lines have the same alliterating sound twenty times. Once even three consecutive verses (897—899) have the same alliterating sound. Generally the verses are separated by a pause and belong to separate paragraphs, so that the sameness of the alliteration does not strike the ear, e.g.

Heaðo-Scilfingas heals-gebedda.

þā wæs Hrōdgāre here-spēd gifen 63f.  
 weras on wil-sīd wudu bundenne.

Gewāt þā ofer wæg-holm winde gefýsed 216 f.  
 sunne swegl-wered sūdan scīneð.

þā wæs on sālum sincebrytta 607f.

### § 100. Rime.

In addition to alliteration there is also occasionally rime in OE. poetry. This was at first probably accidental, e.g.

Hrōdgār madelōde, hylt scēawōde *Beow.* 1687  
 Wedera lēode on wang stigon,  
 sǣ-wudu sǣldon; syrcan hrysedon,  
 gūð-gewædo; gode þancēdon  
 þæs þe him fīð-lāde ēade wurdon. *Beow.* 225 ff.

Later rime seems to be intentional, e.g.

dryht-guman sīne drencte mid wīne *Jud.* 29  
 wýrmum bewunden, wítum gebunden *Jud.* 115.

cp. Kluge, *Zur Geschichte des Reimes in der angelsächsischen Dichtung*, PBB 9, 422 ff.



We find a consistent use of rime (often impure) in addition to alliteration in a section of Cynewulfs *Elene*, vv. 1237—1251 and in the tenth century 'Reimlied' (Kluge, *Ags. Lesebuch* p. 147 ff.). In *Elene* the two half-lines of each long-line are connected by rime, e.g. 1237 ff.:

þus ic frōd ond fūs þurh þæt fæcne hūs  
 word-cræftum wæf ond wundrum læs,  
 þrāgum þreodude ond gepanc reodode  
 nihtes nearwe; nysse ic gearwe etc.

In the *Reimlied*, however, four consecutive half-verses rime, so that stanzas of four half-verses or two long lines arise. The text, however, is not correct, so that the stanza division is often disturbed. Of course only verses with the same kind of ending (or with similar ending) can rime together, thus feminine with feminine or gliding (A—C, D<sup>1</sup>) and masculine with masculine (B, D<sup>2</sup>, E); cp. v. 5 ff.

Seegas mec sēgon — symbel ne ālēgon —  
 feoh-gife gefēgon, frætwe wāgon  
 wicg ofer wongum wŕānan gongum  
 lisse mid longum lēoma gehongum.  
 þā wæs wæstmum āweaht worold onspreht  
 under roderum āreaht, rādmægne oferþeaht etc.

In one part, v. 61 ff., the rime is increased by a rime of successive words:

wer-cyn gewited. wæl-gār slited.  
 flāh māh flited. flān mān hwited.  
 borg-sorg bited. bald ald þwited.  
 wræc fæc writed. wrād ād smited.  
 syn-gryn sīded. searo-fearo glided etc.

In the earlier period also we find rime formulae used, e.g.

siððan ic hond and rond hebban mihte *Beow.* 656.

hū hē frōd and gōd fēond oferswýðeð *Beow.* 279.

The sections at the end of *Elene* and the *Reim-  
lied* are isolated attempts to introduce rime. They  
have had no influence on the further development  
of English verse.

The transformation of the OE. alliterative into  
rimed verse did not take place before the ME.  
period. It was due to the influence of the rimed  
French and Latin verse.

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## Section II.

### The Middle English Period (1100—1500).

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#### § 101. Development of English Prosody in the Middle English Period.

The development of English prosody during the ME. period is especially important, since we can here see the gradual transition from the freer rhythm of the alliterative verse to the more regular structure of modern English verse, which is composed of equal bars and is more uniform in the number of syllables used. After a short struggle between alliterative verse and rimed verse, the latter conquered. Rime was not banished by the rise of alliterative verse in the fourteenth and fifteenth centuries. At first ME. rimed verse retained much of the freedom of alliterative verse in the use of arses and theses.

At the end of the fourteenth century Chaucer appeared as a reformer of English verse. He introduced the most important of English metres, the verse of five bars, a greater regularity in verse-

structure, and, at the same time, a greater variety as compared with the inflexible form of French verse.

In the ME. period, also, the stanza was developed, partly under foreign influence, but also independently.

### **a) The early ME. Period (1100—1250).**

#### **§ 102. Development of English Verse in the early ME. Period.**

The early ME. period was a time of transition for prosody, just as it was for the development of the language and literature. Gradually the alliterative long-line decayed. The strict laws, which had regulated its structure in the OE. period, were no longer observed with the same care. The use of alliteration became dependent on the poet's whim, and it gave way entirely to rime. On the other hand attempts were made to make the rhythm more regular, like that of French verse and Latin religious verse. Alliterative verse was remodelled on Latin and French verse (short rimed couplet), or foreign verses were directly imitated (septenary).

#### **§ 103. The Influence of the Linguistic Alterations on the Development of English Prosody.**

The further development of the structure of English verse was in a great measure dependent on the development of the English language, which had experienced many alterations before, and still

more after, the Norman Conquest. All vocalic inflexional endings had become a colourless *e*, which soon began to show signs of disappearing. Final *m* had become *n*, and final *n* had often vanished. The inflexional endings had thus become so weak that they could no longer, as in the former period, alone make up a member of the verse. They sank to unstressed syllables. Thus the poets had a larger number of unstressed syllables at their disposal than was earlier the case. They could, therefore, let theses succeed arses with greater regularity than was possible at an earlier period.

The quantity of the syllables, too, did not remain unaltered. Short vowels in open syllables were gradually lengthened, so that what was for OE. verse of great importance, viz. the difference between disyllabic words with a long root-syllable and those with a short root-syllable (—×, ××, ××) ceased to exist, and the quantity of the root-syllable gradually became of no importance for the verse.

#### § 104. Influence of Foreign Models on the Structure of English Verse.

The development of English verse was further influenced by foreign models. French verse and Latin religious verse were written in England and were used as models by English poets both for matter and for form. English poets tried to copy the regular rhythm of Latin and French verse, its

regular interchange of arsis and thesis, its fixed number of syllables and the use of rime. Since the English language was different in character, they were not immediately and fully successful. Early ME. rimed verse has kept much of the freedom of the old alliterative verse (cp. Sievers, *PBB* 10, 216). As we shall see later, in early ME. rimed verse two more or less strongly stressed 'members' of the verses, or let us now say 'arses', could follow one another: the thesis could be omitted. The arses could be separated by two unstressed syllables: the thesis could be disyllabic. Till Chaucer's time, and even in the fifteenth century an anacrusis could be present or absent before the first strongly stressed syllable of the verse. In Chaucer's heroic verse the anacrusis is rarely wanting, in Gower's and in Hoccleve's very rarely wanting, so that the English verse, which before could begin either with a strongly stressed or with a slightly stressed syllable (trochaic or iambic) now became mainly iambic.

### § 105. The Introduction of Rime.

The most important alteration in ME. verse was the gradual change from alliteration to rime even in the kind of verse which was not imitated from foreign models but derived from the OE. alliterative long-line.

At first in some later poems a great irregularity in the use of alliteration appears. Double allit-

eration in the first half-line becomes rarer; one syllable only in any position can alliterate. Also in the second half-verse the alliteration is not confined to the beginning of the verse. Sometimes, too, alliteration is not used to connect the two half-verses, but is confined to one half-verse. Thus alliteration gradually sank from being an essential condition of the long-line to a condition of external adornment. It became unnecessary the more rime was adopted to adorn and to join verses.

For a time both rime and alliteration were in use. Thus, for example, in Laȝamon's *Brut* (§ 107 ff.) we find some verses which only alliterate, some connected by rime, and many which both alliterate and rime. In *King Horn* (§ 116), however, rime is used throughout, and alliteration is confined to a few formulae still in use.

The whole character of English verse became changed by the consistent adoption of rime. In alliterative verse, with a few exceptions, the chief stress lay on the first or second member, i.e. at the beginning of each half-verse, and the last two members could not alliterate. By the use of rime, however, the 'centre of gravity' of the verse was transferred from the beginning to the end.

Further the pause in the caesura gradually became stronger owing to the introduction of a rime of the caesura with the end of the long-line. Thus the long-line ceased to be looked on as a unity, and became two independent short lines of like

structure. These two short lines were connected only by the rime (short rimed couplet).

NOTE. The earliest example of a ME. rimed song is the *Cantus Beati Godrici* (c. 1100):

Sainte Marie, Christes bur,  
 maidenen clenhad, moderes flur,  
 dilie mine sinne, rix in min mod,  
 bring me to winne wiþ þe selfd god.

### § 106. Last alliterative Verses in the early ME. Period.

Lazamon's *Brut* (§ 107 ff.) and *The Proverbs of Alfred* (§ 115), which were written c. 1200, contain the last alliterative verses of the early ME. period. Here the rhythmical structure of alliterative verse can be clearly recognized, although alliteration has partly given way to rime. *King Horn* (§ 116 ff.), too, which belongs to the end of the thirteenth century, shows in its rhythmical structure a closer relationship to alliterative verse than to the later ME. romances written in regular short couplets, based on foreign models.

### § 107. Lazamon's Brut.

The beginning of *Brut* is here given. Italics show alliteration, bold type rime, feet of two members (§ 62 ff.) are marked by one line (|), feet of three members by two lines (||). This will make the origin of the verse from the alliterative verse clear.



An | preost wes on | leoden|: |Laȝamon wes i|hoten|.  
 He wes | Leouenades | sone: |līde him beo | drihten|.  
 He | wonede at | Ernleȝe|: at | ædelen are | chirechen|.  
 Vppen | Seuarne | staþe: |sel þar him | þuhte|.  
 Onfest || Rade|stone||: þer he || bock | radde ||.  
 Hit | com him on | mode|: ond on his || mern | þonke ||.  
 |þet he wolde of | Engle|: þa | ædelæn | tellen|.  
 Wat heo i ||hoten | weoren||: ond | wonene heo | comen|.  
 þa | Englene | londe|: ærcst | ahten|.  
 |After þan | flode|: þe from | drihtene | com.  
 þe | al her a|quæde|: |quic þat he | funde|.  
 Buten | Noe ond | Sem: Japhet ond | Cham  
 Ond | heore four | wiuen|: þe | mid heom weren on | archen|.  
 |Laȝamon gon | liden|: |wide ȝond þas | leode|.  
 Ond biwon þa ædela | boc: þe he to | bisne | nom.  
 He nom þa | Englisca | boc: þa | makede seint | Beda|.  
 An | oþer he nom on | latin |: þe | makede seinte | Albin|.  
 |Ond þe feire | Austin|: þe | fulluht broute | hider in|.  
 |Boc he nom þe | þridde|: leide þer a|midden|.  
 þa | makede a | Frenchis clerc|: . . . . .  
 |Wace wes i hoten|: þe | wel couþe | writen|.  
 Ond | he hoc ȝef þare | ædelen|: |Aeli|enor|.  
 þe wes | Henries | quene: þes | heȝes | kinges|.

## § 108. The old Verse-types in Laȝamon's Brut.

The individual types can be easily recognized here and in the whole poem, which contains some 15 000 long lines. To type A belong *An preost wes on leoden* — *Laȝamon gon liden* — *after þan flode* — *ærest ahten* etc., to type B: *þe from drihtne com* — *þa he to bisne nom* — *He wes Leouenades sone* etc., to type C: *Onfest Radestone* — *þer he bock radde* — *ond on his mern þonke* etc. But

anacrusis has become more frequent before A verses, e.g. *An | preost wes on leoden — þa | Englene londe — þe | al her aquelde* etc. Verses with more 'filling' of the first members of the verse, which were rare in OE., types 4, 10, 29, 30, 39, 40, have become commoner, e.g. *æt | ædelen are | chirechen — | lide him beo | drihten — he wes | Leouenades | sone* etc. The E verses and shortened C and D<sup>1</sup> verses are wanting, as in Otrid.

Some verses, too, exceed the limits of the OE. types. Thus, for example, whilst the fourth member is subordinated to the third, as in A and C types the first two members have about the same stress, e.g. *anóþer he nórn on | látin — what héo ihóten | weóren* etc. In some verses all four members have about the same stress, so that they can be scanned monopodically with regular interchange of arsis and thesis: e.g. *ónð bi|wón þa | áðela | bóc — þe | fúlluht | bróuhte | híder | ín.*

### § 109. Alliteration in *Lazamon's Brut*.

The alliteration is by no means regular. Double alliteration in the first half-verse is rare, e.g.

*Lazamon gan liden; wide zond þas leode.*

This verse shows, too, that the alliteration in the second half-line can be at the end, which was not possible in OE. Also in the first half-verse the alliteration is more often in the last foot than was formerly the case. This is not only so where weakly stressed words stand first, e.g.

þe al her *aque*lde: *quic* þat he funde,  
but also after a strongly stressed word e.g.

An preost wes on leoden: Laȝamon wes ihoten.

In the poem we find double alliteration in the second half-line, crossed alliteration (ab : ab) and alliteration in the form (aa : bb) etc. Compare the examples in Schipper, *EM.* I, 151 f.:

He is one *monne*: *milde*st *may*ster.

He is one *folkes*: *fader* ond *frouer*.

*ut* of þan *leode*: to *uncu*de *londe*.

þe *king* to þan *castle*: *forð* mid his *ferde* etc.

### § 110. Rime in Laȝamon's Brut.

The poem also contains rime. This is clearest in vv. 18—20:

an oþer he nom on latin: þe makede seinte Albin.

ond þe feire Austin: þe fulluht broute hider in

boc he nom þe þridde: leide þer amidden.

Verse-endings, too, such as *aque*lde : *funde* — *ihoten* : *writen* — *leoden* : *ihoten* — *weoren* : *comen* — *Engle*[n] : *tellen* — *mode* : *þonke* — *Radestone* : *radde* — *Sem* : *Cham* are to be looked on as rimes, and *boc* : *nom* — *flode* : *com* must be regarded at least as assonance.

The rime is sometimes found with alliteration, and sometimes alone. In the latter case the fuller disyllabic rime *þridde*: *amidden*; *latin*: *Albin* (assonance of penultimate) seems to be preferred. Compare extracts in Schipper's *Übungsbuch* 2 ed. p. 95 ff.

þreo scipen gode! comen mid an flode 13791  
 gif heo grið solten! ond of his freondscipe rohten 13803  
 Sone swa heo hine imetten! fæire heo hine igrættan 13819  
 bi dæie no bi nihtes! ne sæh ich swulche enihtes 13829

Whether this holds good for the whole poem, whether, as the poem proceeds, alliteration gives way more and more to rime, and the rime becomes better, has not yet been ascertained.

The number of verses, which have neither alliteration nor rime, is at any rate very small. Some such verses may be due to text-corruption.

## § 111. Rhythmical Structure of Lázamon's Verse: a) Schipper.

There are various opinions with regard to the rhythmical structure of Lázamon's verse, especially with regard to the number of beats to be assigned to it.

Schipper, who assigns two beats to OE. alliterative verse, consistently scans Lázamon's verse with two beats (*EM.* I, 146 ff., *Grdr.* 65 ff.):

An préost wes on léoden! Lázamon wes ihóten.  
 He wes Léouenaðes sóne! líde him beo drihten.

Still it is difficult to read verses such as *he nom þa Englisca boc — þe fulluht broute hider in* etc. with two beats only. He assumes, therefore "pure alliterative verses with two *hebungen*", also "extended verses of this kind with *senkungen* slightly stressed", further "riming and riming-alliterative verses, which have generally *one* strongly stressed

*senkung*, when the ending is feminine, and *two*, when the ending is masculine". Thus he assumes a mixture of two, three and four beats (*Grdr.* p. 70).

### § 112. b) Trautmann.

Trautmann, on the other hand, *Über den Vers Laȝamons* (*Anglia* 2, 153—173) gave Laȝamon's verse four beats, although at the time (1878) he assumed two beats for OE. alliterative verse. He assumed that *Brut* and some other early ME. poems were directly influenced by Otfrid's verse. This unprovable hypothesis has become unnecessary for Trautmann "since he recognizes OE. verse as one of four bars" now (*Angl.* 18, 96). He can now look on the verse of Laȝamon as a direct continuation of OE. verse with four beats.

### § 113. c) Luick.

Luick is guilty of the same inconsistency, of which Trautmann was earlier guilty, when he looks on Laȝamon's verse as containing four beats (Paul's *Grundriss, Metrik*<sup>2</sup>, 145 ff.), although with Sievers and Schipper he assumes two beats for OE. verse. Luick, it is true, tries to explain the four-beat theory for *Brut* by looking on it as a continuation of the sung verse (*Gesangsvers*) assumed by Saran and Sievers. But this *Gesangsvers*, as already stated (§ 36, 55), has absolutely no foundation. The OE. *songs*, which we have, e.g. Cædmon's hymn and Bede's death song are in no

way different from the verse of the epic poetry, and could be in no way different from it. If the OE. sung verse had four beats, then OE. epic verse must also have had four. Moreover it would be strange if the *epic* verse of Laȝamon should be a continuation of OE. *sung* verse, and not, as one would naturally expect, a continuation of OE. *epic* verse. Whoever, therefore, finds four beats in Laȝamon, must also find four in OE. verse. The parallel development in Otfrid shows us that in the same way in OHG. a rimed verse with four beats resulted from an alliterative verse with four beats. Compare Paul, *Deutsche Metrik* in Paul's *Grdr.*<sup>2</sup> p. 53, note.

#### § 114. Laȝamon's Verse has four Members.

We shall, therefore, best preserve the historical connection by looking on Laȝamon's verse as a direct development of OE. verse, and by explaining it as a verse with four strong or weak beats — or let us say *members* here, too, — which by variety in grouping give definite rhythmical series or types. For the rhythmical structure of Laȝamon's verse the laws of OE. alliterative verse hold to a great extent. At the beginning of the verse, as said above, the 'filling' is stronger than that usual in the OE. period.

A monosyllable at the end of the verse composes one member, e.g. *and biwon þa ædela | boc — þa he to bisne | nom.* A disyllabic word with a short

root-syllable (∪∪ or ∪×) composes one member only at the verse-end, i.e. the last member of B and D<sup>2</sup>: *he wes Leouenades | sone — upon Seuarne | stape* etc., and is not used, as in OE., for the last two members of shortened C and D<sup>1</sup> verses.

A disyllabic word with a long root-syllable (—×) at the end of the verse always composes two members, as in Othfrid and in OE., e.g. *leoden, mode, londe, ahten, radde* etc. So, too, within the verse generally, type B, e.g. *bisne, drihtne*, more rarely at the beginning of the verse, e.g. *ærest | ahten*. Here these words fill only the first member generally, whilst the second member is composed of one or two other syllables, e.g. *lide him beo | drihten — after þan | flode — wide 3ond þas | leode* etc.

A word of three syllables of the form (∪∪×) composes two members at the end of the verse, but is used as one member at the beginning of the verse, e.g. *ond he hoe 3af þare | ædelen — þa | ædælen | tellen — but: at | ædælen are | chirechen þa | makede seinte | Albin — ond | wonene heo | comen* etc.

A word of three syllables (— — ×) or of four (∪∪ — ×) counts as three members at the end of the verse, as in Othfrid and in OE., e.g. *neowe tidenden || — faire || wimmonnen — onfest Radestone ||* etc., whilst at the beginning of and within the verse it can compose two members only: *vmbe | fiftene | 3er — he wes | Leouenades | sone — to | uncuðe |*

*londe* etc. This is the reason why E verses are wanting in Otrid and Laȝamon (§ 108).

It has been already stated (§ 108) that in Laȝamon anacrusis before A verses is commoner than in OE., and that the four beats sometimes have practically the same strength, being separated by unstressed syllables e.g. *ónð bi|wón þa | éðela | bóc.*

An exact metrical examination of Laȝamon's *Brut* is unfortunately still wanting.

### § 115. The Proverbs of Alfred.

We find practically the same kinds of verse here as in the *Brut* — alliterating, riming and riming-alliterating. (Last edition by W. Skeat, Oxford 1907.) An extract is sufficient, v. 118 ff.

þus queþ Alured:

Wyþ-vte wysdome is weole wel vnwurþ;  
for þey o mon ahte hundseuenti acres,  
and he hi hadde isowen alle myd reade golde  
and þat gold greowe so gres doþ on eorþe,  
nere he for his weole neuer þe furþer,  
bute he him of fremde freond iwurche.

For hwat is gold bute ston, bute-if hit haueþ wis  
mon?

### § 116. King Horn.

This poem can be looked on as the last example of the old alliterative verse. It is written in short rimed couplets. Although the poem belongs to the end of the thirteenth century, it may be discussed now.



Alliteration as a means of connecting the two verses has fully vanished. The rime is consistent and fairly correct. The two short verses, which are united by rime to form a couplet, are independent and have a like rhythmical structure. The old types of the alliterative verse appear dimly, but only verses with like endings can be united owing to the rime, thus A with A, C or D<sup>1</sup> (feminine or gliding ending) and B with B or D<sup>2</sup> (masculine ending). E verses and the shortened C and D<sup>1</sup> verses are, of course, wanting. On the other hand verses with about equally stressed beats and, therefore, with a rhythm of equal bars, are much more common than in *Lazamon*.

NOTE. In the following extract the feet of two and of three members are shown by accents.

- |Alle | beon he | blípè|  
 |pat | to my | song | lýþè|.
- a | sang ilc | sehal ȝou | síngè|  
 4 of | Múrrý þe | kíngè'. . .
- 7 |Góðhild | het his | quen,  
 |fairer ne | miȝte | non | ben.  
 he | hadde a | sone | þat het | Horn
- 10 |fairer ne | miȝte | non beo | born . . .
- 13 |fairer | nis non | þane he | was,  
 |he was | briȝt | so þe | ȝlas,  
 15 |he was | whit | so þe | flur,  
 |rose- red was | his co,lor.  
 in | none || kíngé ríché||  
 |nas non | his i líché .
- |twelf | feren he | háddè|  
 20 |þat he | wiþ him | láddè|,  
 |alle | ríche | mannes | sones

- 22 and | alle hi | were | faire | gomes . .  
 29 Hit | was u|pon a | someres | day,  
 30 |also | ihe ʒou | telle | may:  
     |Múrrì, þe | gode | king,  
     |rod | on his | pléyìng|  
     |bi þe || sé-|sìdè||,  
 34 ase | he was | woned | rídè| . . .  
 37 he | fond | bi þe | stróndè|  
     a|riued | on his | lóndè|  
     |schipes || fíf|ténè||  
 40 wip | Sárazīns | kénè|.

### § 117. Rhythmical Structure of the Verse of King Horn.

When we closely examine these verses we see that most verses with masculine ending (8—10, 13—16, 29 f.) fall into four members with about the same stress and ‘filling’. The same is true of the ‘disyllabic masculine’ (two short syllables ʊʊ) verse-endings (21 f.). When the verse-ending is feminine (—x), however, the last two members of the verse are united to form a foot of two members, as in *Brut* and in OE. verse; cf. *blípè* 1, *lýpè* 2, *síngè* 3, *kíngè* 4, further vv. 18, 19, 20, 32, 34, 37, 38, 40. Occasionally, especially in names, this happens at the beginning of a verse, e.g. *Múrrì* 4, 31, *Góðhild* 7, *Sárazīns* 40. At the end of a verse three members may be united to form a foot, e.g. *fíf-ténè* 39, *sé-sìdè* 33, *kíngèrìchè* 17.

Thus when the verse has feminine ending it is much like the old type A with stronger ‘filling’ of the first two members, e.g. | *Alle beon he* | *blípe* |

— *a | sang ihc schal 3ou | singe | — of | Murry þe | kinge | etc.* The gliding endings (with three members) answer to C or D<sup>1</sup>, e.g. *in none || kingeriche || — bi þe || se-side || — þat to my || song lype || — shipes || fiftene ||*. Masculine endings are like B or D<sup>2</sup>, e.g. *he was | brizt so þe | glas — he was | whit so þe | flur etc.* But in verses with masculine endings the four members are more or less like, and the rhythm approaches the later verse of four bars (§ 123), e.g.

he | hádde a | sóne | þát het | Hórn  
 |álle | ríche | mánnes | sónes  
 and | álle hi | wére | fáire | gómes  
 Hit | wás u'pón a | sómeres | dáy etc.

We must, therefore, look on the verse of *King Horn* as a verse of four members, of which at the end of the verse, as in OE. and in *Lazamon*, two or three members may be united to form feet whilst at the beginning of and within the verse feet of two members seldom occur. The verse of *King Horn* is about at the same stage of development as that of *Otfrid*.

We find sometimes a disyllabic word with a long root-syllable (—x) also at the end of a verse, which seems to be used as one member, e.g.

645 f.: A | more3e | þo þe | dai gan | springe  
 þe | king him | rod an | hun tinge  
 883 f.: To | deþe | he hem | alle | bróu3te,  
 His | fader | deþ wel | dere he | bróu3te,  
 879 f.: Horn | and his | compai nýc  
 Guune | after | hem wel | swiþe | hí3e,

but MSS. L and O have the correct reading:

645 f.: þe | day bi|gon to | spríngè|,  
 þe | king rod | on hun|týngè|

O 803 f.: To | deþe | he hem | brówtè|,  
 Hys | fader | deþ he | bówtèn|,

and the couplet 879 f. is wanting in both L and O. Evidently in these overloaded verses the scribe of C has made alterations or additions.

### § 118. The Views of Wissmann, Luick and Schipper on the Verse of King Horn.

Wissmann, *King Horn. Untersuchungen zur mittlenglischen Sprach- und Kulturgeschichte. QF.* 16, Strassburg 1876 and *Das Lied von King Horn. Mit Einleitung, Anmerkungen und Glossar* ed. Wissmann, *QF.* 45, Strassburg 1881, assumes four beats for the verse of *King Horn*. So too Luick (*Pauls Grdr.*, 2 ed. *Metrik* p. 154 ff.), whilst Schipper (*Engl. Metr.* 1, 180 ff. and *Grdr.* 71 ff.) holds the opinion that in *King Horn* there is a mixture of three and four beats. Such an irregular mixture of couplets with three or four beats does not elsewhere occur. We can, as seen above, divide *all* verses in *King Horn* into four members.

### § 119. The Regular Short Rimed Couplet: a) The Latin Hymn-verse.

From the freer rimed couplet, derived from OE. alliterative verse, which we have seen in *Brut*, *Proverbs of Alfred* and *King Horn* must be distinguished the regular short rimed couplet, con-

taining four bars, which is used in a large number of ME. romances, legends etc. down to the time of Chaucer and Gower. This is directly connected with a Latin or French model, viz. the Latin Hymn-verse (*dimeter iambicus acatalectus*) or the French verse of eight syllables.

In Latin hymns the *dimeter iambicus acatalectus* was much favoured; cp. the old hymn

Vení creátor spíritús  
Mentés tuórum vísitá,  
Implé supérna grátíá  
Quae tú creásti péctorá

or the Christmas hymn of Sedulius (c. 400):

A sólis órtus cárdiné  
Adúsque térrae límitém  
Christúm canámus princípém  
Natúm María vírginé.

Here the foundation of the rhythm is based not on the quantity, as in the classical period, but on the normal stress of the words. Thus the verse no longer consists of a succession of long and short syllables, but of stressed and unstressed syllables. Only at the beginning of the verse can the accent be shifted, as in English and German verse, so that the final syllable of a disyllabic word may bear the rhythmical stress, whilst in ordinary speech the stress is on the first syllable, e.g. *vení, mentés, implé* — *Christúm, natíu*. At the end of the verse there is generally a word of three syllables with a beat on the first and third syllables: *spíritús, vísitá, cárdiné* etc.

### § 120. b) The French Verse of Eight Syllables.

This verse of eight syllables was much used in Old French poetry, especially in (short) rimed couplets. At the end there might be an additional syllable, viz. in feminine endings. Thus with masculine endings there are eight syllables and with feminine endings nine syllables, cp. *Roman de la Rose*, 1393 ff.:

Il i avoit de flors plenté  
 Toz jors, et iver et esté.  
 Violete i avoit trop bele  
 Et pervenche fresche et novele.  
 Flors i ot blanches et vermeilles,  
 De jaunes en i ot merveilles.  
 Trop par estoit la terre cointe  
 Qu'ele ere piolee et pointe  
 De flors de diverses colors  
 Dont moult sont bones les odors.  
 Ne vous tenrai ja longue fable;  
 Du leu plesant et delitable  
 Orendroit m'en convenra taire  
 Que je ne porroie retraire  
 Du vergier toute la biauté  
 Ne la grant delitableté.

### § 121. c) The Middle English Short Rimed Couplet.

This French short rimed couplet with its masculine and feminine endings was imitated in ME. poetry. It was used for romances and for religious and didactic verse. As the oldest example of this measure a poetic paraphrase of the *Paternoster* (*Old English Homilies* ed. Morris *ETS.* 29, 55—71)

is generally quoted. It dates from the middle of the twelfth century. But the metre is very irregular, the thesis is often disyllabic. Compare vv. 1–8:

Ure | feder | þet in | heouene | is,  
 þet | is al | soð | ful i|wis,  
 weo | moten | to þes | wordes i|seon  
 þet to | liue and to | saule | gode | beon,  
 þet | we beon | swa his | sunes i|borene  
 þet | he beo | feder and | we him i|eorene,  
 þet | we don | alle | his i|beden  
 |and his | wille | for to | reden.

The verse of *The Owl and the Nightingale* (1794 verses), c. 1200, is much more regular. Cp. vv. 1—20:

Ich | wes in | one | sumere | dale,  
 In | one | swiþe | dyele | hale  
 I herde ich | holde | grete | tale  
 An | vle and | one | nyhte|gale.  
 5 þat | playd wes | stif and | stare and | strong,  
 Sum | hwile | softe and | lud a|mong,  
 And | eyþer | ayeyn | oþer | swal  
 And | let þat | vuele | mod vt | al  
 And | eyþer | seyde of | oþres | custe  
 10 þat | alre | wrste | þat hi | wuste,  
 And | hure and | hure of | oþres | songe  
 Hi | holde | playding | swiþe | stronge.  
 þe | nihte gale bi|gon þo | speke  
 In | one | hurne of | one | beche  
 15 And | sat vp | one | vayre | bowe  
 þat | were a bute | blostme y'nowe,  
 In | ore | vaste | þikke | hegge  
 I meynd myd | spire and | grene | segge.  
 He | was þe | gladder | vor þe | ryse  
 20 And | song a | veole | cunne | wyse.

### § 122. Havelok.

The difference between the normal ME. short rimed couplet, the freer couplet of *Brut* and *King Horn* and the more regular Latin and French verse, will be best seen by examining an extract from *Havelok*, which is slightly later than *King Horn*. Cp. Schipper's *Übungsbuch*, 8<sup>th</sup> ed., p. 125.

- 27 It | was a | king by | are|dawes  
 that | in his | time | gode | lawes  
 he | dede | maken and | ful wel | holde.
- 30 hym | louede | yung, him | louede | olde,  
 |erl and | barun, | dreng and | þayn,  
 |knight, | bonde-|man and | swain,  
 |wyues, | maydnes, | prestes and | clerkes,  
 and | al for | hise | gode | werkes.
- 35 he | louede | god with | al his | micht  
 and | holi | kirke and | soth and | richt.  
 richt|wise | men he | louede | alle  
 and | oueral | made hem | forto | calle.  
 wrei|eres and | wrobberes | made he | falle
- 40 and | hated | hem so | man doth | galle.  
 vt|lawes and | theues | made he | bynde,  
 |alle | þat he | michte | fynde,  
 and | heye | hengen on | galwe | tre,  
 for | hem ne | yede | gold ne | fe.

The scheme of the verse is, therefore: (×)|××|××|××|×(×), i.e. the verse falls into four independent like feet, each containing an arsis and a thesis. Each arsis must be represented by a stressed syllable, and each thesis by an unstressed syllable. These syllables may be long or short. But two short syllables may be slurred in the arsis (*louede* 30, 35, 37), and the thesis may consist of



two unstressed syllables, of which one generally loses its independence by elision or by some other form of weakening (*kirkę* and 36, *madę hem* 38, *madę he* 39, 41 — *ouęral* 38, *makęn* and 29, *prestęs* and 33, *wre|eręs* and 39, *vt|lawęs* and 41, *hengęn* on 43 — *wrobberęs* 39). The thesis is rarely omitted, e.g. *Knicht\_ |bonde|man* and *|swain* 32. The anaerusic is often wanting, e.g. 31—33, 42. At the beginning of the verse compounds may have a shifted accent, i.e. the first beat may fall on a syllable, which otherwise has only a subsidiary stress (*riht|w|ise* 37, *vt|l|awes* 41, *wre|eręs* 39).

NOTE. An attempt by Crow, *Zur Geschichte des kurzen Reimpaars im Mittelenglischen*, Göttingen 1892, to establish laws for the use of the anacrusis in the short rimed couplet has not been successful (cp. *Engl. Stud.* 18, 225 ff.).

### § 123. The Difference between Verse of four Bars and Verse of four Members.

This regular short rimed couplet is distinguished from the verse (of four members) of *Brut* and *King Horn* chiefly by the fact that two beats may no longer fall on two consecutive syllables of the same word; that a syllable at the end of the verse preceded by a long syllable no longer counts as a member of the verse, but the verse-ending may be masculine or feminine without any alteration in the rhythm or 'filling' of the rest of the verse. This can be seen from the examples quoted.

The four beats are not, of course, of equal strength, but graduated according to the sentence stress of ordinary speech; but they are independent, and not united to form feet of two or of three members as in OE. and early ME. verse. The verse is therefore, not one of 'four members', but of 'four feet', or, let us say, of 'four bars', since the four beats fall at about equal intervals.

Since each foot begins with an arsis and the anacrusis may be present or absent according to the poet's taste, the verse is not iambic but trochaic.

Schipper (*EM* I, 259; *Grdr.* p. 178) allows a caesura in the verse of four bars, generally after the second arsis. But, even though a pause occasionally occurs within the verse, one can scarcely speak of a real caesura in such a short verse.

### § 124. The Difference between the Middle English Short Rimed Couplet and the Latin and French Verse of Eight Syllables.

The ME. verse of four bars (the regular short rimed couplet) is distinguished from Latin and French verse by the fact that the number of the syllables is not fixed. Latin verse has always 8, French verse 8 (masc. ending) or 9 (fem. ending) syllables. In the ME. verse of four bars, however, the number of syllables varies between 7 and 12, according as the anacrusis is present or absent,

the verse-ending masculine or feminine, and the thesis monosyllabic or disyllabic. The only ME. poet, who strictly followed his French model, was Gower in his *Confessio Amantis* (§ 185).

### § 125. The Short Rimed Couplet of Genesis and Exodus.

The short rimed couplet of the ME. *Genesis and Exodus* must be specially mentioned. Here the verse of four bars is already regular, cp. 1325 ff.

- 1325 Ysaac was leid þat auter on  
 so men sulden holocaustum don,  
 and Abraham dat swerd ut drog  
 and was redi to slon him nog,  
 oe an angél it him forbed  
 1330 and barg de child fro ðe dead.  
 do wurd Abraham rigt ifagen  
 for Ysaac bileaf unslagen.  
 biaften bak, as he nam kep,  
 faste in dornes he sag a sep,  
 1335 dat an angél dor inne dede:  
 it was brent on Ysaac stede.

Here, as in *Havelok*, we have a regular interchange of arsis and thesis, but whilst in *Havelok* feminine endings are as common as, or commoner than, masculine endings, in *Genesis and Exodus*  $73\frac{1}{2}\%$  of the verses have masculine monosyllabic endings (*me : be — old : told — wel : del* etc.);  $24\%$  have disyllabic masculine endings (∪∪ *gode : bode — dede (pret.) : stede (place) — taken : maken — fagen : slagen — cumen : mumen — rume : sune — tale : smale* etc.) and only  $2\frac{1}{2}\%$  have feminine

endings ( $\_ \times$  *þinge : kinge — iwisse : blisse — blinne : inne — loken : boken — mildelike : witterlike* etc.). This was shown by Pilch, *Umwandlung des altenglischen Alliterationsverses in den mitttelenglischen Reimvers*, Königsberg 1904.

This strikingly rare use of feminine endings cannot be accidental. The poet has evidently avoided them, because he felt them to contain two beats or members in accordance with the older verse. In the few cases, in which he was obliged to use words of the form  $\_ \times$  as the last member of the verse, the last syllable is always an unstressed *e* or *en*, never a full final *-es*, *-ed*, *-er* etc. This peculiarity of the poet of *Genesis and Exodus*, which, as we shall see later (§ 128), corresponds to the practice of the first half-line of the *Poema Morale*, is in itself a full proof that feminine verse-ending was felt to be an ending of two members well into the thirteenth century.

### § 126. The Septenary Rimed Couplet.

In *Brut*, *Proverbs of Alfred* and *King Horn* the alliterative long line has become a short rimed couplet, since the caesura was connected with the end of the verse by rime. This verse under French influence became a regular verse of four bars. But we also find in early ME. poems a long rimed couplet, called the septenary rimed couplet. This was probably directly imitated from Latin models, but, on the other hand, it clearly bears

some relation to the alliterative long line and may have been derived from it by the introduction of rimes connecting the long lines.

### § 127. The Latin Septenary.

The Latin model of this measure was according to Schipper (*EM.* I, 89ff.; *Grdr.* p. 186) the so-called *tetrameter iambicus catalecticis*, or *septenary*  
 $\times \acute{\times} \acute{\times} \acute{\times} \acute{\times} \acute{\times} \acute{\times} \acute{\times} | \acute{\times} \acute{\times} \acute{\times} \acute{\times} \acute{\times} \acute{\times} \acute{\times}$  e.g.

O crux frutex salvificus | vivo fonte rigatus,  
 Quem flos exornat fulgidus, | fructus fecundat gratus.

But this iambic septenary in medieval Latin poetry is rarer than the trochaic septenary and is found later. An example of the trochaic septenary can be given from the songs of Walter Mapes:  
 $\acute{\times} \acute{\times} \acute{\times} \acute{\times} \acute{\times} \acute{\times} \acute{\times} | \acute{\times} \acute{\times} \acute{\times} \acute{\times} \acute{\times} \acute{\times} \acute{\times}$ , e. g.

Meum est propositum | in taberna mori,  
 Vinum sit appositum | morientis ori,  
 Ut dicant cum venerint | angelorum chori:  
 Deus sit propitius | huic potatori.

It is therefore better to derive the English septenary, which has generally a trochaic rhythm like the short rimed couplet (§ 123), from this trochaic septenary, as Schipper does (*Grdr.* p. 186). We then get the scheme of the English septenary ( $\times$ ) $\acute{\times} \acute{\times} \acute{\times} \acute{\times} \acute{\times} \acute{\times} \acute{\times} |$  ( $\times$ ) $\acute{\times} \acute{\times} \acute{\times} \acute{\times} \acute{\times}$ . Here an anacrusis may occur before each half of the verse. In any case the regular English septenary agrees with the Latin iambic and trochaic septenary in one point — the first half-verse has a masculine ending and the second

a feminine ending. Since we must look on feminine endings according to the practice of the twelfth and thirteenth centuries as two members (see § 125), we have the following scheme for the regular English septenary, the first example of which we find in the *Poema Morale*, (×)××|××|××|××|| (×)|××|××|××|.

### § 128. The Poema Morale.

The *Poema Morale* begins:

[Ich æm | elder | þen ich | wes: a | wintre | and a | lórè].  
Ich | wælde | more | þanne ic | dude: mi | wit ah | to | ben |  
mórè].

Wel | lange ic | habbe | child i|þeon: a | weorde end | ech  
a | dédè].

þeh ic | beo a | wintre | eald: tu | ȝyng i | eom a | rédè].  
Vnnut | lif ic | habb i|læd: end | ȝyet me | þincē ic | lédè].  
þanne ic | me bi|þenche | wel: |sore ic | me a|drédè].

Mest al | þat ic | habbe y|don: ys | idel|nesse and | chílçè].  
Wel | late ic | habbe | me bi|þoht: |bute me | god do | mílcè].  
Fele | ydele | word ic | habbe i|queden: |syððen ic | speke |  
cúpè].

And | fale | ȝunge | dede i|do: þe | me of|þinchet | núpè].

There is here, as in the Latin model and in the short couplet of *Havelok* a regular interchange of arsis and thesis, i.e. a rhythm of equal bars. The thesis is never absent and is generally monosyllabic; where the thesis is disyllabic one of the unstressed syllables is suppressed by elision or slurring (*þanne ic* 2, 6, *lange ic* 3, *sore ic* 6, *late ic* 8, *habbe y* 7, 9, *dede i-* 10, *weorde end* 3, *nesse and* 7 — *bute me* 8, *syððen ic* 9, *ydele* 9; the elision

is also shown in the spelling in *habb i* 5. The anacrusis can be present or absent in each half-line. It is absent in the first half-line of 1, 4, 5, 6, 7 and in the second half-line of 6, 8, 9.

The second half-line has always feminine ending ( $-\times$ ) e.g. *lore: more — dede: rede* etc., occasionally  $\cup\cup\times$  e.g. *heuene : seuene* 27 f., *icorene : iborene* 105 f., and we must, as said above, look on these endings as 'of two members'.

The first half-line has always masculine ending, a stressed monosyllable  $\times$ , e.g. *wes, beon, eald* etc. or two short syllables  $\cup\cup$  e.g. *dude* 2, *(i)-queden* 9 etc. Occasionally a word of the form  $-\times$  is the last member of the first half-line, but it happens, as in the short couplet of *Genesis and Exodus* (§ 125), very rarely and the final syllable is then always an unstressed *-e* (*tilde* 57, *lesse* 66, *orde* 85) and never a fuller syllable *-es, -ed*. Moreover in a strictly critical edition of the text most of these cases would disappear.

The first half-line of the *Poema Morale* is in its rhythmical structure much like the verse of *Havelok*, or rather that of *Genesis and Exodus*, since feminine endings are very rare. The second half-line is much like the verse with feminine endings of *King Horn*.

The rime is, of course, feminine always: *lore : more — dede : rede — cupe : nupe* etc., or gliding: *heuene : seuene — iborene : icorene*. There are

no signs of a conscious use of alliteration; only the usual alliterative formulae, which long continued in the language, appear.

### § 129. Ormmulum.

The same rhythmical scheme, which is used with some freedom in the *Poema Morale*, is employed in Orm's or Ormin's *Ormmulum* (c. 1200) with great regularity. In this work there is neither alliteration nor rime. Orm uses the septenary with great regularity in his long poem, just as his peculiar orthography is regular (he doubles all consonants which follow a short vowel in closed syllables, even in unstressed syllables and in consonantal combinations). Anacrusis and thesis are never omitted and are never disyllabic. cp.

Annd | whase | wilenn | shall þiss | boc: eft | oþerr | siþe |  
writenn|.

Himm | bidde icc | þatt hēt | wrīte | rihht: swa | summ þiss |  
boc himm | tæchēþþ|.

All | þwertt ūt | affterr | þatt itt | iss: upp|o þiss | firrste |  
bísnnè|

Wiþþ | all swille | rīme alls | her iss | sett: wiþþ | all se |  
fele | wórdèss|

Annd | tatt he | loke | wel þatt | he: an | bocstaff | write |  
twíʒʒèss|

Eʒʒ|whær þær | itt upp|o þiss | boc: iss | writenn | o þatt |  
wísè.|

Loke | he well | þatt hēt | write | swa: forr | he ne | maʒʒ  
nohht | éllès|

Onn | Ennglissh | wrītenn | rihht te | word: þatt | wite he |  
wel to | sóþè.



All the 10 000 long lines of the poem, which originally contained some 80 000 lines, have exactly the same scheme  $\times|\acute{\times}|\times|\acute{\times}|\times|\acute{\times}|\times|\acute{\times}||\times|\acute{\times}|\times|\acute{\times}|\times|\acute{\times}$  and contain 15 syllables. One line will be sufficient as a sample:

þiss | bók iss | némmnedd | Órrmu|lúm! forr|þí þatt | Órrm  
itt | wróhhtè|.

The only freedom, which Orm allows himself, is the elision of a final unstressed vowel before a following vowel or *h*, e.g. *for lufe off Crist, loka he, tunnerrstannenn* (for *to unnderrstannenn*) or the dropping of an initial unstressed vowel after a stressed vowel, e.g. *hēt* (for *he it*).

That the feminine ending must be looked on as two members ( $\_ \times$  e.g. *wróhhtè, kíndè, lénèdd* etc.) is proved by the fact that Orm avoids using disyllabic words with a short root-syllable ( $\cup\cup$  e.g. *hine, tale, sune, lufe*) at the end of the verse, where two members (*hebung* and *nebenhebung*) are necessary. Such words can fill one member (*hebung* and *senkung*) within the verse.

In general the verse stress agrees with the natural word stress; only those syllables can be used in the arsis, which are stressed in ordinary speech. But he was occasionally compelled to shift the accent in order to get a regular interchange of arsis and thesis. This is especially seen at the beginning of the verse, e.g. *afftérr þe flesshes kinde* — *Afftérr þatt tatt te laferrd Crist* — *nemmnédld Amminadabess wa53n*. This is rarer within the

verse: *all þuss iss tatt hallʒhé goddspell — rihht alls iff itt wæré þatt waʒʒn*; especially compounds are so treated, e.g. *all þus iss tatt hallʒhe goddspéll — annd forrþi maʒʒ goddspéll full wel* etc. Both stresses, on the first and on the second syllable, occasionally occur in the same verse, e.g. *goddspéll iss góddspell nemnedd — o mánnkinn swa þatt itt mannkinn*.

Simple or compound words of three syllables, with a long middle syllable, which in OE. had a strong subsidiary stress, are used by Orm generally thus: the second syllable becomes the arsis, and the first and third syllables the theses, e.g.: *annd onn ennglísse spæche — and all þuss þiss ennglísse boc — forr þatt iudíssken passkedaʒʒ — annd sume off þa iudíssken men — annd goddspell iss Jesúsess waʒʒn — forr Jesu Christ allmáhhtig godd — goddspéllés hallʒe lare — for all mannkínne nede — þurrh hiss goddcúnnde mahhte* etc.; occasionally we find *as góddspelléss neʒh alle*. With this strict regularity in verse structure, especially with this syllable-counting principle, Orm stands alone, not only in his own time, but in the whole of English Literature, if we except Gower (§ 185) and Hoccleve (§ 196), who are also syllable-counters. Orm's verse is the verse of a scholar, who had no feeling for the metre of popular poetry, and it has, therefore, had no influence at all on later poets. His orthography, also, found no approval amongst his countrymen.

### § 130. On God Ureisun of vre Lefdi.

In some other poems of the twelfth and thirteenth centuries besides *Poema Morale* and *Ormmulum* we find the longer (rimed) couplet, e.g. *On God Ureisun of vre Lefdi* and *De Muliere Samaritana* (Schipper's *Übungsbuch* 8<sup>th</sup> ed. 106ff., 114ff.), *The Passion of Our Lord* (*Old English Miscellany*, EETS. 49, 37—57), the *Josephslied*, first published by Heuser (1905) (*Bonner Beitr.* 17, 83—121) and some shorter poems (ep. Pileh p. 50 ff.) But the septenary is not so regular here as in *Ormmulum* and *Poema Morale*. The first half-line has often feminine ending, and the second masculine ending. The regular interchange of arsis and thesis also is wanting. Two or three members of the verse may be united to form a foot, as in *Brut* and *King Horn*. An extract from *On God Ureisun* follows. The feet of two and of three members are shown by accents and vertical lines.

Christes | milde | módèr', | seynte || Máriaè',  
 mines | liues | léomè', mi | leoue || léfdiè',  
 to | þe ich | búwè' and | mine | kneon ich | béiè',  
 and | al min | heorte | blod to | ðe ich || óffriè'.  
 5 þu ert | mire | soule | liht and | mine | heorte | blíssè',  
 mi | lif and | mi to hope, min | heale | mid i wíssè'  
 ih ouh | wúrdiè | ðe mid | alle | mine | míhtè'  
 and | singe | þe | lófsòng bi | ðaie | and bi | níhtè';  
 vor | þu me | hauest i hólpèn' a | ueole | kunne | wíse  
 10 and | ibrouht of | héllè in to " páradíse'.  
 ich hit | þónkie | ðe, mi | leoue | léfdiè',  
 and | þónkie | wúllè, þe | hwíle | ðet ich | líuè'.  
 'Alle | crístène | men owen | don ðe | wúrschípe

- 14 and | singen | ðe | lófsòng| mid | swuðe | muchele |  
glédschipe | . . .
- 19 |þu ert | briht and | blísfúl| |ouer | alle | wúmmèn|,  
20 and | god ðu | ert and | gode | leof ouer | alle | wép-  
mèn | . . .
- 119 a|uouh | mine | sóulè|, hwon | ich of | þisse | liue | uare,  
120 and | schild | me urom | séoruwè| |and from | eche |  
deaðes| kare.
- |gif þu | wult ðet | ich i|ðeo, |gode | ʒeme | nim to | me,  
122 vor | wel ne | wurð me | néuèr|, |bute | hit beo | þuruh |  
ðe . . .
- 157 mi | lif is | þin, mi | luue is | þin, |mine | heorte | blod  
is | þin,  
158 |and ʒif | ich der | séggèn|, mi | leoue | leafði | þu ert |  
min.

Schipper (*EM* I, 162 ff.; *Grdr.* 195 ff.) looks on only the longer verses with masculine caesura (e.g. 5, 20, 157) as septenaries, but the shorter verses with feminine caesura (e.g. 1—3, 10—12) partly as free alliterative long lines, partly as alexandrines. Thus he assumes an interchange of septenary and alexandrine, of six (3+3) and seven (4+3) beats, and that this interchange is quite free.

Such a planless mixture of two different measures in a long poem is, in itself, improbable. On closer examination (cp. Pilch) we find that there are no alexandrines in the poem. Those verses, which Schipper scans as alexandrines, are septenaries, which are different from the septenaries with masculine caesura only in that the last two members of the first half-line are united to form a

foot of two members, in accordance with the practice in OE. and early ME. verse (*Brut, King Horn*). We must, therefore, read: *Crístes milder | módèr | 1, mínes líues | léomè | 2 — and schíld mé urom | séoruwè | 120 — and sínge þé | lófsong | 8. 14, þú ert bríht and | blísful | 19* etc. It is rarer to find a foot of two members within the verse, e.g. *ih ouh | wúrdie | dé 7, ích hit | þónkè | dé 11, álle | crístène | mén 13*. Sometimes feet of three members occur at the end of the first half-line, e.g. *mid brihte || zímstönès || 55*. All these first half-lines with feminine ending must be looked on as having four members like those with (monosyllabic or disyllabic) masculine ending, in which the four beats are clearly seen and generally separated by unstressed syllables e.g. *ánd ál min héorte blód 4, þú ert míre sóule líht 5, and gód du ért and góde léof 20, zíf þu wílt det ích idéo 121, mi líf is þín, mi líue is þín 157 — mí líf and mí tohópe 6, wel ówen wé uor þíne líue 18, biuóren dīne léoue sūne 26* etc. Heuser (*Bonner Beitr.* 17, 119) comes to the same result: "The so-called early ME. alexandrine is only a variety of the septenary. If, as in MHG., we look on the form with feminine ending and three beats as having four bars, then the alexandrine becomes the septenary."

In the poem *On God Ureisun of vre Lefdi*, however, we see that the second half-verse of the early ME. septenary is also to be looked on as

having 'four members'. For not only do feminine endings occur, as in *Poema Morale*, in which the fourth member is composed of an inflexional syllable, e.g. *and míne knéon ich | béiè | 3*, *and míne héorte | blíssè | 5*, *mid álle míne | míhtè, bi dáie ánd bi | níhtè | 8* etc., or verse-endings of three members as *séynte || Mávè || 1*, *mi léoue || léfdiè || 2*. 11, but verses occur, in which the fourth member is the second part of a compound or even an independent strongly stressed word, so that there can here be no doubt that the second half-verse has four members, e.g. *óuer | álle | wúmmèn | 19*, *óuer álle | wépmèn | 20*, — *ówen dón þe | wúrshípe | 13*, *mid swúðe múchele | glédshípe | 14* — *góde zéme ním to mé* 121, *búte hít beo þúruh dé* 122, *míne héorte blód is þín* 157, *mi léoue léafdi, þú ert mín* 158 — *hwon ích of þísse líue uáre* 119, *ánd from éche déades káre* 120. The verse of this poem could be derived directly from the alliterative long-line. This is Heuser's view (*Bonner Beitr.* 17, 120 f.). But it seems to be influenced by the septenary of the *Poema Morale*, which must be explained as an imitation of the Latin septenary because of the absence of alliteration.

### § 131. De Muliere Samaritana.

The verse of this poem is like that of *On God Ureisun*, cf. Pilch pp. 35—38. A short extract is sufficient, H. 13—20:

|Ase | he | þer | réstè', ase | wei|weri | wérè|,  
 |þar com | gon o | wýmmon' | al | one | buten i|vére':  
 |ase | heo wes | er i|wuned, heo | com myd | hire | sténè  
 and | Jesus | to þare | wýmmon' | bi|gon his | þurst to |  
 ménè':  
 |'yef me | drynke, | wýmmon', he | seyde myd | mylde  
 múþè|.  
 þeo | wymmmon | him on|swéredè|, al | so to | mon vn kúþè  
 |hwat ar|tu þat | drynke me | byst? þu | þinchest of | Jude-  
 lóndè:  
 ne | mostu | drynke | vnderfo | none of | myne | hóndè|.

### § 132. The Passion of Our Lord.

In *The Passion* and *Josephslied* the case is different. As Pilch (pp. 38—50) has shown, the first half-lines with masculine endings have clearly four beats, e.g. *þu séide úre lóuerd críst* 101, *þat blóð órn adín of hím* 162, *he wés ofdréd of þe déþ* 152 — *hi séiden hé is a smíþes síne* 59, *þét ich wrót, béo iurrite* 476 etc.: we must, therefore, scan the first half-lines with feminine ending with four beats, i.e. take the feminine ending as having two members, e.g. *þe children of þe | túnè |* 40, *míd his fálse | wórdès |* 32 — *héyl, he séyde, | máystèr |* 191, *míd his swéte | módèr |* 644 — *Ádam ánd his | ófsprung |* 23, *and álle mén and | wím-mèn |* 679 etc.

The second half-lines with masculine ending, however, have clearly only three beats, e.g. *bóþe gód and món* 36, *ne béo we nóht his frénd* 59, *as ich eu ségge máy* 68 — *þat éuer wés ibóre* 21, *þét is gódes síne* 37 etc. We can, therefore, assume

only three beats for the half-lines with feminine ending. This is rendered easier by the fact that the extra syllable always consists of an unstressed *e*, e.g. *þat ích eu wíle télle* 1, *ín þe gódspelle* 2, *tó his fáder blísse* 14 etc., for where a stronger subsidiary stress is found at the end, which must form the last member of the verse, only three beats can be clearly recognized, e.g. *a pálme sínedày* 65, *he wrót his gódspèl* 501, *sái me wínmòn* 568 etc.

An example is given:

- 331 Pi|lates | queþ to | ihesu | crist: |seye |þu me |soþ.  
 yf | þu ert | gýwène | kyng: |oþer hi | habbeþ | woh.  
 |þu hit | seyst queþ | ure | lord: þat | ich am | godes |  
 sune.  
 I | not for | hwiche | gúltè!: |hi me | habbeþ i|nume.  
 335 Pi|lates him | vt i|wéndè!: |þer | after | ful | sone.  
 He | seyde hwat | haueþ þes | mon i|do: þat | is i brouht |  
 tó me.  
 þe | Gywes | him on|swéredèn!: if he | nedde mys'do.  
 338 |Nere he | nouht for | us i|nume: |ne i|brouht þe | to . . .  
 389 Pi|lates | eft vt | éodè: and | to þe | gywes | sede.  
 Lo | her ich | brynge | þisne | mon: |and to- | vore eu |  
 lede.  
 Ich | nenne | gult ne | vynde on | him: i | do eu | to  
 vnder|stonde.  
 392 He | wuste | þet he | wes i|nume: vor | heore | muchel|  
 onde.

### § 133. The Josephslied.

Heuser (*Bonner Beitr.* 17, 113 ff.) arrived at the same results for the *Josephslied* as Pilch for the *Passion*. An example is sufficient:



- 195 þe | quene | louede | Jósèp| |ase hir | owe | lif,  
 196 Hco | sente him | after | sònè| to | speken | hire | wiþ . . .  
 203 |Josep | cam to | bóurè|, þat | hende | was and | fre,  
 |„Leuedi“, quod | Jósèp|, |„wat þi | wille | be?“  
 205 |„Josep“, | quod þe | quénè|, |„nou þou | art wel|come,  
 |Nou in | mine | bóurè| |ich þe | haue i|nome.  
 |Ich þe | wole | téllèn| |one | tídinge|,  
 208 Ich | wole þe | make | richest | man |after| oure | kinge| . . .  
 213 And of | one | þingè| i|wis þu | miȝt be | bliþe:  
 214 þer nis | no man | me so | lef þat | euere | is a|liue“ . . .  
 217 |Mid þat | ilke | wórdè| heo | gan him | cluppe and | kisse  
 |„Jósèp|, | ich am | þin“, heo | seide | mid i|wisse.  
 |Josep | of þese | wórdès| |nas he | no þing | glad,  
 220 He | nolde in | none | wise | don, |ase þe | quene him |  
 bad.

### § 134. Interchange of various Kinds of Verse.

We must, therefore, adhere to the proposition: The arbitrary mixture of septenaries and alexandrines, assumed by Schipper, does not occur. The alexandrine was at the time quite unknown in English. All the verses of these poems are to be scanned as septenaries. The caesura and the end of the line can be masculine or feminine.

In two poems of the period there is a real mixture of verses: this is not an arbitrary mixture, however, but certain parts of the poem are separated from other parts by having a different metre.

*A lútel soth sermoun* (*Old Engl. Misc.* pp. 186 to 191) begins with eight septenaries riming in pairs (printed as short lines 1—16)

Hérkneþ álle góde mén and stýlle sítteþ adún.

And ích ou wíle téllèn a lútel sóþ sermún etc.

Then follow eight short rimed couplets (17—24)

He máde him ínto h́elle fálle  
And áfter h́im his children álle etc.

and from v. 25 come long lines again rimed in pairs:

Alle bakbytares heo wendeþ to helle  
Robbares and reuares and þe monquelle etc.

The change in metre is even clearer in the *Bestiary* (*Old Eng. Misc.* pp. 1—25). Just as in the Latin source, the *Physiologus* of Thebaldus (*Old Engl. Misc.* pp. 201—209), hexameters and other metres are used, the English poet uses different metres for the various sections of his work. He uses:

1. the alliterative long-line with and without rime (Lazamon's verse), e.g. 384 ff.

A wíle der is dat is ful of fele wíles,  
fox is hire to name for hire queðsipe;  
husebondes hire haten for hire harm dedes:  
ðe coc and te capun ge feccheð ofte in ðe tun,  
and te gandre and te gos bi ðe necke and bi ðe nos,  
haleð it to hire hole; forði man hire hatied,  
hatien and hulēn boðe men and fules etc.

2. the short rimed couplet, e.g. 444 ff.

ðe deuel is tus ðe fox ilik  
mid iuele breides and wið swik;  
and man al so ðe foxes name  
arn wurdi to hauen same;  
for wo so seiēð oðer god  
and ðenkeð iuel on his mod,  
fox he is and fend iwis,  
ðe boc ne legeð nogt of dis etc.

3. regular rimed septenaries (*common metre* § 229) 88 ff.:

Al is man so is tis ern,  
 wulde ge nu listen,  
 Old in hise sinnes dern,  
 or he bicumēd cristen,  
 And tus he neweð him ðis man,  
 ðanne he nimeð to kirke,  
 or he it bidenken can,  
 hise egen weren mirke.  
 Forsaket ðore Satanas  
 and ilk sinful dede,  
 taked him to Jhesu Crist,  
 for he sal ben his mede etc.

### § 135. Stanza Formation.

When in two septenaries (long lines) not only the verse-endings but also the caesurae are connected by rime, as in the above extract from *Bestiary* 88 ff., then a stanza of four lines with crossed rime is formed. The verses have four and three beats respectively ( $a_4b_3a_4b_3$ ). This is the *ballad metre* or *common metre*.

In the *Poema Morale*, *Samaritan Woman*, *Passion*, *Josephslied*, *King Horn* and other poems every rimed couplet is generally a unity in contents and syntax, so that these poems, too, may be divided into four-line stanzas:  $aabb_4$  or  $aabb_7$ . A stanza of this kind lacked a clear ending and easily became confused by much copying.

Some lyrical poems, printed by Morris in the *Old English Miscellany* have stanzas of 6, 8, 10

or 12 verses. But since it is doubtful, whether these poems belong to the first period of ME., it will be best to postpone the discussion of stanza-formation (§ 161 ff.).

### § 136. Rime: a) Masculine Rime.

By rime we mean that two or more words have the same final stressed vowels and the same consonants or unstressed syllables, which follow them.

a) If the final stressed vowel is in the final syllable of the word, the verse-ending and rime are called masculine, e.g. ME. *be: me — day: wey — lyf: wyf — lond: hond — miȝt: niȝt* etc.

In NE. the rime is also masculine when a word ends in a silent *e*, e.g. NE. *done: sun — life: wife*, and when inflexional *e* is silent: *find: signed*.

### § 137. b) Feminine Rime.

b) If an unstressed syllable follows the final stressed syllable, the verse-ending and rime are feminine, e.g. ME. *dye: chiualrye — seye: tweye — fare: care — fame: name — fable: able — lengthe: strengthe* etc. — *kinges: thinges — hondes: londes — confounded: wounded — honoureth: laboureth — sadel: cradel* etc.

NOTE. In Chaucer no word, ending with an unstressed *e*, can rime with a word which does not contain such an *e*, whilst other poets of the fourteenth and fifteenth centuries are less careful and use rimes such as: *all: falle — it: sitte — day: seye — I: dye — stoon: mone — ydoon: sone* etc. (§ 143).

In NE. feminine rime is rarer than in ME. because the unstressed *e* of final syllables is generally silent. Feminine rime occurs in NE. only when the vowel of the unstressed final syllable is really pronounced, e.g. *fable: table, fishes: wishes, saying: playing* etc.

### § 138. c) Gliding Rime.

c) If two unstressed syllables follow the last stressed syllable, the verse-ending and rime are called *gliding* (three-syllable rime), e.g. ME. *yborene: ycorene — heuene: seuene — morowe: sorowe — fereden: nereden* etc.

Gliding rime is relatively rare in ME., since of two unstressed *e*, one early became silent; *louede* became *loued*, *makede* became *maked* or *made*, *cryede* became *cryed* or *cryde*.

In NE. we find gliding rime in comic and satirical poems, e.g. Byron's *Beppo* and *Don Juan*; but here only words of romance origin can be used, e.g. *magnanimity: sublimity — nunnery: gunnery* etc., with three unstressed syllables: *eligible: intelligible*.

### § 139. Broken Rime.

When an independent, but unstressed, word follows the last stressed syllable of the verse, *broken rime* results. This is common in ME., especially in Chaucer. Generally only one of the two rimes is *broken*, e.g. Chaucer *deedis* (deeds):

*deed is — chestainis: fain is — theevis: greef is — at ones: noon is — preye: sey ye — tyme: by me — Rome: to me* etc.

In NE. broken rime is especially used in humorous and satirical poems, e.g. Butler's *Hudibras*, *ecclesiastic: a stick — prophet: of it — promise: from us — what else: battles — rare is: Paris* etc., in Byron's *Beppo* and *Don Juan*, *Don Juan: a new one: the true one — Agamemnon: I condemn none — mathematical: was attic all: what I call — Roman: no man — pardon: hard on: garden — Great Britain: hit on* etc. It also occurs with enjambement, so that the article, for example, is separated from its noun, e.g. *Desdemona: Verona: was known a || (Husband) — idea: Medea: could be a || (Thing)* etc. Browning uses broken rime, e.g. *silence: a mile hence — kitchen: rich in — jasmine: alas mine — Vichy: who is she* etc.; sometimes the rime is very impure: *require it: spirit — council: gown sell* etc. Sometimes both rimes are 'broken', so that the same word follows the stressed riming syllable in both verses. Thus in the earlier period, e.g. *Towneley Plays (Noah)*, *what alis you: asalis you: avalis you — get me: set me: let me*, later especially in Scotch poetry, e.g. Burns *gie us: see us; free us: lea'e us — attended: kenn'd it: send it: mend it* etc. In NE. again especially in comic poems, e.g. in Butler's *Hudibras*, *shake 'em: mistake 'em*, in Byron: *between 'em: who 've seen 'em: lean 'em — over*

*it: discover it — show it: know it — would not: could not*, in Browning *no more, Love: before, Love — words are: birds are — truth is: tooth is — hold me: fold me — before me: bore me: O'er me*, in Swinburne *stream of it: scream of it: dream of it — fare for them: prayer for them: care for them — waves for us: graves for us*.

### § 140. Rime of Unstressed and weakly Stressed Syllables.

The riming syllable, as stated, must be the last stressed syllable of the word; but it is not only a syllable with chief stress which can rime, but in ME. in certain cases a syllable with subsidiary stress can also rime. This is especially the case with the heavy Germanic derivative syllables *-y, -ing, -ere, -esse* or the second part of compounds, e.g. ME. *I: lady — by: worthy: redy — openly: sikerly — ye (= eye): melodie — king: hunting — here: answere — lesse: gladnesse — man: woman — kene: fiftene — shipe: felawshipe* etc. In Laȝamon suffix rime is enough *men: comèn — Hengèst: fairèst*.

In ME. the derivative syllables of romance words often rime, these had then as in French the chief stress on the last syllable at the end of the verse, e.g. *table: honorable — rage: langage — sual: imperial — daunce: countenaunce — faile: tra-vaile: bataile — fain: certain — she: beautee: citee — blesse: richesse — toun: prisoun — doun:*

*religioun — flour: colour — us: hous: glorious — cure: aventure* etc.

The possibility of a rime by means of a syllable with subsidiary stress in words of Germanic origin is very limited in NE. The derivative syllable *-ing* can no longer rime with a root-syllable in *-ing*, but only as the unstressed syllable of a feminine rime, e.g. *dying: flying — shining: repining* etc. The derivative syllable *-er* only rarely rimes with a stress syllable, e.g. Byron *wanderér: air — worshippér: err*; once *witnessés: these*. In Shakespeare and other earlier poets we occasionally find rimes such as *head: banishéd*, also in Butler *dress: languagés — head: furnishéd — her: interpretér*.

But the rime of the adverbial ending *-ly* with a stressed root-syllable is still permitted, e.g. *eternally: sea — immortally: be*. The *-y* of romance words, too, rimes with root-syllables to [i] or [ai], e.g. *company: sea — victory: dye — enmity: lie* etc.

Many other syllables with secondary stress in romance words rime with root-syllables, e.g. *battlement: sent — attitude: mood — solitude: wood: understood — origin: sin — carnival: wall — parallel: hell: well*, even *impregnable: well*, or two syllables with secondary stress, e.g. *confessional: festival*.

In most polysyllabic romance words the last syllable, which in ME. could rime, has become so weak owing to the shifting of the chief stress to-



wards the beginning of the word that it can be used only as the unstressed syllable in feminine rime. The above quoted rimes, correct in ME., would be impossible in NE. (*table: honourable — rage: language — small: imperial — dance: countenance — fail: travel: battle — fain: certain — she: beauty: city — bless: riches — town: prison — down: religion — flower: colour — us: house: glorious*). Only occasionally we find archaic rimes such as *countree: we*.

NOTE. Thus many romance words have no rime at all, e.g. *solace, countess, forest, tempest, silence, patience, patient, judgment, sudden, govern, conquer, perfect, poet, envy, country, justice, publish, visit, music, virgin, common, person, custom, comfort, conscious, autumn, Jesus, virtue, scripture* etc., also Germanic words such as *meadow, window, besom, open, woman, women, thousand, husband, hatred, goddess, gossip, friendship, wisdom* etc., whilst a syllable with a strong subsidiary stress can still rime with a root-syllable e.g. *sirteen: mean — everything: king — moonlight: bright — sea-mew: blue* etc.

### § 141. Impure Rime.

When the requirements necessary for rime are not carried out fully, we have impure rime, assonance or inexact rime.

Impure rime occurs when the riming vowels are different in quantity or quality: thus when, for instance, short vowels rime with long vowels, e.g. ME. *had: maad — falle: smale* (adj. pl.) — *sette: ete* — *is: paradys* etc., or when *e* rimes

with *i*, *ou* with *o* or *u* [ü], *ey* with *oy*, e.g. ME. *felle: fille* — *manere: desire* — *ese: prise* — *swote: aboute* — *socoure: cure* — *awey: annoy* etc.

In general ME. poets take great care that the riming vowels shall be quite alike, and it is by the rimes that we can often recognize the original dialect of ME. poets in spite of the arbitrary orthography of the scribes.

With the development of the English vowels and their changes during centuries the rimes had to keep pace. Thus rimes formerly correct had to vanish (cp. § 140), and new rimes formerly impossible took their place. But in the NE. period, especially since the eighteenth century, departures have been made from the strict rule that rime must be correct for the ear. Thus we find in modern poetry rimes, which were formerly pure but are now impure, e.g. *love: prove* — *love: grove* — *come: home* — *one: alone* — *blood: stood* — *done: gone* — *burn: mourn* — *profound: wound* — *forth: worth* — *sword: word* — *are: faire* etc.

Many poets allow themselves too much license, e.g. Byron (*Don Juan*) *man: sun* — *chaste: best* — *Roman: woman* — *women: seamen* — *virtue: thirty* etc.

### § 142. Assonance.

Assonance occurs when the vowels of the final stressed syllables (and those of the following unstressed syllables) are alike, but the consonants

following the riming vowels are different. But in English only those consonants may be used, which are produced in a similar way, e.g. *wepe: swete — escape: make — lyf: wip — aliue: blipe — rym: fyn — Rome: sone — ycume: sune — honde: stronge storm: corn — doun: tourn* etc. We find such assonance especially in early ME. poems, e.g. *Passion, Josephslied* etc., but only occasionally and not continuously as in Old French *Roland* and other OF. *chansons de geste*.

In NE. assonance is avoided as far as possible.

### § 143. Inexact Rime.

The name *inexact rime* may perhaps be used for those cases where a masculine ending rimes with a feminine ending, where the poet neglects final *e*, e.g. ME. *day: seye* (inf.) — *by: lye* (inf.) — *I: maladye — thing: springe* (inf.) — *al: falle* (inf.) — *ill: wille — doon: sone — ywis: kisse* (inf.) — *feet: lete* (inf.) — *it: sitte* (inf.) — *honest: request — knew* (pret. sg.): *hewe* etc. Rimes such as *all: tale — set* (part.): *ete* (inf.) are impure and inexact. In ME. we find such rimes used by less careful poets, e.g. by the author of fragment B of the *Romaunt of the Rose*. Chaucer never uses such rimes (§ 137 note).

NOTE. In NE. rimes such as *done: sun — care: despair* are correct, because the final *e* is silent. In ME., too, these rimes suggest that the final *e* was beginning to be silent.

### § 144. Identical Rime.

It is essential in rime that the riming words shall be different words with the same ending, yet in ME. we sometimes find the same word at the end of two verses, e.g. *name: name*. Careful poets avoid such rimes, but Chaucer uses them sometimes. On closer examination we find that these words, although etymologically the same, are used with different meanings or are used in a different grammatical connection; cp. *gode men* (people): *men* (men) Havelok 1 f. — *hool* (healthy): *hool* (quite) Chaucer BD 553 — *name* (name): *name* (fame) CT, E 415 — *hede* (of bed): *hede* (of person) Troil. III, 954 — (*by al*) *weyes*: (*noon other*) *weyes* BD 1271 — (*in this*) *wise*: (*in no*) *wise* CT, B 793 — *woot* (3. sg.): (*god*) *woot* B 436 etc. By using the words in a different sense or in a different grammatical connection the poet avoids offending the ear of the listener. In ME. *identical rime* became an art, which met with approval. Chaucer especially uses it.

### § 145. Identical Rime (cont.).

Chaucer probably took his identical rime from French poetry, where it was common; cp. Freymond, *Über den reichen Reim bei altfranzösischen Dichtern*. (*ZfFromPhil.* 6, 1 ff.). Since in French stressed verbal endings such as *-er*, *-é*, *-ée*, *-ant*, *-ait*, *-a* etc. were sufficient for rime, all verbs of the same conjugation could rime when the same

forms were used. This was impossible in English, since the inflexional endings except *-ing* were unstressed. Since it was easy to find rimes in French, careful poets tried to make riming more difficult by including the consonant preceding the riming vowel in the rime system. Sometimes even the vowel of the penultimate was also included. Thus in place of the rime *amer: trover*, identical rime *amer: mer — iver: trover — amer: clamer — prover: trover* was used. In English, as we see from the examples below, identical rime is used mostly in words of romance origin.

*Identical rime* occurs in English when not only the final stressed vowels (and the sounds which follow them) are alike, but also the preceding consonants are the same; e.g. *beautee: citee — lond: Engelond — dye: maladye — merraille: travaile* etc.

NOTE. In German a distinction is made between 1. rimes where the words rime with themselves, e.g. *name: name* (*gleicher Reim*) and 2. rimes where the words have different meanings, or are used in different constructions, e.g. *chese* (cheese): *chese* (choose), *telle* (inf.): *telle* (1. sg. pres.) (*reicher* or *rührender Reim*). In this translation both kinds are called *identical rime*. 'Reicher Reim' may perhaps be translated 'rich rime'.

### § 146. Different Kinds of Identical Rime (reicher Reim).

According to the meaning and the relation between the two riming words sub-forms of identical rime are distinguished:

1. The words have the same form but different

meanings; e.g. Chaucer: *see* (sea) : *see* (see) — *may* (vb.) : *May* (noun) — *reed* (advice) : *reed* (red) — *been* (vb.) : *been* (bees) — *beste* (beast) : *beste* (best) — *chese* (cheese) : *chese* (choose) — *here* (adv.) : *here* (hear) — *dede* (deed) : *dede* (dead, pl.) etc. Also without an initial consonant, e.g. *armes* (of body) : *armes* (weapons).

Here, too, may be included the words in § 144, which are etymologically alike but differ somewhat in meaning, e.g. *name* (name) : *name* (fame) — *hool* (quite) : *hool* (healthy) etc.

Different forms of the same verb may rime, e.g. *telle* (inf.) : *telle* (3. sg. pr.) — *tolde* (1. sg. pret.) : *tolde* (3. sg. pret.) — *fare* (inf.) : *fare* (part.) —, or a noun and a verb of the same stem, *harpe* (noun) : *harpe* (vb.) — *love* : *love* — *thought* : *thought*.

Here belong those cases of broken rime (§ 139), in which the same word is in the plural in one line and in the singular with the verb *is* in another line, e.g. *clerkis* : *clerk is* — *flouris* : *flour is* — *prophetis* : *prophete is*, and cases such as *deedis* (deeds) : *deed is* (dead is).

2. A simple word rimes with a compound, e.g. *so* : *also* — *man* : *woman* — *down* : *adown* — *thing* : *nothing* — *lond* : *Engelond* — *take* : *undertake* — *come* : *ouercome* — *holde* : *biholde* — *stonde* : *understonde* — *serve* : *deserve* etc., or without the same initial consonant, e.g. *oon* : *anoon* — *oon* : *everichoon* — *ever* : *never* etc. Also *woot* : *god woot* (see § 144) might be included here.

A simple word may, however, rime with a compound of another root, e.g. *now* (OE. *nū*) : *ynow* (OE. *genōg*) — *lyte* (small) : *delyte* (delight) — *sente* : *consente* — *sail* : *consail* — *schipe* : *felawschipe*; or any short word with any longer word with a like final syllable, e.g. *nest* : *honest* — *dye* : *maladye* — *table* : *doutable*.

3. Two compounds a) of the same, or b) of different roots, or c) any two words with the same initial consonant in the final stressed syllable may rime, e.g.

a) *deceive* : *receive* — *welcome* : *ouercome* — *excuse* : *accuse* — *defende* : *offende* — *understonde* — *withstonde* — *womman* : *lemman*, adverbs and adjectives in *-ly*, *heuenly* : *openly* — *redily* : *trewely*; without the same initial consonant *aloon* : *anoon* — *aboute* : *withoute*.

b) *adoun* : *pardoun* — *deserve* (Lat. *deservire*) : *observe* (Lat. *observare*) etc.

c) *envye* : *Pavye* — *denye* : *compainye* — *alas* : *solas* — *usage* : *visage* etc. Here belong the many rimes of romane nouns in *-tee*, *-ment*, *-ture*, *-naunce* etc.; e.g. *beautee* : *eitee* — *firmament* : *element* — *aventure* : *creature* — *ordinaunce* : *governaunce* etc.

## § 147. Identical Rime (cont.). Overrich Rime.

In addition to the last stressed syllable, a) the preceding vowel, b) the initial consonant of the preceding syllable and c) the vowel of the syllable before this may share the rime. This is called

*double rime*; it would be better to use the term *überreicher Reim* (*overrich rime*), cp. Chaucer: *Nicholas : solas — nothing : clothing*. This kind of rime is especially common in derivative syllables of romance words, e.g. a) *citee : pitee — nature : creature — amorous : savorous — entencioun : religioun*, b) *countenaunce : maintenaunce*, c) *nacioun : consolacioun — confusioun : conclusioun*.

### § 148. Double Rime.

The so-called 'extended rime', in which the vowels of the riming words are alike, but the consonants between these vowels are different, is related to *identical rime*. e.g. *anoon : aloon : agoon — bisyde : bityde — delyt : despyt — ycome : ynome — manere : matere — confusioun : conclusioun* etc.

Another kind of 'extended rime' occurs, illustrated by the following examples, *for me : for thee — to seye : to deye — I nyste : I wiste — ful bright : ful right — that I wolde : that I nolde — fond I oon : fond I noon — began to quake : began to schake*.

The term *double rime* would be better for these rimes than for those of § 147, since here two independent rimes occur.

### § 149. Frequency of Identical Rime.

All these rimes are due to an effort to extend the rime as much as possible and to make it difficult. Identical rime, therefore, is rare in the first ME. period, more frequent in the second and



third periods, especially in Chaucer, from whose work nearly all the above examples are taken, ep. Kaluza, *Chaucer und der Rosenroman* p. 65ff. and the *Rime-Indexes* of the *Chaucer Society*.

In NE. identieal rime is not so eommon. This is mainly due to the development of the language. for the romance derivative syllables have become weakened in NE. and are mostly unstressed. Whilst in ME. we have identieal rime in *beautee* : *pitee* — *travaille* : *mervaille*; *nacioun* : *religioun* — *creature* : *nature* — *citee* : *pitee* — *confusioun* : *conclusioun*, at present *city* : *pity* — *confusion* : *conclusion* are ordinary rimes, and *beauty* : *pity* — *travel* : *marvel* — *nation* : *religion* — *creature* : *nature* are no longer rimes.

Modern writers on prosody refuse to recognize identieal rime as rime, ep. Johnson, *Forms of English Poetry*, p. 16: "The eonsonant sounds which precede the vowel sounds must be different", Parsons, *English Versification* p. 43: "the sounds before the vowels must be unlike, *light* and *bright* are proper rhymes; but not *right* and *write*". But we still find identical rimes used by Shelley, D. G. Rossetti, Swinburne and other modern poets: e.g. *pain* : *pane*, *wholly* : *holy*, *Ruth* : *ruth* etc.

### § 150. Position of the Rime.

The following rime positions are distinguished:

1. Couplets aa bb etc., where two consecutive verses rime; e.g.

Those evening bells! those evening bells!  
 How many a tale their music tells,  
 Of youth, and home, and that sweet time,  
 When last I heard their soothing chime. (Moore.)

NOTE. In the NE. period, at the close of the seventeenth and in the eighteenth century *triplets* (three riming verses) were mixed with the *couplets*.

2. Rime words within the line, '*Binnenreim*', e.g.

The fair breeze blew, the white foam flew,  
 The furrow followed free.

We were the first that ever burst  
 Upon that silent sea. (Coleridge.)

England queen of the waves whose green inviolate  
 girdle enrings thee round. (Swinburne.)

3. Not only verse-endings rime but also the caesurae, '*eingeflochtener Reim*', e.g.

Meum est propositum in taberna mori  
 Vinum sit appositum morientis ori etc. (Mapes).

Al is man so is tis ern! wulde ze nu listen  
 Old in hise sinnes dern! or he bicumeþ cristen.

(*Bestiary*).

4. Crossed rime or alternate rime a b a b results from dividing lines in 3. This rime is much used in English stanzas, e.g.

Adieu, adieu! my native shore

Fades o'er the waters blue.

The night-winds sigh, the breakers roar,  
 And shrieks the wild sea-mew. (Byron).

The curfew tolls the knell of parting day,  
 The lowing herd winds slowly o'er the lea,

The ploughman homeward plods his weary way,  
 And leaves the world to darkness and to me. (Gray.)

5. By dividing couplets of septenaries without

riming caesurae we get a b c b, frequently used in ballads. This is called *common metre* (§ 229):

John Gilpin was a citizen  
Of credit and renown,  
A train-band captain eke was he  
Of famous London town. (Cowper.)

The rime is 'interrupted' in the order a a b a. cp. Fitzgerald *Rubaiyát of Omar Khayyám* e.g.

Ah, fill the cup: — what boots it to repeat  
How Time is slipping underneath our Feet?  
Unborn To-morrow and dead Yesterday  
Why fret about them if To-day be sweet!

6. Inclusive rime a b b a is rarer in English, e.g.

Ring out wild bells, to the wild sky  
The flying cloud, the frosty light:  
The year is dying in the night;  
Ring out wild bells, and let him die. (Tennyson.)  
Two Voices are there, one is of the Sea,  
One of the Mountains, each a mighty voice:  
In both from age to age thou didst rejoice,  
They were thy chosen music, Liberty! (Wordsworth.)  
(see § 248 f. — sonnets).

In the *terza rima* a single verse divides riming verses. But this verse rimes with the first and third verses of the following stanza, e.g.

Then she to me: „The greatest of all woes  
Is to remind us of our happy days  
In misery, and that thy teacher knows“ etc. (Byron.)

In ME. we find rime of the form c d d d c at the end of some stanzas (§ 175).

7. When two riming verses follow couplets we have *tail rime*: a a b c c b. The term 'tail-rime'

(*Schweifreim, rima caudata, rime couëe*) is due to the way in which the verses were usually written:

Men speken of romauns of prys,	}	Of Beves and of
Of Horn Childe, and of Ypotys,		sir Gy,
Of sir Lybeux and Pleyndamour,	}	Of roial chivalry.
But sir Thopas he bereth the flour		

The verses, which compose the tail-rime can follow triplets: a a a b c c c b (§ 179). Another variation is a a a b a b (§ 180).

## b) The Central Middle English Period (1250—1370).

### § 151. The Development of Prosody in the Central ME. Period.

In the second part of the ME. period there begins a separation of rhythms, which had before been mixed. Rime becomes general. The rhythm is one of equal bars with regular interchange of arsis and thesis; only the anacrusis can be present or absent. Short rimed couplets and rimed couplets of septenaries are most used. Occasionally the alexandrine is found. In stanzas verses with three or less beats also occur. At the end of this period, however, an alliterative verse without rime again arises, which in its rhythmical structure shows its connection with the OE. alliterative long line.

In the lyrical and narrative poetry of this period we find a number of stanzas, which were probably modelled on Latin and French stanzas but were further developed independently.

### § 152. The Short Rimed Couplet.

The commonest verse of the second part of the ME. period was the regular verse of four bars (§ 121 ff.), which was generally written in rining couplets. These couplets are generally used in the stanza with tail-rime (§ 176). Many romances (*Havelok* § 122, *Arthur and Merlin*, *King Alisaunder*, *Richard Cœur-de-Lion*, *Ywain and Gawain* etc.) and religious poems (*Handlyng Synne*, *Cursor Mundi*, *Pricke of Conscience*, the Northern English and Scotch collections of legends etc.) are written in short rimed couplets.

The verse of four bars approaches the French model more and more, so that anacrusis and thesis are rarely absent and generally monosyllabic. The number of syllables, therefore, becomes more regular (7—9 according to presence or absence of the anacrusis and extra final thesis). The regular structure becomes easier owing to the gradual loss of final *-e*, which in the North of England was probably silent as early as 1330; ep. *Cursor Mundi*:

- þis ilk bok it es translate  
 Into Inglis tong to rede  
 For þe loue of Inglis lede,  
 235 Inglis lede of Ingeland,  
 For þe comun at understand.  
 Frankis rimes here i redd  
 Comunlik in ilk a stedd;  
 Mast es it wroght for frankis man?  
 240 Quat is for him na frankis can?  
 Of Ingeland þe nacion

- Es Inglis man þar in commun;  
 þe speche þat man wit mast may spede,  
 Mast þar-wit to speke war nede.
- 245 Selden was for ani chance  
 Praised Inglis tong in France.  
 Giue we ilkan þare langage,  
 Me think we do þam nan outrage.  
 To laud and Inglis man i spell
- 250 þat understandes þat i tell . . .
- 265 Now o þis proloug wil we blin,  
 In cristes nam our bok begin.  
*Cursur o werld* man agh it call
- 268 For almost it ouer-rennes al.

### § 153. Septenaries in Rimed Couplets.

We find these in the great Southern English collection of legends and in the rimed chronicle of Robert of Gloucester; cp. 680 ff.

After king Baþulf. Leir is sone was king.  
 And regnede þritti ȝer. wel þoru alle þinge.  
 Vpon þe water of Stoure. an cite of gret fame.  
 He rerede and cluped it Leicestre. after is owe name.  
 þre doȝtren þis king adde. þe eldost Gornorille.  
 þe midmeste het Regan. þe ȝongeste Cordeille.  
 þe fader hem louede alle inou. and þe ȝongost mest.  
 Vor heo was best and veirest. and to hautesse drou  
 lest.

þo þe king to elde com. alle þre he broȝte.  
 þe doȝtren bivore him. to witen of hor þoȝte.  
 Vor he þoȝte his kinedom. dele among hom þre.  
 And lete hom þer mid spousi wel. ȝwar he miȝte bise.  
 To þe eldeste he sede verst. doȝter bidde ich þe.  
 Seie me clene of þin herte. hou muche þu louest me.  
 Min heic godes quaþ þis maide. to wittnesse ich drawe  
 echone.

þat ich louie more in min herte. þi leue bodi one  
 þane my soule oper mi lif. þat in mi bouke is.  
 þe fader was þo glad inou. þo he hurde þis.  
 Mi leue dogter he sede þo. vor þou ast in loue ido.  
 Min olde lif biuore þin. and biuore þi soule also.  
 Ich þe wole marie wel. mid þe þridedel of mi londe.  
 To þe nobloste bacheler þat þin herte wile to stonde.

Robert of Gloucester's septenary is, as we see from the example above, at the same stage of development as that of the *Josephslied* and *Passion* (§ 132 f.), i.e. the second half-verse clearly has three beats (or members) when the ending is masculine, e.g. *Léir is sóne was kíng, ánd þe 5óngost mést, déle amóng hom þré*, or feminine, e.g. *on cíte óf gret fáme. áfter is ówe náme, álle þré he bró3te*. (Since verses with masculine endings clearly have three beats, the feminine endings must be counted as *one* member only).

The first half-verse clearly has four beats when the ending is masculine, e.g. *þe fáder hem lóuede álle inóu* 686, *þó þe kíng to élde cóm* 688, *þe fáder wás þo glád inóu* 697, *Mi léue dó3ter he séde þó* 698; so too generally when the ending is feminine, if the last syllable contains an unstressed *e*, e.g. *Min héie gódes quáp þis máide* 694, *þet ich lóuie móre ín min hérté* 695. A compound or a word with a heavy derivative syllable, however, at the end of the verse can have a *haupthebung* and *nebenhebung*, i.e. can be a foot of two members, e.g. *Vór he þó3te his kínedóm* 690, *He rérede and clúpede it Léicèstre* 683, *To þe*

*nóbløste bachelèr* 701, *Vor héo was bést and véirèst* 687, *After king Bápùlf* 680; sometimes within the verse, when another thesis follows, e.g. *To þe éldèste he séde vérst* 692, *þe mídmèste het Régàn* 685, *And régnède þrítti 3ér* 681, *Vþón þe wátèr of Stóure* 682, *þe dó3trèn bivóre hím* 689.

Thesis and anacrusis are sometimes disyllabic and can also be omitted. The first half-verse certainly contains four members, although it is not composed of equal bars like the regular short rimed couplet and the first half-line of the *Poema Morale*. It is of course impossible to assume a mixture of alexandrines and septenaries here.

### § 154. Verses with one, two and three Bars.

Out of the second half-line of the septenary there arose a verse with three bars, which generally follows a riming couplet of verses with four bars in a stanza with tail-rime (§ 176), e.g.

Lustneþ alle a lutel þrowe,  
3e þat wolleþ ou selue yknowe,  
|vnwys | þah y | be:

Ichulle telle ou ase y con,  
hou holy wryt spekeþ of mon:

|herkneþ | nou to | me (Böddeker, *G. L.* 17).

But it is also used throughout such stanzas, e.g.

Sith | Gabrijel gan | grete

Ure | ledi | Mari | swete

That | godde wold | in hir | li3te

A | þousand | 3er hit | isse,

þre | hundred | ful i|wisse

And | ouer | 3eris | eigte. (*Bonner Beitr.* 14, 161.)



A tail-rime verse with two bars occurs occasionally, e.g. beginning of *Beves of Hamptoun*:

Ich wile 3ou tellen al to-gadre  
 Of þat knigt and of is fadre  
 |Sire | Gii.  
 Of Hamtoun he was sire  
 And of al þat ilche schire  
 |To war|di.

Finally a verse with one bar is found, e.g. the ninth verse of the *Tristremstanza* (§ 174), where it serves to connect two parts of a stanza.

Bi | 3ere 9 — þurch | þine 31 — In | lede 64 — In | tour 75

### § 155. The Alexandrine.

In this period the alexandrine appears for the first time. It is used in one poem only, viz. the rimed chronicle of Robert Mannyng of Brunne (beginning of fourteenth century). This is a translation of a French poem in alexandrines by Pierre Langtoft.

The Old French alexandrine was a verse of twelve syllables with a fixed caesura after the sixth syllable. The sixth and twelfth syllables had to be stressed, and an unstressed syllable could follow them. The ME. alexandrine differs from the French in that it is not the number of syllables which is fixed, but the number of beats, or, since there is a fairly regular interchange of arses and theses, the number of bars. The ME. alexandrine, therefore, consists of six bars, each of which has an arsis and a thesis (××). The verses are divided

by a caesura into two half-verses, each of which contains three bars. An unstressed syllable may be present at the end of each half-verse, and an anacrusis may precede the first beat of each half-verse. The scheme of the ME. alexandrine with equal bars is therefore  $(\times)\acute{\times}\times|\acute{\times}\times|\acute{\times}(\times)||(\times)|\acute{\times}\times|\acute{\times}\times|\acute{\times}(\times)$ , e.g.

|Messen|gers he | sent |thorghout | Inge|lond  
 Un|to þe | Inglis | kinges þat | had it | in þer | hond  
 And | told how | þe Bre|tons, |men of | mykelle | myght,  
 þe | lond wild | wynne a|geyn þorh | force | and þorh | fyght.  
 |Hasti|ly ilk|one þe | kynges | com fulle | suythe,  
 |Bolde | men and | stoute, þer | hardi|nesse to | kibe,  
 In a | grete | Dancis | felde þer þei | samned | alle,  
 þat | ever siþen | hider|ward |Kampe|dene men | kalle.

(Alden, *Engl. Verse* p. 254.)

Two long lines are here united by rime to form a couplet. In addition the caesurae may also be connected by rime (cp. § 150. 3.), e.g.

The | kyng was | holden | hard | þorgh þat | he had | suorn.  
 His | frendes | after ward, |þo þat | were next | born,  
 þe | com to | him and | said: |'Sir, we | se þin | ille,  
 þi | lordschip | is doun | laid and | led at | oþer | wille.  
 We | se þis | ilk er|roure |nouht þou | vnder|stode:  
 It | is a | disho|noure to | þe and | to þi | blode.

(Schipper's *Übungsbuch*, 8th ed p. 143).

From the above examples we see that the rhythm is one of equal bars. The three beats of each half-verse are of about the same strength and occur at equal intervals. The thesis between two beats is never absent and is generally monosyllabic; where the thesis is disyllabic one of the syllables

may be weakened by slurring. The anaeruis and extra syllable at the end of each half-verse may be present or absent, yet the rhythm is monotonous owing to the equal number of beats in the two half-lines.

### § 156. The ME. Alliterative Verse.

By the side of these short or long rimed verses there appears about the middle of the fourteenth century, i.e. towards the end of the central ME. period, an alliterative verse without rime. Its rhythmical structure has a clear connection with the various forms of OE. and early ME. verse, since two members of the verse may be united to form a foot. The ME. alliterative verse without rime was used especially in the North and North West of England and in the South of Scotland in a large number of narrative poems (*William of Palerne*, *Alexander A* und *B*, *The Wars of Alexander*, *Morte Arthure*, *Sir Gawayn and the Green Knight*, *Cleanness*, *Patience*, *The Destruction of Troy*, *The Sege of Jerusalem* etc. It is also used in the *Vision concerning Piers the Plowman* and in some shorter poems connected with this work.

But this alliterative long line was soon provided with rime and was generally used in the first part (*Aufgesang*) of a thirteen-line stanza (§ 175) (*Rauf Coilsear*, *Golagrus and Gawain*, *The AunTERS of Arthur at the Turnewathelan*, *The Pistil of Swete Susanne* etc.). The sixteen-line tail-rime stanza of

*Sir Perceval* and *Sir Degrevant* (§ 179), too, is in alliterative verse.

### § 157. Views concerning the Middle English Alliterative Verse: a) Skeat, Schipper, Luick.

With regard to the rhythmical structure of ME. alliterative verse, especially with regard to the number of beats, the same diversity of opinions exists as in the case of OE. alliterative verse.

W. Skeat, who was the first to put forward a view of ME. alliterative verse (*An Essay on Alliterative Poetry, Bishop Percy's Folio MS.* ed. by Hales and Furnivall, London 1867, III, pp. XI to XXXIX) assumes for each half-verse two strongly stressed words. He holds, therefore, the two-beat theory; so too Schipper (*EM.* 1, 201 ff.; *Grdr.* p. 75 ff.), who moreover in the utterances of Gascoigne (1575) and of King James I finds a confirmation of the correctness of the two-beat theory. Luick, too, (*Die englische Stabzeile im 14., 15. und 16. Jahrhundert, Anglia* 11, 392—443, 553—618; *Zur Metrik der reimend-alliterierenden Dichtung, Anglia* 12, 437—453 and *Der mitttelenglische Stabreimvers, Pauls Grundriss, Metrik* pp. 160—180) scans the ME. alliterative verse with two beats and attempts to find Sievers' types A, B, C. He is followed by Köster (*Huchowns Pistel of Swete Susan. QF* 76, Strassburg 1895), Deutschbein (*Zur Entwicklung des englischen Alliterationsverses, Halle* 1902) and others.

Trautmann (*Anglia* 18, 94 f.) and Kuhnke (*Die alliterierende Langzeile in der mittlenglischen Romanze Sir Gawayn and the Green Knight*, Berlin 1900, p. 8 ff.) have given sufficient reasons to show that the utterances of Gascoigne and King James I, which belong to the end of the sixteenth century, can have no value for our view of the alliterative verse of the fourteenth century. And if Luick (*Anglia Beiblatt*, 12, 35 f.) cannot "disregard this testimony of the sixteenth century", he must also accept the 'testimony' of Dryden (*Preface to Fables*), and accept Dryden's views on Chaucer's verse in spite of information which has been obtained since Dryden's time.

Against the application of the two-beat theory to the ME. alliterative verse is the fact that in many first half-lines not only three strongly stressed words are found, but three alliterating sounds (see Kuhnke p. 12 ff.); in *Sir Gawayn and the Green Knight* in 17 % of all first half-lines, e.g.

Sipen þe sege and þe assaut	1
þe borȝ brittened and brent	2
fro riche Romulus to Rome	8
and fer ouer þe French flod	13
with ryche reuel o-ryȝt	40
dere dyn vpon day	47
and þe louelokkest ladies	52
þat day double on þe dece	61
nowel nayted o-newe	65
ȝeȝed ȝeres ȝiftes on hiȝ	67
ladies laȝed ful loude	69
and he þat wan watz not wroþe	70

þe best burne ay abof	73
dressed on þe dere des	75
smal sendal bisides	76
of tryed Tolouse, of Tars	77
his lif liked hym lyȝt	87
lede lif for lyf	98 etc.

If we scan these verses with two beats one of the alliterating syllables must become unstressed. Which shall it be? Are we to read: *þe bórȝ bríttened and brent* or *þe bórȝ brittened and brént* or *þe borȝ brittened and brént*? A scansion with four beats alone makes a regular distribution of beats possible without neglecting the natural word stress: *þe bórȝ bríttenèd and brént*.

But those first half-lines, too, which contain only two alliterating syllables are generally little or not at all different in their compass and in the grouping of the syllables from those with three alliterating syllables. Thus if we read *Gáwayn quóth þat gréne góme* 2239 with four beats, then we must read *Gáwayn ánd þe góde món* 1955 (Kuhnke p. 15), *Gáuan grípped tó his áx* 421, and *þát I swére þé for sóþe* 403, *þe kýng ánd þe góde knýȝt* 482, *with áll þe wéle óf þe wórld*e 50, *Í schal telle þé as tít* 31, also with four beats. There are many such verses, which are in no way different from the rimed verses with four bars of the same period.

The two-beat theory does not explain the ME. alliterative verse, and Mennicken is right when he says (*Bonner Beitr.* 5, 34): "If we follow Schipper

and Luick, we come across terrible verse structures in which arses and theses are distributed in a most irregular manner; we meet verses, which have enormous theses of two, three and even four syllables and arses undivided by theses. Anacrusis of three or four syllables is not rare. Words otherwise strongly stressed must often come in the thesis, unless one assumes with Luick a 'rhythmical subsidiary stress' in these cases."

NOTE. When Luick (*Anglia Beibl.* 12, 40 ff.), quoting many examples, shows that in NE. in anapaestic verses words, otherwise strongly stressed, may come in the thesis, he forgets that this anapaestic rhythm is something quite modern. What is more important, however, he forgets that in alliterative verse it is the alliterating sound which is to mark the rhythm of the verse and to make the most strongly stressed words prominent, so that it would be absurd to put an *alliterating noun* in the thesis.

### § 158. b) Rosenthal, Trautmann etc., Kuhnke, Bunzen.

Rosenthal (*Die alliterierende englische Langzeile im XIV. Jahrhundert*, Halle 1877 and *Anglia* 1, 414—459) was the first to apply Lachmann's four-beat theory to the ME. alliterative verse and to assume "for the half-verse two *hauptehebungen* and two *nebenhebungen*." And, as we shall find below (§ 159), four (strong or weak) beats can be easily seen in the *first half-lines* of ME. alliterative verse. In the second half-lines, which are shorter, this scansion would be possible only if

we were to give the disyllabic words with a long root-syllable ( $-\times$ ), which are generally found at the end of the verse, two beats. But in the regular short rimed couplet of *Havelok* and the later romances (§ 122 f.) and in the second half-line of the septenary in *Passion* and *Josephslied* (§ 132 f.) the feminine ending ( $-\times$ ) has one beat only. We can, therefore, give only one beat to such words in the alliterative verse which arose in the middle of the fourteenth century.

Thus Trautmann seems to be right, when he assumes four beats for the first half-line and three for the second: "The ME. alliterative line is one of seven bars and has four in the first part and three in the second", (*Zur Kenntnis der mittelenglischen Stabzeile*, *Anglia* 18, 83 --100). Here (p. 85 ff.) Trautmann has shown the possibility of scanning the long lines with seven beats by giving some short passages from various poems, whilst his pupils, Mennicken (*Versbau und Sprache in Huchowns Morte Arthure*, *Bonner Beitr.* 5, 33—144), Steffens (*Versbau und Sprache des mittelenglischen stabreimenden Gedichtes 'The Wars of Alexander'*, *B. Btr.* 9, 1—104) and J. Fischer (*Die stabende Langzeile in den Werken des Gawaindichters*, *B. Btr.* 11, 1—64) have examined in detail the verse structure of some longer alliterative poems.

Trautmann surely is wrong when he looks on all the beats of the verse as of equal strength, just as he does in the case of OE. verse (§ 57 ff.).



For some of the beats, which do not alliterate, are weaker than others, and do not in themselves form a bar, but form a foot of two members in conjunction with a preceding stronger beat.

This mistake is avoided by Kuhnke, who in other respects holds Trautmann's point of view. In his examination of *Die alliterierende Langzeile in der mittleteuenglischen Romanze Sir Gawayn and the Green Knight (Studien zum germ. Alliterationsvers 4, Berlin 1900)* Kuhnke arranges the verses of *Sir Gawayn* according to Sievers' types — scanning with four beats, however, — so that the different strength of the four or three beats is clearly shown. His results are that in the first half-line the commonest types are D<sup>2</sup>, B and A<sup>2</sup> b, which end with an independent *hebung* or a strong *nebenhebung*, and in the second half-line A, C and D<sup>1</sup> only occur, which have 'feminine' endings. The last member of these types is no longer to be counted as a beat. The individual types, however, cannot be so easily recognized and distinguished as in the OE. period.

Now since both the ME. alliterative verse and the septenary have four beats in the first half-line and three in the second, Kuhnke sees in the early ME. septenary the long sought link between the OE. and ME. alliterative verse and holds the latter as a "septenary without rime and therefore adorned with alliteration".

Asmus Bunzen in his *Ein Beitrag zur Kritik*

*der Wakefielder Mysterien*. (Kiel 1903) opposes Trautmann's scansion of the ME. alliterative verse and the application of the two-beat theory more decidedly than Kuhnke, whose work he evidently has not read. He says (p. 26): "In spite of all attempts to prove that the ME. half-line has two beats, it has not two beats, but always three or four beats. These beats are, however, not of equal value, as Trautmann assumes, but we must distinguish between *haupthebungen* and *nebenhebungen*, i.e. the structure of the ME. verse is dipodic. . . . If Trautmann makes the mistake of not distinguishing between *haupthebungen* and *nebenhebungen*, giving the latter the same value as the *haupthebungen*, Luick on the other hand makes the mistake of neglecting the *nebenhebungen* and of giving his whole attention to the *haupthebungen*".

Bunzen is certainly right when he distinguishes between strong and weak beats in ME. alliterative verse, but we must notice that even in the early ME. rimed verse, e.g. in Laȝamon's *Brut* etc., the old types have become very loose, that the first member of B and C verses, the second member of A verses, the third member of B verses, have become more independent than they were in the OE. period, whenever these are independent words and not inflexional syllables. We cannot indeed scan with Trautmann: *Máistúr in mágesté, mákér of álle*, but with Bunzen: *Máistùr in mágestè, mákèr of álle*, but not with Bunzen: *Ich hèrde*

*mén úpo mólde máke mûch món*, but rather with Trautmann: *Ich hërde mén úpo mólde máke mûch món*, so too as *téllen óure bókes, pére fást byside* etc. The combination of two beats in ME. alliterative verse is limited to those cases, in which the second beat falls on an inflexional or derivative syllable, e.g. *Hit bi|týddè sum | tyme in þe | térmès of | Jude (Patience 61)*, whilst the beats which fall on pronouns, prepositions etc. are weaker than those on nouns, adjectives and verbs, but are independent as in the rimed verse of equal bars, e.g. *þat in þat pláce át þe póynt i pút in þi hërte (Patience 68)*.

NOTE. When Bunzen says (p. 26): "The structure of the ME. verse is dipodic, but that of the Anglo-Saxon verse was not dipodic", I must refer him to § 63 ff. where the dipodic and tripodic structure of the OE. alliterative verse is shown in detail.

### § 159. The Rhythmical Structure of the Middle English Alliterative Verse.

From what has been said we may draw the following conclusion: The ME. alliterative verse has no direct connection with the OE. alliterative verse, but rather with the early ME. septenary, not with the septenary with equal bars of *Poema Morale* or *Orrmulum*, but with the verse of *God Ureisun* (§ 130), *Passion* (§ 132), *Josephslied* (§ 133) and of the rimed chronicle of Robert of Gloucester (§ 153), which is freer in its structure and was influenced by the OE. alliterative verse. Like the

last three poems the ME. alliterative verse has four beats in the first half-line, but only three in the second. The second half-line ends generally with a long root-syllable and a short inflexional syllable ( $\_ \cup$ ), i.e. it has a 'feminine' ending. This is to be counted as one beat only ( $\_ \cup$ ). In the first half-line there may be either masculine or feminine ending ( $\_ \_$  or  $\_ \cup$ ). The anacrusis and some theses may be omitted, so that two beats may come together, e.g. *þer wóned a wél óld chérþ bat wás a cóu-hérde* (*Will. of Pal* 4). If two beats fall on different syllables of one word, they are united to form a foot of two members, e.g. *Nýnyuè, vílanýe, wýþerlý* etc. If in this case there is no thesis between the two beats, an unstressed syllable must within the verse follow the weak beat, e.g. *hit bi|týddè sum | tyme in þe | térmès of | Jude, Patience* 61, but not at the end of the verse, e.g. *now sweze me þider | swýftlý | 72, pynez me in a | prísoìn | 79.*

The ME. alliterative verse may be scanned much like the verse of *Passion*, *Josephslied* and the rimed chronicle of Robert of Gloucester. The long line is not only a metrical, but also a linguistic unit (*Zeilenstil*). There is no longer, as in OE., a strong pause in the caesura, and one long-line no longer runs on into the next (*Hakenstil*). Cp. *Patience* 61—84:

|Hit bi|týddè sum | tyme in þe | térmès of | Jude  
|Jonas | ioyned | watz þer | inne |iéntýle pro|phete:

|goddess | *glam* | to hym | *glod* | *pat* | hym vn|*glad* | made,  
|with a | *róghlÿche* | *rurd* | *rownd* | in his | ere.

['*Rys* | *rádlÿ*'], he | says, 'and | *rayke* | forth | euen:  
|*nym* | *pe* | way to | *Nÿnyuè*| wyth|oute|*n* oþer | speche  
and | in | *pat* | *cète* my | *sazes* | *sogh* | alle a | *boute*  
*pat* | in | *pat* | *place* | at | *pe* | *poynt* | i | *put* in | *pi* | herte.

|For i | *wysse* hit | am so | *wykke* | *pat* | in | *pat* | *won* | *dwell*  
and her | *malys* | is so | *mueh*, | i | *may* | not a | *bide*,  
bot | *venge* me | on her | *vÍlanÿe* | and | *vénÿm* | bi | *lyue*.  
Now | *sweze* me | | *pider* | *swÿftlÿ* | and | *say* | me | *þis* | *arende*.'

|When | *pat* | *stéuèn* watz | *stÿnt* | *pat* | *stównèd* his | *mynde*.  
al he | *wrath*ed | in his | *wyt* and | *wÿþerlÿ* he | *þoÿte*:  
|if i | *bowe* | to his | *bode* and | *bryng* | hem | *þis* | tale  
and | i | be | *nummen* in | *Núniuè*, | my | *nÿès* | be | *gynes*.

He | *telles* | me, | *þose* | *tráytoures* | | am | *typped* | *schrewes*:  
if | i | com | wyth | *þose* | *tÿþÿnges*, | *þay* | *ta* | me | bi | *lyue*,  
| *þynez* | me in a | *þrÿsðun*, | | *put* | me in | *stokkes*,  
*wryþe* | me in a | *wárlòk*, | | *wrast* | out | myn | *ygen*.

|*þis* | is a | *meruayl* | *méssâge*; | a | *man* | for to | *preche*  
a | *monge* en | *myes* so | *mony* and | *mánsède* | *fendes*,  
bot | if my | *gáynlÿche* | *god* | *sueh* | *gref* | to me | *wolde*  
'for de|*sert* | of sum | *sake* | *pat* | i | *slayn* | were.'

The parts of speech are used somewhat as follows:

Monosyllabic nouns, adjectives and verbs in all positions in the verse have a beat, e.g. *glám*, *glód*, *glád*, *rúrd*, *rÿs*, *sáys* etc. Within the verse an unstressed syllable may follow: *nÿm þe*, *wáý to* etc.

Monosyllabic pronouns, auxiliary verbs, prepositions, conjunctions are sometimes used alone as a beat at the end of the verse, but within the verse they compose a foot of one member only

together with a following unstressed syllable, e.g. *hit bi-, in þe, wátz þer, tó hym, hým vn-, with a, in his* etc.

Disyllabic words with a short unstressed final syllable may also be used alone as a beat (a foot of one member), e.g. *týme, ióýned, góddes, równed, ráyke, óþer* etc. At the end of the second half-line such words are almost exclusively found, e.g. *Júde, (pro)phéte, máde, ére, éuen, spéche* etc. Within the verse another unstressed syllable may follow, e.g. *vénge me, númmen in*; but generally such words within the verse compose a foot of two members together with an unstressed syllable, e.g. *(bi)týddè sum, térmès of, stéuèn wátz, stównèd his* etc.

Trisyllabic words with short middle and final syllables also compose feet of two members, e.g. *swéuenès, hérkenès*; with following unstressed syllable *brýttenèd and*.

Disyllabic or polysyllabic Germanic words with a heavy derivative syllable (-y, -ing, -and, -ere, -resse, -schipe) compose a foot of two members, at the end of the verse alone, within the verse generally with a following unstressed syllable, e.g. *swýftlỳ, rádlỳ he, róghlỳche, týþýnges — tréwelỳ, ríchelỳ, wýþerlỳ he, bísínèsse, félauschípe* etc., so too compounds like *wómmàn, krýstmàsse*.

All disyllabic and polysyllabic romance words, the chief stress of which (formerly on the second or third syllable) has become weaker, whilst the

first syllable as in Germanic words has received the chief stress and can alliterate, can be used as a foot of two members in all positions in the verse, e.g. *prísoun, vénym, vértù, chápèl, cóunseyl, méschèef, Gáwàyn — jéntyle, méssàge, séruijse, nátùre, mánère, tráytoures — Nýnyuè, páradys, déstinèe — vilanije, áuentùre, cómpaynije* etc. Within the verse an unstressed syllable may follow disyllabic romance words, e.g. *cète my, vénym bi-*, or they may be used as a foot of one member, e.g. *málys, cósyn, hónour, mérvayl, Gáwàyn* etc.

For further details concerning the structure of the ME. alliterative verse see Kuhnke, Mennicken, Steffens, J. Fischer; for Gawayn-stanza see § 166, for rimed alliterative verse § 175.

### § 160. Alliteration in Middle English.

The distribution of the alliterating sounds is much the same in ME. alliterative verse as in OE. The second half-line has generally one alliterating sound only, which is as far as possible at the beginning of the verse, e.g. *rowned in his ere, in þe termes of Jude. þat hym englad made.* On the other hand single alliteration, which is found in about half the first half-lines in OE. (§ 92 f.), is very rare, and double alliteration is the rule, e.g. *Hit bitydde sum tyme, with a roghliche riwd, rys radly, he says* etc. Some poets prefer even three alliterating sounds in the first half-line, e.g. *goddes glan to hym glod*; cp. § 157. Sometimes four

alliterating sounds are found, e.g. *A fair feld ful of folk* P. Pl. 1, *þe herd had with him an hound* *Will. of Pal.* 10.

Now and again double alliteration is found in the second half-line also, so that the long-line has then four alliterating sounds, e.g. *In a somer sesoun whan softe was þe sonne* P. Pl. 1. This is especially common in rimed alliterative poems, since at the end of the long line there are strongly stressed words owing to the rime; cp. § 175.

As in the OE. period only the root-syllables of the most strongly stressed words alliterate. Romance words must also obey the Germanic laws of stress and therefore the first syllables of the words alliterate, e.g. *he telles me þose traytours, pynez me in a prysoun, þis is a meruayl message*, but also: *amonge enmyes so mony, for desert of sum sake*.

All vowels may still alliterate with one another, e.g. *Ewrus and Aquiloun þat on est sittes* *Pat.* 133; but vowel alliteration is much rarer than in the OE. period. Where it is common, e.g. in *Morte Arthure* (7<sup>0</sup>/<sub>0</sub>) and *The Wars of Alexander* (10<sup>0</sup>/<sub>0</sub>) the same vowel is frequently repeated twice or three times, e.g. *Then þe emperour was egre and enkerly fraines, þe ansvere of Arthure he askes hym sone*, *M. A.* 507 f.; see § 97 note and Lawrence, *Chapters on Alliterative Verse*, p. 54–113: *Vowel Alliteration in the Fourteenth Century compared with that of Beowulf*.

Consonant alliteration, too, is often different



from that of OE. As in OE. *sp* and *st* are kept apart from one another and from other *s*-combinations or from simple *s*, also *sk* or *sch*; yet in many poems *sch* alliterates with *s*, or *v* with *f*, in others *v* with *w*, which seems to point to different dialectal development. Often, for example in *Sir Gawayn and the Green Knight*, *h* alliterates with a vowel, e.g. **Ay** *watz Arthur þe hendest, as I haf herde telle* 26, *þer hales in at þe halle dor an aghlich mayster* 136.

Further an attempt to strengthen the alliteration is apparent. Instead of simple consonants groups of consonants often alliterate, as in late OE. (§ 97), e.g. *goddess glam to hym glod, þat hym vnglad made, now sweze me þider swyftly* etc. Some poets are fond of using the same consonant in two or more consecutive verses, which in OE. was avoided (§ 99). This is especially frequent in *The Wars of Alexander* and in *Morte Arthure*. In the latter poem 3 or 4, and sometimes even 10 or 11, consecutive verses have the same alliterating consonant, e.g. 3509—18 (*k*), 2755—65 (*f*).

### § 161. Stanza Structure.

By stanza is meant a sequence of several verses to form a connected whole. The usual connection is rime, but we find in ME. stanzas consisting of unrimed alliterative verses (§ 166), just as the stanzas of classical Latin and Greek poetry have no rime.

### § 162. The Unity of the Stanza.

It is essential that with the close of each stanza the train of thoughts should come to an end, i.e. there should be a pause. It is true that this rule is not always obeyed, and that a sentence of one stanza runs on into the next (Enjambement) exceptionally, e.g. *Libeaus Desconus*, 1438 ff.:

(close of stanza 120)

As Libeaus ley on þe bank  
And þoruȝ his helm he drank,  
Maugis a strok him smitte

(stanza 121)

þat in þe river he fell etc.

But this is generally avoided by careful poets.

### § 163. Concatenatio.

In Northern English and Scotch poetry there is often a close connection between two consecutive stanzas, viz. one stanza ends with a completed sentence, but the final words of this stanza are repeated or varied at the beginning of the next stanza (Concatenatio). Thus the first stanza of *The Awntyrs of Arthure* ends;

Sir Gawayne gayest one grene

Dame Gaynour he ledes,

and the second stanza begins:

Thus sir Gawayne þe gay Gaynour he ledes.

It is similar in the transition from the second stanza to the third:

Gaili she glides.

Al in gleterand golde gayly ho glides etc.

In *The Pearl* not only are all the stanzas connected by *concatenatio* — in addition every five consecutive stanzas by refrain —, but the last verse of the last stanza (1212):

Ande precious perlez vnto his pay  
sounds jike the first verse of the first stanza:

Perle plesaunte to Prynces paye  
so that the whole is, to some extent, like a complete circle.

### § 164. Refrain.

The end of a stanza is often made more prominent by the fact that each stanza of a poem has the same or a similar ending. This last verse (or last verses) is called the refrain. Other terms are *burthen*, or, when the refrain contains several verses, *wheel*.

In OE. we find a refrain in *Deor* (§ 14 note): *þus ofer-ēode, þisses swā mæg*. In ME. the refrain is especially used in lyrical didactic poems; it announces the theme of the whole poem and is, therefore, used also as a heading: cp. e.g. Vernon MS. (*EETS* 117):

And Merci passeþ alle þinge — For vche mon ouȝte  
himself to knowe — And sun tyme þenk on ȝusterday —  
þis world fareþ as a fantasy — Of wimmen comeþ þis  
worldes wele — Selden iseyȝe is sone forȝete — And fond  
cuermore to seye þe best — But he sey soth he schall be  
spent etc.

or in the *Twenty-Six Political Poems* (*EETS* 124):

Man, knowe thy self, loue god and drede — And saue  
þe kyng and kepe þe crowne — Eche man be war, er hym  
be wo etc.

NOTE. An exhaustive examination of the refrain in English poetry, such as G. Thurau's *Der Refrain in der französischen Chanson*, Berlin 1901, is still wanting.

### § 165. Classification and Designation of Stanzas.

Stanzas are classified according to the number and length of the verses, the position of the rime and the structure of the stanza. Thus the following formulae are used to designate stanzas of fixed form, e.g.  $a_4 b_3 c_4 b_3$  (Ballad-stanza, common metre § 229),  $a_4 b_3 c c_4 b_3$  (six-line anisometrical tail-rime stanza § 177),  $ababbc_5$  (Chaucerian stanza § 194),  $ababbc_5c_6$  (Spenserian stanza § 239),  $abababcc_5$  (Ottava Rima § 247),  $abab cded efef gg_5$  (Shakespearean sonnet § 248) etc.

Stanzas, in which one and the same kind of verse is used, are called *isometrical*; those, which contain verses of various structure, are called *anisometrical*.

According as a stanza is an indivisible whole, or can be divided into two, three or more smaller parts, it is called *indivisible*, *bipartite*, *tripartite* etc.

Tripartite stanzas are divided into *opening* (*Aufgesang* lit. *upsong*) and *conclusion* (*Abgesang* lit. *downsong*). The *opening* generally consists of two similar parts, called *pedes* (Germ. *Stollen*); the *con-*

*clusion* is also called *cauda*. If the unlike part comes first it is called *frons* and the two following similar parts are called *versus* (Germ. *Stirn* = *forehead*, *Wenden* = *turns*).

English poets have mostly neglected the strict division of stanzas into two or three easily recognizable parts, and even the structure of the sonnet is often lax (§ 248 f.). The use of one kind of verse or of verses of various kinds affects the total impression of the stanza only a little, as we can see from a comparison of the anisometrical and isometrical tail-rime stanzas (§ 176 ff.). The especial character of the stanza depends chiefly on the position of the rime; cp. Lewis, *Principles of English Verse* p. 77 ff. This will be most easily seen if we change the rime order in the same text, e.g. Shakespeare, Sonnet LX, 1—4:

a b a b :

Like as the waves make towards the pebbled shore,  
 So do our minutes hasten to their end:  
 Each changing place with that which goes before,  
 In sequent toil all forward do contend.

a a b b :

Like as the waves make towards the pebbled shore,  
 Each changing place with that which goes before,  
 So do our minutes hasten to their end:  
 In sequent toil all forward do contend.

a b b a :

Like as the waves make towards the pebbled shore,  
 So do our minutes hasten to their end:  
 In sequent toil all forward do contend,  
 Each changing place with that which goes before.

### § 166. Unrimed Stanzas.

Unrimed stanzas, which can be recognized only by the arrangement of the contents and the regular sentence-pause after a certain number of verses, are found in some unrimed alliterative poems of the fourteenth and fifteenth centuries; cp. Kaluza, *Strophische Gliederung in der mittlenglischen rein alliterierenden Dichtung*, *Engl. Stud.* 16, 169—180. Thus *The Wars of Alexander* (EETS. ES 47) consists of clearly defined sections, each of which contains 24 verses. These are specially marked in the MS. These sections fall into six smaller sections, containing four verses. In the first Passus ll. 1—24, every four consecutive verses have the same alliterating sound (*f*, *l*, *k*, *w*, vowel, *r*). *Crowned Kinge* (EETS 54, 524—29) consists of 9 six-line stanzas, which can be divided into 2×8 or 4×4 verses. The legend *De Erkenwalde* (Horstmann, *Altengl. Legenden, Neue Folge* 1881, p. 266 ff.) consists of 11 sections of 32 lines, which fall into smaller sections of 4×8 or 8×4 verses.

A twelve-line stanza, consisting of 3×4 verses, is found in *The Sege of Jerusalem*, where, too, every three stanzas form a larger group of 36 lines. Twelve groups of 36 lines compose a chief section of the poem, of which the formula is, therefore, 3×12×3×12 (= 1296 verses). The same twelve-line stanza, consisting of three quatrains, is found in *Cleanness* and *Patience*, where, as in *The Pearl*, every set of five stanzas forms a larger

section of 60 verses. Two stanzas of *Patience* are given in § 159.

Stanzas, which were not clearly defined by the use of rime, easily become confused when frequently copied. In *Morte Arthure* and other poems there appear traces of a twelve-line stanza, but this cannot with certainty be proved from the texts we have.

The stanza of *Sir Gawayn and the Green Knight* is made clear by a *conclusion* (*Abgesang*) of rimed short lines (a<sub>1</sub>baba<sub>3</sub>). The *opening* (*Aufgesang*) consists of an unfixed number (12—37) of unrimed alliterative lines, which, however, cannot be divided into regular smaller groups of four lines, as the unrimed stanzas, mentioned above; cp. ll. 516 ff.:

After þe sesoun of somer wyth þe soft wyndez  
 Quen zeferus syflez hymself on sedez and erbez,  
 Wela-wynne is þe wort þat woxes þer-oute,  
 When þe donkande dewe dropez of þe leuez,  
 To bide a blysful blusch of þe bryzt sunne.  
 Bot þen hyȝes heruest and hardenes hym sone,  
 Warnez hym for þe wynter to waxe ful rype.  
 He dryues wyth droȝte þe dust for to ryse,  
 Fro þe face of the folde to flyȝe ful hyȝe.  
 Wroþe wynde of þe welkyn wrastelez with þe sunne,  
 þe leuez lancen fro þe lynde and lyȝten on þe grounde,  
 And al grayes þe gres, þat grene watz ere.  
 þenne al rypez and rotez þat ros vpon fyrste,  
 And þus ȝirnez þe ȝere in ȝisterdayez mony,  
 And wynter wyndez aȝayn, as þe worlde askez  
 no sage.

Til meȝel-mas mone

Watz cumen wyth wynter wage;

þen þenkkez Gawan ful sone  
Of his anious uyage.

NOTE. On the thirteen-line stanza (a b a b a b a b c d d d c), composed of riming-alliterative verses, see § 175.

### § 167. The Rimed Couplet.

The simplest form of a rimed stanza is the rimed couplet, i.e. the joining of two consecutive verses by means of rime: a a. This can be looked on as a real stanza only when the sentence closes regularly with the second line, as in *Ännchen von Tharau* or in Schwab's *Der Reiter und der Bodensee*. In early ME. the sentence ends with the second line in the septenary rimed couplets of *Poema Morale*, *Samaritan Woman* etc. (§ 128ff.), and further in the short rimed couplet of *King Horn* (§ 116) and *Havelok* (§ 122). In the sixteenth century we find the same thing in the so-called *poulter's measure* (§ 228), in the seventeenth and eighteenth centuries in the heroic couplet (§ 213, 227).

But most poets of old and modern times avoid closing the sentence with every couplet, since in long poems this becomes monotonous. In order to avoid this monotony many poets, especially Chaucer, close the sentence with the first verse of the couplet, and allow the second verse to run on into the first verse of the next couplet. Since the verses of the couplet are thus to some extent 'broken' from one another, this means of enlivening the poetic language is called 'rime-breaking' (MHG.



*rīme brechen*). This must not be confused with 'broken rime' (§ 139).

For examples in Chaucer see §§ 183. 190.

### § 168. Four-line Stanza a a b b.

A four-line stanza : a a b b is formed by combining two rimed couplets. Here, too, of course, a real four-line stanza exists only when the sentence regularly ends with the fourth line. This occurs in many early ME. poems, *Poema Morale*, *Samaritan Woman*, *King Horn* etc. (§ 135). Shelley's *Sensitive Plant* and Moore's *Evening Bells* are written in this stanza:

Those evening bells! those evening bells!  
How many a tale their music tells  
Of youth, and home, and that sweet time  
When first I heard their soothing chime.

A more definite end is given to the stanza when the fourth verse is a refrain, which recurs in all the stanzas of the poem, as in Dunbar's *Lament for the Makaris*:

I that in heill was and gladness  
Am trublit now with greit seikness  
And feblit wiþ infirmittee:  
*Timor mortis conturbat me.*

NOTE. As an extension of this stanza we must look on the five-line stanza a a b b a, used in the pseudo-Chaucerian *The Cuckoo and the Nightingale*, and later by Dunbar: cp. Schipper *Übungsbuch*, 8th ed. p. 197:

This hindir nycht, befoir the dawing cleir,  
Me thoct Sanct Francis did to me appeir,

With ane religiouss abbeitt in his hand,  
 And said: 'In thiss go cleith the, my serwand,  
 Reffuss the warld, for thow mon be a freir.'

### § 169. Four-line Stanza a a a a.

The structure of the four-line stanza with a single rime a a a a is clear, since a new rime begins with each stanza. In early ME. we find such stanzas composed of septenaries (a a a a<sub>7</sub>), e.g. in a prayer to the Virgin Mary (*Old Engl. Mis.*, *EETS* 49, p. 192):

Iblessed be þu lauedi ful of heuene blisse,  
 Swete flur of paradis moder of mildernisse.  
 þu praiæ Jhesu Crist, þi sone, þat he me iwisse,  
 Ware a londe als wa ic be, þat he me ne imisse,

later also a a a a<sub>4</sub>:

Suete Jesu, king of blysse,  
 myn huerte loue, min huerte lisse,  
 þou art suete myd ywisse,  
 wo is him þat þe shal misse.

(Böddeker, *Altengl. Dichtungen*, G. L. IV.)

NOTE. The six-line stanza a a a a b b must be looked on as an extension of this stanza by means of an added couplet, cp. Minot's satirical poem against the Scots:

Skottes out of Berwik and of Abirdene,  
 At þe Bannokburn war 3e to kene.  
 þare slogh 3e many sakles, als it was sene,  
 And now has king Edward wroken it, I wene.

It es wrokin, I wene, wele wurth þe while;

War git with þe Skottes, for þai ar ful of gile.

Here the opening (*Aufgesang*) and conclusion (*Abgesang*) are connected by *concatenatio*.

### § 170. Four-line Stanza a b a b.

Another four-line stanza, clearly marked by the position of the rimes, is formed from the septenary rimed couplet, when the first half-lines are connected with one another by rime. Out of the septenary rimed couplet a a, there arises a four-line anisometric stanza with alternate rime  $a_4 b_3 a_4 b_3$ , as in a part of the *Bestiary* (§ 134):

Al is man so is tis ern,  
Wulde ge nu listen,  
Old in hise sinnes dern,  
Or he bicumed christen,

later, too, in a part of the romance of *Sir Ferumbas* (Schipper's *Übungsbuch*, 8<sup>th</sup> ed., p. 166 f.)

þe Sarazyns prykyap faste away,  
As harde as þay may hye,  
And ledeþ wiþ hymen ] at riche pray,  
þe flour of chyualarye.

NOTE 1. A four-line anisometrical stanza, in which only the second and fourth lines rime:  $a_4 b_3 c_4 b_3$  arose from a septenary rimed couplet, in which the first half-lines did not rime. This stanza was common in popular ballads in the fifteenth and sixteenth centuries, and was called *common metre* (§ 229).

An isometrical four-line stanza with alternate rime results from rimed couplets of alexandrines, with rime of the caesurae ( $a b a b_3$ ). It is found, for instance, in a part of the rimed chronicle of Robert Mannyng of Brunne (§ 155):

At Westmynstere euen  
Es Jon laid solempnely:  
þe Ersbisshop Steuen  
Corowned his sonne Henry etc.;

yet here, as in the case of the resolved septenaries above, the long-line is really the metrical unit, so that one can scarcely speak of four-line stanzas. However we find real four-line isometrical stanzas with alternate rimes ( $a b a b_4$ ) as early as the thirteenth century, e.g. in a hymn (*Old Engl. Misc.*):

Jesu, lord, þat madist me  
 And wiþ þi blessid blod hast bouȝt,  
 Forȝeue þat y haue greuid þe  
 Wiþ worde, wiþ wil, and ek wiþ þouȝt,

also often later in religious poems, e.g. in the *Boten des Todes* (*Engl. Stud.* 14, 184 ff.):

þe mon þat is of wommon ibore  
 His lif nis here but a þrowe,  
 So seiþ Jop vs her bifore  
 Al in a bok þat I wel knowe.

NOTE 2. We find the same rime order in NE. in the *elegiac stanza* (§ 230)  $a b a b_5$ , e.g. in Gray's *Elegy* (§ 150, 4). In fact alternate rime ( $a b a b$ ) is much used in English poetry, e.g. in the Chaucerian stanza ( $a b a b b c b c_5$  § 195), the Spenserian stanza, (derived from the Chaucerian)  $a b a b b c b c_5 c_6$  § 239, the six-line stanza of *Venus and Adonis* ( $a b a b c c_5$  § 236) and in the Shakespearean sonnet ( $a b a b c d c d e f e f g g$  § 248).

### § 171. Eight-line Stanza $a b a b a b a b$ .

An eight-line anisometrical stanza with alternate rime  $a_4 b_3 a_4 b_3 a_4 b_3 a_4 b_3$  is derived from a four-line isometrical septenary stanza ( $a a a a_7$ ) by adding rime in the first half-lines, or it arises by doubling the stanza  $a_4 b_3 a_4 b_3$  (§ 170.); cf. *The Duty of Christians* (*OE. Misc.* p. 141):

Crist us haueþ of eorþe iwrouht,  
 To eorþe he wule vs sende.  
 Mid his deþe we weren ibouht  
 From þe fendes bende.  
 He hit haueþ al biþouht  
 þe frumþe to þon ende  
 Hou we beþ hider ibrouht  
 and hwider we schal wende.

Far commoner is the corresponding isometric stanza: a b a b a b a b<sub>4</sub>, e.g. in the *Luue Ron* of *Thomas of Hales* (*OE. Misc.* p. 95 ff.):

Yf mon is riche of worldes weole,  
 Hit makeþ his heorte smerte and ake,  
 If he dret þat me him stele,  
 þenne doþ him pyne nyhtes wake.  
 Him waxeþ þouhtes monye and fele  
 Hw he hit may witen wiþ-vten sake.  
 An ende — hwat helpeþ hit to hele —  
 Al deþ hit wile from him take.

This stanza was common in the religious poems of the thirteenth and fourteenth centuries, e.g., in the legend of Gregory (Schipper, *Übungsbuch* p. 118 f.) and in the paraphrase of the Psalms (*Engl. Stud.* 10, 232 ff.) etc.

A stanza with three beats is rarer, e.g. Vernon MS. (*EETS.* 117) Nr. 43:

To loue Ichulle beginne  
 Jhesu boþe day and niht;  
 Of ffleschlich loue to blynne  
 Ichul don al my miht.  
 Jhesu wiþouten synne  
 In a mayden he liht;  
 Mi loue al for to wynne  
 Jhesu bicom my kniht.

### § 172. Eight-line Stanza a b a b b c b c.

The stanza a b a b a b a b, in which two rimes occur four times, was difficult for English poets, who could not use the convenient suffix rimes of French (§ 145). On the other hand the introduction of two new rimes in the second half (a b a b c d c d) would have disturbed the unity of the stanza and made it difficult to distinguish from two four-line stanzas. Thus a rime of the first half was retained in the second half, the second rime taking the position of the first, whilst a new rime was introduced in the place of the second. Thus we get the scheme a b a b b c b c, where the rime is easier than in a b a b a b a b and the monotony of the two rimes is avoided. The unity of the stanza is assured by the rime of the fourth and fifth verses.

The earliest example we find in the form a b a b b c b c<sub>4</sub> in a lament on the death of Edward I (died 1307); cp. Schipper *Übungsbuch* 8<sup>th</sup> ed. p. 152:

Alle þat beoþ of huerte treowe  
 A stounde herkneþ to my song  
 Of duel þat deþ haþ diht vs newe,  
 þat makeþ me syke ant sorewe among;  
 Of a knyht þat wes so strong,  
 Of wham god haþ don ys wille;  
 Me þuncheþ þat deþ haþ don vs wrong,  
 þat he so sone shal ligge stille.

In the fourteenth century this stanza was often used for lyrical and didactic poems. The last line

is used as a refrain and gives the thought underlying the poem, cp. *Twenty-six Political and other Poems* ed. by Kail, *EETS*. 124, p. 17:

Thouȝ men in erþe troupe hyde,  
 On halle roof he wole be sayn;  
 In botme of see he nyl not byde,  
 But shewe in market on the playn.  
 And þouȝ troupe a while be slayn  
 And doluen depe vnder clay,  
 ȝit he wole ryse to lyue agayn  
 And al the soþe he wole say.

NOTE. Chaucer uses this stanza with heroic verse (a b a b b c b c<sub>5</sub> § 195), and it is the foundation of the Spenserian stanza (a b a b b c b c<sub>5</sub> c<sub>6</sub> § 239).

**§ 173. Twelve-line Stanzas a b a b a b a b b c b c.  
 a b a b a b a b c d c d.**

In the fourteenth century a similarly constructed twelve-line stanza was common, in which an eight-line opening a b a b a b a b was followed by a four-line conclusion b c b c. It had four beats: a b a b a b a b b c b c<sub>4</sub>. Many poems in the Vernon MS. (*EETS*. 117) are composed in this stanza, of which the twelfth line is the refrain (§ 164. 172):

Whon men beoþ muriest at heor mele  
 Wiþ mete and drink to maken hem glade,  
 Wiþ worschip and wiþ worldlich wele  
 þei ben so set þey conne not sade.  
 þei haue no deyrte for to dele  
 Wiþ þinges þat ben deuoutli made,  
 þei weene heor honour and heore hele  
 Schal euer laste and neuer diffade.  
 But in heor hertes I wolde þei hade,

Whon þei gon ricchest men on array  
 Hou sone þat god hem may degrade  
 And sum tyme þenk on ȝesterday.

The riming is difficult; one rime is used six times, another four times and the third twice.

*The Pearl* is written in this stanza, and alliteration is also regularly used; cp. ll. 1—12:

Perle plesaunte to prynces paye,  
 To clanly clos in golde so clere!  
 Oute of Oryent, I hardly saye,  
 Ne proued I neuer her precios pere,  
 So rounde, so reken in vche araye,  
 So smal, so smoþe her sydez were;  
 Queresoeuer I jugged gemmez gaye,  
 I sette hyr sengeley in synglere.  
 Allas! I leste hyr in on erbere;  
 þurȝ gresse to grounde hit fro me yot.  
 I dwyne, fordolked of luf-daungere,  
 Of þat pryuy perle wythouten spot.

NOTE. On the close connection of the stanzas in this poem by means of refrain and concatenatio, see § 163.

The construction is laxer, when the conclusion has two new rimes, a b a b a b a b c d c d, as in the second political song in Böddeker, written in riming alliterative verses: *Ich herde men vpo mold make muche mon* etc.

We find the same rime order in the Old Testament poems MS. Seld. Supra 52 of the Bodleian; see Heuser, *Anglia* 31, 1 ff. But here the opening has four beats and the conclusion three beats, a b a b a b a b<sub>4</sub> c d c d<sub>3</sub>, e.g. *Genesis* stanza 3:

This boke that is the bybyll cald,  
 And all that owtt of yt is drawn,



For holy wrytt we sall yt hald  
 And honour yt euer os our awn.  
 All patriarkes and prophettes yt tald,  
 So on þer saynges sekerly ar knawn,  
 And all wor figurs fayr to fald,  
 How coymmyng of Crist myȝt be knawn.  
 God graunt us Crist to know  
 All our form faders crauyd,  
 And so to lere is law,  
 That our sawlis may be sauyd.

The stanza of *A Prayer to the Virgin Mary* (*Vernon MS. EETS. 117, p. 735*) is also anisometrical ( $a_4 b_3 a_4 b_3 a_4 b_3 a_4 b_3 c_4 d_3 c_4 d_3$ ):

Heil sterre of þe see so briht.  
 þow graunt vs to ben vr gyde!  
 Godes holi moder riht,  
 þi worschipe walkeþ wyde.  
 Alwey mayden þorw his miht,  
 þow sittest bi his syde.  
 Blesset ȝate of heuene liht,  
 þow rede vs riht to ryde.  
 Ladi we ben maked al glad  
 For þou weore meoke ifounde.  
 Godes moder weore þu maad,  
 Iblesset beo þat stounde.

### § 174. The Tristrem Stanza $a b a b a b a b \gamma b c$ .

The romance of *Sir Tristrem* (ed. Kölbing, Heilbronn 1882) is written in an eleven-line stanza; the opening has eight verses of three beats with alternate rime, then follows a *bob-verse* (of five beat), finally come two verses *bc* with three *hwete*. The scheme is  $a b a b a b a b_3 c_1 b c_3$ , or, since (*Rauf*

letters are used for the *bob-verse*, a b a b a b a b<sub>3</sub> γ<sub>1</sub> b c<sub>3</sub>; cp.:

þis semly somers day  
 In winter it is nouȝt sene;  
 þis greues wexe al gray  
 þat in her time were grene.  
 So doþ þis world, y say,  
 Ywis and nouȝt at wene,  
 þe gode ben al oway  
 Our elders þat haue bene  
   to abide.  
 Of a kniȝt is þat I mene;  
 His name is sprong wel wide.

The conclusion of the stanza of *Sir Gawayn and the Green Knight* has two more verses of three beats — a<sub>1</sub> b a b a<sub>3</sub>. See § 166.

The conclusion of the stanza of William of Shoreham's *De septem sacramentis* (ed. Konrath *EETS. ES.* 86) bears some relation to that of the *Tristrem* stanza. The opening corresponds to the *common metre* (§ 170. 229). The scheme is a<sub>4</sub>b<sub>3</sub>c<sub>4</sub>b<sub>3</sub>δ<sub>1</sub>e<sub>4</sub>d<sub>3</sub>; cp. stanza 1:

Sonderliche his man astoned  
 In his owene mende,  
 Wanne he note neuer wannes he comþe,  
 Ne wider he schel wende;  
   And more,  
 þet al his lyf his here imengde  
 Wipe sorwe and eke wipe sore.

Since verses 1. 3. 6 do not rime, it would be correct perhaps to arrange the lines as *ies* and put the scheme aa<sub>7</sub>β<sub>1</sub>b<sub>7</sub>. Thus st. 2:

And wanne he deiþe, ne mey me wite woder he comeþ  
to wisse;  
Bote as a stock þer liþe þet body wiþe-þoute alle manere  
blisse.

Wat þenkeste?

An hondred winter 3ef a leueþe þat his lyf mid þe lengeste.

### § 175. Thirteen-line Stanza a b a b a b a b $\gamma$ d d d c.

In some plays of the *Towneley Mysteries* we find a five-line conclusion of the form  $\gamma_1$  d d d  $c_3$ , following an opening of verses, irregularly constructed, with three beats and alternate rime. The scheme is a b a b a b  $\gamma_1$  d d d  $c_3$ . See *Noah* l. 100 ff. in Schipper's *Übungsbuch* 8<sup>th</sup> ed. p. 176 ff.:

Therefore shalle I fordo  
Alle this medille-erd  
With floodis that shalle flo  
And ryn with hidous rerd.  
I haue good cause therto,  
For me no man is ferd.  
As I say shal I do,  
Of veniance draw my swerd  
And make end  
Of all that beris life,  
Sayf Noe and his wife,  
For thay wold neuer stryfe  
With me ne me offend.

We find the same rime scheme in some riming alliterative poems of the fourteenth and fifteenth centuries. Here the opening consists of eight alliterative long-lines with alternate rime, which are followed either by a *bob-verse* (*The Pistil of Swete Susanne*) or by an alliterative long-line (*Rauf*

*Coilgear, Golagrus and Gawain, The Awntyrs of Arthur, The Buke of the Howlat*). The three following lines, which rime together, are somewhat like the first half-verse of an alliterative long-line, and the thirteenth verse, which rimes with the ninth, is somewhat like the second half-verse of the alliterative long-line (cp. § 179). The scheme of the stanza is either a b a b a b a b<sub>7</sub> γ<sub>1</sub> d d d<sub>4</sub> c<sub>3</sub>, e.g. *The Pistil of Swete Susanne*, stanza 1:

per was in Babiloine a barne in þat borw riche  
 þat was a jew jentil and Joachim he hiht.  
 He was so lele in his lawe, þer lyued non hym liche,  
 Of alle riches þat renke arayed was he riht,  
 His innes and his orchardes were with a deope diche,  
 Halles and herbergages heiȝ vpon hiht.  
 To seche þorw þat citee þer nas non siche  
 Of erbus and of erberi so auenauntly idiht  
 þat day

Wiþinne þe sercle of sees,  
 Of erberi and alees,  
 Of alle maner of trees  
 Sobely to say,

or a b a b a b a b c<sub>7</sub> d d d<sub>4</sub> c<sub>3</sub>, e.g. *The Awntyrs of Arthur*, st. 1:

In the tyme of Arthur ane aunter bytydde  
 By the Tarnewathelane, as þe boke telles,  
 Whane he to Carlele was comen and conquerour kydde  
 Withe dukes and dussiperes þat with þe dere dwelles,  
 To hunte at þe herdes þat longe had bene hydde.  
 One a day þei hem dighte to þe depe delles,  
 To felle of þe femailes in forest and frydde,  
 Fayre by þe firmyschamis in frithes and felles.  
 Thus to wode arne þei went þe wlonkest in wedes

Bothe þe king and þe quene,  
 And al þe doughti bydene;  
 Sir Gawayne gayest one grene  
 Dame Gaynour he ledes.

### § 176. The Tail-rime Stanza.

This stanza, which had various forms, was much used both in religious poems and in romances. The foundation is the tail-rime stanza a a b c c b, which is found also in Latin hymns, e.g.

Lauda Sion salvatorem,  
 Lauda ducem et pastorem  
 In hymnis et canticis.  
 Quantum potes, tantum aude,  
 Quia maior omni laude  
 Nec laudare sufficis.

NOTE. On the origin of the tail-rime stanza see Ferd. Wolf, *Über die Lais, Sequenzen und Leiche* and Bartsch, *Die lateinischen Sequenzen und Prosen des Mittelalters in musikalischer und rhythmischer Beziehung dargestellt*. Baumbach's *Lindenwirtin* is a modern German example of the tail-rime stanza.

### § 177. The Six-line Tail-rime Stanza.

The earliest form of this stanza in English is anisometrical, a<sub>4</sub> b<sub>3</sub> c c<sub>4</sub> b<sub>3</sub>; e.g. in Böddeker (no. 17) *Lustneþ alle a lutel þrowe* (v. § 154), or in a part (ll. 237—284 and 379—396) of *Dame Siriz*. Schipper's *Übungsbuch*, 8<sup>th</sup> ed., p. 131 ff., or in the proverbs of Hendyng, Böddeker, p. 287 ff.:

Mon þat wol of wysdam heren,  
 At wyse Hendyng he may leren  
 þat wes Marcolues sone,

Gode þonkes ond monie þewes  
 Forte teche fele shrewes,  
 For þat wes euer is wone.

We can derive this stanza from the septenary couplet (a a<sub>7</sub>), or from *common metre* (a<sub>4</sub> b<sub>3</sub> c<sub>4</sub> b<sub>3</sub>), by a doubling of the *a* and *c* verses to form couplets: a a<sub>4</sub> b<sub>3</sub> c c<sub>4</sub> b<sub>3</sub>. In some parts of Coleridge's *Ancient Mariner* the *common metre* (a<sub>4</sub> b<sub>3</sub> a<sub>4</sub> b<sub>3</sub>) becomes a tail-rime stanza of six lines (a a<sub>2</sub> b<sub>3</sub> γ γ<sub>2</sub> b<sub>3</sub>) by the addition of extra rime, e.g.

The fair breeze blew, the white foam flew,  
 The furrow followed free;  
 We were the first that ever burst  
 Upon that silent sea.

In the same way we can derive a six-line tail-rime stanza, in which the couplets have the same rime (a a<sub>4</sub> b<sub>3</sub> a a<sub>4</sub> b<sub>3</sub>), from the four-line anisometrical stanza with alternate rime (a<sub>4</sub> b<sub>3</sub> a<sub>4</sub> b<sub>3</sub> § 170), cp. Chaucer's *Sir Thopas*, ll. 1—6:

Listeth, lordes, in good entent,  
 And I wol telle you verrayment  
 Of mirthe and of solas,  
 Al of a knight was fair and gent  
 In bataile and in tourneyment,  
 His name was sir Thopas.

A six-line anisometrical tail-rime stanza in which the couplets have four beats and the tail-rime verses only two beats, a a<sub>4</sub> b<sub>2</sub> c c<sub>4</sub> b<sub>2</sub>, is rarer. It is found in *Beves of Hamtoun* (§ 154) and in some parts of *Dame Siriz* (ll. 25—132. 397—408); cp. l. 85 ff:

“Dame, if hit is þi wille  
 Boþe dernelike and stille  
 Ich wille þe love.” —  
 “þat woldi don for non þing  
 Bi houre Louerd, hevene king  
 þat ous is bove!”

also in a part of Chaucer's *Sir Thopas* (§ 184).

An isometrical six-line tail-rime stanza with three beats, a a b c c b<sub>3</sub>, however, is found very early; e.g. in a poem of 1308 (§ 154) and at the beginning and end of *Dame Siriz*, cp. l. 427 ff.:

“Wilekin þe swete,  
 Mi love I þe bihete,  
 To don al þine wille.  
 Turnd ich have mi þout,  
 For I ne wolde nout  
 þat þu þe schuldest spille.”

The couplets have the same rime (a a b a a b<sub>3</sub>) in *Sinners Beware* (*OE. Misc.* p. 72 f.) and in a prayer at the beginning of *Ancren Riwle* (cp. Child, *Mod. Lang. Notes* 14, 63):

Mayde and moder milde  
 Vor loue of þine childe  
 þat is god and man  
 Me þat am zuo wylde  
 Vram zenne þou me ssylde  
 Ase ich þe bydde can.

The form of *Stabat mater* (a a b c c b<sub>4</sub>) is imitated in the English translation (Böddeker, *GL.* 9):

“Stond wel, moder, vnder rode,  
 Byholt þy sone wiþ glade mode;  
 Blyþe, moder, myht þou be!” —

“Sone, hou shulde y blyþe stonde?  
 Y se þin fet, y se þin honde  
 Nayled to þe harde tre.”

The tenth hymn in Böddeker combines a four-line anisometrical stanza with alternate rime and a six-line anisometrical tail-rime stanza ( $a_4 b_3 a_4 b_3 c c_4 d_3 c c_4 d_3$ ):

Jesu, for þi muchele miht,  
 þu ʒcf vs of þi grace,  
 þat we mowe dai and night  
 þenken o þi face.  
 In myn herte hit doþ me god  
 When y þenke on Jesu blod  
 þat ran down bi ys syde,  
 From is herte down to is fot;  
 For ous he spradde is herte blod,  
 His wondes were so wyde.

### § 178. The Twelve-line Tail-rime Stanza.

By doubling a six-line tail-rime stanza, one with twelve lines is formed. The four tail-rime lines must have the same rime, if the stanza is to form a unity, whilst each couplet may have its own rime. The anisometrical form is the commonest  $a_4 b_3 c c_4 b_3 d d_4 b_3 e e_4 b_3$ , e.g. in *Lenten ys come wip loue to toune* (Schipper's *Übungsbuch*, 8<sup>th</sup> ed. p. 154), and in many other lyrics and romances; cp. *Sir Triamour*, st. 2:

He was the king of Arragoun,  
 A noble man of grete renoun,  
 Sir Arradus was his name.  
 He hadde a quene, hight Margarete,  
 Trewe as stele, I yow behete,



And falsely brought in blame.  
 The kinges steward Marrock hight;  
 Fals and fikel was that wight,  
 That lady for to fame.  
 He loved well that lady gent;  
 For scho wolde not to him assente,  
 He dide her mikel schame.

In some poems, e.g. *Amis and Amiloun*, the first two couplets have the same rime (a a<sub>4</sub> b<sub>3</sub> a a<sub>4</sub> b<sub>3</sub> c e<sub>4</sub> b<sub>3</sub> d d<sub>4</sub> b<sub>3</sub>), e.g.

For goddis loue in trinite  
 Alle that bene hende herkneth to me,  
 Y pray you par amour,  
 What whilom fill beyonde the see  
 Of two barouns of gret bountee.  
 And men of greete honour.  
 Here faders were barouns hende,  
 Lordynges yeome of greete kende,  
 Prince in town and tour.  
 To here of these childerin twoo,  
 How they were in wele and woo,  
 Ywis it is grete dolour.

The same rime in the third and fourth couplets is rare. It is found in the romance *Duke Rowland and Sir Othuell* (EETS. ES. 35), and the isometrical form a a b a a b c c b c c b<sub>4</sub> is found in *Quinque Gaudia Mariae* (Mätzner's *Altengl. Sprachproben* 1, 51 ff.).

In two ME. romances only we find an isometrical twelve-line tail-rime stanza with three beats, viz. in the second half of *Rowland and Vernagu* (425–880) and in *Libcaus Desconus*. In the former the first two couplets have different rimes (a a b

c c b d d b e e b<sub>3</sub>), in the latter the same rime (a a b a a b c c b d d b<sub>3</sub>), cp. e.g. *Lib. Desc.* st. 50:

þey riden ever west  
 In þat wilde forest  
 Toward Sinadoune.  
 þey niste what ham was best,  
 Take þey wolde rest  
 And migt nougt come to toune,  
 In þe grene greves  
 þey digte a logge of leves  
 Wiþ swordes brignt and broune:  
 þer inne þey dwelde all nigt,  
 He and þat maide brignt  
 þat was of fair fasoune.

NOTE. It is wrong to assume (e.g. Schipper *EM.* I, 359) that in some romances the twelve-line tail-rime stanza could be interchanged with stanzas with six, nine and fifteen lines; for there were no nine-line and fifteen-line tail-rime stanzas. Where we find such a mixture in MSS., the fault lies not with the poets, but with the reciters and scribes, who occasionally overlooked a part of a stanza or disturbed the stanza series by altering the rime etc. Wherever we have several MSS. of any romance it is easy to reconstruct the twelve-line stanza for the whole poem; cp. my edition of *Libeaus Desconus* (*Altengl. Bibl.* V, Heilbronn 1890).

### § 179. The Eight-line and Sixteen-line Tail-rime Stanzas.

In some lyrics, e.g. Bøddeker, *W.L.* 10, and in Mysteries and Moralities as late as the sixteenth century, we find an eight-line tail-rime stanza, a a a b c c c b; in the romances *Sir Perceval*, *Sir Degrevant* and *The Arowyng of Arthur*, further in

the *Disputisoun bytwene a Cristenemon and a Jew* (*Vernon MS., EETS 117*) we find a sixteen-line tail-rime stanza, a a a b c c c b d d d b e e e b. Both stanzas come from the alliterative verse, as Luick (*Anglia* 13, 437 ff.) has shown; the triplets in both parts of the stanzas correspond in their rhythmical structure to the first half-line of the alliterative verse, and the tail-rime verse to the shorter second half-line. That is why we find so much alliteration in these stanzas.

Luick, of course, assigns two beats to the verses (§ 157); but, from what has been said in § 158 f., we must assign four beats (or members) to the triplets and three to the tail-rime verses; cp. Böd-deker, *W.L.* 10:

Ich ot a | bourde in | bourre | bryht,  
 þat | fully | semly | is on | syht,  
 |menskful | máidèn of | myht,  
     |feir ant | fre to | fonde.  
 In | all þis | wúrlliche | won  
 A | burde of | blod | and of | bon,  
 |Neuer | ȝete y | nuste | non  
     |Lússomòre in | londe,

or *Sir Degrevant* (*Thornton Romances, Camden Soc.*)  
 st. 2:

|With king | Ártòur y | wene  
 |And with | Gwénnòur þe | quene  
 |He was | knówèn for | kene  
     That | cómeliche | knight.  
 In | héthenesse | and in | Spaine,  
 In | Fráuncè and | in Britaine,  
 With | Pércevallè | and Ga,waine

For | hédÿ and | wight,  
 |He was | doughtÿ and | dere  
 |And ther | névèw full | nere  
 Ther | he of | dedis | might y|here  
 Be | dayes | or be | night.  
 For | thy they | name | hem that | stounde,  
 A | knight | of the | tabull | rounde,  
 As | maked is | in the | mappemounde  
 In | stórye full | right.

A quarter of such a stanza together with the preceding tail-rime verse answers to the five-line conclusion of the thirteen-line alliterative stanza (§ 175), c d d d c, so that we must assume a close relationship between them.

### § 180. The Octovian Stanza: a a b a b.

We must look on the stanza of the Sth. Engl. *Octovian*: a a<sub>4</sub> b<sub>2</sub> a<sub>4</sub> b<sub>2</sub> as another form of the six-line anisometrical tail-rime stanza of the form a a<sub>4</sub> b<sub>2</sub> a a<sub>4</sub> b<sub>2</sub> (§ 177), in which one of the a-verses has been changed from the second to the first couplet; e.g.

Octovian was emperour  
 Of all Rome and the honour;  
 Of chivalrie he hadde the flour  
 That any man wiste.  
 Here of a nobill conquerour  
 Ye mowe liste.

The same stanza is met with in *Heimliche Liebe* (Schipper *Übungsbuch*, 8<sup>th</sup> ed. p. 155), in *De Creatione Mundi* (*Anglia* II) etc.; in NE. in Campbell's *Hallowed Ground* and frequently in Scotch verse, e.g. in Burns (§ 235).

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**c) The Late Middle English Period (1370—1500).****§ 181. The Development of Prosody in the late ME. Period.**

In the third period of ME. Chaucer is the great pioneer. He introduced the heroic verse (§ 186ff.) and the seven-line stanza (§ 194), and prepared the way for the greater regularity of NE. verse by his strict observance of rhythmical laws.

In the course of the fifteenth century the verse structure again became unsettled (cp. Lydgate § 197) owing to linguistic alterations, particularly owing to the fact that final *e* gradually became silent, until finally the greater regularity of the verse structure, for which Chaucer had prepared the way, was established in the sixteenth century, when final *e* became completely silent.

**§ 182. Chaucer's Short Rimed Couplet.**

In his earliest poems, *The Book of the Duchesse* (1369/70) and his translation of the *Roman de la Rose*, and once again later in *House of Fame* (c. 1384), Chaucer uses the regular short rimed couplet (§ 122f.), which he also found in French verse; but he tried to make the verse more regular than it had been. Sometimes the anaerisis is wanting, but an unstressed syllable between two stressed syllables is never omitted. Further disyllabic anaerisis and the use of two unstressed syllables between the stressed syllables is avoided,

or at least softened by elision or slurring. Moreover the verse seems to be mainly iambic, i.e. the foot begins with an unstressed syllable, and is no longer, as earlier, (§ 123) mainly trochaic; cp. *BD* 44 ff.:

So whan | I saw | I might | not sle|pe  
 Til | now late, | this o|ther night|  
 Upon | my bedde | I sat | upright|  
 And bad | oon re|che me | a book,|  
 A ro|maunce, and | he hit | me took|  
 To rede, | and dryve | the nyght | away,|  
 For | me thoghte | it bett|re play|  
 Then play|en either | at chesse | or tables.}

### § 183. Rime-breaking and Enjambement.

To avoid the monotony of the short rimed couplet Chaucer frequently uses *rime-breaking*, i.e. he closes the sentence with the first verse of a couplet (§ 167). The section quoted above (§ 182) begins with the second and ends with the first verse of a couplet. The next section begins:

And in this book were written fables,  
 cp. also l. 28 ff.:

Suche fantasyes been in myn hede  
 So I noot what is best to do. —  
 But men myghte axe me why so  
 I may not slepe, and what me is? —  
 But natheless, who aske this  
 Leseth his asking trewely. —  
 My selven can not telle why  
 The sothe; but trewely as I gesse, etc.

cp. also *BD* 15f. 61f. 75f. 89f. 107f. 121f. etc.  
*HF* 65f. 127f. 133f. 139f. 161f. 173f. etc.

Chaucer also frequently makes use of *Enjambement*, i.e. one verse runs on into the next owing to the close grammatical connection. Chaucer constructs longer sentences than was usual before his time; cp. *BD* 1—8. 9—15. 16—27 etc., *HF* 2—52. 53—65. 66—93 etc.

The enjambement differs in character according as two closely or more loosely connected parts of a sentence are separated by the end of a verse. The pause, when wanting at the end of the verse, usually occurs at the beginning or in the middle of the following verse; cp.

Not longe tyme to endure || Withoute slepe, *BD* 20f.  
 My-selven can not telle why || The sothe; 34f.  
 To tellen shortly, whan that he || Was in the see, 68 f.  
 Hath wonder that the king ne come || Hoom, 79f.  
 I ferde the worse al the morwe || After, 99f.  
 And yeve me grace my lord to see || Sone, 111 f.  
 . . . and thus the dede sleep || Fil on her, 127 f.  
 For as she prayde, so was don || In dede; 131 f.  
 Sey thus on my halfe that he || Go faste into the grete see  
 139 f.  
 . . . for I certeynly || Ne can hem noght, *HF* 14 f.  
 In which ther were mo images || Of gold, 121 f.  
 And how he fledde, and how that he || Escaped was from  
 al the pres, 166 f.  
 That, shortly for to tellen, she || Becam his love, 242 f.  
 Ywis, my dere herte, ye || Knowen ful wel 326 f. etc.

### § 184. Sir Thopas.

Chaucer has used short rimed couplets in stanzas only in *Sir Thopas* (*CT. B* 1902—2108), which is

written in six-line anisometrical tail-rime stanzas (§ 177) of various kinds. The poem begins (B 1902—79) with the form  $a_4 b_3 a_4 b_3$ :

Listeth, lordes, in good entent,  
 And I wol telle you verrayment  
 Of mirthe and of solas,  
 Al of a knyght was fair and gent  
 In bataille and in tourneyment;  
 His name was Sir Thopas etc.

This is used also in 2029—46 and 2059—64, whilst in 2017—22, 2047—58, 2065—70 and 2081—2108 the couplets have different rimes, e.g. 2081 ff.:

Now hold your mouth, par charitee,  
 Bothe knight and lady free,  
 And herkneth to my spelle;  
 Of bataille and of chivalry  
 And of ladyes love-drury  
 Anon I wol yow telle.

In one stanza (B 2023—28) the tail-rime lines have two beats ( $a_4 b_2 a_4 b_2$ ) as in the Beves stanza (§ 154. 177):

Yet listeth, lordes, to my tale,  
 Merier than the nightingale,  
 I | wol yow | rounne  
 How sir Thopas with sydes smale  
 Priking over hill and dale  
 Is | come to | toune.

NOTE. Some scribes and the editions unnecessarily extend the tail-rime lines to three beats: | *For now* | *I wol* | *you rounne* — *Is come* | *ageyn* | *to toune*.

In some stanzas Chaucer introduces a *bob-verse*; he has probably in his mind the Tristrem stanza and the thirteen-line alliterative stanza (§ 174 f.).



This *bob-verse* is either before the second part of the stanza: a a<sub>4</sub> b<sub>3</sub> γ<sub>1</sub> b b<sub>4</sub> c<sub>3</sub>, B. 1980—86:

An elf-queen wol I love, ywis,  
 For in this world no womman is  
     Worthy to be my make  
             In toune;  
 Alle othere wommen I forsake,  
 And to an elf-queen I me take  
     By dale and eek by doune,

or is used to connect a new part of a stanza: a a<sub>4</sub> b<sub>3</sub> a a<sub>4</sub> b<sub>3</sub> γ<sub>1</sub> a a<sub>4</sub> c<sub>3</sub> (B 1987—1996), a a<sub>4</sub> b<sub>3</sub> a a<sub>4</sub> b<sub>3</sub> γ<sub>1</sub> d d<sub>4</sub> c<sub>3</sub> (B 1997—2006), a a<sub>4</sub> b<sub>3</sub> c c<sub>4</sub> b<sub>3</sub> δ<sub>1</sub> c c<sub>4</sub> d<sub>3</sub> (B 2007—2026) or a a<sub>4</sub> b<sub>3</sub> c c<sub>4</sub> b<sub>3</sub> δ<sub>1</sub> e e<sub>4</sub> d<sub>3</sub>. B 2071 to 2080:

His spere was of fyn cyprees,  
 That bodeth werre, and nothing pees,  
     The heed ful sharpe ygrounde;  
 His stede was al dappel-gray,  
 It gooth an ambel in the way  
     Ful softely and rounde  
             In londe.  
 So, lordes myne, heer is a fit!  
 If ye wol any more of it,  
     To telle it wol I fonde.

NOTE. By using so many different stanzas in such a short poem (200 verses) Chaucer did not aim at satirizing the lack of skill of the poets, who could not observe the same stanza form throughout a whole poem, as was earlier assumed, for, as noted in § 178, the poets are not here at fault, but only the scribes and reciters. On the contrary, as Köllbing (*Engl. Stud.* 11, 495 ff.) argues, Chaucer aimed at outdoing the popular poets in the artificiality of stanza formation and at making fun of them. At the same time he wished to show that these stanza forms hinder the

regular flow of the narrative and tend to encourage a great use of meaningless phrases.

### § 185. Gower's, Barbour's and Lydgate's Short rimed Couplet.

Gower's couplet in his *Confessio Amantis* is still more regular than Chaucer's. Since he never uses two consecutive unstressed syllables and never omits the anacrusis, his verse has always eight syllables when masculine, and nine syllables when feminine; thus it is exactly like the French eight-syllable verse; cp. *C.A.* I, 1 ff.:

I may nocht strecchen up to hevene  
 Min hand, ne setten al in evene  
 This world, which evere is in balance;  
 It stant nocht in my suffisance  
 So grete thinges to compasse.  
 But I mot lete it overpasse  
 And treten upon other thinges:  
 Forthy the stile of my writinges  
 Fro this day forth I thenke chaunge,  
 And speke of thing is nocht so straunge,  
 Which every kinde hath upon honde,  
 And wherupon the world mot stonde  
 And hath don sithen it began  
 And schal whil there is any man,  
 And that is Love, of whiche I mene  
 To trete, as after shal be sene etc.

We need not be astonished that Gower imitates French verse so exactly even in counting the syllables, for he is also the author of a French poem (c. 30000 verses) in the same measure. This poem, *Mirour de l'Omme* (*Speculum Hominis*), was

discovered by G. C. Macaulay in 1896 and edited by him in 1899.

Barbour's short rimed couplet is also fairly regular; cp. *Bruce* V 19 ff.:

þai rowit fast with all þar myeht  
 Till þat apou þam fell þe nyeht  
 þat it wox myrk on gret manere  
 swa þat þai wist noeht quhar þai were,  
 for þai na nedill had na stane,  
 bot rowit always in till ane,  
 stemmand always apou þe fyre  
 þat þai saw byrnand licht and sehire.

Lydgate, on the other hand, often omits the anaerisis; cp. *Reason and Sensuality* ed. Sieper (*EETS.* 84) 101 ff.:

This | is the lusty sesoun newe  
 Which | every thing causeth renewe  
 |And rejoyssheth in his kynde  
 |Commonly as men may fynde  
 |In these herbes white and rede  
 Which | spryngen in the grene mede  
 |Norysshed wyth the sonne shene  
 |So that alle the soyl ys grene etc.

### § 186. The Heroic Verse.

In most of his poems Chaucer uses a verse, not known to English Literature before his time, viz. a verse with five feet. This is called the *heroic verse*, and when it is used in rimed couplets, the *heroic couplet*. Chaucer first used this verse in seven-line or eight-line stanzas (§ 194 f.), e.g. in *The Complaynte unto Pittee*, and in other short

poems, in the legend of Cecilia, *Troilus and Criseyde*, *The Parlement of Foules* — ABC., *The Former Age*, *Fortune*, *To Rosemounde*, *The Monkes Tale*. But since the stanza form for a long poem like *Troilus and Criseyde* (1378—80) had many disadvantages, he attempted the short rimed couplet again in *Hous of Fame* (1384), and since the short verses did not suit him, he used rimed couplets of five feet in the *Legend of Good Women* (1385), so too in the Prologue, the connecting links and most of the stories of the *Canterbury Tales* (1387 ff.). Those of the stories which are written in stanzas are probably earlier work (except *Sir Thopas*), and were included later in the *Canterbury Tales*.

For examples of the seven-line and eight-line stanzas see § 194 f.; the passages below will serve as examples of the heroic couplet; *Prologue to C. T.*:

- Whan that Aprille with his shoures swote  
 The droghte of Marche hath perced to the rote  
 And bathed every veyne in swich licour  
 Of which vertu engendred is the flour;  
 5 Whan Zephirus eek with his swete breeth  
 Inspired hath in every holt and heeth  
 The tendre croppes, and the yonge sonne  
 Hath in the Ram his halfe cours yronne,  
 And smale fowles maken melodye  
 10 That slepen al the night with open ye,  
 So priketh hem nature in hir corages:  
 Than longen folk to goon on pilgrimages  
 And palmers for to seken straunge strondes  
 To ferne halwes couthe in sondry londes;  
 15 And specially from every shires ende

Of Engelond to Caunterbury they wende  
 The holy blisful martir for to seke  
 That hem hath holpen whan that they were seke.

- 285 A Clerk ther was of Oxenford also  
 That unto logik hadde longe y-go.  
 As lene was his hors as is a rake,  
 And he nas nat right fat, I undertake,  
 But loked holwe and therto sobrelly.
- 290 Ful thredbare was his overest courtepy,  
 For he hadde geten him yet no benefyee  
 Ne was so worldly for to have offyee;  
 For him was lever have at his beddes heed  
 Twenty bokes clad in blak or reed
- 295 Of Aristotle and his philosophye  
 Than robes riche or fithele or gay sautrye.  
 But al be that he was a philosophre,  
 Yet hadde he but litel gold in cofre,  
 But al that he mighte of his frendes hente
- 300 On bokes and on lerninge he it spente  
 And bisily gan for the soules preye  
 Of hem that yaf him wher-with to scoleye.  
 Of studie took he most cure and most hede;  
 Noght o word spak he more than was nede
- 305 And that was seyde in forme and reverence  
 And short and quik and ful of hy sentence.  
 Souning in moral vertu was his speche  
 And gladly wolde he lerne and gladly teche.

### § 187. The Heroic Verse (cont.).

This verse, which Chaucer introduced, has remained the most important in English poetry. It is used in rimed couplets (*heroic couplet*) and without rime (*blank verse*). The verse of five feet

has many advantages over longer and shorter verses. It admits of many variations, and in this may be compared with the classical hexameter or the Old Germanic alliterative verse.

The foundation is clear and simple:  $\times \times \times \times \times \times \times \times$   
 $\times \times (\times)$ ; it can consist of monosyllables or of polysyllables, e.g.

Of hand, of foot, of lips, of eyes, of brow (Shakespeare),  
 Rocks, caves, lakes, fens, bogs, dens and shades of death  
(Milton),

Inhospitable hospitality (Wycherley).

It can assume very different appearances:

I am no orator as Brutus is (21 letters),  
 Show you sweet Caesar's wounds, poor, poor, dumb mouths  
(42 letters).

The verse of five feet gives the poet a greater opportunity to adorn the poetic diction than the short rimed couplet. If we omit in each line of Gray's *Elegy* an ornamental word, as Morton has done (*Mod. Lang. Notes* 21 [1906], 219 ff.), we get insipid verses with four feet:

Now fades the landscape on the sight  
 And all the air a stillness holds  
 Save where the beetle wheels his flight  
 And drowsy tinklings lull the fold.

Save that, from yonder ivied tower,  
 The owl does to the moon complain  
 Of such as, wand'ring near her tower,  
 Molest her solitary reign.

NOTE. Scott, however, in the same way omitted ornamental words from the opening verses of Pope's translation

of the Iliad, and asserted that the short rimed couplet is "more congenial to the English language, more favourable to *narrative poetry* at least, than that which has been commonly termed heroic verse;" cp. Ch. D. Yonge *Life of Sir W. Scott*, p. 51 (*Great Writers*).

On the other hand the verse is not too long. It can be felt as a metrical unity, and there is no necessity to divide it into two parts as is the case with the alexandrine and the septenary. But a strong or weak pause within the verse is allowed, and the fact that the caesura is not fixed and varies in strength does much to enliven the verse (cp. § 191). But wherever the caesura is, the verse can never be divided into two exactly similar divisions and thus become monotonous, as is the case with the English alexandrine (§ 212); for even if the caesura comes after the fifth syllable, the two divisions, though equal in the number of syllables, are quite different in rhythmical structure (××××× and ×××××) e.g.

That únto lógik || hádde lónge ygó.

More important is the fact that the verse admits of very great variety owing to the various quality the stresses may have and the possibility of inversion. The various degrees of stress may be shown by putting the figures (0 = unstressed, 1 = weakly stressed, 2 = strongly stressed) under the syllables; or the unstressed syllables may be marked *x* and the stressed *a*; cp. Mayor, *A Handbook of Modern English Metre*, p. 100 ff. The following scheme clearly shows the quality and

position of the stresses, together with the sentence pauses. Unstressed syllables are marked *x*, the five stresses *a*, *b*, *c*, *d*, *e*, a weaker stress or a 'stronger thesis' is shown by the corresponding Greek  $\alpha$ ,  $\beta$ ,  $\gamma$ ,  $\delta$ ,  $\epsilon$ , and inversion by *ax* or *ax*. The strong pauses are marked |. The lines quoted in § 186 then have the following appearance:

*Cant. Tales* A. 1—18:

*aaxbx*  $\gamma$  *d* *ex*  
*xaxb* *xex*  $\delta$  *xex*  
*xax* *bxc*  $\delta$  *xex*  
*xaxb* *xex*  $\delta$  *xex* |  
 5 *xax*  $\beta$   $\gamma$  *x* *dxex*  
*xax*  $\beta$  *x*  $\gamma$  *dxex*  
*xaxbx* |  $\gamma$  *x* *dxex*  
*aaxb* *xex*  $\delta$  *xex* |  
*xaxbx* *cx*  $\delta$  *xex*  
 10 *xax*  $\beta$  *x* *cx* *dxex*  
*xax*  $\beta$  *x* *cx*  $\delta$  *xex* |  
*xaxb* *x* *cx*  $\delta$  *xex*  
*xax*  $\beta$  *x* *cx* *dxex*  
*xaxbx* *c*  $\delta$  *xex* |  
 15 *xax*  $\beta$  *x*  $\gamma$  *dxex*  
*xax*  $\beta$  *x* *cx*  $\delta$  *xex*  
*xax* *bx* *cx*  $\delta$  *xex*  
*xaxbx*  $\gamma$  *x* *dxex*.

*Cant. Tales* A, 285—308:

285 *xax*  $\beta$  *x* *cx*  $\delta$  *xex*  
*aaxbx*  $\gamma$  *x* *dxex* |  
*xax*  $\beta$  *x* *cx*  $\delta$  *xex*  
*xax*  $\beta$  *x* *cx*  $\delta$  *xex*  
*xaxb* *x*  $\gamma$  *x* *dxex* |  
 290 *xax*  $\beta$  *x* *cx* *dxex*  
*xaxbx* *cx*  $\delta$  *xex*  
*xaxbx*  $\gamma$  *x* *dxex* |  
*xaxb* *x*  $\gamma$  *x* *dxex*  
 — *axbx* *c*  $\delta$  *xex*  
 295 *xax*  $\beta$  *x*  $\gamma$  *x* *dxex*  
*xaxb* *x* *cx*  $\delta$  *xex* |  
*xax*  $\beta$  *x*  $\gamma$  *x* *dxex*  
*xax*  $\beta$  *x* *cx*  $\delta$  *xex*  
*xax*  $\beta$   $\gamma$   $\gamma$  *x* *dxex*  
 300 *xax*  $\beta$  *x* *cx*  $\delta$  *xex*  
*xax*  $\beta$   $\gamma$   $\gamma$  *x* *dxex*  
*xa* *xbx*  $\gamma$   $\delta$  *xex* |  
*xax* *bx* *c*  $\delta$   $\delta$  *xex*  
*xa*  $\beta$  *bx* *cx*  $\delta$  *xex*  
 305 *xaxbx* *cx*  $\delta$  *xex*  
*xaxb* *x* *cx*  $\delta$  *xex* |  
*aa* *xbx* *cx*  $\delta$  *xex*  
*xax*  $\beta$  *cx*  $\delta$  *xex*.

As will be seen scarcely any two verses are exactly alike; but according to the grouping of the



strong and weak stresses one can recognize certain types as in the case of alliterative verse. So Zitelmann, *Der Rhythmus des fünffüssigen Jambus* (*Neue Jahrbücher für klass. Altertum* 10 (1907), 500 ff., 545 ff.) combines a strong and a weak stress to form a "higher verse-member" and thus divides the verse of five stresses into two double bars and one single bar. According as the single bar comes before, between or after the two double bars and is independent or closely connected to one of the double bars, twelve rhythmical types result with various sub-types. Hans Reimer (*Der Vers in Shakespeare's nichtdramatischen Dichtungen* Bonn 1908) has treated *Venus and Adonis*, *Lucrece* and the sonnets in the same way. But the variety of the verse does not end here. The verses may be differently united by the use of strong or weak enjambement and rime-breaking (§ 192).

Chaucer's heroic couplet is more varied than that of NE., since Chaucer often uses feminine endings, whilst in NE. the ending is generally masculine. The feminine ending, however, frequently occurs in NE. blank verse (§ 216 ff.).

### § 188. The Origin of the Heroic Verse.

The heroic verse was used in the French *Roland* and in other Old French *Chansons de Geste*, e.g.

Carles li reis, nostre emperere magnes,

Set anz tuz plains ad estet en Espagne etc.

Chaucer's direct models, however, were probably the ten-syllable verse of French lyrics of the four-



NOTE. Freudenberger has shown that the auftakt may be absent in Chaucer's heroic verse, *Über das Fehlen des Auftaktes in Chaucers heroischem Verse* (Erlangen 1889) e.g.:

Twenty bokes clad in blak or reed *C. T. A.* 294.

Al bysmotered with his habergeoun 76 etc.

The beats differ in degree (§ 188), but since they are separated by unstressed syllables, they retain their independence. There is no longer, as in OE. and ME. alliterative verse, a subordination of a weak beat to a strong beat, nor are two beats combined to form a foot of two members. The five beats follow at equal intervals of time: the verse is one of five bars, therefore. Whilst in the verse with four beats (§ 122 f.), where the anacrusis is so often wanting, we let the individual foot begin with the stressed syllable: (x)|x|x|x|x|x, we must in the heroic verse make the feet begin with an unstressed syllable, since the anacrusis is a real part of the verse; thus the rhythm is iambic: x|x|x|x|x|x|x|x|x|x, e.g. *A clérk | ther wás | of Óx|enfórd | alsó*, although the word-grouping often points rather to a trochaic scansion, e.g. *The | hóly | blísful | mártýr | fór to | séke*, and it is questionable if Chaucer's verse can be divided into 'iamb's' or 'trochees'.

The Italian verse has always feminine ending and contains eleven syllables (*endecasillabo*); the French verse has ten syllables when the ending is masculine and eleven when feminine; to this comes a further syllable in the epic caesura (§ 191). In

Chaucer's verse the number of syllables is not so consistent as in French and Italian, for it is not rare to find two consecutive unstressed syllables. On examination, however, we find that these two syllables can become one by elision or slurring, or that they are so light that they do not take more time to utter than one syllable and thus do not disturb the equal time intervals between the beats. Thus Chaucer's verse practically fulfils the requirements of the NE. heroic verse, viz. that there must be ten syllables when the ending is masculine, and eleven when feminine.

In order to form a correct judgment of Chaucer's verse it is necessary to use a critical text, to know Chaucer's language, especially the value of the weak *e* in inflexional syllables. Ten Brink has collected the rules in his *Chaucer's Sprache und Verskunst*, Leipzig 1885, § 256 ff.; cp. also Kittredge, *Observations on the Language of Chaucer's Troilus* (*Chaucer Soc., Sec. Series.* 16) and O. Bischoff, *Über zweisilbige Senkung und epische Zäsur bei Chaucer* (*Engl. Stud.* 24, 353—392; 25, 339—398) and Hampel, *Die Silbenmessung in Chaucer's fünftaktigem Vers.* Halle 1898.

Chaucer's verse, of course, seemed very irregular to Englishmen of the sixteenth, seventeenth and eighteenth centuries; they read Chaucer with their own pronunciation, where the weak *e* had generally become silent. Moreover they had a text, which had been much altered by scribes and

printers. Thus Dryden in the preface to his *Fables* says:

“The verse of Chaucer, I confess, is not harmonious to us; but is like the eloquence of one whom Tacitus commends, it was auribus istius temporis accommodata; they who lived with him, and some time after him, thought it musical; and it continues so even in our judgment, if compared with the numbers of Lydgate and Gower, his contemporaries; there is the rude sweetness of a Scotch tune in it, which is natural and pleasing, though not perfect. 'Tis true, I cannot go so far as he who published the last edition of him; for he would make us believe the fault is in our ears, and that there were really ten syllables in a verse where we find but nine; but this opinion is not worth confuting; 'tis so gross and obvious an error that common sense (which is a rule in everything but matters of faith and revelation) must convince the reader that equality of numbers in every verse which we call heroic, was either not known or not always practised in Chaucer's age. It were an easy matter to produce some thousands of his verses, which are lame for want of half a foot, and sometimes a whole one, and which no pronunciation can make otherwise.”

Tyrwhitt in his edition of the *Canterbury Tales* (1775) and the Chaucerian scholars of the nineteenth century have attempted to give us the original text of Chaucer's poems and have enabled us rightly to recognize the very correct structure of Chaucer's heroic Verse.

## § 190. Word-stress in Chaucer's Heroic Verse.

Chaucer's verse-stress, of course, agrees with the normal word and sentence stress. Monosyllabic

nouns, adjectives, numerals and verbs are always stressed, whilst pronouns, auxiliary verbs, adverbs, prepositions and conjunctions are generally unstressed. The latter can, however, as we see from § 186 be stressed (*that, with, to, swich, is, and, in, hir, for, hem, they, was, is,* etc.). Even the article *a* is sometimes stressed, e.g. *as á forpyned gost, C. T. A. 205, and á countour 359, In á tabard 541*, but not *the*, as it seems. Monosyllabic nouns can be in the unstressed position only when they are closely connected with a preceding adjective or numeral, and thus to some extent form a compound, e.g. *A good man 477, A fát swan 206, A whýt cote and a bléw hood 564, But gréet harm 185, móst cure 303, Noght ó word 304, for nó cost 192* etc.

Disyllabic words with a weak final syllable (*-e, -es, -en, -ed*) always compose an arsis and a thesis, e.g. *swóte, yónge, sónne, téndre, stráunge, shóures, fóules, máken, slépen, báthed, sádel, fáder* etc., but at the beginning of a line and after the caesura disyllables ending *-er, -y, -ing* may compose a thesis and an arsis, e.g. *Aftér 125, undér 195, 392, Redý 21, Hardý 405, Souning 307* etc. This conflict between word-accent and verse-accent is balanced in this case by *hovering accent*. The extra syllable at the end of the verse is always a weak final syllable (*-e, -es, -en, -ed, -el, -er*) and never *-y* or *-ing*; but in broken rime (§ 139) it may be an independent unstressed word (*is, me, ye*).

Trisyllables with a weak middle syllable are slurred to form arsis and thesis, e.g. *every, overest, fithete*.

Disyllabic or trisyllabic Germanic compounds, with a strong subsidiary stress on the second syllable, can within the verse have the chief stress either on the first or second syllable, e.g. *wisdom, frédóm, blísful, félawe, thrédbare, fréendshípe* or *fredóm, feláwe, freendshípe, fífténe, stiwárdes, housbóndes* etc., but at the end of the verse the stress is on the second syllable. Romance words are treated in the same way. The chief stress, which was originally on the second syllable was gradually moved to the first syllable in English. In rime these words are always stressed on the second syllable, e.g. *licóur, resóun, pitóus, beautéé, vertu* — *office, servise, coráge, preyére, manére, natúre*; within the verse either the first or the second syllable may have the stress, e.g. *sésoun, témpest, mártir, lógik, móral, vértu, pítee* — *mánere, nátúre* etc. In the latter case the final *-e* of the third syllable is used in the stressed position, e.g. *Ful wel she song the sérvicé divyne* A. 122.

In three-syllable and four-syllable Germanic compounds or romance words, in which there is an unstressed syllable between the chief stress and the subsidiary stress, both these stresses are used as beats in the verse, e.g. *tréwelý, cérteynlý, crísten-dóm, héthenesse, félawshípe, níghtingále* — *báchelér, cárpentér, Zéphirús, páciént, mélodyé, bénéfíce, áven-*

*túre, philósophre, pílgrimáge, révérence, cónsciéce, condicióun, opínióun, philósophíe* etc.

Foreign names sometimes vary in form and stress according to the requirements of the verse, e.g. *Macróbeús* and *Mácrobés*, *Pándariús* and *Pandáre*, *Grisélidís* and *Grisíilde*.

### § 191. The Caesura in the Heroic Verse.

The OF. epic ten-syllable line had a regular caesura after the fourth stressed syllable, e.g.

Karles li reis · nostre emperere magnes  
Set anz tuz pleins · ad estet en Espaigne,

and in the caesura an extra unstressed syllable could be used as at the end of the verse (epic caesura), e.g.

Dont li remémbret · de son seignor celéste;

this was no longer allowed in lyrics of the fourteenth century.

In the Italian verse the caesura is not fixed; it can be after the third, fourth, fifth or sixth syllable. The same is true of Chaucer's verse, and this continual change in the position of the caesura, as noted in § 187, helps much to enliven the verse.

In Chaucer, when the caesura is masculine, it is generally after the fourth syllable, e.g.

Than longen fólk to goon on pilgrimages,  
And specially, from every shires ende  
Of Engelónd to Caunterbury they wende,

when feminine, after the fifth syllable:



Whan that Aprille with his shoures swote,  
 The tendre cróppes, and the yonge sonne,  
 To fernc hálwes couthe in sondry londes etc.

It is rare to find masculine caesura after the sixth syllable and feminine caesura after the seventh. With this a second caesura after the third syllable generally occurs, e.g.

And bathed every véyne in swich licour,  
 That slepen al the night with open ye.  
 And palmers for to séken straunge strondes,  
 On bokes and on lérning he it spente.

The more closely the divided words are connected grammatically, the weaker is the caesura; in fact, in many of Chaucer's verses one can scarcely speak of a caesura, i.e. of a sentence pause within the verse, e.g.:

The hooly, blisful martir for to seke A 17  
 Redy to wenden on my pilgrimage 21  
 That toward Caunterbury wolden ride 27  
 And wel we weren esed atte beste 29  
 So hadde I spoken with hem everychoon 31  
 Er that I ferther in this tale pace 36 etc.

In the case of feminine caesura after the fifth or seventh syllable the second part of the verse begins with a stressed syllable in accordance with the rhythmical scheme of the verse. It is questionable whether Chaucer also uses the above mentioned epic caesura of the OF. ten-syllable line, i.e. admits an extra syllable in the caesura:  $\times\acute{\times}\times(\times)|$   
 $\times\acute{\times}\times\acute{\times}\times(\times)$  or  $\times\acute{\times}\times|\acute{\times}\times\acute{\times}(\times)|\times\acute{\times}\times\acute{\times}(\times)$ . Skeat (*Chaucer's Works* VI, LXXXVI f.) and Schipper (*EM.* I, 449 ff.;

*Grdr.* 121ff.) admit epic caesura and assume an independent extra syllable in such verses as:

The droughte of Márche | hath pérced to the rote A 2,  
 As was his wóne | by léve of his gayler A 1064,  
 It were al týme | thy tále to bigynne A 3908,  
 Of aventúres | that whíлом han bifalle A 795,  
 So wel they lóved | as ólde bokes seyn A 1498,  
 And kiste his fáder | and déyde the same day B 3632,  
 To Caunterbúry | with fúl devout corage A 22,  
 What sholde he stúdie | and máke himselven wood A 184,  
 And bathed every véyne | in swích licour A 3,  
 Entuned in hir nóse | ful sémely A 123,  
 And herde oon cryen wáter | as hé were wood A 3817 etc.,  
 Ten Brink, however (*Chaucer's Sprache und Verskunst* § 307 note) does not admit the epic caesura, and O. Bischoff (*Engl. Stud.* 25, 239ff.) has collected and examined all such verses, and shown that the extra syllable in the caesura may be in every case elided or slurred etc. just as in other positions in the verse.

## § 192. Enjambement and Rime-breaking in the Heroic Verse.

Chaucer has restrained an undue prominence of the rhythmical scheme in his heroic verse, as in his verse of four beats, by a frequent use of enjambement. As ten Brink (*Chaucer's Spr.* § 317) says, "no narrative poet has used enjambement with greater skill than Chaucer, and no poet has better than he been able to unite movement and calm, change and rest by a frequent yet restrained

use of enjambement, to which is related the movement of the caesura", and this is especially true "of his treatment of the heroic verse, especially in the finest passages in the *Canterbury Tales*". A few examples are here given:

Inspired hath in every holt and heeth || The tendre croppes  
A 6f.

. . . by aventure yfalle || In felawshipe 25 f.

That in hir coppe was no ferthing sene || Of grece 134f.

And peyned hire to countrefete chere || Of court 139f.

And whan he rood, men mighte his brydel here || Ginglen  
169 f.

. . . to visyte || The ferreste in his parisshe 493 f.

Upon the cop right of his nose he hade || A werte 554f.

Rime-breaking (§ 167. 183) is also frequently used in heroic verse. It is most common when the second verse of a couplet begins a new passage, cf. Prologue to *CT.*:

A forster was he sothly, as I gesse. —

Ther was also a Nonne, a Prioressse. 117f.

His palfrey was as broun as is a berye. —

A Frere ther was, a wantoun and a merye 207f.

This worthy limitour was cleped Huberd. —

A Marchaunt was ther with a forked berd 269f. etc.

NOTE. Alden (*Engl. Verse*, p. 177) says of Chaucer's heroic verse: "Too much praise cannot be given Chaucer's use of the couplet. Although it was an experiment in English verse, it has perhaps hardly been used since his time with greater skill. He used a variety of cesuras, a very large number of feminine endings, free inversions in the first foot and elsewhere and many run-on lines. The total effect is one of combined freedom and mastery, of fluent conversational style yet within the limits of guarded artistic form."

### § 193. Chaucer's use of Rime and Alliteration.

Chaucer is particularly careful in his use of rime. He avoids assonance and impure rime (§ 141—143). Thus the correctness of the rime is a good test in dealing with the poems ascribed to him in the editions of the sixteenth century. Chaucer is fond of broken rime (§ 139) and the various kinds of identical rime (§ 145ff.); cf. Kaluza, *Chaucer u. d. Rosenroman*, p. 63ff.

Chaucer also uses the customary alliterative formulae in his poems with skill; cp. ten Brink § 334—342.

### § 194. Chaucer's Seven-line Stanza.

The stanza which Chaucer uses in *Troilus and Criseyde*, *The Parlement of Foules* and many shorter poems is of the form a b a b b c c<sub>5</sub>. It has three parts, the *pedes* a b, a b and the *cauda* b c c; but this division is not always observed, the final couplet frequently stands alone; cp. *Troilus* I, 1 ff.:

The double sorwe of Troilus to tellen  
 That was the king Priamus sone of Troye,  
 In lovinge how his aventures fellen  
 Fro wo to wele and after out of joye,  
 My purpos is, er that I parte fro ye.  
 Tesiphone, thou help me for t'endyte  
 Thise woful vers that wepen as I wryte,  
 or *Parlement of Foules* 22 ff.:

For out of olde feldes, as men seith,  
 Cometh al this newe corn fro yeer to yere,  
 And out of olde bokes, in good feith,

Cometh al this newe science that men lere.  
 But now to purpos as of this matere —  
 To rede forth hit gan me so delyte  
 That al the day me thoughte but a lyte.

Chaucer took this stanza from French verse (cp. ten Brink § 347 and Skeat, *Chaucer's Works* VI, LIXf.); but it is his merit to have introduced it into English poetry and to have used it with skill. In French and Provençal poetry the final couplet often contained the first rime (ababbaa), but Chaucer always uses a new rime (ababbcc), which made the riming easier and gave the stanza a firmer end.

Chaucer's seven-line stanza is somewhat similar to the Italian *ottava rima* (a b a b a b c c), since both end with a couplet, containing a new rime. But the structure of the two stanzas is different, and there is no ground for the earlier assumption that Chaucer derived his stanza from the Italian by omitting the fifth verse. Equally groundless is the derivation of this stanza from the eight-line stanza a b a b b c b c (§ 172. 195) by the omission of the seventh verse.

The seven-line Chaucerian stanza, or *rhyme royal*, as it was later named, was much used in the fifteenth and sixteenth centuries by English and Scotch poets (Hoccleve, Lydgate, King James I etc.) and was used even in drama. Shakespeare used this stanza for his *Rape of Lucrece*. In the nineteenth century it was used by William Morris.

NOTE. The nine-line stanza, a b b a a b b c c, which Chaucer uses in *The Complaynt of Mars* 155—298, is to be looked on as an extension of the seven-line stanza with double a lines. Another nine-line stanza, a a b a a b b a b, with another kind of conclusion, is used in *Anelida and Arcite* 211 ff. e.g. 220 ff.:

I wot myself as wel as any wight;  
 For I loved oon with al my herte and might  
     More then myself an hundred thousand sythe  
 And called him my hertes lyf, my knight,  
 And was al his, as fer as hit was right,  
     And whan that he was glad, than was I blythe,  
     And his diseis was my deeth as swythe;  
 And he ayein his trouthe me had plight  
     For evermore his lady me to kythe.

This nine-line stanza is also used by Dunbar in *The Golden Targe* and Gawain Douglas in *The Palace of Honour* (§ 198).

### § 195. Chaucer's Eight-line Stanza.

In *The Monkes Tale* and in some shorter poems (*ABC*, *The Former Age*, *Fortune* etc.) Chaucer uses an eight-line stanza, a b a b b c b c<sub>5</sub>, e.g. *The Monkes Tale* B 3428 ff.:

Lordinges, ensample heer-by may ye take  
     How that in lordshipe is no sikernesse;  
 For whan Fortune wol a man forsake,  
     She bereth away his regne and his richesse  
     And eek his freendes, bothe more and lesse.  
 For what man that hath freendes thurgh Fortune,  
     Mishap wol make hem enemys, as I gesse:  
 This proverbe is ful sooth and ful commune.

The same stanza with verses of four beats was used in England before Chaucer; cp. § 172.

NOTE. Chaucer also introduced the French ballade, e.g. *Truth, Gentillesse, Lak of Stedfastnesse, Complaint to his Purse — Rosemounde*. It consists of three seven-line or eight-line stanzas, in which the same rimes recur in the corresponding positions. The last verse is also a refrain. A fourth stanza with the same or different rime-order may follow as *Envoy*; cp. ten Brink § 350.

In a part of the *Complaint to his Lady* (15—43) Chaucer attempted the terza rima (a b a b c b etc.); the attempt appears not to have satisfied him, for at line 44 he adopts a ten-line stanza (a a b a a b c d d c).

### § 196. Hoccleve.

Hoccleve (*EETS. ES.* 61, 72, 73) nearly always uses the seven-line and eight-line stanzas of Chaucer. His rimes are correct, his verse-structure regular. He is almost a syllable-counter; cp. Bock, *Metrische Studien zu Th. Hoccleves Werken*. München 1900.

The initial unstressed syllable is never omitted, and two unstressed syllables never come together, except in case of elision. The uniformity in the number of syllables is achieved only by giving a stress to the article *the* and the weak final and medial syllables, whilst syllables with a strong stress are used in the unstressed position; cp. e.g. *The Compleynt of the Virgin Mary* (*EETS. ES.* 61): *And thé tetés* 45, *And séint Anné* 58, *Shamély náked* 84, *euél* 92, *Mighté nat* 117, *his fadír Noé* 139, *pát nakíd was hé* 140, *pat mé yeuést aný othír than thée* 165, *Tornéd* 188, *whích was thé beautéé* 188, *Of núy namé* 189, *By thé folk* 206, *And ámendés* 237 etc.

The following will serve as an example of Hoccleve's stanza structure; *Regement of Princes* (EETS. ES. 72) 4992 ff.:

Alpogh his lyfe be queynt, þe resemblaunce  
 Of him haþ in me so fresh lyflynesse  
 þat, to putte othir men in remembraunce  
 Of his persone, I haue heere his lyknesse  
 Do make, to þis ende in sothfastnesse  
 þat þei þat haue of him lost þought and mynde  
 By his peynture may ageyn him fynde.

The ýmagés þat in þe chirche been  
 Makén folk þenke on god and on his seyntes  
 Whan þe ymáges þei beholde and seen,  
 Wher as vnsight of hem causíth restreyntes  
 Of þouhtes gode; whan a þing depeynt is  
 Or éntailéd, if men take of it heede,  
 Thought óf þe lyknesse it wil ín hem brede.

### § 197. Lydgate.

In his numerous and long poems (according to Schick more than 130000 verses) Lydgate uses the short rimed couplet, the heroic couplet and very often the seven-line stanza of Chaucer; but he is a poor versifier, as he himself often admits. He often omits the anacrusis both in the short rimed couplet and in the heroic couplet; in the caesura two stressed syllables often come together. Further he uses a disyllabic anacrusis and epic caesura, so that the scheme of his heroic verse is (×)×××(×)|| (×)×××××(×); cp. *The Temple of Glas* 792 ff., 806 ff.:

Nou ladi Vénus, to whóm noþing vnknowe  
 Is in þe world, i-hid ne not mai be —



For þere nys þing, néþir heigh ne lowe,  
 Mai be concealid from 3our þriueté —  
 Fro whom my menyng is not nov secré,  
 But witen fúlli þat mýn entent is trewe,  
 And lich my trowth now on my peyne rewe . . .

And siþ 3e haue þe guerdon and þe mede  
 O'f al louers pleinli in 3our hond,  
 Nóu of grace and pite takeþ hede  
 Of my distresse þat am vndír 3our bond  
 So lovli bound as 3e wele vndirstond:  
 Nou in þat place where I toke first my wound  
 Of pite sufferiþ mý helth may be found.

See further Schipper *EM.* I, 492 ff. and Schick's edition of *The Temple of Glas EETS. ES.* 60, p. LXI ff.

### § 198. The Scotch Poets.

In Barbour's *Bruce*, in Wyntown's *Orygynale Cronykil* and in the Scotch collection of legends the short rimed couplet is used (§ 185). Probably some of the unrimed and rimed alliterative romances (§ 156) were written in Scotland. Most of the Scotch poets of the fifteenth and the first half of the sixteenth centuries were influenced by Chaucer and generally used the heroic verse. James I used Chaucer's seven-line stanza for his *Kingis Quair*, Henrysoun for his *Fables* and *Testament of Cresseid*, and Walter Kennedy for his *Passioun of Christ*. Blind Harry wrote his *Schir William Wallace* in heroic couplets, which Gawin Douglas used for his translation of Virgil,

whilst he used Chaucer's eight-line stanza in *King Hart* and the nine-line Anelida-stanza (§ 194 note) in the *Palace of Honour*. Dunbar's *The Freiris of Berwik* is written in heroic couplets, *The Thrissill and the Rois* in seven-line stanzas, *The Merle and Nightingale* in eight-line stanzas, *The Golden Targe* in the nine-line Anelida stanza. In his shorter poems he uses various other stanzas, e.g. the twelve-line tail-rime stanza (*The Dance of the Sevin Deidly Synnis*), the five-line stanza a a b b a (§ 168, note) etc. He uses the unrimed alliterative verse in *The Tua Marriit Wemen and the Wedo*.

Both the short rimed couplet and the heroic couplet are very regularly constructed by the Scotch poets, since the *e* of final syllables, even when written as *i* or *y*, was silent and the succession of stressed and unstressed syllables made easier. Examples — for the heroic couplet *Schir Wallace* 1 ff.:

Our antecessowris that we suld of reide  
 And hald in mynde thar nobille worthi deid  
 We lat ourslide throw werray sleuthfulnes  
 And castis ws euir till vthir besynes.  
 Till honour ennemyis is our haile entent,  
 It has beyne seyne in thir tymys bywent.  
 Our ald ennemys cummyn of Saxonys blud  
 That neuyr zeit to Scotland wald do gud  
 Bot euir on fors and contrar haile thair will  
 Quhow gret kyndnes thar has beyne kyth thaim till;  
 for the seven-line stanza *The Kingis Quair* st. 27:  
 The brid, the beste, the fisch eke in the see,  
 They lyve in fredome euerich in his kynd,

And I a man and lakkith libertee,  
 Quhat schall I seyne, quhat resoun may I fynd  
 That fortune suld do so? thus in my mynd  
 My folk I wold argewe, bot all for noght,  
 Was non that myght, that on my peynes rought;

for the eight-line stanza *The Merle and the Night-  
 ingale* 1 ff.:

In May as that Aurora did vpspring  
 With cristal ene chassing the cluddis sable,  
 I herd a merle with mirry notis sing  
 A sang of lufe with voce rycht comfortable  
 Agane the orient bemis amiable  
 Vpone a blisful brenche of lawyr grene;  
 This wes hir sentens sueit and delectable:  
 A lusty lyfe in luves schervice bene;

for the nine-line stanza *The Golden Targe* 253 ff.:

O reuerend Chaucer rose of rethoris all  
 As in oure tong ane flour imperiall  
 That raise in Britaine evir quha redis rycht  
 Thou beris of Makaris the tryumph riall  
 Thy fresch anamalit termes celicall  
 This matir coud illumynit have full brycht.  
 Was thou noucht of oure Englisch all the lycht  
 Surmounting eviry song terrestriall  
 Alls fer as Mayes morow dois mydnycht?

### § 199. The Septenary and Alliterative Verse.

The septenary rimed couplet was used at the end of the fourteenth century and in the fifteenth century, e.g. in the first part of *Sir Ferumbras* (*EETS. ES.* 34) and in the *Tale of Beryn* (*Chaucer Soc. Sec. Ser.* 17). The *Tale of Gamelyn*, which is contained in the MSS. of the *Canterbury Tales* but

is not the work of Chaucer, is written not in septenaries, but in an irregular long line of four beats.

We still find verses of one, two and three beats in stanzas; but the alexandrine is wanting.

Most of the poems, mentioned in § 156, written in unrimed alliterative verse or in the thirteen-line alliterative stanza probably belong to the end of the fourteenth or to the fifteenth century; the two alliterative poems in the Percy MS., *Death and Liffe* and *Scottish Feilde* (Battle of Flodden 1513), and Dunbar's *The Tua Marriit Wemen and the Wedo* belong to the beginning of the sixteenth century. The rhythmical structure of the alliterative verse in these later poems is precisely the same as that in the earlier poems; cp. Adolf Schneider, *Die mittlenglische Stabzeile im 15. und 16. Jahrhundert* (Bonner Beitr. 12, 103—172).

### § 200. Stanza Construction.

In addition to the stanzas of seven, eight and nine lines (with five beats) most of the stanzas, mentioned in § 170—180, with verses of three or four beats, were used in the shorter lyrical and didactic poems. In narrative poems of the fifteenth century the tail-rime stanzas of twelve and sixteen lines and the thirteen-line alliterative stanza remained in use.

Also in dramatic poetry stanzas are more common than the short rimed couplet in the fourteenth and

fifteenth centuries. In the old Mysteries and Moralities in addition to the simpler stanzas with alternate rime, consisting of four, eight or twelve lines, the tail-rime stanza of sixteen or eight lines, the Octovian-stanza (§ 180) and the thirteen-line Towneley-stanza (§ 175) were much used. To these came later Chaucer's seven-line stanza, which was much used for prologues and 'noble' rôles. Only gradually these stanzas were replaced by the heroic couplet or the septenary couplet, and it was not before the end of the sixteenth century that rime was banished from English drama.



## Section III.

### The Modern English Period.

#### § 201. Development of English Prosody in the Modern English Period.

The metrical forms of NE. poetry have a direct connection with those of the ME. period. Most of the ME. verse and stanza forms were used and further developed in the NE. period. The chief form of modern English verse, the (rimed or unrimed) verse of five beats comes from the ME. period.

NE. prosody, like that of OE. and ME., depends on accent; the verse is constructed by an interchange of stressed and unstressed syllables. In NE., however, it is easier than was earlier the case to make the stressed syllables follow one another at equal periods of time — i.e. to write verse of equal bars and with a fixed number of syllables.

The attempts made in the sixteenth century to make quantity the basis of English verse accord-

ing to the model of classical verse had no success; but the attempt to imitate the unrimed verse of classical metres established blank verse (§ 216 ff.).

In the sixteenth century, too, people began to examine the structure of English verse and to establish rules for poets (cp. § 8).

Each century of the NE. period has its own favourite verse or stanza form, and the same metres have at various periods been variously used. In spite of this, however, it is better to treat NE. prosody as a whole, instead of dividing it into smaller divisions.

### § 202. Influence of Linguistic Alterations on the Regularity of Modern English Verse.

The development of English prosody in the NE. period was largely determined by the great alterations of the language during the fifteenth and sixteenth centuries. These alterations, as far as they affect the rhythm of the verse, are: 1. Words of romance origin, the accent of which in Chaucer's time was unfixed, became accented on the root-syllable; with this is related a weakening of final syllables, which were earlier strongly stressed, and a decrease in the number of syllables in words. Chaucer could accent, and in rime had to accent: *beauté, vertu, prisoun, service, Aprille, bataille, nature, aventure*, but the modern accent is *beauty, virtue, prison* etc.; the endings *-iage, -ience, -ient, -ioun, -ious*, which in Chaucer's time were disyl-

labic, are now monosyllabic: *marriage, patience, patient, condition, religion, gracious* etc. 2. The unstressed *e* of inflexions *-e, -e(n), -es, -ed* became silent, except between like consonants. Thus Chaucer has words, which were disyllabic and could fill arsis and thesis or be used for feminine verse-ending, such as: *rote, sonne, ende, speche, ye, smale, lene, straunge, more, slepen, seke, preye, lerne, teche, hadde, spente, fowles, strondes, londes, bokes, bathed, loked* etc.; in NE., however, all these words are monosyllabic, although some are written as if they were disyllabic: *root, sun, end, speech, small, lean, sleep, seek, pray, learn, teach, had, spent, fowls, strands, lands, books* — *eye, strange, more, bathed, looked*.

It is clear that this shortening of the words must have exerted a great influence on the structure of the verse. Whilst in Chaucer's verse disyllabic thesis could be avoided only by elision, or could be weakened only by slurring two short syllables, the NE. poet has no difficulty in finding monosyllabic theses, and in arranging a regular succession of arses and theses. Since, moreover, as in Chaucer, Gower and Hoccleve, the anacrusis cannot be omitted, the number of syllables in NE. verse, like that in French and Italian verse, is fixed.

But the freedom of ME. verse — omission of the anacrusis and disyllabic thesis — has not altogether vanished from NE. verse. This license



in NE. verse is, however, no longer a justified peculiarity of the verse, but an exception, due either to the poet's lack of skill, or to the poet's desire to achieve a particular effect. Thus, for example, Coleridge and Scott deliberately adopted the freer verse of the ME. period for their romantic narrative poems (§ 214).

### § 203. Generally Masculine Verse-ending.

Since in ME. feminine rime was chiefly based on the use of the final syllables *-e*, *e(n)*, *-es*, *-ed* (cp. extracts from Chaucer § 186), the loss of these final syllables has caused the NE. verse-ending, especially in rimed verse, to be generally masculine. By the alteration of the accent in words of romance origin a new group of words arose with an unstressed final syllable. But to these words, e.g. *liquor*, *courage*, *sentence*, *silence*, *tempest*, *forest* etc. there are no rimes (§ 140, note). They cannot, therefore, be used finally in rimed verse, but only in unrimed verse.

Of the first 300 couplets of Chaucer's *Canterbury Tales* some 170 have feminine ending, but in Byron's *Corsair* (Canto I) in the first 300 rimes *driven: heaven* occurs twice, in addition to *bower: hour*, *shower: power*, *tower: hour*. Feminine rime is more frequent in Shelley's *Julian and Maddalo* (*ours: hours*, *towers: ours*, *tower: our*, *flowers: hours*, *cover: over*, *faces: embraces*, *kindled: dwindled*, *being: unforeseeing*, *repenting: unrelenting*, *seem-*

*ing*: *dreeming*, *growing*: *flowing*); but even here less than 4%.

In blank verse feminine ending is more frequent (§ 216 ff.), since there is no rime.

### § 204. Rising and Falling (iambic and trochaic) Rhythm.

The presence or absence of the anacrusis depended on the choice of the poet not only in the OE. and ME. alliterative verse, but also in the ME. rimed verse of equal bars; the verse began with the first stressed syllable and had a trochaic character (§ 123). Gower was the first always to use the anacrusis in the short rimed couplet (§ 185), and Hocceleve in the heroic verse (§ 196); and Chaucer generally uses it. In this way the anacrusis became a real part of the verse, and Chaucer's verse is mainly iambic according to the grouping of the words (§ 182. 189). In NE. the anacrusis is rarely omitted; the ME. verses of four and five beats are in NE. always iambic:  $\times\acute{x}|\times\acute{x}|\times\acute{x}|\times\acute{x}|$  or  $\times\acute{x}|\times\acute{x}|\times\acute{x}|\times\acute{x}|\times\acute{x}|$ .

There is another group of verses in NE., which always begin with a stressed syllable, and thus are clearly trochaic or falling:  $\acute{x}|\times\acute{x}|\acute{x}|\times\acute{x}|\acute{x}|\times\acute{x}|$  etc. (§ 221). But these two types of verse, the iambic and the trochaic, and further the anapaestic and the dactylic (§ 222 f.), are held apart; the verses of the same poem can no longer, as in ME., begin either with a stressed or with an unstressed syllable

according to the poet's whim. But in the nineteenth century Coleridge, Scott, Byron and others attempted to imitate the greater freedom of the ME. short rimed couplet not only in the use of two consecutive unstressed syllables, but also in the use of the anacrusis.

### § 205. The Influence of Foreign Models on the Development of Modern English Prosody.

The influence of French and Italian verse caused English poets to aim at a greater regularity of rhythmical structure. Wyatt and Surrey adopted new stanza-forms from Italian poetry in the first half of the sixteenth century, which are still much used, *terza rima*, *ottava rima* and the sonnet (§ 248 f.). Imitations of French stanzas (*Ballade*, *Rondeau*, *Triolet* etc. § 250) were rarer.

Still greater, however, was the influence of classical measures, especially of the hexameter. The attempts to write English quantitative verse, especially the quantitative hexameter (§ 224), met with no success, because the differences in quantity in NE. are not so marked as in Latin and Greek, and the word-accent and sentence-accent in NE. cannot give way to the verse-accent as in Latin and Greek. But attempts to imitate classical metres resulted in an unrimed verse, *blank verse*, which became very important for English drama, and was later used also in narrative and descriptive poems.

### § 206. Word-stress and Verse-stress. Inverted Accent. Hovering Accent.

The rhythm of NE. verse depends on a regular interchange of stressed and unstressed syllables; it rises (iambic rhythm:  $\times\acute{ }| \times\acute{ }$  etc.) or falls (trochaic rhythm  $\acute{ } \times | \acute{ } \times |$  etc.); cp. § 204. The stressed and unstressed syllables generally occur singly; but there are verses, where two consecutive unstressed syllables may occur (iambic-anapaestic and trochaic-dactylic rhythm,  $(\times)\times\acute{ } | (\times)\times\acute{ }$  etc.,  $\acute{ } \times (\times) | \acute{ } \times (\times) |$  etc.; cp. § 222 f.). The stressed syllable and unstressed syllable or syllables together (arsis and thesis) form a foot or bar:  $| \times \acute{ }$  iamb;  $| \acute{ } \times$  trochee;  $| \times \times \acute{ }$  anapaest;  $| \acute{ } \times \times$  dactyl. The individual bars of the verse must occupy about the same time-interval (§ 209).

The arses, of course, generally consist of strongly stressed syllables, and the theses of weakly stressed or unstressed syllables. Although the arses of the verse are theoretically equal, yet the stresses differ considerably in strength according to the classes of words and the sentence structure. It is the poet's task so to arrange his words that neither the scheme of the verse is obscured nor the natural word-stress and sentence-stress suppressed. In fact the charm of modern verse lies in this conflict between word-accent and verse-accent, in the attempt of the poet to bring these into harmony; cp. Alden, *Engl. Verse*, p. 394.

Thus not only the root-syllables of strongly

stressed words (nouns, adjectives, numerals, verbs) can compose an arsis of the verse, but also, as in Chaucer (§ 190), weakly stressed words: pronouns, prepositions etc., even *the* and *a*, and also the weakly stressed syllables of polysyllables; otherwise many words would be impossible in verse. "All that is needed is that the stressed syllables shall be distinguished from the unstressed syllables" (Parsons p. 69).

These weakly stressed syllables compose a full beat of the verse, and we must not with some English writers on prosody read verses such as

Angels and ministèrs of grace defend us  
The beauty òf the morning, silent, bare,  
All bright and glittering in the smokeless air,  
Open untò the fields and tò the sky;  
A sight so touching in his majesty etc.

with four or three beats by neglecting the syllables with a slight stress. But, on the other hand, we must not emphasize such syllables (Parsons, p. 70).

Strongly stressed words, e.g. nouns and adjectives, may be used in the thesis. When in this case the arses contain strongly stressed words, the rhythm of the verse becomes slow, but is not essentially altered:

*Friends*, Romans, country-men, lend me your ears,  
*Rocks*, caves, *lakes*, fens, *bogs*, dens, and shades of death,  
*Ships*, towers, *domes*, theatres and temples lie,  
*Streams*, winds, *woods*, flowers, *fields*, mountains, yea,  
the sea,

so, too, when the adjective is in the thesis and the noun in the arsis, e.g. *Good friends, sweet friends, Dear Gód, brief hóurs, sweet beauty, great Caésar, Wild spírít* etc. On the other hand the scheme of the verse is disturbed, when in the latter case the article is in the preceding arsis: *in thé warm áir, on thé blue súrface, like á tired chíld, If I were á dead léaf* etc.; in this case some assume a 'double iamb', consisting of two unstressed and two stressed syllables:  $\times\times\times\times$  (*in the wárm áir, on the blúe súrface, like a tíred chíld* etc.); but in reading one will make neither the verse-accent nor the word-accent too prominent, but soften the conflict between them by 'hovering accent'.

Often at the beginning of the verse or after a masculine caesura the first syllable is more strongly stressed than the second, so that the expected iamb becomes a trochee:  $|\times\times| |\times\times|$ . This is called 'inverted accent'. cp.:

Éarth has not ánything to show more fair,  
 Dúll would he bé of soul who could pass by,  
 O'pen unto the fíelds and to the sky,  
 Néver did sún more beautifully steep,  
fámíne is in thy cheeks,  
 Néed and opprèssion starveth in thy eyes,  
 Nay, answer me, stánd and unfóld yourself  
 Friends, Romans, country-men, lénd me your éars etc.

Here, too, the conflict between the word-accent and verse-accent must be softened by 'hovering accent', i.e. a fairly equal distribution of the stress on the first two syllables. This is easier in those

cases where the second syllable originally had a strong subsidiary stress, e.g.:

Welcome, dear Rosencrantz and Guildenstern,  
 Nightly she sings on yon pomegranate-tree,  
 Gallop apace, you fiery-footed steeds,  
 Action nor utterance, nor the power of speech,  
 Angels and ministers of grace defend us etc.

It is very difficult to distinguish between a real *inverted accent* and *hovering accent*, since the gradations of stress in ordinary speech are so manifold.

In spite of all these liberties the metrical scheme must not be lost sight of. "Every poet grades his stresses all the way from the heaviest emphasis down to a mere cipher, and does so not merely for convenience but for artistic effect. In this respect, again, verse illustrates the law of conflict. The ideal scheme persists in our minds, and the exigencies of language, though perpetually at war with its demands, are never able to overthrow it. This conflict . . . is one of the sources of the pleasure that good verse affords." (Lewis, *Principles of English Verse*, p. 22.) Moreover in longer poems the normal metrical form always appears in spite of many deviations. Thus Wordsworth closes his sonnet *Upon Westminster Bridge*, from which many of the above verses are quoted, with the quite normal line:

And all that mighty heart is lying still.

Trisyllabic and polysyllabic compounds or words of romance origin, which have a subsidiary stress

on the third syllable, compose two beats in verse, e.g. *cóuntry-mén, áfternoon — mínistér, quéstion-áble, mélanchóly* etc.

Disyllabic compounds (*kingdom, friendship, falsehood, nightly* etc.) within the verse generally have a beat on the first syllable. They can also be used at the end of blank verse: *kíngdom, friéndship* etc.); but at the end of rimed verse the second part of the compound has the beat and rimes; i.e. the accent is shifted, e.g. *sea-méw: blue, moonlíght: bright* etc.

Disyllabics in *-ing* do not admit of accent shifting, thus the ME. rime *dýing : king* is not permitted; we must have *dýing : fýing, béing : séeing* etc., cp. § 140.

Compounds such as *something, nothing, sometimes, almost, always, therefore, towards, into* within the verse are sometimes stressed on the first syllable and sometimes on the second. Compounds with *un-* were in the sixteenth century sometimes stressed *únborn, únkind, únknown, úntaught* etc.

In NE. the chief stress of simple disyllabic romance words lies on the first syllable (§ 202); the earlier stressed final syllable can, therefore, only be used in the thesis. Since rimes to these words are rare or do not exist, they cannot be used in rimed verse; cp. § 140 note. At the end of blank verse words like *náture, réason, dúty, opínion* can, of course, be used. In the sixteenth



century we sometimes find them stressed as follows in rime: *natúre, measúre, fortúne, pittie* etc.

The stress of romance prefixes in the sixteenth century is often different from the modern stress. Shakespeare has: *cómplete, óbscure, sécure, éxtreme* — *aspéct, instínct, contráry* etc.

### § 207. Quantity.

Quantity is also of some importance for English prosody. Syllables, containing a long vowel, are heavier than those with a short vowel; a syllable, ending in two consonants, is longer and heavier than an open syllable, and certain combinations of consonants are heavier than others. One cannot give any definite rules, but the poet must distribute the light and heavy syllables suitably; cp. Parsons, *English Versification* p. 59. Larminie, *The Devèlopmènt of English Metres (Contemporary Review, Nov. 1894, pp. 717—736)* and Omond, *Study of Metre*, pp. 32—47 have also called attention to the importance of quantity in verse.

### § 208. Metrical Value of Syllables.

The poet must have a certain freedom in the treatment of words; sometimes he must be able to shorten certain words, and at other times to lengthen them. Under some circumstances he will have to treat the same group of syllables differently. It is the final syllables of words with which we

are here concerned, since the strongly stressed syllables generally present no difficulty.

In the sixteenth century many syllables, now silent, were pronounced, and could be used in verse. Thus the ending *-ed* in Shakespeare is often sounded and sometimes forms a beat of the verse, e.g. *R. and J.* III, 2, 112 ff.:

Tybalt is dead, and Romeo báníshéd!  
That 'báníshéd', that one word 'báníshéd'  
Hath slain ten thousand Tybalts.

Later, too, the ending *-ed* is sometimes sounded; it is then generally marked with a grave accent: *lovèd, changèd*.

The romance derivative syllables in *e* or *i* + vowel were often scanned as two syllables in the sixteenth century: *marri-age, vali-ant, pati-ence, conditi-on graci-ous, glori-ous* etc., whilst they were later generally scanned as one syllable (§ 202).

But the poet may by eliding or slurring reduce two syllables to one even in those cases where unstressed syllables have their full value in ordinary speech. Thus *the* and *to* are often elided before vowels, e.g. *the eternal, the unfortunate, the oppressor's wrong — to attend* etc., further final *y* or *ow* before a vowel, e.g. *many a year, heavy and dark, sea-swallow and cormorant, all glory, all sorrow, all strength* (Swinburne), also *-le, -re* before a vowel, e.g. *ripple and splash, whisper and breathe* (Watts-Dunton) etc.

If a short vowel directly follows a long vowel

or diphthong it may or may not compose a syllable, e.g. *being, prayer, tower, squire* etc.

Words with intervocalic *v* can be used as monosyllables or disyllables, e.g. *heaven, seven, devil, evil, even, ever, never, over*. In the former case *e'en, ne'er* etc. are often written. *Whether* may also be shortened to *whe'er*.

Trisyllabic words are not often  $\times\times\times$ , but generally  $\times\times$ , the unstressed middle vowel being often dropped. This is especially the case before *l, r*, e.g. *family, memory, favourite, wanderer, murmuring*, also before other consonants, e.g. *enemy, poisonous, delicate*, and where two vowels come together, e.g. *shadowy, following* etc.

Since dramatic verse must often reproduce the rapid speech of ordinary life, we find in Shakespeare many contractions and slurrings of ordinary conversation, e.g. *this'* for *this is*, *let's* for *let us*, *I'll, I've, I'd, you'd* for *I will, I have, I had, you would*, *don't, can't* for *do not, cannot*, *i' th', o' th', wi' th'* for *in the, of the, with the* etc.

In the above cases the vowel of the extra syllable need not be entirely suppressed; it is sufficient if the two syllables can be uttered in the same space of time as that generally required by one syllable, cp. Parsons, p. 22.

Thus van Dam and Stoffel *W. Shakespeare. Prosody and Text*, Leiden 1900, and *Chapters on English Printing, Prosody and Pronunciation*, Heidelberg 1902, go too far in their attempt to

obtain absolutely smooth verses by removing the irregularities of Shakespeare's verse by the use of the shortened forms of the speech of Shakespeare's time. It is not necessary to read:

'Tis sweet and com'dab' in your nature, Hamlet,  
Th'oppressor's wrong, the proud man's contum'ly etc.,  
but we can scan these and most of the similar verses with five bars, if we read the two syllables, which are to be slurred, in the time of one syllable: —

'Tis swéet and cómmandable in your náture, Hámlet,  
The opprèssor's wróng, the próud man's cóntumely etc.,  
cp. Omond, *Engl. Metr.* (1907), p. 126.

No definite rules with regard to elision or slurring can be given, this depends on the taste of the poet and the reader; cp. Omond, *Study of Metre*, p. 66f.:

"Fadladeen, the captious critic in Moore's poem, censures the disguised prince for using *exquisite* as a dissyllable; and Guest, in all seriousness, similarly upbraids Wordsworth and Coleridge for so using the word *delicate*. No critic now maintains this view. It is universally abandoned. Yet discussions still go on about how many syllables such a line may carry, what and how many 'trissyllabic feet' it may contain . . . To suppose that Shakespeare said *del'cate* is ridiculous; but this is a false deduction from a real fact. The fact is that the word *delicate* can be easily uttered to a duple beat, in the normal time of two syllables; and this gives our principle. Whatever syllables can be so uttered are legitimate. Fixed rules cannot be made, for circumstances alter words. The same syllables will be now admissible, at another time not. The poet is arbiter for himself. He judges which syllables fulfil

this condition; we judge if he has judged aright. Mistakes are no doubt made both by writer and reader. The worst are made when a poet writes by rule instead of ear . . . But the general principle remains though writer or reader may misapply it in particular cases."

In the older period especially we often find a word extended by the insertion of a gliding sound between a stop and *l* or *r*, e.g. *Engeland*, *remembrance*, *children*, *wonderous* etc., so too *fire*, *squire*, *our*, *hour*, *flower*, etc., are often scanned as two syllables.

### § 209. Temporal Uniformity. Coincidence of Foot and Word.

When in spite of the liberties, which the poet takes (§§ 206. 208), the rhythmical scheme remains essentially unaltered, the cause is to be found in the fact that the individual feet or bars of the verse have temporal uniformity. Thus, when there is inverted accent (§ 206), the interval of time is not altered; and two unaccented syllables may come together, only when they can be uttered in the time usually taken by one (§ 208). Earlier English metrists have often neglected this important fact, and have therefore arrived at wrong conceptions with regard to the rhythmical structure of N.E. verse; but Alden, *The Time-Element in English Verse* (*Mod. Lang. Notes*, Dec. 1899 and *English Verse*, pp. 391—409), Omond, *Engl. Metrists*, p. 240, Lewis, *Principles*, p. 16 and others have emphasised the fact.

The temporal uniformity is, of course, clearest in such verses as:

Of hand, of foot, of lip, of eye, of brow

(Shakespeare, *Sonnets* 106, 6),

And swims, or sinks, or wades, or creeps, or flies

(Milton, *Par. Lost* 2, 950),

All joy, all glory, all sorrow, all strength, all mirth . . .

All lutes, all harps, all viols, all flutes, all lyres

(Swinburne, *Poet. Works* 5, 298),

which closely follow the rhythmical scheme and may be shown by the formula  $x a x b x c x d x e$  (§ 187). But if such verses, in which there is a grammatical pause at the end of each foot, were to occur in great numbers, they would become very monotonous. Therefore even in classical poetry the coincidence of a foot of a verse with the beginning of a word was as far as possible avoided, e.g.;

Arma vi|rumque ca|no Tro|iae qui | primus ab | oris,

But since in English most words begin with an accented syllable, and iambic verse, which is the most common, begins with an unaccented syllable, the too frequent coincidence of the foot with the beginning of a word is avoided; cp. Tennyson's

With ro|sy slen|der fin|gers back|ward drew,

the scheme of which is  $x a x b x c x d x e$ .

In trochaic rhythm this coincidence is of course very frequent, e.g.

England | mother | born of | seamen | daughter | fostered |  
of the | sea| (Swinburne),

and this is perhaps the reason why trochaic rhythm

is rare in English and makes a monotonous impression; cp. Alden, *Engl. Verse*, p. 408.

In the case of iambic rhythm in NE., however, it must also be borne in mind that many monosyllabic proclitics such as prepositions, articles, adjectival pronouns compose a grammatical unity with the following noun, so too an adjective with a noun and a verb with its object, so that even in verses, which contain many monosyllables, the coincidence of foot and word or word-group is very limited, if one groups the words in 'speech-bars'; cp. e.g.:

The-cur|few tolls-|the-knell | of-par'ting-day,  
 The-low|ing-herd | winds-slow ly o'er-|the-lea,  
 The-plough|man home-|ward-plods | his-wea|ry-way  
 And-leaves-|the-world | to-dark|ness and-|to-me

Since the grammatical grouping of the words of the verse continually changes in a continuous poem, it is precisely in the verse of five feet that we find a great variety of types, which can all be united in one common verse scheme, which they never fully suppress (§ 187). But Skeat (*Chaucer's Works* VI, LXXXIII ff.) and Bridges (*Milton's Prosody*, Oxford 1901, p. 88 ff.) are wrong in making the verse consist only and solely of these grammatical word-groups (*monopressures* or *stress-units*), of various length and stress, and thereby neglecting the uniform verse scheme, which forms the foundation. It is by a combination of both, by the conflict between the uniform rhythmical

scheme and the continually changing word-groups that the variety of the NE. verse arises.

In measuring the temporal uniformity of the individual feet the cæsura pauses, whether they occur within or at the end of a foot, are of course not to be reckoned. The poet can of course omit a part of the rhythmical scheme, cp. e.g. Tennyson's

— Break, — Break, — Break  
 On thy cold gray stones, o sea!  
 And I would that my tongue could utter  
 The thoughts that arise in me.

### § 210. Rime and Alliteration.

On rime of various kinds see §§ 136—150.

Unrimed alliterative verse died out at the beginning of the sixteenth century; but many modern English poets use alliteration as an ornament to their verse.

NOTE 1. The following works deal with alliteration from the time of Chaucer: Lindner, *The Alliteration in Chaucer's Canterbury Tales*, Rostock 1876. — Mac Clumpha, *The Alliteration of Chaucer*, Leipzig 1888. — Petzoldt, *Über Alliteration in den Werken Chaucers mit Ausschluss der Canterbury Tales*, Marburg 1890. — Höfer, *Alliteration bei Gower*, Leipzig 1890. — Lithgow, *English Alliteration from Chaucer to Milton (Transactions of the Royal Society of Literature, 2. Ser. 18, 2)*. — Spencer, *Alliteration in Spenser's Poetry*, Zürich 1900. — Zeuner, *Die Alliteration bei neuenglischen Dichtern*, Halle 1880. — Seitz, *Zur Alliteration im Neuenglischen*, Itzehoe 1883. — Opitz, *Die stabreimenden Wortverbindungen in den Dichtungen W. Scotts*, Breslau 1894. — Steffen, *Die Alliteration bei*



*Tennyson*, Kiel 1905. — *Siemt*, *Der Stabreim bei Longfellow*, Liegnitz 1897.

NOTE 2. Most English metrists discuss tone-colour; cp. e.g. *Parsons*, *Engl. Versification* pp. 61—67; *Lewis*, *Principles of English Verse*, pp. 130—139; *Alden*, *English Verse*, pp. 135—147, especially p. 136 note, where further works are quoted. But the views on this subject are not clear enough to make it worth while to discuss the subject in detail.

### § 211. The Septenary.

The septenary rimed couplet was still used in the sixteenth century, both in original poems, e.g., in *Warner's Albion's England* (1586) and in some dramas, and in translations of Latin and Greek hexameters, with which the septenary, or *long alexandrine* as it was also called, closely agrees in the number of syllables (14). In this metre are *Golding's* translation of *Ovid* and *Chapman's* translation of the *Iliad*. The latter begins:

Achilles' baneful wrath resound, o Goddess that impos'd  
Infinite sorrows on the Greeks and many brave souls  
los'd

From breasts heroic; sent them far to that invisible cave  
That no light comforts; and their limbs to dogs and vultures  
gave:

To all which Jove's will gave effect; from which first  
strife begun

Betwix Atrides, king of men, and Thetis' godlike sun.

Chap. XIV of *Albion's England* begins:

Now, of the conquerour, this isle had Britaine vnto  
name,

And with his Troians Brute began manurage of the same.

For rased Troy to reare a Troy fit place hee searched  
then,
And views the mounting northerne partes: "These fit"  
(quoth he) "for men
That trust asmuch to flight as fight; our bulwarks are  
our brests,
The next arriuals heere, perchaunce, will gladlier build  
their nests:
A Troian's courage is to him a fortres of defence."  
And leaning so wheare Scottes be now he south-ward  
maketh thence;
Whereas the earth more plentie gaue, and ayre more  
temprature,
And nothing wanted that by wealth or pleasure might  
allure;
And more, the lady flood of floods, the ryuer Thamis, it  
Did seem to brute against the foe, and with himselve  
to fit.
Vpon whose fruitful bancks therefore, whose bounds are  
chiefly said,
The want-les counties Essex, Kent, Surrie, and wealthie  
glayde
Of Hartfordshire, for cities store participating ayde,  
Did Brute build vp his Troy-nouant, inclosing it with  
wall;
Which Lud did after beautifie, and Luds-towne it did  
call
That now is London: enermore to rightfull princes trewe,  
Yea prince and people still to it as to their storehouse  
drewe,
For plentie and for populous the like we no wheare  
weve.

The unaccented initial syllable may no longer be omitted, the verse-ending is generally masculine; thus there are generally 14 syllables, and the

rhythm is iambic. In spite of occasional enjambement the structure is monotonous. Sometimes triplets are used.

After 1600 the septenary rimed couplet is rare (it is used by Macaulay), but the resolution of it, *common metre* (§ 229), is often found in ballads and hymns. Coleridge used it for his *Ancient Mariner* (1798).

On the combination of the alexandrine and the septenary, *poulter's measure*, see § 228.

### § 212. The Alexandrine.

In the NE. alexandrine the initial unstressed syllable may not be omitted and the verse ending is generally masculine; thus the verse nearly always has twelve syllables, and is divided into two exactly similar parts by a fixed caesura after the sixth syllable. In each half-line the second, fourth, and sixth syllables are regularly stressed, the first, third, and fifth syllables unstressed, whilst in the French alexandrine only the sixth and twelfth syllables are stressed, and the verse ending is (i.e. the rimes are) alternately masculine and feminine. Thus the English alexandrine is very monotonous, and inverted accent and hovering accent do little to relieve the monotony, since the half-verses are so short. Only two longer NE. poems are written in continuous rimed alexandrines, Drayton's *Polyolbion* (1613, c. 15000 verses) and Browning's

*Fifine at the Fair* (1872). Drayton's verse is exceedingly monotonous, cp. the beginning of Canto 13:

Upon the midlands now th'industrious Muse doth fall;  
That shire which we the heart of England well may call,  
As she herself extends (the midst which is decreed)  
Betwixt Saint Michael's mount, and Barwick-bord'ring  
Tweed,

Brave Warwick; that abroad so long advanc'd her bear,  
By her illustrious earls renownèd every where;  
Above her neighbouring shires which always bore her head.  
My native country then, which so brave spirits hast bred.  
If there be virtue yet remaining in thy earth,  
Or any good of thine thou bred'st into my birth,  
Accept it as thine own, whilst now I sing of thee;  
Of all thy later brood th'unworthiest though I bee.

Browning uses the caesura more freely than Drayton, but he has had little success in his attempt to make the verse less monotonous; cp. extract quoted by Alden, *Engl. Verse*, p. 257.

The alexandrine is more tolerable when used in combination with a septenary, poulter's measure (§ 228), and as the last verse of the Spenserian stanza (§ 239). Dryden and some other poets occasionally used alexandrines in the heroic couplet to enliven the rhythm (§ 213).

Surrey used unrimed alexandrines in a translation of the psalms; cp. Alden, p. 225.

### § 213. Heroic Verse.

The iambic verse of five feet, which Chaucer introduced into English poetry, has remained the

most frequently used verse in NE. poetry, either in the form of the heroic couplet or of blank verse (§ 216 ff.). In the epic and lyric verse of the sixteenth century the heroic verse is mostly used in stanzas (seven-line Chaucerian stanza § 237, six-line Venus and Adonis stanza § 236, Spenserian stanza § 239, ottava rima, terza rima, sonnet § 246 ff.); but we also find the heroic couplet in short poems and for some time in drama, where it is used together with quatrains (a b a b) and other stanzas. Towards the end of the sixteenth century, especially after Marlowe's *Tamburlaine* (1587), the heroic couplet was gradually banished from the drama, and was used only at the end of scenes or acts. In the Restoration period Dryden and others used the heroic couplet in drama; but Dryden himself in *All for Love* (1678) returned again to blank verse.

In the narrative, didactic, and descriptive verse of the seventeenth and eighteenth centuries the heroic couplet is the most usual metre, whilst stanzas almost disappear. The sonnet, too, is little used. In the seventeenth century new forms arise, the elegiac stanza (§ 230) and the so-called Pindaric Ode (§ 242). The Spenserian stanza is again occasionally used in the eighteenth century.

In the nineteenth century the heroic couplet, the Spenserian stanza and the ottava rima are much used in narrative verse, and in lyrics various stanzas, especially the sonnet. William Morris has used the seven-line Chaucerian stanza.

Owing to the regular presence of the initial unstressed syllable, and to the fact that the verse ending is nearly always masculine, the NE. heroic verse is capable of less variety than Chaucer's verse (§ 187); but by the use of inverted accent and hovering accent, especially by the changing position of the caesura and the variety of word groups, by the use of enjambement and rime-breaking, a great variety was obtained in the sixteenth century. The scheme of the verse (nearly always of ten syllables) is:  $\times\acute{|}\times\acute{|}\times\acute{|}\times\acute{|}\times\acute{|}\times\acute{|}\times\acute{|}\times\acute{|}(\times)$ .

In the seventeenth century, probably under the influence of the more regular French verse, the heroic couplet in the hands of Sandys, Waller, Denham, and others becomes more regular, so that enjambement and rime breaking entirely disappear, and inverted accent and hovering accent are as far as possible avoided; cp. Lewis, *Principles*, p. 68 f.

Thus the heroic verse became very monotonous. In order to vary the verse Dryden often introduced a third riming line and made frequent use of alexandrines; cp. Lewis, *Principles* p. 75.

Pope criticised Dryden's verse favourably:

Waller was smooth, but Dryden taught to join  
The varying verse, the full resounding line,  
The long majestic march, the energy divine,

but he himself writes more regular verse and avoids both triplets and alexandrines in his later poems. Andrew Lang says of Pope's verse:

Monotonously musical they glide  
 Till couplet unto couplet hath replied,  
 whilst Lewis (*Principles* p. 70 f.) treats Pope with  
 more justice:

“The wholesale condemnation of the old couplet was partly unjust; for the very essence of all verse is artifice in the restriction of natural rhythm, and the real charge against the couplet was merely that it was artificial. More recently a modicum of justice has been accorded to it, and it is now generally felt that Pope’s heroic verse was the very best kind for the sort of poetry that Pope aimed at. Whether you like it in romantic poetry or not, you cannot but acknowledge its excellence for satire, burlesque, or sententious moralizing.”

The later poets of the eighteenth century in some cases followed Pope’s example and in others Dryden’s. Byron followed Pope, but occasionally he wrote triplets, so too Leigh Hunt in his *Story of Rimini* 1816; whilst most poets of the nineteenth century, especially Shelley, Keats, Browning, W. Morris and Swinburne have broken through the stiffness of the Pope couplet and approached or excelled the Chaucerian form by frequent, often too frequent, use of enjambement, rime-breaking, and very long sentences.

NOTE. Some scholars are of the opinion that Keats’s and Shelley’s free treatment of the heroic couplet was due to the influence of Leigh Hunt.

Some examples of the heroic couplet, taken from different periods, may serve to illustrate its gradual development (cp. Alden, *Engl. Verse*, pp. 174 to 213):

The grey-ey’d morn smiles on the frowning night,  
 Chequering the eastern clouds with streaks of light,

And flecked darkness like a drunkard reels  
 From forth day's path and Titan's fiery wheels:  
 Now, ere the sun advance his burning eye  
 The day to cheer and night's dank dew to dry,  
 I must up-fill this osier cage of ours  
 With baleful weeds and precious-juiced flowers.  
 The earth that's nature's mother is her tomb;  
 What is her burying grave that is her womb,  
 And from her womb children of divers kind  
 We sucking on her natural bosom find,  
 Many for many virtues excellent,  
 None but for some, and yet all different.

(Shakespeare, *Romeo and Juliet* II, 3, 1—14.)

Here the independence of the couplet is already established long before Waller and Pope.

I, therefore, will begin. Soule of the age!  
 The applause! delight! the wonder of our stage!  
 My Shakespeare, rise; I will not lodge thee by  
 Chaucer, or Spenser, or bid Beaumont lye  
 A little further, to make thee a roome:  
 Thou art a monument without a tombe,  
 And art alive still, while thy book doth live,  
 And we have wits to read and praise to give . . .  
 Triumph, my Britaine, thou hast one to showe,  
 To whom all scenes of Europe homage owe,  
 He was not of an age, but for all time!

(Ben Jonson, *To the Memory of W. Shakespeare.*)

Stay, passenger, why goest thou by so fast?  
 Read, if thou canst, whom envious death hath plast  
 Within this monument: Shakespeare with whome  
 Quick nature dide; whose name doth deck this tombe  
 Far more then cost, sith all that he hath writt  
 Leaves living art but page to serve his witt.

(Inscription on *Shakespeare's tomb.*)



What needs my Shakespeare for his honour'd bones  
 The labour of an age in pilèd stones?  
 Or that his hallow'd relics should be hid  
 Under a star-ypointing pyramid?  
 Dear son of Memory, great heir of Fame,  
 What need'st thou such weak witness of thy name?  
 Thou, in our wonder and astonishment,  
 Hast built thyself a life-long monument.  
 For whilst, to th' shame of slow-endeavouring art  
 Thy easy numbers flow; and that each heart  
 Hath, from the leaves of thy unvalued book,  
 Those Delphic lines with deep impression took;  
 Then thou, our fancy of itself bereaving,  
 Dost make us marble with too much conceiving;  
 And so sepulchr'd, in such pomp dost lie,  
 That kings, for such a tomb, would wish to die.

(Milton, *On Shakespeare* 1632).

My eye, descending from the hill, surveys  
 Where Thames among the wanton valleys strays;  
 Thames, the most loved of all the Ocean's sons  
 By his old sire, to his embraces runs,  
 Hasting to pay his tribute to the sea,  
 Like mortal life to meet eternity . . .

O could I flow like thee, and make thy stream  
 My great example, as it is my theme.  
 Though deep, yet clear; though gentle, yet not dull;  
 Strong without rage; without o'erflowing, full.

(Denham, *Cooper's Hill*.)

It happened Palamon, the prisoner knight,  
 Restless for woe, arose before the light,  
 And with his jailor's leave desired to breathe  
 An air more wholesome than the damps beneath.  
 This granted, to the tower he took his way,  
 Cheered with the promise of a glorious day;

Then cast a languishing regard around,  
 And saw with hateful eyes the temples crowned  
 With golden spires, and all the hostile ground. }  
 He sighed, and turned his eyes, because he knew  
 'Twas but a larger jail he had in view;  
 Then looked below, and from the castle's height  
 Beheld a nearer and more pleasing sight;  
 The garden, which before he had not seen, }  
 In spring's new livery clad of white and green,  
 Fresh flowers | in wide | parterres, | and sha|dy walks | }  
 between.

(Dryden, *Palamon and Arcite* I, 207 ff.)

Know then thyself, presume not God to scan;  
 The proper study of Mankind is Man.  
 Plac'd on this isthmus of a middle state,  
 A Being darkly wise, and rudely great:  
 With too much knowledge for the Sceptic side,  
 With too much weakness for the Stoic's pride,  
 He hangs between; in doubt to act, or rest;  
 In doubt to deem himself a God, or Beast;  
 In doubt his Mind or Body to prefer;  
 Born but to die, and reas'ning but to err;  
 Alike in ignorance, his reason such,  
 Whether he thinks too little, or too much:  
 Chaos of Thought and Passion, all confus'd;  
 Still by himself abus'd or disabus'd;  
 Created half to rise, and half to fall;  
 Great lord of all things, yet a prey to all;  
 Sole judge of Truth, in endless Error hurl'd:  
 The glory, jest, and riddle of the world!

(Pope, *Essay on Man*, Epistle II, 1 ff.)

Stop and consider! life is but a day;  
 A fragile dew-drop on its perilous way  
 From a tree's summit; a poor Indian's sleep  
 While his boat hastens to the monstrous steep

Of Montmorenci. Why so sad a moan?  
 Life is the rose's hope while yet unblown;  
 The reading of an ever-changing tale;  
 The light uplifting of a maiden's veil;  
 A pigeon tumbling in clear summer air;  
 A laughing school-boy, without grief or care,  
 Riding the springy branches of an elm.

O for ten years, that I may overwhelm  
 Myself in poesy! so I may do the deed  
 That my own soul has to itself decreed.

(Keats, *Sleep and Poetry* 85 ff.)

I rode one evening with Count Maddalo  
 Upon the bank of land which breaks the flow  
 Of Adria towards Venice: a bare strand  
 Of hillocks, heaped from ever-shifting sand,  
 Matted with thistles and amphibious weeds,  
 Such as from earth's embrace the salt ooze breeds,  
 Is this; an uninhabited sea-side,  
 Which the lone fisher, when his nets are dried,  
 Abandons; and no other object breaks  
 The waste, but one dwarf tree and some few stakes  
 Broken and unrepaired, and the tide makes  
 A narrow space of level sand thereon,  
 Where 'twas our wont to ride while day went down.

(Shelley, *Julian and Maddalo* 1 ff.)

And with light lips yet full of their swift smile,  
 And hands that wist not though they dug a grave,  
 Undid the hasps of gold, and drank, and gave,  
 And he drank after, a deep glad kingly draught:  
 And all their life changed in them, for they quaffed  
 Death; if it be death so to drink, and fare  
 As men who change and are what these twain were.  
 And shuddering with eyes full of fear and fire  
 And heart-stung with a serpentine desire  
 He turned and saw the terror in her eyes



And made them fight, like mad or drunk  
 For Dame Religion, as for punk;  
 Whose honesty they all durst swéar for,  
 Though not a man of them knew wherefore;  
 When Gospel-Trumpeter, surrounded  
 With long-eared rout, to battle sounded,  
 And pulpit, drum ecclesiastic,  
 Was beat with fist, instead of á stick;  
 Then did Sir Knight abandon dwelling  
 And out he rode a-colonelling.

Enjambement and rime-breaking are rare in Butler; each couplet generally stands alone. The same is true of Burns' *Tam o' Shanter*; cp. l. 59ff.:

But pleasures are like poppies spread —  
 You seize the flow'r, its bloom is shed;  
 Or like the snow falls in the river —  
 A moment white, then melts for ever;  
 Or like the borealis race,  
 That flit ere you can point their place;  
 Or like the rainbow's lovely form  
 Evanishing amid the storm.  
 Nae man can tether time nor tide;  
 The hour approaches Tam maun ride;  
 That hour, o' night's black arch the key-stane,  
 That dreary hour, he mounts his beast in;  
 And sic a night he taks the road in  
 As ne'er poor sinner was abroad in.

W. Morris's short rimed couplets in the *Earthly Paradise* remind the reader of Chaucer owing to the frequent use of emjambement and rime-breaking; but the unstressed initial syllable is always present: cp. *The Ring given to Venus* 1ff.:

The story of this chronicle  
 Both of an ancient city tell,

Well built upon a goodly shore.  
 The wide lands stretched behind it bore  
 Great wealth of oil and wine and wheat.  
 The great sea carried to its feet  
 The dainty things of many lands.  
 There the hid miners' toiling hands  
 Dragged up to light the dull blue lead,  
 And silver white, and copper red,  
 And dreadful iron; many a time  
 The sieves swung to the woman's rhyme  
 O'er gravelly streams that carried down  
 The golden sand from caves unknown etc.

By the side of this strict four-bar verse, in which unstressed and stressed syllables follow one another regularly, so that the verse has always eight syllables when the ending is masculine ( $\times\acute{\times}\acute{\times}\acute{\times}\acute{\times}\acute{\times}\acute{\times}$ ), we find in NE. a more freely constructed verse of four beats, in which the number of syllables varies from 7 to 12, since, as in ME., the initial unstressed syllable may be omitted and two unstressed syllables may come together:  $(\times)(\times)\acute{\times}|(\times)\acute{\times}\acute{\times}|(\times)\acute{\times}\acute{\times}|(\times)\acute{\times}\acute{\times}|(\times)$ , so that the verse has an anapaestic rather than an iambic rhythm. This four-beat verse is also generally written in couplets, sometimes mixed with alternate rime.

Some parts of Spenser's *Shepherd's Calendar* are written in this verse. In Milton's *L'Allegro* and *Il Penseroso* two unstressed syllables rarely come together, but the initial unstressed syllable is often omitted, so that the rhythm is almost trochaic; cp. e.g.:

Stráight mine eye hath caught new pleasures  
 Whílst the landscape round it measures;  
 Rússét lawns and fallows grey,  
 Whére the nibbling flocks do stray;  
 Móuntains, on whose barren breast  
 The lábouring clouds do often rest;  
 Méadows trim with daisies pied,  
 Shállow brooks and rivers wide;  
 Tówers and battlements it sees  
 Bósom'd high in tufted trees,  
 Whére perhaps some Beauty lies,  
 The Cýnosure of neighbouring eyes.

Coleridge used the freer four-beat verse in *Christabel*; e.g.:

They passed the hall, that echoes still,  
 Páss as lightly as you will!  
 The brands were flat, the brands were dying,  
 Amid their own white ashes lying;  
 But when the lady passed, there came  
 A tongue of light, a fit of flame;  
 And Christabel saw the lady's eye,  
 And nothing else saw she thereby  
 Save the boss | of the shield | of Sir Leoline tall,  
 Which hung | in a murky old niche | in the wall.  
 O softly tread, said Christabel,  
 My father seldom sleepeth well.

Coleridge thought that he had discovered something new, for he says in his preface:

"I have only to add, that the metre of the *Christabel* is not, properly speaking, irregular, though it may seem so from its being 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. Nevertheless this occasional variation in number of syllables

is not introduced wantonly, or for the mere ends of convenience, but in correspondence with some transition in the nature of the imagery or passion”

. Scott, Byron and others followed Coleridge's example, making free use of the four-beat verse among the four-bar verses in their narrative poems; cp.:

If thou would'st view fair Melrose aright,  
 Go visit it by the pale moonlight;  
 For the gay beams of lightsome day  
 Gild, but to flout, the ruins grey.  
 When the broken arches are black in night,  
 And each shafted oriel glimmers white;  
 When the cold light's uncertain shower  
 Streams on the ruin'd central tower;  
 When buttress and buttress, alternately,  
 Seem framed of ebon and ivory;  
 When silver edges the imagery,  
 And the scrolls that teach thee to live and die;  
 When distant Tweed is heard to rave,  
 And the owlet to hoot o'er the dead man's grave,  
 Then go — but go alone the while —  
 Then view St. David's ruined pile;  
 And, home returning, soothly swear,  
 Was never scene so sad and fair!

(W. Scott, *The Lay of the Last Minstrel* II, 1 ff.)

And he saw the lean dogs beneath the wall  
 Hold o'er the dead their carnival.  
 Górging and growling o'er carcase and limb;  
 They were too busy to bark at him!  
 From a Tartar's skull they had stripped the flesh,  
 As ye peel the fig when its fruit is fresh;  
 And their white tusks crunched o'er the whiter skull,  
 As it slipped through their jaws, when their edge grew  
 dull,



As they lazily mumbled the bones of the dead,  
 When they scarce could rise from the spot where they  
fed etc.

(Byron, *The Siege of Corinth* 40 ff.)

### § 215. Verses of one, two and three Bars.

These verses occur in NE. generally in combination with longer verses in stanzas, but sometimes alone, e.g.:

Thus I  
 Pass by  
 And die  
 As one  
 Unknown  
 And gone etc.  
 (Herrick, *Upon his  
 Departure Hence* 1648.)

The raging rocks  
 And shivering shocks  
 Shall break the locks  
 Of prison gates:  
 And Phibbus car  
 Shall shine from far  
 And make and mar  
 The foolish fates.  
 (*Midsummer-Night's  
 Dream* I, 2.).

Skelton (died 1529) uses a curious metre in some of his poems. Verses of three or two beats, divided by one or two unstressed syllables, are united in varying numbers by rime; e.g.:

*Phyllyp Sparowe* 17 ff.:

Whan I remember agayn  
 How mi Philyp was slayn,  
 Neuer halfe the payne  
 Was betwene you twayne  
 Pyramus and Tesbe,  
 As than befell to me:  
 I wept and I wayled,  
 The tearys downe hayled;  
 But nothyng it auayled;  
 To call Phylyp agayne,

*Colyn Cloute* 47 ff.:

And if ye stande in doubt  
 Who brought this ryme  
aboute,  
 My name is Colyn Cloute.  
 I purpose to shake oute  
 All my connyng bagge,  
 I,yke a clerkely hagge;  
 For though my ryme be  
ragged.  
 Tattered and iagged,



nineteenth century blank verse was much used for poetry of all kinds.

NOTE. According to the *New English Dictionary* the term *blank verse* is first found in Nash's preface to Greene's *Menaphon* (1589): *The swelling bumbast of bragging blanke verse*; further Shakespeare (*Hamlet* II 2, 339: *and the lady shall say her mind freely, or the blank verse shall halt for't*). On the beginnings of blank verse in England see Schröer, *Anglia* 4, 1ff.

Milton defines blank verse: "The measure is English heroic line without rime." Thus the rhythmical scheme of blank verse is precisely the same as that of heroic verse:  $\times\acute{\times}|\times\acute{\times}|\times\acute{\times}|\times\acute{\times}|\times\acute{\times}|(\times)$ ; but owing to the absence of rime blank verse is capable of more variety than heroic verse.

Thus the poet may use many words at the end of the verse, to which there are no corresponding rimes (cp. § 140, note), or an independent unstressed syllable may follow the last stressed syllable. Feminine endings, therefore, are easier in blank verse than in heroic verse, and in Shakespeare's later dramas they are very frequent (§ 217). Other dramatists, e.g. Fletcher, often use gliding endings (*émperor, liberty, dangerous* etc.).

In rime strongly stressed words (nouns, adjectives, verbs) are generally used. Where there is no rime more weakly stressed words (pronouns, auxiliary verbs, prepositions, conjunctions) may occupy the last stressed position, and since these proclitics are closely connected grammatically with the following words, enjambement is very fre-

quent. Surrey uses enjambement, and in later dramatic and epic blank verse it becomes more and more frequent.

With the great increase of enjambement it becomes more and more usual to put a sentence pause within the verse. Dramatic poets sometimes divide a verse between two or three speakers, e.g. Shakespeare, especially in later dramas. Thus the "centre of gravity" is shifted from the end to a position within the verse, as in alliterative verse (§ 105).

Since in blank verse no two consecutive verses are closely connected (as they are by rime in heroic couplets), the poet has full freedom in sentence grouping. Thus the poet has great freedom, almost as great freedom as prose would give him, but the scheme of the verse is always present in his mind and this determines a certain rhythmical grouping.

On the other hand a good style is essential for blank verse unless it is to approach too near prose; cp. Lewis, *Principles* p. 63:

"The fact is, after all is said, that the great glory of blank verse is not solely in its metre, but jointly in its metre and in its style. If the words are mean, or if the thoughts are mean, majestic and cunningly conflicting cadences will not make blank verse noble or beautiful."

Symonds is too extravagant in his praise of blank verse (Alden, *Engl. Verse* p. 214f.):

"English blank verse is perhaps more various and plastic than any other national metre. It is capable of being used

for the most commonplace and the most sublime utterances . . . There is no harmony of sound, no dignity of movement, no swiftness, no subtlety of languid sweetness, no brevity, no force of emphasis, beyond its scope. . . Its melody is determined by the sense which it contains, and depends more upon proportion and harmony of sounds than upon recurrences and regularities of structure. . . . Another point about blank verse is that it admits of no mediocrity; it must be either clay or gold. . . Hence, we find that blank verse has been the metre of genius, that it is only used successfully by undubitable poets and that it is no favourite in a mean, contracted, and unimaginative age. The freedom of the renaissance created it in England. The freedom of our century has reproduced it. Blank verse is a type and symbol of our national literary spirit — uncontrolled by precedent or rule, inclined to extravagance, yet reaching perfection at intervals by an inner force and *vivida vis* of native inspiration."

### § 217. Shakespeare's Blank Verse.

In *Gorboduc* and in the work of Marlowe, Greene, and Peele blank verse has not reached its fullest development; its structure is similar to that of heroic verse. Enjambement and feminine endings are comparatively rare; ep. Marlowe's *Tamburlaine*, Part II, V, 3, 151ff.:

And shall I die, and this unconquerèd?  
 Lo, here, my sons, are all the golden mines,  
 Inestimable drugs and precious stones,  
 More worth than Asia and the world beside;  
 And from th' Antarctic Pole eastward behold  
 As much more land, which never was descried,  
 Wherein are rocks of pearl that shine as bright  
 As all the lamps that beautify the sky!

And shall I die, and this unconquerèd?  
 Here, lovely boys; what death forbids my life,  
 That let your lives command in spite of death.

Shakespeare was the first to bring blank verse to a high development, but he did it only gradually; cp. Conrad's Introduction to his edition of *Macbeth* (Berlin 1907).

We are able to draw conclusions as to the date of those of Shakespeare's dramas, for which we have no other data, by observing his treatment of blank verse. Thus we can arrive at a relative chronology of Shakespeare's dramas. Reference may be made to the following works:

Hilgers, *Der dramatische Vers Shakespeares*, Aachen 1868/69. — Fleay, *Shakespeare-Manual*, London 1876. — Furnivall, *The Succession of Shakespeare's Works*, London 1877. — Ingram, *Transactions of the New Shakspere Society*, London 1874. — Hertzberg, *Metrisches, Grammatisches, Chronologisches zu Shakespeares Dramen* (*Shakespeare-Jahrbuch* 13, 248 ff.). — Goswin König, *Der Vers in Shakespeares Dramen. Quellen und Forschungen* 61, Strassburg 1888. — van Dam and Stoffel, *William Shakespeare. Prosody and Text*, Leiden 1900. — H. Conrad, *Metrische Untersuchungen zur Feststellung der Abfassungszeit von Shakespeares Dramen* (*Shakespeare-Jahrbuch* 31, 318—353). — Shakespeare's *Macbeth*. Erklärt von H. Conrad, Berlin 1907, S. XX—XXXVI.

The first of the *metrical tests* is the *rime-test*. In his early work Shakespeare often uses rimed couplets (a a b b etc.) or quatrains (a b a b), whilst in later work rime becomes rarer, and is used only at the end of acts or scenes. According to G.

König the percentage of rimed verses in *Romeo and Juliet* is 17.2, in *Hamlet* 2.4, in *The Tempest* 0.1 and in *A Winter's Tale* 0.

With the increase of unrimed lines the number of feminine endings increases (§ 216), e.g. *RJ.* 8.2<sup>0</sup>/<sub>0</sub>, *H.* 22.6<sup>0</sup>/<sub>0</sub>, *T.* 35.4<sup>0</sup>/<sub>0</sub>, and of run-on-lines, *RJ.* 14.2<sup>0</sup>/<sub>0</sub>, *H.* 23.1<sup>0</sup>/<sub>0</sub>, *T.* 41.5<sup>0</sup>/<sub>0</sub>. The end of a speech takes place within the verse with greater frequency (*speech-ending-test*); so, too, the number of broken verses increases (verses divided between two or more speakers), *RJ.* 14.9<sup>0</sup>/<sub>0</sub>, *H.* 51.6<sup>0</sup>/<sub>0</sub>, *T.* 84.5<sup>0</sup>/<sub>0</sub>. The chief weight must be given to run-on-lines and broken verses, for, as König (p. 135) says, it is here that the poet can most easily follow his taste. Conrad (*Macbeth*, p. XXI), too, holds the 'number of broken verses and of run-on-lines' to be 'the surest tests'.

It has been observed that in the earlier dramas more frequently than in the later dramas unstressed inflexional endings, especially *-ed*, are used both in the unstressed and in the stressed positions (§ 208). This, however, is not a good test, since these endings are dependent on the character of the preceding consonants.

Further it has been noticed that in the later dramas the last stressed position of the verse is often occupied by unstressed or weakly stressed words (*weak* or *light endings*). To the weak endings belong the conjunctions *and*, *as*, *but*, *for*, *if*, *nor*, *or*, *than*, *that*, and the prepositions *at*, *by*.

for, from, in, of, on, to, with; to the light endings other more strongly stressed conjunctions and prepositions, also pronouns and auxiliary verbs; cp. Schipper, *Grdr.* p. 222 f. But in those cases where such a proclitic is the last beat of the verse, there is generally enjambement also, so that these cases are already considered in the examination of enjambement.

Amongst the regular verses of five feet we occasionally, especially at the end of speeches, find incomplete verses, and in the later dramas alexandrines are found. But it must be remembered that the text of Shakespeare's dramas is often corrupt, and that printers often paid more attention to pauses in sentences than to verse-endings in their line-divisions. The number of lines which are too long or too short would be diminished if we had the text in its original form. Thus in *F<sub>1</sub> Macbeth* I, 3, 131 f. we find an alexandrine following a verse of four beats:

This supernatural soliciting  
 Cannot | be ill, | cannot | be good.  
 If ill, | why hath | it given | me ear[nest of | success, |  
 we need not hesitate to read:

Cannot be ill, cannot be good; if ill,  
 Why hath it given me earnest of success.

In *Macbeth* II, 2, 1 ff. verses 2—7 seem partly too short and partly too irregular:

That which hath made them drunk hath made me bold;  
 What hath quencl'd them hath given me fire.  
 Hark! Peace! It was the owl that shriek'd,



The fatal bellman, which gives the stern'st good-night.  
 He is about it: the doors are open;  
 And the surfeited grooms do mock their charge  
 With snores. I have drugg'd their possets,  
 That death and nature do contend about them,  
 Whether they live or die.

By merely altering the line-division we get correct verses of five feet:

That which hath made them drunk hath made me bold;  
 What hath quench'd them hath given me fire. Hark! Peace!  
 It was the owl that shriek'd, the fatal bellman,  
 Which gives the stern'st good-night. He is about it:  
 The doors are open; and the surfeited grooms  
 Do mock their charge with snores: I've drugg'd their  
 possets etc.

Shakespeare's caesura can occupy different positions in the verse, be of various strength, or can be omitted like Chaucer's (§ 191). Shakespeare uses epic caesura (§ 191), especially in 'broken verses', e.g. *Hamlet* I, 1, 17:

Who hath reliev'd you? — Bernárdo has my place.

Shakespeare makes frequent use of the liberties discussed in § 206, especially in his later dramas. Two unstressed syllables, of which one often vanishes by elision or slurring, often come together, and the 'extension' of a word (§ 208) is frequent. G. König, *Der Vers in S.'s Dramen*, QF. 61, Strassburg 1888, has carefully examined Shakespeare's verse, so too Conrad in the introduction to his edition of *Hamlet* (Berlin 1905, pp. XXIX—XLII). The latter discusses in detail Hamlet's monologues I, 2, 129 ff. and III, 1, 156 ff.

It must be noticed that the terms 'iamb', 'trochee', 'double iamb' (= pyrrhic + spondee), convenient though they may be, are not suited to describe modern English verse, since in English verse we have not such definite metrical unities as exist in the classical languages. Since there are so many gradations possible dependent on the kinds of words used and the sentence-structure, there is no definite difference between an 'iamb' and a 'trochee'. Between a spoken 'iamb', such as *to bé*, and a 'trochee', such as *táken* there are so many intermediate degrees that one person may read as an 'iamb' what another reads as a 'trochee'; cp. Mayor, *A Handbook of Modern English Metre*, p. VIII f.

The following extracts will serve to illustrate Shakespeare's blank verse at different periods of his activity.

The quality of mercy is not strain'd,  
 It droppeth as the gentle rain from heaven  
 Upon the place beneath: it is twice bless'd;  
 It blesseth him that gives and him that takes:  
 'Tis mightiest in the mightiest; it becomes  
 The thronèd monarch better than his crown:  
 His sceptre shows the force of temporal power,  
 The attribute to awe and majesty,  
 Wherein doth sit the dread and fear of kings;  
 But mercy is above this sceptred sway;  
 It is enthronèd in the hearts of kings;  
 It is an attribute to God himself,  
 And earthly power doth then show likest God's  
 When mercy seasons justice. Therefore, Jew,  
 Though justice be thy plea, consider this,



Therefore our sometime sister, now our queen,  
 The imperial jointress of this war-like state,  
 Have we, as 'twere with a defeated joy,  
 With one auspicious and one dropping eye,  
 With mirth in funeral and with dirge in marriage,  
 In equal scale weighing delight and dole,  
 Taken to wife: nor have we herein barr'd  
 Your better wisdoms, which have freely gone  
 With this affair along: for all, our thanks.

(*Hamlet* I, 2, 1 ff.)

Ye elves of hills, brooks, standing lakes, and groves;  
 And ye that on the sands with printless foot  
 Do chase the ebbing Neptune and do fly him  
 When he comes back; you demi-puppets that  
 By moonshine do the green sour ringlets make  
 Whereof the ewe not bites; and you whose pastime  
 Is to make midnight mushrooms; that rejoice  
 To hear the solemn curfew; by whose aid,  
 Weak masters though ye be, I have bedimm'd  
 The noontide sun, call'd forth the mutinous winds,  
 And 'twixt the green sea and the azur'd vault  
 Set roaring war: to the dread-rattling thunder  
 Have I given fire and rifted Jove's stout oak  
 With his own bolt: the strong-bas'd promontory  
 Have I made shake; and by the spurs pluck'd up  
 The pine and cedar: graves at my command  
 Have wak'd their sleepers, op'd and let them forth  
 By my so potent art. But this rough magic  
 I here abjure; and when I have requir'd  
 Some heavenly music, — which even now I do —  
 To work mine end upon their senses that  
 This airy charm is for, I'll break my staff,  
 Bury it certain fathoms in the earth,  
 And, deeper than did ever plummet sound  
 I'll drown my book.

(*The Tempest* V, 1, 33 ff.)

## § 218. Dramatic Blank Verse before and after Shakespeare.

Shakespeare's immediate predecessors and followers used blank verse for drama almost exclusively. Each used it in his own way, as a careful analysis shows; cp. Schipper *EM* II, 1, 270 ff., *Grdr.* p. 218 ff. 230 ff. and the following detailed studies:

Schröer, *Die Anfänge des Blankverses, Anglia*, 4, 1 ff. — Max Wagner, *The English Dramatic Blankverse before Marlowe*, Osterode 1881/82. — Schipper, *De versu Marlowii*, Bonn 1867. — Doleschal, *Der Versbau in Thomas Kyds Dramen*, Steyr 1892. — Knaut, *Über die Metrik Robert Greenes*, Halle 1890. — Penner, *Metrische Untersuchungen zu George Peele, Herrigs Archiv* 85, 269 ff. — Elste, *Der Blankvers in den Dramen Chapmans*, Halle 1892. — Kupka, *Über den dramatischen Vers Thomas Dekkers*, Halle 1893. — von Scholten, *Metrische Untersuchungen zu John Marstons Trauerspielen*, Halle 1886. — Wilke, *Metrische Untersuchungen zu Ben Jonson*, Halle 1885. — Wilke, *Anwendung der rime-tests und double-ending-tests auf Ben Jonsons Dramen, Anglia* 10, 512 ff. — Boyle, *Beaumont, Fletcher and Massinger, Engl. Stud.* 5, 74 ff.; 8, 39 ff.; 9, 209 ff.; 10, 383 ff. — Boyle, *Blankverse and metrical tests, Engl. Stud.* 16, 440 ff. — O. Schulz, *Über den Blankvers in den Dramen Thomas Middletons*, Halle 1892. — Meiners, *Metrische Untersuchungen über den Dramatiker John Webster*, Halle 1893. — Hannemann, *Metrische Untersuchungen zu John Ford*, Halle 1889. — P. Meyer, *Metrische Untersuchungen über den Blankvers Drydens*, Halle 1897. — Speerschneider, *Metrische Untersuchungen über den heroischen Vers in John Drydens Dramen*, Halle 1897.

### § 219. Milton's Blank Verse.

The epic blank verse in Milton's *Paradise Lost* and *Paradise Regained* is, in many respects, different from that of the drama. The greater irregularities of dramatic verse such as an admixture of verses which are too long or too short, or occasional use of rime, cannot be allowed in epic blank verse. Milton avoids the epic caesura, and rarely uses feminine endings. Equally rare are two consecutive unstressed syllables, since the extra syllables are generally elided or slurred. This is often shown by the printing. Milton therefore evidently attempted to make his blank verse strictly decasyllabic; cp. Lewis, *Principles* p. 32f.:

"In *Paradise Lost* especially, all lines which have super-numerary syllables were probably normalized in the poet's own consciousness by elision, or syncope, or some similar process . . . There are no lines in *Paradise Lost* which cannot be reduced to the normal by some such device." But Lewis adds: "but to our unsophisticated ears the process is often over-violent, and I myself do not try to read Milton as I think he intended."

The more closely the poet adheres to a fixed number of syllables, the freer he is in the distribution of stresses; and thus Milton makes frequent use of inverted accent and other contrasts between word-strees and verse-stress. His caesura is also movable, and his use of enjambement very frequent (over 50%), and a long pause frequently occurs within the verse. He is very fond of long sentences and periods. In spite of his strict ad-

herence to the decasyllabic scheme he has been able to vary his verse considerably, so that Lewis (p. 60) justly calls Milton "the greatest writer of blank verse."

Milton's verse has been treated in detail by Robert Bridges, *Milton's Prosody*, Oxford 1901, and Walter Thomas, *Milton's Heroic Line Viewed from an Historical Standpoint*, *Modern Language Review* 2, 289—315; 3, 16—39, 232—256. The following passages will illustrate Milton's blank verse:

Of man's first disobedience, and the fruit  
 Of that forbidden tree, whose mortal taste  
 Brought death into the world, and all our woe,  
 With loss of Eden, till one greater man  
 Restore us, and regain the blissful seat,  
 Sing Heav'nly Muse, that on the secret top  
 Of Oreb, or of Sinai, didst inspire  
 That Shepherd, who first taught the ehosen seed  
 In the beginning, how the heav'ns and earth  
 Rose out of Chaos. Or if Sion hill  
 Delight thee more, and Siloa's brook that flow'd  
 Fast by the oracle of God; I thencee  
 Invoke thy aid to my advent'rous song,  
 That with no middle flight intends to soar  
 Above th' Aonian mount, while it pursues  
 Things unattempted yet, in prose or rhyme.

(*Paradise Lost* I, 1—16.)

So pass'd they naked on, nor shunn'd the sight  
 Of God or Angel, for they thought no ill.  
 So hand in hand they pass'd, the loveliest pair  
 That ever since in love's embraces met;  
 Adam the goodliest man of men since born  
 His sons: the fairest of her daughters Eve.  
 Under a tuft of shade that on a green

Stood whispering soft, by a fresh fountain side  
 They sat them down; and after no more toil  
 Of their sweet gardening labour than sufficed  
 To recommend cool Zephyr, and made ease  
 More easy, wholesome thirst and appetite  
 More grateful, to their supper-fruits they fell,  
 Nectarine fruits which the compliant boughs  
 Yielded them, side-long as they sat recline  
 On the soft downy bank damask'd with flow'rs.

(*Paradise Lost* IV, 319—334.)

### § 220. Blank Verse in the XVIII and XIX Centuries.

The blank verse of the eighteenth century like Milton's is nearly always decasyllabic, but the sentences are shorter; enjambement becomes rarer, and inverted accent and other irregularities of stress are avoided as far as possible; ep.:

Thro' the hushed air the whitening shower descends,  
 At first thin-wavering; till at last the flakes  
 Fall broad and wide and fast, dimming the day  
 With a continual flow. The cherished fields  
 Put on their winter-robe of purest white.  
 'Tis brightness all, — save where the new snow melts  
 Along the mazy current. Low the woods  
 Bow their hoar heads; and, ere the languid sun  
 Faint from the west emits his evening-ray,  
 Earth's universal face, deep-hid and chill,  
 Is one wild dazzling waste, that buries wide  
 The works of man. (Thomson, *Winter* 229—240.)

Tir'd Nature's sweet restorer, balmy sleep!  
 He, like the world, his ready visit pays  
 Where fortune smiles; the wretched he forsakes;  
 Swift on his downy pinion flies from woe,  
 And lights on lids unsullied with a tear . . .

Night, sable goddess! from her ebon throne



In rayless majesty, now stretches forth  
 Her leaden sceptre o'er a slumb'ring world.  
 Silence, how dead! and darkness, how profound!  
 Nor eye, nor list'ning ear, an object finds;  
 Creation sleeps. 'Tis as the gen'ral pulse  
 Of life stood still, and nature made a pause;  
 An awful pause! prophetic of her end.

(Young, *Night Thoughts* 1—5. 18—25.)

England, with all thy faults, I love thee still,  
 My country! and, while yet a nook is left  
 Where English minds and manners may be found,  
 Shall be constrained to love thee. Though thy clime  
 Be fickle, and thy year, most part, deformed  
 With dripping rains, or withered by a frost,  
 I would not yet exchange thy sullen skies  
 And fields without a flower for warmer France  
 With all her vines; nor for Ausonia's groves  
 Of golden fruitage, and her myrtle bowers.

(Cowper, *The Task* II, 1—10.)

In the nineteenth century the blank verse both of epic and of dramatic poetry again becomes freer. Sometimes it is too free; Mayor (Alden, *Engl. Verse* p. 249) says of Browning's blank verse:

"The extreme harshness of many of these lines is almost a match for anything in Surrey, only what in Surrey is helplessness seems the perversity of strength in Browning . . . yet no one can be more impressive than he is when he surrenders himself to the pure spirit of poetry, and flows onward in a stream of glorious music."

English critics praise the blank verse of Tennyson highly; e.g. Alden, p. 246:

"The blank verse of Tennyson is probably to be regarded as the most masterly found among modern poets. Its flexibility is almost infinite, yet never unmelodious."

Compare the following examples:

Oh, there is blessing in this gentle breeze,  
 A visitant that while it fans my cheek  
 Doth seem half-conscious of the joy it brings  
 From the green fields, and from yon azure sky.  
 Whate'er its mission, the soft breeze can come  
 To none more grateful than to me; escaped  
 From the vast city, where I long had pined  
 A discontented sojourner; now free,  
 Free as a bird to settle where I will.  
 What dwelling shall receive me? in what vale  
 Shall be my harbour? underneath what grove  
 Shall I take up my home? and what clear stream  
 Shall with its murmur lull me into rest?  
 The earth is all before me. With a heart  
 Joyous, nor scared at its own liberty,  
 I look about; and should the chosen guide  
 Be nothing better than a wandering cloud,  
 I cannot miss my way. I breathe again.

(Wordsworth, *The Prelude* I, 1 ff.)

The stars are forth, the moon above the tops  
 Of the snow-shining mountains. — Beautiful!  
 I linger yet with Nature, for the Night  
 Hath been to me a more familiar face  
 Than that of man; and in her starry shade  
 Of dim and solitary loveliness,  
 I learned the language of another world.  
 I do remember me, that in my youth,  
 When I was wandering, — upon such a night  
 I stood within the Coliseum's wall,  
 'Midst the chief relics of almighty Rome;  
 The trees which grew along the broken arches  
 Waved dark in the blue midnight, and the stars  
 Shone through the rents of ruin; from afar  
 The watch-dog bay'd beyond the Tiber; and

More near from out the Cæsars' palace came  
 The owl's long cry, and, interruptedly,  
 Of distant sentinels the fitful song  
 Began and died upon the gentle wind.

(Byron, *Manfred* III, 4, 1--19.)

Count Guido Franceschini the Aretine,  
 Descended of an ancient house, though poor,  
 A beak-nosed bushy-bearded black-haired lord,  
 Lean, pallid, low of stature yet robust,  
 Fifty years old, — having four years ago  
 Married Pompilia Comparini, young,  
 Good, beautiful, at Rome, where she was born,  
 And brought her to Arezzo, where they lived  
 Unhappy lives, whatever curse the cause, —  
 This husband, taking four accomplices,  
 Followed this wife to Rome, where she was fled  
 From their Arezzo to find peace again,  
 In convoy, eight months earlier, of a priest,  
 Aretine also, of still nobler birth,  
 Giuseppe Caponsacchi, — caught her there  
 Quiet in a villa on a Christmas night,  
 With only Pietro and Violante by,  
 Both her putative parents; killed the three,  
 Agèd, they, seventy each, and she, seventeen,  
 And, two weeks since, the mother of his babe  
 First-born and heir to what the style was worth  
 O' the Guido who determined, dared and did  
 This deed just as he purposed point to point.

(Browning, *The Ring and the Book* I, 780—796.)

Now when the dead man come to life beheld  
 His wife his wife no more, and saw the babe  
 Hers, yet not his, upon the father's knee,  
 And all the warmth, the peace, the happiness,  
 And his own children tall and beautiful,  
 And him, that other, reigning in his place,

Lord of his rights and of his children's love, —  
 Then he, tho' Miriam Lane had told him all,  
 Because things seen are mightier than things heard,  
 Stagger'd and shook, holding the branch, and fear'd,  
 To send abroad a shrill and terrible cry,  
 Which in one moment, like the blast of doom,  
 Would shatter all the happiness of the hearth.

(Tennyson, *Enoch Arden*.)

### § 221. Trochaic Verse.

In addition to verses with iambic rhythm, i.e., which rise from unstressed syllables to stressed syllables (§ 204), there are also in NE. trochaic verses which begin with a stressed syllable. There is no fundamental difference between iambic and trochaic rhythms, for they both have in common, in contradistinction to anapaestic and dactylic verses (§ 222f.), a regular interchange of stressed and unstressed syllables. A passage in *The True Tragedy of Herod and Antipater* by Markham and Sampson shows how easily the iambic rhythm can pass into the trochaic. In this drama trochaic verses of five feet suddenly appear among the normal iambic verses:

*Ant.* And judgment should pursue them.

*Her.* Góod, no móre; goe stáy the Éxecútion

*Ant.* Nót on éarth is thére a mán more willing

Yét, when Kíngs condémne themsélves of ráshnesse,  
 Whó can bláme contépt to fóllow áfter?

*Her.* Lórd to sée how tíme is lóst with tálking.

*Ant.* I' am góne.

But the puzzle is easy to solve. Correct iambic

blank verse is obtained by correcting the line divisions.

*Ant.* And judgment should pursue them. — *Her.* Good,  
no more.

Goe stay the Execution. — *Ant.* Not on earth  
Is there a man more willing. Yet, when kings  
Condemne themselves of rashnesse, who can blame  
Contempt to follow after? — *Her.* Lord to see  
How time is lost with talking. — *Ant.* I am gone.

(Dunstan, *Examination of two English Dramas: The Tragedy of Mariam by E. Carew and The True Tragedy of Herod and Antipater by Markham and Sampson*, Königsberg 1908, p. 61.)

The close relationship between trochaic and iambic verses is seen from the fact that in the sixteenth century a trochaic verse of four feet arises, which by its masculine endings and its occasional anacrusis betrays its descent from the ME. verse of four feet (the short rimed couplet); cp. *Midsummer-Night's Dream* II, 2, 66 ff.; III, 2, 102 ff. 396 ff.; IV, 1, 77 ff. 99 ff.; V, 2, 1 ff., or *Merchant of Venice* III, 2, 131 ff.:

You that choose not by the view,  
Chance as fair and choose as true!  
Since this fortune falls to you,  
Be content and seek no new.  
If you be well pleas'd with this  
And | hold your fortune for your bliss,  
Turn you where your lady is  
And | claim her with a loving kiss.

Trochaic verse is much rarer than iambic verse and is used frequently only in the nineteenth century. The reasons for the scarcity of trochaic

verse are: In trochaic rhythm the beginning of a foot falls together with the beginning of a word (which is felt to be unpleasant, § 209) more often than in iambic rhythm, further feminine endings are necessary in strict trochaic verse, and these are rare in NE. rimed verse (§ 203), so that trochaic verses are often catalectic, i.e. have masculine endings. Finally trochaic verse is not so capable of variation as iambic verse, which the construction of the English sentence favours. Compare Lewis, *Principles*, p. 101 ff. and Omond, *Study of Metre*, p. 62.

The above-mentioned four-foot trochaic verse with masculine ending is much used later in lyrical poetry, e.g. Byron's *Fare Thee Well*:

Fare thee well! and if for ever,  
 Still for ever, fare thee well!  
 Even though unforgiving, never  
 Gains't thee shall my heart rebel.

Longfellow's *Hiawatha* is in unrimed four-foot trochaics with feminine endings:

Ye who love the haunts of Nature,  
 Love the sunshine of the meadow,  
 Love the shadow of the forest,  
 Love the wind among the branches,  
 And the rain-shower and the snow-storm,  
 And the rushing of great rivers  
 Through their palisades of pine-trees,  
 And the thunder in the mountains,  
 Whose innumerable echoes  
 Flap like eagles in their eyries; —  
 Listen to these wild traditions,  
 To this Song of Hiawatha!

The metre of *Hiawatha* becomes monotonous to the reader, especially so owing to the many repetitions, but the metre suits the subject; cp. § 209 and Lewis, p. 105:

“Even *Hiawatha* is, I think, delightful, just because its metre gives it the right touch of primitive outlandishness; but I confess I cannot enjoy very much of it at a time.”

Poe’s *Raven* is written in trochaic verses of four and eight feet:

Once upon a midnight dreary,  
 While I pondered, weak and weary,  
 Over many a quaint and curious volume of forgotten lore —  
 While I nodded, nearly napping,  
 Suddenly there came a tapping,  
 As of some one gently rapping,  
 Rapping at my chamber door —  
 ‘Tis some visitor’, I muttered, ‘tapping at my chamber  
 door —

Only this and nothing more’.

Tennyson (*Locksley Hall*), Swinburne (*The Armada* I, 1: *England mother born of seamen, daughter fostered of the sea* etc.) and others have used eight-foot trochaic verses. But these readily fall into two four-foot verses, just as seven-foot trochaic verses fall easily into verses of four and three feet, cp. iambic septenary (§ 211), Tennyson, *The Captain*:

Brave the Captain was: the seamen  
 Made a gallant crew,  
 Gallant sons of English freemen,  
 Sailors bold and true.

Trochaic verses of six feet and of five feet are

used by Swinburne and Browning. The latter uses unrimed trochaic verses of five feet in *One Word More*:

There they are, my fifty men and women,  
 Naming me the fifty poems finished!  
 Take them, love, the book and me together;  
 Where the heart lies, let the brain lie also etc.

T. Moore's *Go where glory waits thee* is in trochaic verses of three feet; Shelley's *Skylark* (§ 240) consists of four such verses followed by an alexandrine. Trochaic verses of one and of two feet occur in stanzas; cp. Schipper, *EM* II, 1, 396 ff.

### § 222. Anapaestic Verse.

Just as in iambic rhythm, especially in verse of four beats (§ 214), two consecutive unstressed syllables sometimes occur ( $\times\times\times$  for  $\times\times$ ), so in anapaestic verse the opposite takes place. But the two types can be easily distinguished. In iambic verse the single unstressed syllable is the normal and two syllables must be uttered in the time of one by increasing the pace. In anapaestic verse two consecutive unstressed syllables are normal, where one occurs singly it must be uttered slowly.

Anapaestic verse gives the impression of galloping, although an anapaestic verse occupies more time than an iambic verse with the same number of feet. In anapaestic verse the stresses are widely separated; they must, therefore, be made prominent, if the verse scheme is to remain clear. Thus the



stressed positions must not be occupied by weakly stressed words, nor can strongly stressed words occupy the unstressed positions. Anapaestic verse is, therefore, less capable of variety than iambic; cp. Lewis, *Prin.* p. 111ff. Thus the only variation is the inclusion of iambs amongst the anapaests.

The four-foot verse is the commonest anapaestic form, especially in lyrics, e.g. in some of T. Moore's *Irish Melodies*:

Oh! breathe not his name, let it sleep in the shade,  
Where cold and unhonour'd his relics are laid;  
Sad, silent, and dark be the tears that we shed,  
As the night-dew that falls on the grass o'er his head,

or in Shelley's *Sensitive Plant*:

A Sensitive Plant in a garden grew,  
And the young winds fed it with silver dew,  
And it opened its fan-like leaves to the light,  
And closed them beneath the kisses of Night;

mixed with three-foot verses in C. Wolfe's *Burial of Sir John Moore*:

Not a drum was heard, not a funeral note,  
As his corpse to the rampart we hurried;  
Not a soldier discharged his farewell shot  
O'er the grave where our hero we buried.

Cowper's *Alexander Selkirk* consists of anapaestic verses of three feet:

I am monarch of all I survey;  
My right there is none to dispute;  
From the centre all round to the sea  
I am lord of the fowl and the brute etc.

W. Scott's *Coronach* has two feet:

He is gone on the mountain,  
He is lost to the forest,

Like a summer-dried fountain,  
 When our need was the sorest.  
 The font reappearing  
 From the raindrops shall borrow,  
 But to us comes no cheering,  
 To Duncan no morrow!

also Shelley's Ode *The Cloud*:

I bring fresh showers  
 For the thirsting flowers  
 From the seas and the streams;  
 I bear light shade  
 For the leaves when laid  
 In their noonday dreams.

But the other tail-rime lines have three feet; cp. Kroder, *Shelleys Verskunst*, Erlangen 1903, p. 163.

Swinburne uses longer anapaestic verses of five to eight feet; cp.:

The sea | is at ebb, | and the sound | of her ut|most word |  
 Is soft as the least wave's lapse in a still small reach etc.  
 (*The Seabard. Poet. Works* VI, 5.)

The sea | is awake, | and the sound | of the song | of the joy |  
 of her wa|king is rolled |  
 From afar to the star that recedes, from anear to the wastes  
 of the wild wide shore.  
 (*In the Water. Poet. Works* VI, 18.)

Ere frost-|flower and snow-|blossom fa|ded and fell, | and the  
 splen|dour of win|ter had passed | out of sight, |  
 The ways of the woodlands were fairer and stranger than  
 dreams that fulfil us in sleep with delight.  
 (*March: An Ode. Poet. Works* III, 169.)

This eight-foot anapaestic verse, which has 23 syl-  
 lables, is — apart from Whitman's 'verses' (§ 225)  
 — the longest English verse.

### § 223. Dactylic Verse.

Dactylic rhythm is closely related to anapaestic rhythm, since within the verse the beats are in each case separated by two unstressed syllables, which can sometimes be represented by one syllable. Dactylic verses begin with a stressed syllable and end with one or two unstressed syllables. Sometimes we find in verses of a decided dactylic rhythm initial unstressed syllables and masculine endings.

Dactylic verses, apart from hexameters (§ 224) are rarer than anapaestic, and first occur in the nineteenth century. Hood's *The Bridge of Sighs* consists of two-foot dactylic verses with gliding, feminine or masculine endings; e.g.

One more unfortunate	Take her up tenderly,
Weary of breath.	Lift her with care;
Rashly importunate	Fashion'd so slenderly,
Gone to her death!	Young and so fair!

occasionally with initial unstressed syllable:

Loop up her tresses  
 Es|caped from the comb,  
 Her | fair auburn tresses;  
 Whilst | wonderment guesses  
 Where was her home?

So too Tennyson's *Charge of the Light Brigade*:

'Forward, the Light Brigade!  
 Was there a man dismay'd?  
 Not tho' the soldier knew  
 Some one had blunder'd:  
 Their's not to make reply,

Their's not to reason why,  
 Their's but to do and die:  
 Into the valley of Death  
 Rode the six hundred.

Longfellow's translation of *Ännchen von Tharau* is written in dactylic verse of four feet with masculine endings like that of the original:

Annie of Tharaw, my true love of old,  
 She is my life, and my goods, and my gold.

Annie of Tharaw, her heart once again  
 To | me has surrendered in joy and in pain.

Annie of Tharaw, my riches, my good,  
 Thou, O my soul, my flesh, and my blood etc.

Swinburne, who is fond of long verses, has also written dactylic verses with five to eight feet:

Years upon | years, as a | course of | clouds that | thicken  
 Thronging the ways of the wind that shifts and veers,  
 Pass, and the flames of remembered fires requicken  
 Years upon years. (Poet. Works V, 119.)

England, | queen of the | waves whose | green in|volute |  
 girdle en|rings thee | round,  
 Mother fair as the morning, where is now the place of  
 thy foemen found?

Still the sea that salutes us free proclaims them stricken,  
 acclaims thee crowned. (III, 208.)

Longfellow (*Golden Legend* IV) also has eight-foot dactylic verse with feminine or masculine endings:

Onward and | onward the | highway | runs to the | distant |  
 city, im|patiently | bearing |  
 Tidings of human joy and disaster, of love and of hate,  
 of doing and daring! . . .



were unsuccessful; cp. Stanyhurst's translation of Virgil II, 1 ff.:

Wyth ten|tue lyst|ning eeche | wight was | setled in |  
harc|kning,

Thus father | Aene|as chroni|cled from | lofty bed |  
hautye.

You me byd, | O Prin|cesse, too | scarrify | a festered | old  
soare.

How that | thee Tro|ians wear | prest by | Græcian | armye.  
Whose fa|tal mise|ry my | right hath | wytnesed | heauye:  
In which | sharp byck|ring my | self, as | partye, re|may-  
ned.

For Stanyhurst's rules see Wölk, p. 26 ff.

At the end of the nineteenth century Stone, *On the Use of Classical Metres in English* (1898 and contained in Bridges' *Milton's Prosody*, Oxford 1901) gave definite rules with regard to the quantity of English syllables. R. Bridges has written quantitative hexameters based on these rules (Wölk pp. 112—123), e.g.:

Now in | wintry de|lights, and | long fire|side medi|tation,  
'Twixt studies | and rou|tine pay|ing due | court to the |  
Muses,

My solace | in soli|tude, when | broken | roads barri|cade  
me

Mudbound, | unvisi|ted for | months with | my merry |  
children,

Grateful | t'ward Provi|dence, and | heeding a | slander  
a|gainst me

Less than a | rheum, think | of me to-|day, dear | Lionel, |  
and take

This letter | as some ac|count of | Will Stone's | versifi-  
cation;

but these attempts are not successful. As Wölk says, Bridges' verses are "the best quantitative hexameters hitherto written, but they cannot be called English verses".

If classical hexameters are to be imitated in English, the normal foundation of English rhythm, the interchange of stressed and unstressed syllables, must be observed. Since the eighteenth century we have such hexameters, based on accent, partly in translations (Homer's *Iliad*, Goethe's *Hermann und Dorothea* etc), partly in original poems by Coleridge, Southey (*The Vision of Judgment*), Longfellow (*Evangeline*, *The Courtship of Miles Standish*, *Elizabeth*), Clough (*The Bothie of Tober-na-Vuolich* etc.), Kingsley (*Andromeda*) cp.

Thus did the | long sad | years glide | on, and in | seasons  
and | places  
Divers and | distant | far was | seen the | wandering  
maiden; —  
Now in the | tents of | grace of the | meek Mo|ravian |  
Missions,  
Now in the | noisy | camps and the | battle-|fields of the |  
army,  
Now in se|cluded | hamlets, in | towns and | populous |  
cities.  
Like a | phantom she | came and | passed a|way unre-|  
membered.  
Fair was | she and | young, when in | hope be|gan the  
long | journey;  
Faded | was she and | old, when in | disappointment it |  
ended.  
Each suc|ceeding | year stole | something a|way from her |  
beauty,





Just as in classical languages a spondee (—) may take the place of a dactyl, but — except in the last foot — not a trochee (—), so in hexameters, based on accent, disyllabic feet — except at the end of a verse — are permissible only when they correspond to spondees, i.e. when the second syllable has a stress of its own or, at least, a subsidiary stress, and when it cannot be uttered rapidly (long vowel or short vowel before several consonants), thus ×× or ×× or ×—. Thus *long sad, years glide, first faint — eastern, distant* are correct spondees; but disyllabic feet like *seen the, sky the, like a — battle, other* because of the shortness and lack of stress of the second syllable are only trochees and cannot, therefore, be substituted for dactyls (Wölk, p. 134ff.). Feet like *ships that, voice then — faded* are doubtful, and can perhaps be treated as spondees when the next foot begins with a consonant (cp. Wölk p. 136f.). Curiously enough poets are fond of using a spondee in the last foot, where a trochee is sufficient (Wölk p. 137f.).

The objection so frequently raised against the English hexameter, viz. that coincidence of word and foot is too common, because so many English words are monosyllabic, and thus the verse loses harmony, is, as Wölk (p. 139ff.) shows, unjustified; for we must consider not the individual words, but groups of words grammatically connected (see § 209). We then see that in verses

which contain only monosyllables the feet and speech-groups do not often fall together; e.g.

White as-the-|snow were-his-|locks and-his-|cheeks as-|  
brown as-the-|oak-leaves.

The skill of the poets in the use of the hexameter is, of course, various. Clough's hexameters are very bad and scarcely readable; Kingsley and Longfellow write fairly good hexameters, although they make mistakes. It is to be hoped that hexameters, which are very suitable for certain subjects, will continue to be written and improved.

Matthew Arnold approved of the English hexameter as the best means of translating classical hexameters. He says that a translation of Homer should be "rapid in movement, plain in words and style, simple in ideas, and noble in manner." Concerning hexameters he says:

"This metre affords to the translator the immense support of keeping him more nearly than any other metre to Homer's movement; and since a poet's movement makes so large a part of his general effect, and to reproduce this general effect is at once the translator's indispensable business, and so difficult for him, it is a great thing to have this part of your model's general effect already given you in your metre, instead of having to get it entirely for yourself."

Matthew Arnold quotes some hexameters from a translation of a passage in the third book of the *Iliad* by Dr. Hawtrey. The passage quoted begins as follows:

Clearly the rest I behold of the dark-eyed sons of  
Achaia;

Known to me well are the faces of all; their names  
I remember;  
Two, two only remain, whom I see not among the  
commanders,  
Castor fleet in the car, — Polydeukes brave with the  
cestus, —  
Own dear brethren of mine, — one parent loved us as  
infants.

Matthew Arnold says of this translation: “it is the one version of any part of the *Iliad* which in some degree reproduces for me the original effect of Homer: it is the best, and it is in hexameters.”

NOTE. Swinburne has rimed hexameters, but he departs from the normal by including initial unstressed syllables and masculine endings. The verses, therefore, are not hexameters imitating a classical model, but simply dactylic verses of six feet with feminine or masculine endings (§ 223); cp :

Out of the | golden re|mote wild | west where the | sea  
without | shore is,  
Full of the | sunset, and | sad, if at | all, with the |  
fulness of | joy,  
As a || wind sets | in with the | autumn that | blows from  
the | region of | stories,  
Blows with a | perfume of | songs and of | memories  
be|loved from a | boy  
(*Hesperia. Poet. Works* I, 173.)

### § 225. Walt Whitman.

In one poem only (*O Captain! my Captain!*) does Whitman use rime and regularly constructed iambic and trochaic verses. In all his other poems he uses neither rime nor a regular rhythm, i.e. a

regular repetition of definite groups of stressed and unstressed syllables. Thus in his work we have merely the irregular rhythm of ordinary speech. In his long enumerations, e.g.: — *I Sing the Body Electric*, 9:

Man's, woman's, child's, youth's, wife's, husband's, mother's, father's, young man's, young woman's poems,  
Head, neck, hair, ears, drop and tympan of the ears,  
Eyes, eye-fringes, iris of the eye, eyebrows, and the  
waking or sleeping of the lids,  
Mouth, tongue, lips, teeth, roof of the mouth, jaws, and  
the jaw-hinges,  
Nose, nostrils of the nose, and the partition,  
Cheeks, temples, forehead, chin, throat, back of the  
neck, neckslue etc. etc.

the effect is tiring. In many of his poems, however, he is able by a continual change between iambic and trochaic, anapaestic and dactylic rhythm, faithfully to render each change of mood and so to charm the reader by the peculiar form of his verses. Moreover he falls often enough, perhaps without being conscious of it, into regularly constructed verses. In his impressive poem *To a Locomotive in Winter* the first section closes with two regular iambic verses of six feet and one of five feet, the second with three of five feet:

*To a Locomotive in Winter.*

Thee for my recitative,  
Thee in the driving storm even as now, the snow, the  
winter-day declining,  
Thee in thy panoply, thy measur'd dual throbbing and  
thy beat convulsive,

Thy black cylindric body, golden brass and silvery  
steel,  
Thy ponderous side-bars, parallel and connecting rods,  
gyrating, shuttling at thy sides,  
Thy metrical, now swelling pant and roar now tapering  
in the distance,  
Thy great protruding head-light fix'd in front,  
Thy long, pale, floating vapor-pennants, tinged with  
delicate purple,  
The dense and murky clouds out-belching from thy  
smoke-stack,  
Thy knitted frame, thy springs and valves, the tremu-  
lous twinkle of thy wheels,  
Thy train of cars behind, obedient, merrily following,  
Through gale or calm, now swift, now slack, yet steadily  
careering;  
Type of the modern — emblem of motion and power —  
pulse of the continent,  
For once come serve the Muse and merge in verse,  
even as here I see thee,  
With storm and buffeting gusts of wind and falling  
snow,  
By day thy warning ringing bell to sound its notes,  
By night thy silent signal lamps to swing.

Fierce-throated beauty!

Roll through my chant with all thy lawless music, thy  
swinging lamps at night,  
Thy madly-whistled laughter, echoing, rumbling like an  
earth-quake, rousing all,  
Law of thyself complete, thine own track firmly holding,  
(No sweetness debonair of tearful harp or glib piano  
thine,)

Thy trills of shrieks by rocks and hills return'd,  
Launch'd o'er the prairies wide, across the lakes,  
To the free skies unpent and glad and strong.

NOTE. We must not assume that the lengths of lines and the positions of rimes vary *at random* in verse which seems to be based on no definite formula. The poet chooses a form or a variety of forms best fitted to communicate his thoughts and feelings, and the various verses may take their places without the poet being conscious of having a definite scheme. But the verses do not vary *at random*, 'for no work of art is produced at random!' (cp. Johnson, *Forms of English Poetry*, p. 50 f.)

### § 226. Modern English Stanzas.

Of the stanzas used in ME. some are not used in NE., viz. e.g. Tristrem-stanza (§ 174), thirteen-line stanzas (§ 175), twelve-line and sixteen-line tail-rime stanzas (§ 178 f.). Most of the others are, however, much used in NE. and further developed, partly by extending or shortening, partly by putting other kinds of verse to an old rime scheme. Some stanzas are copied from foreign models; the Italian terza rima, ottava rima and sonnet (§ 246 ff.) are much used in English, whilst French stanzas (§ 250) and Latin stanzas (§ 245) are little imitated. Since the number of stanzas in NE. is so great, only the most important can be given here, from which most of the others can be derived.

### § 227. Rimed Couplets and Triplets.

The rimed couplet may be regarded as the simplest form of stanza when, as in the heroic couplet of the seventeenth and eighteenth centuries, a strong pause occurs at the end of every couplet. Instead

of couplets triplets could then be used. In the nineteenth century two-line stanzas occur, e.g. Longfellow's *Annie of Tharaw* (a a<sub>4</sub> § 223) and D. G. Rossetti's *The White Ship*, which contains stanzas a a<sub>4</sub> and a a a<sub>4</sub>; e.g.:

The King set sail with the eve's south wind,  
And soon he left that coast behind.

The Prince and all his, a princely show,  
Remained in the good White Ship to go.

With noble knights and with ladies fair,  
With courtiers and sailors gathered there,  
Three hundred living souls we were etc.

When two, three or four consecutive couplets are connected to form a stanza, we get four-line, six-line or eight-line stanzas (a a b b, a a b b c c, a a b b c c d d), e.g.:

Come live with me and be my Love,  
And we will all the pleasures prove  
That hills and valleys, dale and field,  
And all the craggy mountains yield.

(Marlowe, *The Passionate Shepherd*.)

"Good night! good night!" — and is it so?  
And must I from my Rosa go?  
O Rosa! say "Good night!" once more,  
And I'll repeat it o'er and o'er,  
Till the first glance of dawning light  
Shall find us saying, still, "Good night!"

(Th. Moore, *Rondeau*.)

I'll ne'er blame my partial fancy,  
Naething could resist my Nancy;  
But to see her was to love her,  
Love but her, and love for ever.  
Had we never lov'd sae kindly,

Had we never lov'd sae blindly,  
 Never met — or never parted,  
 We had ne'er been broken-hearted.

(Burns, *Ae Fond Kiss.*)

Other kinds of verse can also of course form rimed couplets (cp. § 228).

Stanzas of triplets are more common than stanzas of couplets; e.g.:

And what's a Life? — a weary pilgrimage,  
 Whose glory in one day doth fill the stage  
 With childhood, manhood, and decrepit age.

And what's a Life? the flourishing array  
 Of the proud summer meadow, which to day  
 Wears her green plush, and is to-morrow hay.

(Francis Quarles, *The Shortness of Life.*)

Tennyson (e.g. *The Two Voices*, a a a<sub>4</sub>) and Swinburne (cp. § 223) have three-line stanzas. Tennyson has even an unrimed three-line stanza:

O Swallow, Swallow, if I could follow, and light  
 Upon her lattice, I would pipe and trill,  
 And cheep and twitter twenty million loves.

O were I thou that she might take me in,  
 And lay me on her bosom, and her heart  
 Would rock the snowy cradle till I died.

(*The Golden Treasury, Oxford Edition*, Nr. 329.)

The end of a stanza a a a is made more prominent when a fourth line is added as a refrain, e.g.:

On Linden, when the sun was low,  
 All bloodless lay the untrodden snow;  
 And dark as winter was the flow  
 Of Iser, rolling rapidly.

(Campbell, *Hohenlinden.*)



The twentieth year is wellnigh past  
 Since first our sky was overcast;  
 Ah would that this might be the last!  
     My Mary!                   (Cowper, *To Mary Unwin*.)

Now simmer blinks on flowery braes,  
 And o'er the crystal streamlet plays,  
 Come let us spend the lightsome days  
     In the Birks of Aberfeldy.  
                                     (Burns, *The Birks of Aberfeldy*.)

In Tennyson's *Daisy* the third verse does not rime  
 (a a b a<sub>4</sub>):

What more? we took our last adieu,  
 And up the snowy Splügen drew,  
     But ere we reach'd the highest summit  
 I pluck'd a daisy, I gave it you,

Fitz Gerald's *Rubaiyât of Omar Khayyâm* (cp.  
 § 150, 5), and Swinburne's *Laus Veneris* are si-  
 milar, but Swinburne rimes the third verses of  
 every two consecutive stanzas, so that really an  
 eight-line stanza a a b a c c b c<sub>5</sub> arises; cp. ll. 1 ff.:

Asleep or waking is it? for her neck  
 Kissed over close, wears yet a purple speck  
     Wherein the pained blood falters and goes out;  
 Soft, and stung softly — fairer for a fleck.  
 But though my lips shut sucking on the place,  
 There is no vein at work upon her face;  
     Her eyelids are so peaceable, no doubt  
 Deep sleep has warmed her blood through all its ways.

### § 228. Poulter's Measure.

Poulter's Measure was much used in the six-  
 teenth century. It is a rimed couplet consisting  
 of an alexandrine (12 syllables) and a septenary

(14 syllables). It is so called "because the poulterer gives twelve for one dozen and fourteen for another". This metre was used by Wyatt, Surrey and others. It is found in sixteenth century drama and in a long narrative poem, Arthur Brooke's *Romeus and Juliet* (1562), the chief source of Shakespeare's *Romeo and Juliet*; cp. 2337 ff.:

The nurse departed once, the chamber door shut close  
 Assurèd that no living wight her doing might disclose,  
 She pourèd forth into the vial of the friar  
 Water, out of a silver ewer that on the board stood  
by her.

The sleepy mixture made, fair Juliet doth it hide  
 Under her bolster soft, and so unto her bed she hied:  
 Where divers novel thoughts arise within her head,  
 And she is so environèd about with deadly dread;  
 That what before she had resolvèd undoubtedly,  
 That same she calleth into doubt; and lying doubt-  
fully,

Whilst honest love did strive with dread of deadly  
pain,

With hands y-wrung, and weeping eyes, thus gan she  
to complain: —

'What, is there any one, beneath the heavens high,  
 So much unfortunate as I? so much past hope as I?  
 What, am I not myself, of all that yet were born,  
 The deepest drenchèd in despair, and most in For-  
tune's scorn?

For lo, the world for me hath nothing else to find,  
 Beside mishap and wretchedness and anguish of the  
mind;

Since that the cruel cause of my unhappiness  
 Hath put me to this sudden plunge, and brought to  
such distress etc.

This couplet ceased to be used but Macaulay revives it; in *Virginia* the lines are printed as long lines, in *Horatius* we have  $a_3 b_3 c_4 b_3 d_3 e_3 f_4 e_3$ , cp. *Horatius* XVI:

Now, from the rock Tarpeian,  
 Could the wan burghers spy  
 The line of blazing villages  
 Red in the midnight sky.  
 The Fathers of the City,  
 They sat all night and day,  
 For every hour some horseman came  
 With tidings of dismay.

Occasionally an alexandrine is found in place of a septenary, or the stanza is extended to 9—12 lines.

NOTE. Another unlike rimed couplet  $a_4 a_2 b_4 b_2$  etc. is used by Robert Herrick in *A Thanksgiving for his House* (Chambers' *Cyclopaedia of Engl. Lit.* I, 565):

Lord, thou hast given me a ccell  
 Wherein to dwell,  
 A little house whose humble roof  
 Is weatherproof;  
 Under the spars of which I lie  
 Both soft and drie etc.

### § 229. Common Metre. (Ballad Stanza.)

The four-line anisometrical stanza  $a_4 b_3 c_4 b_3$  (§ 170), generally called *common metre* which results from splitting a septenary rimed couplet, was much used in NE. in popular ballads and similar poems; e.g.:

In somer when the shawes be shene  
 And leves be large and long,

Hit is full mery in feyre foreste  
 To here the foulys song.

(*Robin Hood and the Monk.*)

John Gilpin was a citizen  
 Of credit and renown,  
 A train-band captain eke was he  
 Of famous London town.

(Cowper, *John Gilpin.*)

All in a hot and copper sky,  
 The bloody Sun, at noon,  
 Right up above the mast did stand,  
 No bigger than the Moon.

Day after day, day after day,  
 We stuck, nor breath nor motion;  
 As idle as a painted ship  
 Upon a painted ocean.

Water, water, everywhere,  
 And all the boards did shrink;  
 Water, water, everywhere,  
 Nor any drop to drink.

(Coleridge, *The Ancient Mariner.*)

In *The Ancient Mariner* we also find many variations, e.g.  $a_4 b_3 c c_4 b_3$  and  $a_4 b_3 c_4 b_3 d_4 b_3$ .

Beyond the shadow of the ship  
 I watched the water-snakes:  
 They moved in tracks of shining white,  
 And when they reared, the elfish light  
 Fell off in hoary flakes . . .

O happy living things! no tongue  
 Their beauty might declare:  
 A spring of love gushed from my heart,  
 And I blessed them unaware:  
 Sure my kind saint took pity on me,  
 And I blessed them unaware,

and a six-line tail-rime stanza by the addition of internal rime ( $a a_2 b_3 \gamma \gamma_2 b_3$ ):

The fair breeze blew, the white foam flew  
 The furrow followed free:  
 We were the first that ever burst  
 Into that silent sea.

The extended six-line stanza  $a_4 b_3 c_4 b_3 d_4 b_3$  is used by Longfellow in *The Slave's Dream* and *The Village Blacksmith* and by Rossetti in *The Blessed Damozel*:

The blessed damozel leaned out  
 From the gold bar of Heaven;  
 Her eyes were deeper than the depth  
 Of waters stilled at even;  
 She had three lilies in her hand,  
 And the stars in her hair were seven.

In the ballad stanza the rime is generally confined to the second and fourth lines ( $a_4 b_3 c_4 b_3$ ), but the first and third may also rime ( $a_4 b_3 a_4 b_3$ ), e.g.:

In somer when the leves spryng,  
 The blossoms on every bough,  
 So mery doyth the berdys syng  
 In wodys mery ynough.

By adding a fifth short riming line Rossetti forms the stanza of *The Staff and Scrip* ( $a_4 b_3 a_4 b_3 b_2$ ):

Her eyes were like the wave within;  
 Like water-reeds the poise  
 Of her soft body, dainty thin;  
 And like the water's noise  
 Her plaintive voice.

By doubling the common metre eight-line stanzas ( $a_4 b_3 c_4 b_3 d_4 e_3 f_4 e_3$  or  $a_4 b_3 a_4 b_3 c_4 d_3 c_4 d_2$ ), used by Burns in some poems (*Highland Mary, Winter, Lament of Mary, Queen of Scots — The Rigs o' Barley* etc.) result. By adding a short refrain verse a nine-line stanza is formed; cp. e.g. *The Holy Fair* ( $a_4 b_3 a_4 b_3 c_4 d_3 c_4 d_3 E_2$ ):

Upon a simmer Sunday morn,  
 When Nature's face is fair,  
 I walkèd forth to view the corn,  
 An' snuff the caller air.  
 The risin' sun, owre Galston muirs,  
 Wi' glorious light was glintin';  
 The hares were hirplin' down the furrs,  
 The lav'rocks they were chantin'  
 Fu' sweet that day.

The nine-line stanza of *Halloween, A Dream, The Ordination* is similar.

### § 230. Elegiac Stanza.

Alternate rime  $a b a b$  was much used in ME., and has remained in NE. (§ 170 note.) We find four-line stanzas with alternate rime in Wyatt and Surrey, e.g.  $a b a b_3$  (*Tottel's Miscellany, Arber's Reprint* p. 78),  $a b a b_4$  (pp. 24, 27, 41, 51, 58, 63.) or  $a b a b_5$  (pp. 27, 65.). In the latter case there is sometimes at the end of the poem, as in Surrey's sonnets, a rimed couplet, so that we really have a six-line stanza  $a b a b c c_5$  (§ 236). In dramas of the sixteenth century, also, the four-line stanza  $a b a b_5$  is much used; *Gismond of*

*Salern in Love* (Brandl, *Quellen des weltlichen Dramas vor Shakespeare* QF. 70, p. 539ff.) and Lady Carew's *Tragedy of Mariam* (§ 221) are written almost entirely in such stanzas. Shakespeare in his early dramas, e.g. in *Romeo and Juliet* frequently uses quatrains amongst the rimed couplets. Quatrains also form the foundation of Surrey's sonnets (§ 248), of the Venus and Adonis stanza (§ 236) and of the Spenserian stanza.

In the seventeenth century Davenant uses the four-line stanza a b a b<sub>5</sub> in his *Gondibert* and Dryden in *Annus Mirabilis*. This elegiac stanza became most widely known through Gray's *Elegy Written in a Country Church-yard* (1751):

The curfew tolls the knell of parting day,  
 The lowing herd winds slowly o'er the lea,  
 The ploughman homeward plods his weary way,  
 And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,  
 And all the air a solemn stillness holds  
 Save where the beetle wheels his droning flight,  
 And drowsy tinklings lull the distant folds:

Save that from yonder ivy-mantled tower  
 The moping owl does to the moon complain  
 Of such as, wandering near her secret bower,  
 Molest her ancient solitary reign.

Gosse (Alden, p. 73) says of it:

"The measure itself, from first to last, is an attempt to render in English the solemn alternation of passion and reserve, the interchange of imploring and desponding tones, that is found in the Latin elegiac."

In the nineteenth century both  $a b a b_5$  and  $a b a b_4$  are much used. Longfellow adds a refrain ( $a b a b b_4$ ) in his translation of Uhland's *Glück von Edenhall*:

Of Edenhall, the youthful Lord  
 Bids sound the festal trumpet's call;  
 He rises at the banquet board  
 And cries, 'mid the drunken revellers all,  
 'Now bring me the Luck of Edenhall!'

In Tennyson's *Dream of Fair Women* the last verse is shortened ( $a b a_5 b_3$ ):

I read, before my eyelids dropt their shade,  
 The Legend of Good Women long ago  
 Sung by the morning star of song, who made  
 His music heard below;

Dan Chaucer, the first warbler, whose sweet breath  
 Preluded those melodious bursts that fill  
 The spacious times of great Elizabeth  
 With sounds that echo still.

### § 231. In Memoriam Stanza.

The stanza  $a b b a$  is not found in ME., but the form  $c d d d c$  occurs at the end of the thirteen-line stanza (§ 175). In the sixteenth century however we find  $a b b a_5$  in Wyatt (p. 76):

Suffisèd not (madame) that you did teare  
 My wofull hart, but thus also to rent  
 The weping paper that to you I sent  
 Wherof eche letter was written with a teare,

$a b b a_4$  in Sidney (Alden, p. 74):

Yet those lips, so sweetly swelling,  
 Do invite a stealing Kiss.



Now will I but venture this;  
 Who will read, must first learn spelling,  
 and in Shakespeare's *The Phœnix and the Turtle*:

Here the anthem doth commence:

Love and constancy is dead;

Phœnix and the turtle fled

In a mutual flame from hence.

Owing to Milton and the sonnet writers of the nineteenth century, who imitate the Italian sonnet, the rime order (a b b a a b b a<sub>5</sub>) became the rule for the sonnet. But Tennyson's *In Memoriam* is the classical example of a four-line stanza abba<sub>4</sub>:

I sometimes hold it half a sin

To put in words the grief I feel;

For words, like Nature, half reveal

And half conceal the Soul within.

But, for the unquiet heart and brain,

A use in measured language lies;

The sad mechanic exercise,

Like dull narcotics, numbing pain.

In words, like weeds, I'll wrap me o'er,

Like coarsest clothes against the cold;

But that large grief which these enfold

Is given in outline and no more.

Corson (*Primer of English Verse*, p. 75) says of the *In Memoriam*-stanza:

"The poem could not have laid hold of so many hearts as it has, had the rhymes been alternate, even if the thought element had been the same. The atmosphere of the poem would not have served so well to conduct the indefinitely spiritual element which constitutes the essential life of the poem."

### § 232. Stanzas of Eight and Twelve Lines.

The stanzas  $a b a b a b a b_4$  (§ 171),  $a b a b a b a b b c b c_4$  or  $a b a b a b a b c d c d_4$  (§ 173), so common in ME., are rare in NE.; the stanza  $a b a b b c b c$  (§ 172. 195) is also rare; cp. § 238. More often we find eight-line stanzas with new rimes in the second half, both anisometrical (§ 229) and isometrical, e.g.  $a b a b c d c d_3$ , Surrey p. 24 f.:

The fire it can not freze:

For it is not his kinde,

Nor true loue cannot lese

The constance of the minde,

Yet as sone shall the fire

Want heat to blaze and burn,

As I in such desire

Haue once a thought to turne,

also  $a b a b a c a c_3$  in Wyatt, pp. 50. 66, and  $a b a b c d c d_4$ , e.g. Burns, *To Mary in Heaven*:

That sacred hour can I forget?

Can I forget the hallow'd grove,

Where by the winding Ayr we met,

To live one day of parting love?

Eternity will not efface

Those records dear of transports past;

Thy image at our last embrace —

Ah! little thought we 'twas our last.

### § 233. The Tail-rime Stanza.

The Tail-rime stanzas of 12 and 16 lines, so common in ME., are very rare in NE.; but tail-rime stanzas of 6 and 8 lines are often found in Moralities in the sixteenth century and also later in lyrical poetry.

The NE. tail-rime stanzas vary more than those of ME., since the tail-rime lines are sometimes shorter, sometimes longer than the couplets. Further the couplets often have masculine endings and the tail-rime lines feminine endings, or vice versa.

Of the six line tail-rime stanzas the most common in NE. is the anisometrical  $a_4 b_3 c_4 b_3$ , e.g.:

It was upon a holiday,  
 When shepheardes groomes han leave to play,  
 I cast to goe a shooting,  
 Long wandring up and downe the land,  
 With bow and bolts in either hand,  
 For birds in bushes tooting etc.  
 (Spenser, *The Shepheardes Calendar, March.*)

or  $a_4 b_2 c_4 b_2$ :

O world! so few the years we live,  
 Would that the life that thou dost give  
 Were life indeed!  
 Alas! thy sorrows fall so fast,  
 Our happiest hour is when at last  
 The soul is freed.

(Longfellow, *Coplas de Manrique.*)

The form  $a_2 b_3 c_2 b_3$ , which can be derived from *common metre* with internal rime, is also much used (§ 229); cp. e.g.:

So at the last	For at midnight
Whilst men sleep fast	Broke forth a light
In their security	Which turn'd the night to
Surpris'd they are	And speedily           day,
In such a snare	An hideous cry
As cometh suddenly.	Did all the world dismay.

(Wigglesworth, *The Day of Doom* 1662.)

Drayton's *Nymphidia*, *The Court of Fairy* is in an eight-line tail-rime stanza  $a a a_4 b_3 c c c_4 b_3$ ; cp.:

Old Chaucer doth of Topas tell,  
 Mad Rablais of Pantagrue,  
 A later third of Dowsabel,  
 With such poor trifles playing:  
 Others the like have labour'd at,  
 Some of this thing, and some of that,  
 And many of they know not what,  
 But that they must be saying.

Wordsworth uses the same stanza in *To the Green Linnet*; he uses  $a a a_4 b_2 c c c_4 b_2$  in *To a Daisy*:

Sweet Flower! for by that name at last  
 When all my reveries are past  
 I call thee, and to that cleave fast,  
 Sweet silent Creature!  
 That breath'st with me in sun and air,  
 Do thou, as thou art wont, repair  
 My heart with gladness, and a share  
 Of thy meek nature!

Tennyson adds a verse to the first part of this stanza for his *Lady of Shalott* ( $a a a a_4 b_3 c c c_4 b_3$ ). In Swinburne's *Tale of Balen* the first b verse has four feet,  $a a a a b c c c_4 b_3$ ; cp.:

In hawthorn-time the heart grows light,  
 The world is sweet in round and sight,  
 Glad thoughts and birds take flower and flight,  
 The heather kindles toward the light,  
 The whin is frankincense and flame.  
 And be it for strife or be it for love  
 The falcon quickens as the dove  
 When earth is touched from heaven above  
 With joy that knows no name.

Swinburne's *Armada* VII (cp. § 221), which has a stanza consisting of three trochaic verses of eight feet with internal rime, can also be looked on as a tripartite nine-line tail-rime stanza  $a a_2 b_4 c c_2 b_4 d d_2 b_4$ .

### § 234. Variations of the Tail-rime Stanza.

By a combination of couplets or alternate rime with tail-rime there arise further variations of tail-rime stanza, e.g. the ten-line stanza  $a_4 b_3 a_4 b_3 c c d e e_4 d_3$  of Gray's *Ode on a Distant Prospect of Eton College*:

Ye distant spires, ye antique towers  
 That crown the watery glade,  
 Where grateful Science still adores  
 Her Henry's holy shade;  
 And ye, that from the stately brow  
 Of Windsor's heights th'expanse below  
 Of grove, of lawn, of mead survey,  
 Whose turf, whose shade, whose flowers among  
 Wanders the hoary Thames along  
 His silver-winding way.

The Scotch poet Montgomerie uses a stanza  $a a_4 b_3 c c_4 b_3 d e d e_3 f f_1 g_3 h h_1 g_3$  in his *The Cherrie and the Slae*; cp. l. 309 ff.:

With sober pace I did approche  
 Hard to the riuer and the roche;  
 Quhair of I spak befoir;  
 Quhais running sic a murmure maid,  
 That to the sey it softlie slaid:  
 The craig was high and schoir:  
 Than pleasur did me so prouk

Perforce thair to repaire,  
 Betwix the riuer and the rok,  
 Quhair Hope grew with Dispaire;  
 A trie than, I sie than,  
 Of Cherries in the braes:  
 Belaw, to, I saw, to,  
 Ane buss of bitter Slaes.

Burns uses the same stanza with great skill in some poems; cp. *Despondency*:

Oppress'd with grief, oppress'd with care,  
 A burden more than I can bear,  
 I set me down and sigh;  
 O life! thou art a galling load,  
 Along a rough, a weary road,  
 To wretches such as I!  
 Dim-backward as I cast my view,  
 What sick'ning scenes appear!  
 What sorrows yet may pierce me thro',  
 Too justly I may fear!  
 Still caring, despairing,  
 Must be my bitter doom;  
 My woes here shall close ne'er,  
 But with the closing tomb!

### § 235. Burns' Stanza (a a a<sub>4</sub> b<sub>2</sub> a<sub>4</sub> b<sub>2</sub>).

Burns is very fond of the above stanza, which one can look on as a variation of the tail-rime stanza. It is found in ME. in the romance of *Octovian* and in other poems (§ 180). It is frequently found in Scotch poetry, and Burns uses it in some 50 poems; cp.:

But Mousie, thou art no thy lane,  
 In proving foresight may be vain:

The best laid schemes o' mice an' men  
 Gang aft a-gley,  
 An' lea'e us nought but grief an' pain  
 For promis'd joy. (To a Mouse.)

O wad some Pow'r the giftie gie us  
 To see oursels as others see us!  
 It wad frae mony a blunder free us,  
 And foolish notion:  
 What airs in dress an' gait wad lea'e us  
 And ev'n devotion! (To a Louse.)

Fortune! if thou 'll but gie me still  
 Hale brecks, a bannock, and a gill,  
 An' rowth o' rhyme to rave at will,  
 Tak' a' the rest,  
 An' deal't about as thy blind skill  
 Directs thee best. (Scotch Drink.)

Campbell's *Hallowed Ground* is also in this stanza:

What's hallowed ground? 'Tis what gives birth  
 To sacred thoughts in souls of worth.  
 Peace! Independence! Truth go forth  
 Earth's compass round!  
 And your high priest-hood shall make earth  
 All hallowed ground.

### § 236. The Venus and Adonis Stanza.

By a combination of a four-line stanza a b a b<sub>5</sub> (§ 230) with a couplet c c<sub>5</sub>, there arises a six-line stanza a b a b c c<sub>5</sub>, which is not found in ME., but was much used in the sixteenth century. It is found in the choruses of *Gorboduc* and of Lady Carew's *Tragedy of Mariam*, in Shakespeare's

*Romeo and Juliet* (I, 2, 46 ff. 93 ff., V, 3, 12 ff. 305 ff.), in Spenser's *Shepherd's Calendar* (*January* and *December*), in Shakespeare's *Venus and Adonis* etc.; cp.:

The fairest action of our humane life,  
 Is scorning to revenge an iniurie:  
 For who forgives without a further strife,  
 His adversaries heart to him doth tie.  
 And 'tis a firmer conquest truly sed,  
 To winne the heart then ouerthrow the head.

(Carew, *Tragedy of Mariam*, Dunstan, p. 46.)

Sweet flower, with flowers thy bridal bed I strew,  
 O woe! thy canopy is dust and stones;  
 Which with sweet water nightly I will dew,  
 Or, wanting that, with tears distill'd by moans:  
 The obsequies that I for thee will keep  
 Nightly shall be to strew thy grave and weep.

(*Romeo and Juliet* V, 3, 12 ff.)

Even as the sun with purple-colour'd face  
 Had ta'en his last leave of the weeping morn,  
 Rose-cheek'd Adonis hied him to the chase;  
 Hunting he lov'd, but love he laugh'd to scorn;  
 Sick-thoughted Venus makes amain unto him,  
 And like a bold-fac'd suitor 'gins to woo him.

(*Venus and Adonis* 1 ff.)

Ethereal minstrel! pilgrim of the sky!  
 Dost thou despise the earth where cares abound?  
 Or while the wings aspire, are heart and eye  
 Both with thy nest upon the dewy ground?  
 Thy nest which thou canst drop into at will,  
 Those quivering wings composed, that music still . . .

Leave to the nightingale her shady wood;  
 A privacy of glorious light is thine,  
 Whence thou dost pour upon the world a flood



Of harmony, with instinet more divine;  
 Type of the wise, who soar but never roam —  
 True to the kindred points of Heaven and Home.

(Wordsworth, *To the Skylark*.)

NOTE. We can look on the *Venus and Adonis* stanza as the conclusion of the Surrey sonnet (§ 248) or as a shortening of the *ottava rima* (§ 247).

Surrey uses the stanza a b a b c c<sub>5</sub> only once (*Tottel's Miscellany*, p. 32); but both Wyatt and Surrey often use the same rime order in verses of four feet (a b a b c c<sub>4</sub>); cp. Surrey, p. 20:

Geue place ye louers, here before  
 That spent your bostes and bragges in vaine:  
 My Ladies beawtie passeth more  
 The best of yours, I dare well sayen,  
 Than doth the sonne the candle light:  
 Or brightest day the darkest night,

also Wordsworth *The Daffodils*:

I wander'd lonely as a cloud  
 That floats on high o'er vales and hills,  
 When all at once I saw a crowd,  
 A host of golden daffodils,  
 Beside the lake, beneath the trees  
 Fluttering and dancing in the breeze.

J. Thomson adds a b-verse for his stanza in the *City of Dreadful Night* (a b a b c c b<sub>5</sub>), cp.:

The City is of Night; perchance of Death,  
 But certainly of Night; for never there  
 Can come the lucid morning's fragrant breath  
 After the dewy dawning's cold grey air;  
 The moon and stars may shine with scorn or pity;  
 The sun has never visited that city,  
 For it dissolveth in the daylight fair.

### § 237. Seven-line Chaucerian Stanza.

This stanza (a b a b b c c<sub>5</sub> § 194) was much used in the sixteenth century for dramas and for narrative poems, e.g. *Mirror for Magistrates* and Shakespeare's *Rape of Lucrece*; cp.:

From the besieged Ardea all in post,  
 Borne by the trustless wings of false desire,  
 Lust-breathèd Tarquin leaves the Roman host,  
 And to Collatium bears the lightless fire  
 Which, in pale embers hid, lurks to aspire,  
 And girdle with embracing flames the waist  
 Of Collatine's fair love, Lucrece the chaste.

Wyatt has the same rime order with verses of four feet (a b a b b c c<sub>4</sub>); e.g. p. 59:

For want of will in wo I playne:  
 Vnder colour of sobernesse.  
 Renewing with my sute my payne,  
 My wanhope with your stedfastnesse.  
 Awake therfore of gentlenesse,  
 Regard at lengt<sub>h</sub>, I you require,  
 The sweltyng paynes of my desire.

In the seventeenth and eighteenth centuries this Chaucerian stanza was not used. In the nineteenth century we find it in Wordsworth in the Chaucer paraphrases (*The Prioresses Tale* and a part of *Troilus*). William Morris uses it in some parts of his *Earthly Paradise*; cp.:

Of Heaven or Hell I have no power to sing,  
 I cannot ease the burden of your fears,  
 Or make quick-coming death a little thing,  
 Or bring again the pleasure of past years,  
 Nor for my words shall ye forget your tears,

Or hope again for aught that I can say,  
The idle singer of an empty day.

### § 238. Chaucer's Eight-line Stanza.

This stanza (a b a b b c b c<sub>5</sub>) seems to be rare in NE. Spenser uses it in *November* of his *Shepherd's Calendar*:

Colin, my deare, when shall it please thee sing,  
As thou wert wont, songs of some jousaunce?  
Thy Muse too long slombreth in sorrowing,  
Lulled a sleepe through loves misgovernaunce  
Now somewhat sing, whose endles sovenaunce  
Emong the shepherdes swaines, may aye remaine,  
Whether thee list thy lovèd lasse advaunce,  
Or honor Pan with hymnes of higher vaine.

In *June* the *a*-rime takes the place of the *c*-rime in the second part of the stanza (a b a b b a b a<sub>5</sub>):

Lo! Collin here the place whose plesaunt syte  
From other shades hath weand my wandring mynde:  
Tell me, what wants me here to worke delyte?  
The simple ayre, the gentle warbling wynde,  
So calme, so coole, as no where else I fynde;  
The grassye ground with daintye Daysies dight,  
The Bramble bush, where Byrds of every kynde  
To the waters fall their tunes attemper right.

In NE. we often find the Chaucerian rime order with verses of four feet (a b a b b c b c<sub>4</sub>); cp. e.g.:

Edina! Scotia's darling seat,  
All hail thy palaces and tow'rs,  
Where once beneath a monarch's feet  
Sat Legislation's sov'reign pow'rs.  
From marking wildly-scatter'd flow'rs.  
As on the banks of Ayr I stray'd.

And singing lone the ling'ring hours,  
I shelter in thy honour'd shade.

(Burns, *Address to Edinburgh*.)

Farewell! if ever fondest prayer

For other's weal avail'd on high,

Mine will not all be lost in air,

But waft thy name beyond the sky.

'Twere vain to speak, to weep, to sigh:

Oh! more than tears of blood can tell,

When wrung from guilt's expiring eye,

Are in that word — Farewell! — Farewell!

(Byron, *Farewell*.)

Wyatt has the same stanza with verses of three feet (a b a b b c b c<sub>3</sub>); cp. p. 57:

Your lokes so often cast,

Your eyes so frendly rolde,

Your sight fixèd so fast,

Alwayes one to behold.

Though hyde it fain ye would:

It plainly doth declare,

Who hath your hart in hold,

And where good will ye bare.

### § 239. The Spenserian Stanza.

Spenser added a ninth line, an alexandrine, to the Chaucerian stanza a b a b b c b c<sub>5</sub> and formed his stanza a b a b b c b c<sub>5</sub> c<sub>6</sub>. This stanza is used by Spenser in his *Faerie Queene* (ca. 3600 stanzas); cp. I, 1:

A gentle knight was pricking on the plaine,

Ycladd in mightie armes and silver shielde,

Wherein old dints of deepe wounds did remaine,

The cruel markes o many a bloody field;

Yet armes till that time did he never wield:

His angry steede did chide his foming bitt,

As much disdainyng to the eurbe to yild;  
 Full jolly knight he seemd, and faire did sitt,  
 As one for knightly giusts and fierce encounters fitt.

In the seventeenth century this stanza does not seem to have been used. In the eighteenth century we find it in Shenstone's *The School-mistress*, Thomson's *The Castle of Indolence*, Burns' *The Cotter's Saturday Night* etc. In the nineteenth century Byrons' *Childe Harold* made it widely known, and it was used by W. Scott (*Don Roderick*), Shelley (*The Revolt of Islam* and *Adonais*), Keats (*The Eve of St. Agnes*), Campbell, Southey, Wordsworth, Leigh Hunt, Tennyson and others; e.g.:

O Seotia! my dear, my native soil!

For whom my warmest wish to Heaven is sent!

Long may thy hardy sons of rustie toil

Be blest with health, and peaece, and sweet content!

And O may Heaven their simple lives prevent

From luxury's contagion, weak and vile;

Then, howe'er erowns and coronets be rent,

A virtuous populaee may rise the while,

And stand a wall of fire around their much-loved isle.

(Burns, *The Cotter's Saturday Night*.)

Farewell! a word that must be, and hath been —

A sound which makes us linger; — yet — farewell!

Ye! who have traced the Pilgrim to the scene

Which is his last, if in your memories dwell

A thought which once was his, if on ye swell

A single recollection, not in vain

He wore his sandal-shoon and scallop-shell;

Farewell! with him alone may rest the pain,

If such there were — with you, the moral of his strain.

(Byron, *Childe Harold's Pilgrimage* IV, 186.)

I weep for Adonais — he is dead!  
 O, weep for Adonais! though **our** tears  
 Thaw not the frost which binds so dear a head!  
 And thou, sad Hour, selected from all years  
 To mourn our loss, rouse thy obscure compeers,  
 And teach them thine own sorrow, say: 'With me  
 Died Adonais'; till the Future dares  
 Forget the Past, his fate and fame shall be  
 An echo and a light unto eternity.

(Shelley, *Adonais* 1.)

They told her how, upon St. Agnes Eve,  
 Young virgins might have visions of delight,  
 And soft adorings from their loves receive  
 Upon the honey'd middle of the night,  
 If ceremonies due they did aright;  
 As, supperless to bed they must retire,  
 And couch supine their beauties, lily white;  
 Nor look behind, nor sideways, but require  
 Of Heaven with upward eyes for all that they desire.

(Keats, *The Eve of St. Agnes* 6.)

A pause generally takes place after the fourth verse; but this does not disturb the unity of the stanza, since the fourth and fifth verses are connected by rime. In the same way the last verse is not loosely joined on, but is connected with the preceding one to form a couplet. The stanza is thus a unity and the last longer verse gives it a definite conclusion. Cp. Johnson, *Forms of English Poetry*, p. 45f.:

"Shelley . . . calls it a measure inexpressibly beautiful, and says he 'was enticed by the brilliancy and magnificence of sound which a mind that has been nourished upon musical thoughts can produce by a just and harmonious

arrangement of the pauses of this measure'. Keat's *Eve of St. Agnes* well illustrates the dignified harmony of which the Spenserian is capable. In *Childe Harold* Byron worked into it phrases of great power and rhetorical magnificence. It seems best adapted to express the spirit of an age of romance or at least of an age when the aroma of chivalry still lingered in the air and before the critical feeling of distrust had chilled generous enthusiasms. Tennyson used it with beautiful effect in a few stanzas in the opening of *The Lotus Eaters*, and as he did not continue to use it, it may be safely assumed that no one will write an extended poem in the Spenserian stanza hereafter. The stately architecture of the past can be reproduced, but its great poetic structures cannot."

#### § 40. Variations of the Spenserian Stanza.

The chief characteristic of the Spenserian stanza, the addition of an alexandrine to verses of five feet, was used by later poets for other stanzas. An alexandrine is added to the elegiac stanza (§ 230), forming a stanza  $a b a b_5 b_6$ , which can be looked on as a shortening of the Spenserian stanza by the omission of the first four verses, ep.:

Cousin, day-birds are silenc'd, and those fowl  
 Yet only sing which hate warm Phoebus' light;  
 Th' unlucky parrot, and death-boding owl,  
 Which ush'ring into heav'n their mistress Night,  
 Hallow their mates, triumphing o'er the quick spent night.  
 (Phineas Fletcher, *To my beloved Cousin M. R.*)

A stanza  $a b a b c e_5 e_6$  is formed by the addition of an alexandrine to the Venus and Adonis stanza. It is used by Phineas Fletcher in *The Purple Island*, ep. Chamber's *Cyclopaedia* I, 446:

Fond man, that looks on earth for happinesse,  
 And here long seeks what here is never found!  
 For all our good we hold from heav'n by lease,  
 With many forfeits and conditions bound;  
 Nor can we pay the fine and rentage due:  
 Though now but writ, and seal'd, and giv'n anew,  
 Yet daily we it break, yet daily must renew.

The final triplet is a disturbing element here, just as in the stanzas formed from the seven-line Chaucerian stanza (§ 237) and the ottava rima (§ 247) by the addition of an alexandrine; a b a b b c c<sub>5</sub> c<sub>6</sub>; e.g.:

Ye sacred writings in whose antique leaves  
 The memories of heav'n entrea-sured lie,  
 Say, what might be the cause that Mercie heaves  
 The dust of sinne above th'industrious skie;  
 And lets it not to dust and ashes flie?  
 Could Justice be of sinne so over-wooded,  
 Or so great ill be cause of so great good,  
 That, bloody man to save, mans Saviour shed his blood?  
 (Giles Fletcher, *Christs Victorie and Triumph* 4.)

and a b a b a b c c<sub>5</sub> c<sub>6</sub>; e.g.:

The cloudy Night came whirling up the skie,  
 And scatt'ring round the dewes, which first shee drew  
 From milky poppies, loads the drousie eie:  
 The watry Moon, cold Vesper and his crew  
 Light up their tapers: to the Sunne they fly,  
 And at his blazing flame their sparks renew.  
 O why should earthly lights then scorne to tine  
 Their lamps alone at that first Sunne divine?  
 Hence as false falling starres, as rotten wood they shine.  
 (Phineas Fletcher, *The Locusts* I, 2.)

Further variations occur by making the last verse



of any stanza an alexandrine. Thus from the elegiac stanza the stanza a b a<sub>5</sub> b<sub>6</sub>; e.g.:

Ye linnets, let us try, beneath this grove,  
Which shall be loudest in our Maker's praise!  
In quest of some forlorn retreat I rove,  
For all the world is blind, and wanders from His ways;  
(Cowper, Schipper II, 769.)

from the *Venus and Adonis*-stanza a b a b c<sub>5</sub> c<sub>6</sub>; e.g.:

I love the bell that calls the poor to pray,  
Chiming from village church its cheerful sound,  
When the sun smiles on Labour's holy-day,  
And all the rustic train are gather'd round,  
Each deftly dizen'd in his Sunday's best,  
And pleased to hail the day of piety and rest;  
(Southey, *The Chapel Bell*.)

from the seven-line Chaucerian stanza a b a b b c<sub>5</sub> c<sub>6</sub>; e.g.:

This is the month, and this the happy morn  
Wherein the Son of Heaven's Eternal King  
Of wedded maid and virgin mother born,  
Our great redemption from above did bring;  
For so the holy sages once did sing  
That He our deadly forfeit should release,  
And with His Father work us a perpetual peace;  
(Milton, *Ode on the Morning of Christ's Nativity*.)

from the ottava rima a b a b a b c<sub>5</sub> c<sub>6</sub>; e.g.:

I dream'd that as I wander'd by the way  
Bare Winter suddenly was changed to Spring,  
And gentle odours led my steps astray,  
Mix'd with a sound of waters murmuring  
Along a shelving bank of turf, which lay  
Under a copse, and hardly dared to fling

Its green arms round the bosom of the stream,  
 But kiss'd it and then fled, as Thou mightest in dream.  
 (Shelley, *A Dream of the Unknown*.)

Finally an alexandrine may follow a series of verses of three or four feet, e.g. Shelley *Stanzas written in Dejection near Naples* (a b a b b c b c<sub>4</sub> b<sub>6</sub>):

The sun is warm, the sky is clear,  
 The waves are dancing fast and bright,  
 Blue isles and snowy mountains wear  
 The purple noon's transparent might:  
 The breath of the moist earth is light  
 Around its unexpanded buds;  
 Like many a voice of one delight,  
 The winds, the birds, the ocean-floods,  
 The City's voice itself is soft like Solitude's,

or Shelley's *Skylark* (a b a b<sub>3</sub> b<sub>6</sub>):

Hail to thee, blithe Spirit!  
 Bird thou never wert,  
 That from Heaven, or near it,  
 Pourest thy full heart  
 In profuse strains of unpremeditated art.  
 Higher still and higher  
 From the earth thou springest  
 Like a cloud of fire;  
 The blue deep thou wingest,  
 And singing still dost soar, and soaring ever singest.

For further variations of the Spenserian stanza see Schipper, *EM* II, 2, 768—791, from whom some of the above examples are taken.

It is probably owing to the influence of Spenser that Dryden is fond of inserting an alexandrine amongst his couplets, especially at the end of a section (§ 213). Perhaps the triplets at the end

of the variations of the Spenserian stanza, used by Giles and Phineas Fletcher, were the model for Dryden's triplets (§ 213, 227).

### § 241. The Epithalamion Stanza.

This stanza, like the Spenserian stanza, closes with an alexandrine. Here the alexandrine is at the same time a refrain verse. Within the stanza, which consists of eighteen or nineteen verses, verses of five feet are three times interrupted by verses of three feet. The rime order is either  $a b a b c_5 c_3 | d c d e_5 e_3 | f g g f_5 f_3 | h_5 h_6$  or  $a b a b c_5 c_3 | d c d e_5 e_3 | f g g f h_5 h_3 | i_5 i_6$ ; cp. e.g. Stanza 5:

Wake now, my love, awake! for it is time;  
 The rosy morn long since left Tithon's bed,  
 All ready to her silver coach to climb,  
 And Phoebus gins to show his glorious head.  
 Hark! how the cheerful birds do chant their lays  
 And carol of Love's praise.

The merry lark her matins sings aloft;  
 The thrush replies; the mavis descant plays,  
 The ousel shrills; the ruddock warbles soft:  
 So goodly all agree, with sweet consent,  
 To this day's merriment.

Ah! my dear love, why do ye sleep thus long,  
 When meeter were that ye should now awake,  
 T' await the coming of your joyous make,  
 And hearken to the birds' love-learnèd song.

The dewy leaves among!  
 For they of joy and pleasance to you sing,  
 That all the woods them answer, and their echo ring.  
 Schipper, *EM* II, 794, names this stanza "One

of the most complicated, but at the same time one of the most beautiful which English poetry has invented", and Johnson, p. 150 says: "This ode, the first in the English language, was unequalled among marriage hymns in beauty and delicacy of expression till Tennyson wrote the marriage song in *In Memoriam*".

In the eighteen-line stanza of Spenser's *Prothalamion* there are verses of five feet and of three feet; but there is no alexandrine at the end of the stanza. The rime is either  $a b b a_5 a_3 | b c b c_5 c_3 | d d e d_5 e e_3 | f f_5$  or  $a b b a_5 a_3 | c d c d_5 d_3 | e e f e_5 f f_3 | g g_5$ ; cp. Stanza I:

Calm was the day, and through the trembling air  
 Sweet-breathing Zephyrus did softly play —  
 A gentle spirit, that lightly did delay  
 Hot Titan's beams which then did glister fair;  
 When I, whom sullen care,  
 Through discontent of my long fruitless stay  
 In princes' court, and expectation vain  
 Of idle hopes, which still doe fly away  
 Like empty shadows, did afflict my brain,  
 Walk'd forth to ease my pain  
 Along the shore of silver streaming Thames;  
 Whose rutty bank, the which his river hems,  
 Was painted all with variable flowers,  
 And all the meads adorned with dainty gems  
 Fit to deck maidens bowers,  
 And crown their paramours  
 Against the bridal day, which is not long:  
 Sweet Thames! run softly, till I end my song.

Other poets have constructed similar stanzas after Spenser's model; cp. Schipper *EM* II 795 ff.

### § 242. Regular Pindaric Odes.

In the English imitations of the Pindaric odes verses of various lengths and varying rime positions are connected to form stanzas.

The regular Pindaric ode consists of groups of three stanzas, of which the first two (*Turn* and *Counter-turn*) have precisely the same structure, whilst the third (*Stand*) is different. In Ben Jonson's *Pindaric Ode on the Death of Sir H. Morison*, the first strict Pindaric ode of English poetry, the turns and counter-turns have the form  $a_4 b b_5 c c_3 d d_4 e e_5$ , the stands  $a_5 b_2 a_5 b_2 c c_3 d_5 e e_3 d_4 f f_5$ . In Gray's *Progress of Poesy* the turns and counter-turns have the form  $a_4 b_5 b_4 a_5 c c_4 d_5 d_4 e_5 e f_4 f_6$ , the stands  $a a b b_4 a_3 c c d e d e_4 f g f g h_5 h_6$ ; cp. st. 7—9:

Far from the sun and summer-gale                     •

In thy green lap was Nature's Darling laid,  
 What time, where lucid Avon stray'd,  
 To him the mighty mother did unveil  
 Her awful face: the dauntless Child  
 Stretch'd forth his little arm, and smiled.  
 This pencil take (she said), whose colours clear  
 Richly paint the vernal year;  
 Thine, too, these golden keys, immortal Boy!  
 This can unlock the gates of Joy;  
 Of horror that, and thrilling Fears,  
 Or ope the sacred source of sympathetic Tears.

Nor second He, that rode sublime  
 Upon the seraph-wings of Ecstasy  
 The secrets of the Abyss to spy:  
 He passed the flaming bounds of Place and Time:  
 The living Throne, the sapphire-blaze

Where Angels tremble while they gaze,  
 He saw; but blasted with excess of light,  
 Closed his eyes in endless night.  
 Behold where Dryden's less presumptuous car  
 Wide o'er the fields of Glory bear  
 Two coursers of ethereal race  
 With necks in thunder clothed, and long resounding  
 pace.

Hark, his hands the lyre explore!  
 Bright-eyed Fancy hovering o'er,  
 Scatters from her pictured urn  
 Thoughts that breathe, and words that burn.

But ah! 'tis heard no more —  
 O! Lyre divine, what daring Spirit  
 Wakes thee now! Tho' he inherit  
 Nor the pride, nor ample pinion,  
 That the Theban Eagle bear,  
 Sailing with supreme dominion  
 Thro' the azure deep of air:

Yet oft before his infant eyes would run  
 Such forms as glitter in the Muse's ray  
 With orient hues, unborrow'd of the sun:  
 Yet shall he mount and keep his distant way  
 Beyond the limits of a vulgar fate:

Beneath the Good how far — but far above the Great.

Congreve (1706) also wrote several regular Pindaric odes; cp. Schipper, II 818 ff. and Alden, p. 301 ff.

### § 243. Freer Pindaric Odes.

Cowley published 15 'Pindaric' odes in 1656, but these odes do not observe the strict division into turn, counter-turn and stand; they consist of stanzas of various length and of various rime order. These

freer odes were much imitated by later poets, e.g. Dryden (*Threnodia Augustalis, Ode to the Pious Memory of Mrs. Anne Killigrew, Ode for St. Cecilia's Day, Alexander's Feast*), Pope (*Ode on St. Cecilia's Day*), Gray (*The Bard*), Coleridge (*Monody on the Death of Chatterton, Ode to the Departing Year, France*), Wordsworth (*Ode on Intimations of Immortality from Recollections of Early Childhood*), Shelley (*Ode to Naples, Hymn to Intellectual Beauty* etc.), Keats (*To Psyche* etc.), Tennyson (*Ode on the Death of the Duke of Wellington*), Poe (*The Bells*), Lowell (*Harvard Commemoration Ode*) etc.; cp. Schipper, *Engl. Metrik* II, 806 ff.; Alden, p. 307 ff. As an example Wordsworth's *Ode on Intimations of Immortality* is given, in which as Alden (p. 313) says, "the English ode may be said to have reached its high-water mark". Stanzas 1, 2 and 5 have the following structure:  $a_5 b_4 a_2 b_4 a c_5 d_3 d_2 c_6$  —  $a a b_3 c_4 b_4 c_3 d_4 \varepsilon \varepsilon_2 d_6$  —  $a b_5 a b_3 c c_4 d_5 d_3 e f_5 g_3 f_5 g_3 h_5 h_4 i i_3 k k_5$ ; cp.:

There was a time when meadow, grove and stream,  
 The earth, and every common sight  
     To me did seem  
     Apparell'd in celestial light,  
 The glory and the freshness of a dream.  
 It is not now as it hath been of yore; —  
     Turn wheresoe'er I may,  
         By night or day,  
 The things which I have seen I now can see no more.

The rainbow comes and goes,  
 And lovely is the rose;

The moon doth with delight  
 Look round her when the heavens are bare;  
 Waters on a starry night  
 Are beautiful and fair;  
 The sunshine is a glorious birth;  
 But yet I know, where'er I go,  
 That there hath past away a glory from the earth . . .

Our birth is but a sleep and a forgetting;  
 The Soul that rises with us, our life's Star,  
 Hath had elsewhere its setting  
 And cometh from afar;  
 Not in entire forgetfulness,  
 And not in utter nakedness,  
 But trailing clouds of glory do we come  
 From God, who is our home:  
 Heaven lies about us in our infancy!  
 Shades of the prison-house begin to close  
 Upon the growing Boy,  
 But he beholds the light, and whence it flows,  
 He sees it in his joy;  
 The Youth, who daily farther from the east  
 Must travel, still is Nature's priest,  
 And by the vision splendid  
 Is on his way attended;  
 At length the Man perceives it die away,  
 And fade into the light of common day.

### § 244. Stanzas without Rime.

Southey's *Thalaba the Destroyer* is in unrimed stanzas, varying in length; e.g.:

How beautiful is night!  
 A dewy freshness fills the silent air;  
 No mist obscures, nor cloud, nor speck, nor stain,  
 Breaks the serene of heaven;



In full-orb'd glory yonder Moon divine  
 Rolls through the dark blue depths.  
 Beneath her steady ray  
 The desert-eirele spreads,  
 Like the round ocean, girdled with the sky.  
 How beautiful is night!

Southey's next narrative poem *The Curse of Kehama* is written in free stanzas, but with rime. In *Queen Mab* Shelley uses blank verse and unrimed stanzas; e.g.:

How wonderful is Death,  
 Death and his brother Sleep!  
 One pale as yonder waning moon  
 With lips of lurid blue;  
 The other rosy as the morn  
 When throned on ocean's wave  
 It blushes o'er the world;  
 Yet both so passing wonderful!

### § 245. Imitations of Latin Metres.

In addition to the hexameter (§ 224) other Latin verse and stanza forms have been imitated in English, but the imitations are few. Coleridge's translation of Schiller's well-known distich (hexameter and pentameter) will serve as an example:

In the hexameter rises the fountain's silvery column,  
 In the pentameter aye falling in melody back.  
 (Im Hexameter steigt des Springquells flüssige Säule.  
 Im Pentameter drauf fällt sie melodisch herab.)

Swinburne has written rimed distichs, e.g. *Evening on the Broads* (*P.W.V.*, 59):

Over two shadowless waters, adrift as a pinnaec in peril.  
 Hangs as in heavy suspense, charged with irresolute light.

Softly the soul of the sunset upholden awhile on the sterile  
 Waves and wastes of the land, half repossessed by the  
 night.

Tennyson has *Hendecasyllabics* (—|—|—|—|—|—|—|—|—|—|—|—|—):

O you chorus of indolent reviewers,  
 Irresponsible, indolent reviewers,  
 Look, I come to the test, a tiny poem  
 All composed in a metre of Catullus,  
 All in quantity, careful of my motion,  
 Like the skater on ice that hardly bears him,  
 Lest I fall unawares before the people,  
 Waking laughter in indolent reviewers.

Swinburne has *Hendecasyllabics* (*Poet. W. I*,  
 202 f.) and *Choriambics* (—|—|—|—|—|—|—|—|—|—|—|—|—),  
 III, 98:

Love, what | ailed thee to leave | life that was made |  
 lovely, we thought, | with love?  
 What sweet visions of sleep lured thee away,  
 down from the light above?

Sidney uses the *asclepiadeus minor* (*Maecenas atavis  
 edite regibus*); e.g.:

O sweet woods the delight of solitariness!  
 O how much I do like your solitariness!  
 Where man's mind hath a freed consideration  
 Of goodness to receive lovely direction etc.

The *Sapphic stanza* (*Integer vitae scelerisque  
 purus* etc.) is found as early as Sidney; Cowper  
 uses it in the eighteenth century, in the nineteenth  
 it is used by Swinburne (*Sapphics, Poet. Works* 1,  
 204 ff.), cp. e.g.:

All the night sleep came not upon my eyelids,  
 Shed not dew, nor shook nor unclosed a feather.  
 Yet with lips shut close and with eyes of iron  
 Stood and beheld me.

*Alcaics* (*Aequam memento rebus in arduis* etc.) are used by Tennyson, *Milton*:

O mighty-mouth'd inventor of harmonies,  
 O skill'd to sing of Time or Eternity,  
     God-gifted organ-voice of England,  
 Milton, a name to resound for ages etc.

For further details on the subject see Schipper, *EM* II, Alden, *EV*, 330 ff., Parsons, *EV*, 105—114, and for the Elizabethan period Mc Kerrow, *The Use of so-called Classical Metres in Elizabethan Verse* (*Mod. Lang. Quart.* IV, 172—180. V, 6—13).

### § 246. Terza Rima.

Wyatt and Surrey introduced some Italian stanzas into English in the first half of the sixteenth century. Some of these have since been much used, especially in the nineteenth century, e.g. *terza rima*, *ottava rima*, *sonnet*.

The *terza rima* is not in itself a real stanza, since the middle verse rimes with the first and third verses of the following stanza. At the end of the poem there is a single verse which rimes with the middle verse of the preceding stanza. The rime order is a b a b e b e d e d e d . . . . x y x y z y z. Chaucer tried to write the *terza rima* (§ 195 note). In the sixteenth century it is used by Wyatt, Surrey, Sidney, later by Milton. In the nineteenth century it is used by Byron (*Francesca of Rimini*, *The Prophecy of Dante*), Shelley (*The Triumph of Life*, *Prince Athanase*) and others; cp.:

We read one day for pastime, seated nigh,  
 Of Launcelot, how love enchained him too.  
 We were alone, quite unsuspectingly,  
 But oft our eyes met, and our cheeks in hue  
 All o'er discoloured by that reading were;  
 But one point only wholly us o'erthrew;  
 When we read the long-sighed-for smile of her,  
 To be thus kissed by such devoted lover,  
 He who from me can be divided ne'er  
 Kissed my mouth, trembling in the act all over.  
 Accursèd was the book and he who wrote!  
 That day no further leaf did we uncover.

(Byron, *Francesca of Rimini*.)

In his *Ode to the West Wind* Shelley uses the rime order of the terza rima for his stanza (a b a b c b c d c d e d e e<sub>5</sub>); cp.:

O wild West Wind, thou breath of Autumn's being,  
 Thou from whose unseen presence the leaves dead  
 Are driven, like ghosts from an enchanter fleeing,  
 Yellow and black, and pale, and hectic red,  
 Pestilence-stricken multitudes: O thou,  
 Who chariotest to their dark wintry bed  
 The winged seeds, where they lie cold and low,  
 Each like a corpse within its grave, until  
 Thine azure sister of the Spring shall blow  
 Her clarion o'er the dreaming earth, and fill  
 (Driving sweet buds like flocks to feed in air)  
 With living hues and odours plain and hill:  
 Wild Spirit, which art moving everywhere;  
 Destroyer and preserver; hear, oh, hear!

NOTE. Swinburne uses an extension of the terza rima by doubling every first verse (a a b a b b c b c c d c etc.) in the *Memorial Verses on the Death of Théophile Gautier* (*Poet. W.* III, 58) and in the *Relics* (III, 26):

This flower that smells of honey and the sea,  
 White laurustine, seems in my hand to be  
     A white star made of memory long ago  
 Lit in the heaven of dear times dead to me.

A star out of the skies love used to know  
 Here held in hand, a stray left yet to show  
     What flowers my heart was full of in the days  
 That are long since gone down dead memory's flow.

Dead memory that revives on doubtful ways,  
 Half hearkening what the buried season says  
     Out of the world of the unapparent dead  
 Where the lost Aprils are, and the lost Mays.

On the stanza a b a b c c b c, which Swinburne uses in *Laus Veneris*, see § 227.

### § 247. Ottava Rima.

The Ottava rima (a b a b a b c c) was introduced into English by Wyatt and was much used in the sixteenth century, e.g. by Sidney, Spenser (*Virgil's Gnat*, *Muiopotmos*), Daniel (*History of the Civil Wars*), Drayton (*The Barons' Wars* and *The Battle of Agincourt*), and in translations of Tasso and Ariosto. In the nineteenth century Byron made it well known in *Beppo* and *Don Juan*, and it was used by Shelley (*The Witch of Atlas*), Keats (*Isabella*), Wordsworth (*The White Doe of Rylstone*), Longfellow (*The Birds of Killingworth*) and others.

The following examples will illustrate the stanza:

“England! with all thy faults I love thee still”,  
     I said at Calais, and have not forgot it;  
 I like to speak and lucubrate my fill;  
     I like the government (but that is not it);

I like the freedom of the press and quill;  
 I like the Habeas Corpus (when we've got it);  
 I like a parliamentary debate,  
 Particularly, when 't is not too late;

I like the taxes, when they 're not too many;  
 I like a seacoal fire, when not too dear;  
 I like a beef-steak, too, as well as any;  
 Have no objection to a pot of beer;  
 I like the weather, when it is not rainy,  
 That is, I like two months of every year.  
 And so God save the Regent, Church and King!  
 Which means that I like all and everything.

(Byron, *Beppo* 47 f.)

Man's love is of man's life a thing apart,  
 'T is woman's whole existence; man may range  
 The court, camp, church, the vessel, and the mart;  
 Sword, gown, gain, glory, offer in exchange  
 Pride, fame, ambition, to fill up his heart,  
 And few there are whom these cannot estrange;  
 Men have all these resources, we but one,  
 To love again, and be again undone.

(Byron, *Don Juan* I, 194.)

A mighty mass of brick, and smoke, and shipping,  
 Dirty and dusky, but as wide as eye  
 Could reach, with here and there a sail just skipping  
 In sight, then lost amidst the forestry  
 Of masts; a wilderness of steeples peeping  
 On tiptoe through their sea-coal canopy;  
 A huge, dun cupola, like a foolscap crown  
 On a fool's head — and there is London Town!

(Byron, *Don Juan* X, 82.)

The Summer came, and all the birds were dead;  
 The days were like hot coals; the very ground  
 Was burned to ashes; in the orchards fed  
 Myriads of caterpillars, and around

The cultivated fields and garden beds  
 Hosts of devouring insects crawled, and found  
 No foe to check their march, till they had made  
 The land a desert without leaf or shade.

(Longfellow, *The Birds of Killingworth.*)

## § 248. The Sonnet in the XVI and XVII Centuries.

The sonnet is the most important of the Italian metres, adopted in England. Wyatt and Surrey were the first to use the sonnet, which became popular at the end of the sixteenth century. In the seventeenth century Milton wrote a few sonnets; but it was not till the end of the eighteenth and in the nineteenth century that the sonnet became again widely spread and used by very many poets.

NOTE. On the history of the sonnet see Gaspary, *Geschichte der italienischen Literatur* — Welti, *Geschichte des Sonetts in der deutschen Dichtung*, Leipzig 1884 — Jasinski, *Histoire du Sonnet en France*, Douai 1903 — Tomlinson, *The Sonnet. Its Origin, Structure, and Place in Poetry*, London 1874 — Leigh Hunt and Lee, *The Book of the Sonnet* — Lentzner, *Über das Sonett und seine Gestaltung in der englischen Dichtung bis Milton*, Halle 1886 — Schipper, *Engl. Metrik* II, 835—886 — Alden, *Engl. Verse*, p. 267—297 — Johnson, *Forms of English Verse*, p. 107—145 — M. Russel, *Sonnets on the Sonnet*. London 1898.

The Italian sonnet is a poem of fourteen verses, containing eleven syllables. A pause at the end of the eighth line divides it into two parts (8+6 verses, *octave* and *sestet*). The octave falls into 2×4 lines (*quatrains*), the sestet into 2×3 lines

(*tercets*). The rime order of the quatrains is generally: a b b a a b b a, whilst that of the tercets varies: c d c d c d or c d e c d e or c d e d c e; a rimed couplet at the end is generally avoided. The first quatrain contains an assertion, the second proves it. The first tercet confirms the assertion, and the second draws the conclusion, cp. Schipper II, 839.

The rules for the structure of the sonnet are thus formulated by A. W. Schlegel:

Zwei Reime heiss ich viermal kehren wieder  
 Und stelle sie, geteilt, in gleiche Reihen,  
 Dass hier und dort zwei eingefasst von zweien  
 Im Doppelchore schweben auf und nieder.  
 Dann schlingt des Gleichlauts Kette durch zwei Glieder,  
 Sich freier wechselnd, jegliches von dreien.  
 In solcher Ordnung, solcher Zahl gedeihen  
 Die zartesten und stolzesten der Lieder.  
 Den werd ich nie mit meinen Zeilen kränzen,  
 Dem eitle Spielerei mein Wesen dünket  
 Und Eigensinn die künstlichen Gesetze.  
 Doch wem in mir geheimer Zauber winket,  
 Dem leih ich Hoheit, Füll' in engen Grenzen,  
 Und reines Ebenmass der Gegensätze;

cp. also Russell, *Sonnets on the Sonnet*, p. 79:

Fourteen ten-syllabled iambic lines  
 Rhymed in two quatrains thus: a, b, b, a.  
 Such is the classical Petrarchan way,  
 But usage in our harsher tongue inclines  
 To wider tolerance, and oft assigns  
 A third rhyme for the middle couplet here,  
 Where to its close the octave draweth near  
 And for a breathing-space the poet pines.



The sestet follows with its two new rhymes,

Alternate thus: *c, d, c, d, c, d*;

More oft these tercets run in triple chimes,

Of which the symbol is twice *c d e*,

Unless the closing tercet should betimes

Reverse this order into *e d c*.

Wyatt who was the first to write English sonnets keeps the Italian rime order (*a b b a*) for the quatrains, but for the tercets he chooses the form *c d d c e e*, very rare in Italian. Thus, since the rimed couplet at the end soon began to be independent, the sestet ceased to be two tercets and became a quatrain and a couplet. Wyatt's sonnet has the form *a b b a | a b b a || c d d c | e e*. The octave, however, is here clearly distinct from the sestet since the quatrains have the same rimes.

Surrey went a step farther. He used alternate rime (*a b a b*) instead of *a b b a*, which was rare in English. Further he introduced new rimes into the second quatrain, so that the pause between the eighth and ninth verses was not felt to be stronger than that between the fourth and fifth verses. Surrey's sonnet consists of three quatrains and a couplet: *a b a b | c d c d | e f e f | g g*. It is thus defined by Gascoigne:

"I can beste allowe to call those Sonnets which are of fouretene lynes, every lyne conteyning tenne syllables. The firste twelve do ryme in staves of foure lines by crosse meetre and the last two ryming together do conclude the whole."

Even though the structure of Surrey's sonnets,

which was used also by Daniel, Shakespeare and other English poets at the end of the sixteenth century, is very different from that of the Italian, yet one can raise no objection to this. Schipper *EM* II, 865 says "The three stanzas allow the ideas which are worked out more room, and the final couplet generally provides space enough for the final thought. The seven rimes of the English sonnet instead of the four or five of the Italian sonnet make the execution easier. The English language is much poorer in rimes than the Italian". Shakespeare also has shown that "the English sonnet is not less capable [than the Italian] of harmony and of the noblest and sublimest expression of feeling" (Schipper p. 864).

Nearly all Shakespeare's 154 sonnets have the form a b a b | c d c d | e f e f | g g; cp. e.g. *Sonnet* 60:

Like as the waves make towards the pebbled shore,  
 So do our minutes hasten to their end;  
 Each changing place with that which goes before,  
 In sequent toil all forward do contend.  
 Nativity, once in the main of light,  
 Crawls to maturity, wherewith being crown'd,  
 Crookèd eclipses 'gainst his glory fight,  
 And Time that gave doth now his gift confound.  
 Time doth transfix the flourish set on youth  
 And delves the parallels in beauty's brow,  
 Feeds on the rarities of nature's truth,  
 And nothing stands but for his scythe to mow:  
 And yet to times in hope my verse shall stand,  
 Praising thy worth, despite his cruel hand.

Spenser in his *Amoretti* retains alternate rime

and the division into three quatrains and a couplet. But he connects the three quatrains more closely by using the second rime of one quatrain as the first rime of the following quatrain (cp. Spenserian stanza). Thus Spenser's sonnet has the form a b a b | b c b c | c d c d | e e; cp. e.g.:

One day, I wrote her name upon the strand;  
 But came the waves, and washèd it away!  
 Again I wrote it, with a second hand;  
 But came the tide, and made my pains his prey!  
 'Vain man', said she, 'that dost in vain assay  
 A mortal thing so to immortalize;  
 For I myself shall like to this deceay,  
 And eke my name be wipèd out likewisel'  
 'Not so', quoth I: 'let baser things devise  
 To die in dust; but you shall live by famel'  
 My verse, your virtues rare shall eternize,  
 And in the heavens write your glorious name.  
 Where, when as death shall all the world subdue,  
 Our love shall live, and later life renew!

In his *Astrophel and Stella* Sidney generally uses the forms a b b a | a b b a | c d c d | e e or a b a b | a b a b | c d c d | e e. Thus he uses the same rimes in both quatrains like Wyatt and the Italian writers. Milton adopts the Italian rime order, most of his eighteen sonnets have the form a b b a | a b b a | c d e | d c d or a b b a | a b b a | c d e | c d e. But, as in his blank verse, he makes great use of enjambement, and the sentence often goes beyond the quatrains or the tercets into the next line. This is against the strict Italian structure; cp. *On his Blindness*:

When I consider how my light is spent  
   Ere half my days, in this dark world and wide,  
   And that one talent which is death to hide  
 Lodged with me useless, though my soul more bent  
 To serve therewith my Maker, and present  
   My true account, lest He returning chide, —  
   Doth God exact day-labour, light denied?  
 I fondly ask: — But Patience, to prevent  
 That murmur, soon replies; God doth not need  
   Either man's work, or His own gifts: who best  
   Bear his mild yoke, they serve Him best: His state  
 Is kingly; thousands at His bidding speed  
   And post o'er land and ocean without rest: —  
   They also serve who only stand and wait.

### § 249. Sonnets in the XIX Century.

The sonnet writers of the nineteenth century have sometimes adopted the Surrey-Shakespeare form, but the rime order is generally that of the Italian more or less. The quatrains are generally a b b a a b b a or a b b a a c c a. In the tercets there are two or three rimes varying in order. Most poets, especially D. G. Rossetti, adopt the Italian division (4+4)+(3+3), whilst others, e.g. Wordsworth, often neglect the sentence pause at the end of the quatrains and the first tercet just as Milton does:

Earth has not anything to show more fair:  
   Dull would he be of soul who could pass by  
   A sight so touching in its majesty:  
 This City now doth like a garment wear

The beauty of the morning: silent, bare,  
 Ships, towers, domes, theatres, and temples lie  
 Open unto the fields, and to the sky,  
 All bright and glittering in the smokeless air.  
 Never did sun more beautifully steep  
 In his first splendour valley, rock, or hill;  
 Ne'er saw I, never felt, a calm so deep!  
 The river glideth at his own sweet will:  
 Dear God! the very houses seem asleep;  
 And all that mighty heart is lying still!  
 (Wordsworth, *Upon Westminster Bridge*.)

Scorn not the sonnet! Critic, you have frowned  
 Mindless of its just honours. With this key  
 Shakespeare unlocked his heart; the melody  
 Of this small lute gave ease to Petrarch's wound;  
 A thousand times this pipe did Tasso sound,  
 With it Camoens soothed an exile's grief;  
 The sonnet glittered a gay myrtle leaf  
 Amid the eypress with which Dante crowned  
 His visionary brow; a glow-worm lamp,  
 It cheered mild Spenser, ealled from Faery-land  
 To struggle through dark ways; and when a damp  
 Fell round the path of Milton, in his hand  
 The Thing became a trumpet; whence he blew  
 Soul-animating strains — alas, too few! (Wordsworth).

You silvery billows breaking on the beach  
 Fall back in foam beneath the star-shine clear,  
 The while my rhymes are murmuring in your ear  
 A restless lore like that the billows teach;  
 For on these sonnet-waves my soul would reach  
 From its own depths, and rest within you, dear,  
 As through the billowy voices yearning here  
 Great nature strives to find a human speech.

... sonnet is wave of melody;  
 From heaving waters of the impassioned soul  
 A billow of tidal music one and whole  
 Flows in the 'octave'; then returning free,  
 Its ebbing surges in the 'sestet' roll  
 Back to the deeps of Life's tumultuous sea.

(Theodore Watts-Dunton, *The Sonnet's Voice*.)

### § 250. French Stanzas.

Some artificial forms of French and Provençal lyrics were imitated in English but were never widely spread. It is a characteristic of some of these poems that one or two verses are repeated in certain positions. The scheme of the *triolet* is A B a A a b A B, of the *roundel* A B b a a b A B a b b a A B (the repeated verses are shown by capitals). In the *rondeau* only the initial words of the first verse (*a*) are repeated after the eighth and thirteenth verses: a a b b a a a b (*a*) a a b b a (*a*), so too in the nine-line *roundel* of Swinburne after the third and ninth verses: a b a (*a*) b a b a b a (*a*) (*A Century of Roundels, Poet. Works* V, 115—193). The scheme of the *vilanelle* is A<sup>1</sup> b A<sup>2</sup> a b A<sup>1</sup> a b A<sup>2</sup> a b A<sup>1</sup> a b A<sup>2</sup> a b A<sup>1</sup> A<sup>2</sup>.

The *sestine*, which comes from Provençal poetry, consists of six six-line stanzas and a three-line conclusion. The six riming words of the first stanza appear in the following stanzas in continually changing order. The scheme is I a b c d e f, II f a e b d c, III c f d a b e, IV e c b f a d, V d e a

c f b, VI b d f e c a. Finally the riming words appear in their original order in the caesura and at the end of the three verses of the envoy; cp. Swinburne's *Sestina* (*Poet. Works* III, 34), but here the riming words have a different order in the envoy. Swinburne also wrote a *Double Sestina* (*The Complaint of Lisa, Poet. Works* III, 42), which consists of twelve twelve-line stanzas and a six-line conclusion with a similarly changing order of the riming words.

For examples of these stanzas and for further details see Schipper *EM* II, 886—935, Alden, *EV*, 358—388, Parsons *EV* 115—130, Johnson, *Forms of Engl. Verse*, 301—324 and Russell, *Sonnets on the Sonnet*, 85—98.



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