MODERN VERSE FORMS

AGENDA

• See if your earlier poems (esp. Latin) follow accentual meters. (Worksheet, infra.).

• Try English iambic pentameter (and others, ad lib.)

There is probably little point in going deeper into the subject except if and as needed for particular interests. The sectarian discussions of modern poets, in particular, can be safely ignored.

POETRY: GENERAL

West, *GM* 1: "One of the principle springs of song is obsession with a given idea." His examples make clear what he means; mcv: it's more a matter of repetition in expression than personal obsession.

VERSE FORMS: GENERAL

Song involves melody and rhythm, poetry rhythm only, prose neither (except rhythm as a secondary and incidental effect). (mcv.)

"Rhythm can be differentiated either by loudness, as in the beating of drums—in poetry this is produced by force of expiration, that is, stress accent; or by length, as in skating—to which length of vowels corresponds in quantitative verse; or simply by numbers, as of syllables." (Wilkinson, *GLA*, 90.)

Accentual adaptations of classical quantitative meters involved simply the arrangement of accented and unaccented syllables in the same schemes as, respectively, heavy and light syllables in quantitative meters. This is referred to as accentual-syllabic verse.

Syllabic verse is based solely on lines with a given number of syllables, often in stanzas with a certain rhyme scheme. Cf. "ictus" (def.), and above remark by Wilkinson.

"When a metre has become familiar, it is freely overlaid with pleasing variations, as a waltz may be without the dancers' faltering, so that even the intrusion of a totally exceptional line . . . is accepted, and felt as particularly effective in its place." (Wilkinson, *GLA*, 93.)

B&R's Horace, I.app.22: Latin verse was quantitative because stress accent in Latin is very weak; conversely, the Germanic languages, with their strong stress accent, naturally produce accentual verse.

B&R's Horace, I.app.23: "The poet arranges the words in such wise that they make poetry of themselves, if they are properly pronounced. No other kind of poetry was ever known in any other language. No other is easily conceiveable."

West *GM* gloss., Contrast, Rules Of: "The rule that every princeps must have a short position adjacent to it is not broken if the short belongs to a biceps which is actually contracted, or if it has been absorbed in a triseme", etc.

    GM 19: "in the prehistoric phase of the development of Greek metre ... two *rules of contrast* operated: 1. Each princeps must have a short adjacent to it. 2. No short syllable might be adjacent to a long syllable not occupying a princeps position."

RESOURCES

Derek Attridge, *Poetic Rhythm: An Introduction*.   HCL Ctl

John Hollander, *Rhyme's Reason*. (prosody by example: this book is full of poems that describe their own form)

Paul Fussell, *Poetic Meter & Poetic Form*. (an in-depth discussion and demonstration of the art of prosody) HCL Ctl
    His published thesis, Theory of Prosody in Eighteenth-Century England, was developed into Poetic Meter and Poetic Form (1965),

Helen Vendler, *Poems, Poets, Poetry*. (includes a brief but helpful appendix on prosody)

Representative Poetry Online (this site's glossary of poetic terms includes many poetic forms, with explanations and examples). https://rpo.library.utoronto.ca/display/

https://rpo.library.utoronto.ca/poems-form?page=1

The Poetry Foundation (***This site's Poetry Tool lists poems by glossary term, making it easy to find several examples of a form at once.)

https://poetry.harvard.edu/guide-poetic-terms

ENGLISH VERSE: GENERAL

The most common feet in English are disyllables and trisyllables.

Saintsbury. gloss. s.v. Iamb: "The staple foot of English."

Saintsb. gloss. s.v. Anapest, 269–70: v. int. Its importance in English through the centuries. "It is perhaps the chief enlivening and inspiriting force in English poetry."

B&R's Horace, I.app.22: Latin verse was quantitative because stress accent in Latin is very weak; conversely, the Germanic languages, with their strong stress accent, naturally produce accentual verse.

http://www.llsh.univ-savoie.fr/lea/Perdrieau/Lettres/poetry.htm: "Si l'on doit donner une caractéristique du vers anglais, c'est qu'il est fondamentalement basé sur l'accent (stress). Un vers anglais est composé d'un nombre de syllabes (syllables), accentuées et inaccentuées avec plus ou moins de régularité, et qui forment un ensemble appelé mètre (metre). L'unité du mètre est le pied (foot). Le vers anglais est surtout basé sur le rythme. Souvenez-vous que l'anglais est une langue très musicale et fortement accentuée. Il est composé de pieds qui, de par l'accentuation, sont plus faciles à cerner qu'en français. Le vers anglais par excellence est le pentamètre ïambique (voir ci-dessous), basé sur un rythme binaire."

Two types of verse structure in English verse:

Accentual verse structure: based on fixed numbers of stressed syllables in a line, without regard to syllable count. A traditional structure in English verse, typical of folk verse forms, including ballads and narrative poems. Its use in English predates the use of accentual-syllabic verse forms, which I presume were inspired by classical quantitative models.

Accentual-Syllabic verse structure: based on patterns of stressed and unstressed syllables that correspond to the patterns of heavy and light syllables in quantitative verse. The typical structure of classic English verse. "The Cave of Sleep."

W, s.v. anapest: In strict iambic pentameter, anapaests are rare, but they are found with some frequency in freer versions of the iambic line, such as the verse of Shakespeare's last plays, or the lyric poetry of the 19th century.

Note West *GM* 194: "Dactylic" covers standard dactylic verse, and also "dactylo-anapestic" (allowing ⌣⌣ at line beginning, as well as anacrustic and hypercatalectic variations.

ANALYSIS (Saintsbury, 22–3, 30–31, principles of the "foot system")

Every English verse consists of a certain number of feet, made up of long and short syllables, each of which is of equal consequence in the general composition of the line.

The correspondence of the foot arrangements between different lines constitutes the link between them, and determines their general character.

But this correspondence need not be limited to repetition of feet composed of a fixed and identical number of syllables in the same order; on the contrary, the best verse admits of large substitution of feet of different syllabic length, provided—(1) that these are equal or nearly equal in prosodic value to those for which they are substituted; (2) that the substituted feet go rhythmically well with those next to which they are placed.

(A fuller list of observed rules for English verse generally will be found in the next chapter [***pp. 30–36, extract on feet below], but between the two a set of remarks, specially on the foot, may be extracted from the larger *History*, vol. i. pp. 82–84.)

Every English verse which has disengaged itself from the versicle is composed, and all verses that are disengaging themselves therefrom show a nisus towards being composed, of feet of one, two, or three syllables.

The foot of one syllable is always long, strong, stressed, accented, what-not. [Except, paradoxically, when it is a pause.]

The foot of two syllables usually consists of one long and one short syllable, and though it is not essential that either should come first, the short precedes rather more commonly.

The foot of three syllables never has more than one long syllable in it, and that syllable, save in the most exceptional rhythms, is always the first or the third. In modern poetry, by no means usually, but not seldom, it has no long syllable at all.

The foot of one syllable is practically not found except

    a. In the first place of a line.
    b. In the last place of it.
    c. At a strong caesura or break, it being almost invariably necessary that the voice should rest on it long enough to supply the missing companion to make up the equivalent of a "time and a half" at least.
    d. In very exceptional cases where the same trick of the voice is used apart from strict caesura.

The foot of two syllables and that of three may, subject to the rules below, be found anywhere.

    But:

These feet of two and three syllables may be very freely substituted for each other.

There is a certain metrical and rhythmical norm of the line which must not be confused by too frequent substitutions.

In no case, or in hardly any case, must such combinations be put together so that a juxtaposition of more than three short syllables results.

RULES OF THE FOOT SYSTEM (Saintsbury)

§ A: Feet (pp. 30–31)

(These Rules are not imperative or compulsory precepts, but observed inductions from the practice of English poets. He that can break them with success, let him. It should be hardly necessary to remark that the explanations and exemplifications of these rules are to be furnished by the whole book, and that the Glossary in particular should be in constant use.)

1. English poetry, from the first constitution of literary Middle English to the present day, can best be scanned by a system of feet, or groups of syllables in two different values, which may be called for convenience *long* (—) and *short* (⌣). {mcv: *gravis* and *levis* apply just as well, in both quantitative and accentual verse.}

2. The nature of these groups of syllables is determined by the usual mathematical laws of permutation; but some of them appear more frequently than others in English poetry, and some hardly occur at all.

3. Although, in the symbols of their constitution, these feet resemble those of the classical prosodies, it does not follow that they are identical with them, except mathematically, the nature of the languages being different; and, in particular, their powers of combining in metre are far from being identical, so that combinations of feet which are successful in Greek and Latin need by no means be successful in English. Success is indeed almost limited to instances where the metrical constituents are restricted to iambs (⌣ —), anapaests (⌣ ⌣ —), and trochees (— ⌣), with the spondee (— —) as an occasional ingredient.

4. The iamb (⌣ —), the trochee (— ⌣), and the anapaest (⌣ ⌣ —) are by far the commonest English feet; in fact, the great bulk of English poetry is composed of them.

   [Gloss. s.v. Trochee: "The complement-contrast of the iamb; an invaluable variant upon it; the best introducer (by admitting it as a substitute) of the dactyl in English; and very effective by itself when properly managed."]

5. The spondee (— —) is not so unusual as has sometimes been thought; but owing to the commonness of most syllables, especially in *thesis*, it may often be passed as an iamb, and sometimes as a trochee.

6. The dactyl (— ⌣ ⌣), on the other hand, though observable enough in separate English words, does not seem to compound happily in English, its use being almost limited to that of a substitute for the trochee. Used in continuity, either singly or with other feet, it has a tendency, especially in lines of some length, to rearrange itself into anapaests with anacrusis. In very short lines, however, this "tilt" has not always time to develop itself. {Cf. Kipling's "Banquet Night", which is most economically analyzed as dactylic with hypercatalecic gravis, but where there is a tendency, though definitely subordinate, for anacrusis of one or two leves.}

7. The pyrrhic (⌣ ⌣) may occur in English, but is rarely wanted (see note above on spondee). [Gloss.: "Very doubtfully found in English; but not impossible."]

8. The tribrach (⌣ ⌣ ⌣), however, has become not unusual. {Cf. mcv analysis, 3: perhaps multiple levels of stress.} {In Greek and Latin, found only as the resolution of a trochee or an iamb.}

9. Other combinations (for names see Glossary) than these are certainly rare, and are perhaps never wanted in English verse, though they are plentiful in prose. (See Rule 41 [fingering] and Glossary.)

[*remainder, rules 10–42, not copied*:]

§ B: Constitution of Feet

§ C: Equivalence and Substitution

§ D: Pause [also s.v. in Glossary]

§ E: Line-Combination

§ F: Rhyme

§ G: Miscellaneous

ANALYSIS (mcv)

English verse, and perh. verse in any language with a strong stress accent, is governed by the rules of contrast:

    1) Graves are always (except perhaps for rare special effects) separated by at least one levis (or in some cases perhaps by a pause)

    2) Graves are separated by no more than two leves. (More would too much attenuate the rhythm, though in skillful hands three or even more might be, on rare occasions, useful for special effects.)

    3) There may perhaps at times be multiple levels of contrast, with major and minor graves according to a pattern—as in some lines of Kipling's "Akbar's Bridge". (Here, some positions could be read, without damage to sound and indeed with addition of nuance, as either gravis or levis: the latter reading would entail tribrachs; in the former, the nuance could be preserved by allowing for two levels of emphasis on the graves.) (Cf. Saintsbury's analysis, A.6 & A.8.)

Further options:

    Whether the scheme is purely accentual, or accentual-syllabic. (Purely syllabic verse is not normal, perh. only experimental, in English.)

    How long the lines are in the basic schema (how many alterations between levis and gravis).

    Monostichic, couplet, or stanza patterns, typically expressed by rhyme, alternatively (or additionally) by variations in line length.

Further options for accentual-syllabic verse:

    Whether or not two leves are allowed between graves, either optionally or to the exclusion of single leves.

    Whether the basic schema for a line begins with a gravis or a levis.

    Whether, in lines beginning with a gravis, a hypercatalectic gravis is added at the end for symmetry.

    Anacrusis, either regularly or optionally. (The latter, esp., prob. requires extra care.)

ANALYSIS (mcv) (alternate)

Analysis covering all English iambic, trochaic, anapestic, and dactylic verse (which is most English verse):

Feet are either disyllables or trisyllables. Anacrustic and hypercatalectic syllables are most economically regarded as non-podic verse elements, and final feet shortened by catalexis as truncated feet. Disyllables are the norm; trisyllables are only exceptionally the base feet; dactyls virtually never, especially in longer lines.

A foot has two parts, thesis and arsis. The thesis consists always of one heavy (accented) syllable per foot. The arsis (the unaccented syllable(s)) consists of either one light (in disyllabic feet) or two contiguous lights (in trisyllabic feet).

Arsis typically precedes thesis in the base feet of a given verse form. However, except in the strictest (or, at least, simplest) forms, thesis-first substitutions are freely made.

In a given verse form, either disyllabic (iambic, trochaic) or trisyllabic (anapestic) feet will be discernible as the base feet. In stricter (or, at any rate, simpler) forms, substitution (of trisyllable for a base disyllable, or of disyllable for a base trisyllable) will be rare or absent; in more nuanced verse, it will be freer, to one degree or another, as long s it does not obscure the base form.

Two graves in separate feet cannot be contiguous (except perhaps where one foot is a spondee).)Internal trochee following iamb? Note trochees usually in initial foot.)

Anacrusis and catalexis/hypercatalexis (one or both) may be regular, optional, or absent.

Saintsb. gloss. s.v. Pause.

Cross-classifications (Meter):

    disyllables/trisyllables/substitution of the other permitted or not (that's about all in English)

    light first / heavy first

    anacrusis: regular, optional, or absent (does it occur only before a heavy?)—see Croll 371–2 on the independent function of anacrusis

    catalexis/hypercatalexis: regular, optional, or absent

General Poetic Form: Variables:

    Meter

    Monostich (continuous) / Distich or Stanza

    Accentual-Syllabic / Syllabic / Accentual / Quantitative

    Rhymed / Blank

        Rhyme scheme

WHY ENGLISH VERSE TENDS TO BE IAMBIC/ANAPESTIC,
AND TO ALLOW TROCHAIC VARIATIONS, ANACRUSIS, AND CATALEXIS
mcv theory

ASSUMPTION: In English, with its strong stress accent, frequent line beginnings on a stressed syllable (i.e., with trochees, dactyls, or, rarely, spondees) would be obtrusively monotonous. This, by default makes iambs and anapests the staple of English *verse*. (A succession of three leves is unlikely at line beginnings, not least because it obscures the meter, as well as being too weak for poesy. Successions of more than three are not found anywhere, per Saintsbury.)

Occasional variation with a trochaic (less likely, dactylic or spondaic) beginning would be no problem, however, and would in fact be a useful tool for variation. The same is true of anacrusis.

With the sharp contrast between stressed and unstressed syllables in English, more variation is needed to avoid monotony, and less regularity is required to make the meter clear. Thus the admission of trochees, the rare dactyl and very occasional pyrrhic, tribrach, and even spondee—and also of anacrusis and catalexis not necessarily following any regular pattern.

Trochaic verses can be effective in some situations, but are probably suitable mainly for shorter poems (and shorter lines?).

Dactyls, I would guess, occur almost exclusively as substitutions in trochaic verses rather than as substitutions in iambic/anapestic verse. Trochees, however, are possible substitutions in iambic verse. (And iambic/anapestic, or would that be too confusing?)

Latin and Greek poetry, with quantitative accents, are a different story. (Any further differences connected with Greek pitch accent? Possibly not, since the pitch accent was normally superseded by quantity.) A gravis there is always prolonged, which in Latin, and especially in Greek (with its pitch accent) involve a rising (and, in Greek, sometimes a rising-then-falling) within the first syllable, as opposed to the often abrupt force of an English stressed syllable. Also, in quantitative Greek and Latin, the contrast between leves and graves is not so great that a pattern of initial graves is obtrusive. At the same time, with less contrast, greater regularity is required to make the meter clear, thus the exclusion from a given metric scheme of feet opposite and complimentary to the basic feet of the scheme (e.g. the exclusion of anapests and iambs from dactylic verse). This degree of regularity, as mentioned above, is not required in English.

Note that French, with minimal stress, tends toward purely syllabic verse rather than accentual or quantitative feet

FRENCH VERSE: GENERAL

The typical structure of French verse is purely syllabic. (All French verse forms are named for their characteristic numbers of syllables except the alexandrine.)

Saintsbury, glossary s.v. Alexandrine: "This measure … became the favourite metre for the chansons de geste or long narrative poems in that language, and then practically the staple of French verse to this day."

GERMAN VERSE: GENERAL

A casual and cursory survey of *The Oxford Book of German Verse* suggests that it works much like English—except there were some pieces I couldn't scan at all.

B&R's Horace, I.app.22: Latin verse was quantitative because stress accent in Latin is very weak; conversely, the Germanic languages, with their strong stress accent, naturally produce accentual verse.

ITALIAN VERSE: GENERAL

"L'Orlando Furioso come struttura metrica usa l'ottava ovvero una strofe do otto versi e otto endecasillabi. Per la sua costruzione, per la sua scioltezza ed armonia, fu chiamata 'l'ottava d'oro'. I primi sei endecasillabi de L'Orlando Furioso hanno un adamento scorrevole [flowing], gli ultimi due a rima baciata [here: joined as a couplet], chuidono il tema e di solito introducono quello seguente." (https://www.skuola.net/appunti-italiano/ariosto-ludovico/orlando-furioso/ludovico-ariosto-l-orlando-furioso.html)

LATIN VERSE: GENERAL

B&R's Horace, I.app.22: Latin verse was quantitative because stress accent in Latin is very weak; conversely, the Germanic languages, with their strong stress accent, naturally produce accentual verse.

Quantitative verse: Verse structure based on patterns of heavy and light syllables, typical of classical Greek and Latin verse. The interplay of quantitative ictus with stress accent was important, but it was the quantitative structure that was regulated by convention. (mcv.)

TYPES OF VERSE FORMS

QUANTITATIVE

Verse structure based on patterns of heavy and light syllables, typical of classical Greek and Latin verse. The interplay of quantitative ictus with stress accent was important., but it was the quantitative structure that was regulated by convention. (mcv.)

Notes in *Metrica*.

ACCENTUAL

Verse structure based on fixed numbers of stressed syllables in a line, without regard to syllable count. A traditional structure in English verse, typical of folk verse forms, including ballads and narrative poems. Its use in English predates the use of accentual-syllabic verse forms, which I presume were inspired by classical quantitative models.

Notes TK.

SYLLABIC

Verse structure based solely on fixed numbers of syllables in a line, without regard to stress. The typical structure of French verse. (All French verse forms are named for their characteristic numbers of syllables except the alexandrine.) Also common in Spanish. (Twentieth-century English-language poets have experimented with syllabic verse as well.)

An example is Campion's "Lenten Hymn", in Anthology.

Notes below.

ACCENTUAL-SYLLABIC

Verse structure based on patterns of stressed and unstressed syllables that correspond to the patterns of heavy and light syllables in quantitative verse. The typical structure of classic English verse. "The Cave of Sleep."

Notes below.

LOOSER VERSE FORMS

E.g., doggerel: *RHDI*: "(Of verse) comic or burlesque, and usually loose or irregular in measure."

Notes TK.

QUANTITATIVE VERSE FORMS

Verse structure based on patterns of heavy and light syllables, typical of classical Greek and Latin verse. The interplay of quantitative ictus with stress accent was important, but it was the quantitative structure that was regulated by convention. (mcv.)

(Further) notes in *Metrica*.

ACCENTUAL VERSE FORMS

Verse structure based on fixed numbers of stressed syllables in a line, without regard to syllable count. A traditional structure in English verse, typical of folk verse forms, including ballads and narrative poems. Its use in English predates the use of accentual-syllabic verse forms, which I presume were inspired by classical quantitative models.

Notes TK.

IAMBIC HEPTAMETER (IAMBIC SEPTENARIUS) (non-fourteener)

If they exist in modern poetry, they would be distinct from a fourteener by virtue of being entirely accentual, without regard to the number of syllables.

SYLLABIC VERSE FORMS

Verse structure based solely on fixed numbers of syllables in a line, without regard to stress. The typical structure of French verse. (All French verse forms are named for their characteristic numbers of syllables except the alexandrine.) Also common in Spanish. (Twentieth-century English-language poets have experimented with syllabic verse as well.)

HAIKU

Description

A traditional Japanese verse form, in which a poem measured 17 "sounds" (one source) or "morae" (another; both specify that the unit is not syllables), in three lines of 5, 7, and 5 morae each. In English, syllables are often the unit rather than morae.

The actual nature of the Japanese unit is not clear from what I have read, and for all I know has no exact analogue in English. Also, the form is so ancient that important changes in the Japanese language over the form's history complicate the issue. But it seems agreed that using English syllables as the unit results in a poem that is too long to compare accurately with the Japanese form; one source says a 12-syllable total is used by some writers of English haiku, as better approximating the brevity of the Japanese form.

But a 17-syllable poem is brief enough, and the 17-syllable form clearly can produce compressed poems of merit, so the question of 17 syllables versus a shorter measure is something of a purist quibble, though it would certainly be a mistake to go to the opposite extreme and disallow attempts to use shorter measures (12 syllables or 17 morae). It would be worth experimenting with both 17-syllable and 17-morae (morae more Romano) measures.

Question: Is a Japanese mora the same as a Greco-Roman one?

(Largely after Wikipedia, infra. I've run across indications that the use of syllables as the unit in English haiku may be more common than Wikipedia suggests. In any case, the alternatives that Wikipedia considers more respectable smack of the triviality of poetasters.)

Wikipedia:

"Traditional Japanese haiku consisted of three lines of 5, 7, and 5 units each, which are generally applied as syllables and contained a special word—the kigo—that indicated the season in which the haiku was set. Some consider that a haiku must also combine two different images, be written in present tense, have a focus on description and have a pause (the kireji or cutting word) at the end of either the first or second line. All such rules are somewhat arbitrary and are habitually broken by most poets, especially when adapted for languages other than Japanese.

"Few modern English haiku poets use the 5-7-5 syllables rule, which is often inappropriately taught in schools. The 5-7-5 practice produces a haiku much longer than a traditionally composed haiku in Japanese, as the Japanese do not count syllables as they are defined in English, but instead count morae (singular mora), units of time. Morae are generally shorter than the average of English syllables which are highly variable in length. Today's English-language poets produce haiku in one of three ways: (1) by using three (or fewer) lines of no more than 17 syllables in total; (2) by using the concept of metrical feet rather than syllables. A haiku then becomes three lines of 2, 3, and 2 metrical feet, with a break or pause after the second or fifth; (3) by using the 'one deep breath' rule: take a deep breath and you should be able to read the haiku/senryu aloud without taking a second breath."

Exempla

[Most astute—it was "And reboot". I copied wrong, and I should be hung.]

TERZA RIMA

Saintsb. gloss. s.v.

Wikipedia: "Terza rima is a three-line stanza using chain rhyme in the pattern a-b-a, b-c-b, c-d-c, d-e-d. There is no limit to the number of lines, but poems or sections of poems written in terza rima end with either a single line or couplet repeating the rhyme of the middle line of the final tercet. [Thus the] two possible endings for the example above are d-e-d, e or d-e-d, e-e. There is no set rhythm for terza rima, but in English, iambic pentameters are generally preferred."

Question: Is there a regular number of syllables, or is this not a syllabic verse form?

HISTORY

Wikipedia: "The first known use of terza rima is in Dante's *Divina Commedia*. In creating the form, Dante may have been influenced by the sirventes, a lyric form used by the Provencal troubadours. The three-line pattern may have been intended to suggest the Holy Trinity. After Dante, other Italian poets, including Petrarch and Boccaccio, used the form. The first English poet to write in terza rima was Chaucer, who used it for his *Complaint to His Lady*. [It is] a difficult form to use in English because of the relative paucity of rhyme words available in what is, in comparison with Italian, not an inflected language."

EXEMPLA
>Nel mezzo del cammin di nostra vita
>mi ritrovai per una selva oscura,
>che la diritta via era smarrita.
>   Ahi quanto a dir qual era è cosa dura
>esta selva selvaggia e aspra e forte
>che nel pensier rinova la paura!
>   Tant'è amara che poco è più morte;
>ma per trattar del bench'i' vi travai,
>dirò de l'altre cose ch'i v'ho scorte.

OTTAVA RIMA

Description

Rhyme scheme abababcc, "with a true 5-beat closing couplet".

V. *EB11* s.v.

RHDI: "An Italian stanza of eight lines, each of eleven syllables (or, in the English adaptation, of ten or eleven syllables), the first six lines rhyming alternately and the last two forming a couplet with a different rhyme."

Wikipedia: "The ottava rima stanza in English consists of eight iambic lines, usually iambic pentameters. Each stanza contains three rhymes following the rhyme scheme a-b-a-b-a-b-c-c. Its earliest known use is in the works of Giovanni Boccaccio."

Testimonia

REFERENCES
>Folger Byron, 15ff; most informative.

NOTABLE AUTHORS
>Ariosto. Byron (*Don Juan*), John Hookham Frere (in whose poems his contemporary Byron first encountered the meter). Byron's Italian masters were Berni (whom he translated) and Pulci. Keats (*Isabella*).

EXEMPLA

>Oh ye! who teach the ingenuous youth of nations,
>   Holland, France, England, Germany or Spain,
>I pray ye flog them upon all occasions—
>   It mends their morals, never mind the pain:
>The best of mothers and of educations
>   In Juan's case were but employed in vain.
>Since in a way that's rather of the oddest, he
>Became divested of his native modesty.
>   —Byron, *Don Juan* II.1

Thomas Campion, *Lenten Hymn*, in Corpus Metricum Anglicum; found as an example of syllabic verse. All lines eight syllables; in fact a regular iambic tetrameter except perhaps the seventh, fifteenth, and last lines.)

ALEXANDRINE

Description

Saintsbury, glossary: "A line of twelve syllables or six iambic feet. This measure, (traditionally said to have taken its name from the Old French poem on Alexander) became the favourite metre for the *chansons de geste* or long narrative poems in that language, and then practically the staple of French verse to this day." Never of importance in English as a "continuous metre", but appears as a component of verse forms, such as the poulter's measure, the Spenserian stanza; it is common in Shakespeare. "For its perfection it almost requires a central caesura at the sixth syllable."

(Summary based on the following sources): In French, classically, a verse of twelve syllables with a tetrametric structure based on a stress accent at the end of each of the four measures (though the stress accent in French is not as marked as in English); being constrained to fourths of a 12-syllable line, the measures are often, but not always, iambs or anapests. (For further detail, see below.) In English, it is little used, and typically takes the form of an iambic hexameter.

The alexandrine in English: Samuel Johnson, Life of Dryden, *The Lives of the Most Eminent English Poets*. 3 voll. London: Methuen & Co., 1896. Pages 394–6, noncontinuous extracted paragraphs (context, and a bit more on the alexandrine. in *Anthology*, Dryden):

Of triplets and Alexandrines, though [Dryden] did not introduce the use, he established it.

The Alexandrine was, I believe, first used by Spenser, for the sake of closing his stanza with a fuller sound.

In the Alexandrine, when its powers was once felt, some poems, as Drayton's *Polyolbion*, were wholly written; and sometimes the measures of twelve and fourteen syllables were interchanged with one another. Cowley was the first that inserted the Alexandrine at pleasure among the heroic lines of ten syllables, and from him Dryden professes to have adopted it.

The triplet and Alexandrine are not universally approved. Swift always censured them, and wrote some lines to ridicule them. In examining their propriety, it is to be considered that the essence of verse is regularity, and its ornament is variety. To write verse, is to dispose syllables and sounds harmonically by some known and settled rule; a rule, however, lax enough to substitute similitude for identity, to admit change without breach of order, and to relieve the ear without disappointing it. Thus a Latin hexameter is formed from dactyls and spondees differently combined; the English heroic admits of acute or grave syllables variously disposed. The Latin never deviates into seven feet, or exceeds the number of seventeen syllables; but the English Alexandrine breaks the lawful bounds, and surprises the reader with two syllables more than he expected.

Considering the metrical art simply as a science, and consequently excluding all casualty, we must allow that triplets and Alexandrines inserted by caprice are interruptions of that constancy to which science aspires. And though the variety which they produce may very justly be desired, yet to make our poetry exact there ought to be some stated mode of admitting them.

But till some such regulation can be formed, I wish them still to be retained in their present state. They are sometimes grateful to the reader, and sometimes convenient to the poet. Fenton was of opinion that Dryden was too liberal and Pope too sparing in their use.

The Alexandrine, though much [Dryden's] favourite, is not always very diligently fabricated by him. It invariably requires a break at the sixth syllable; a rule which the modem French poets never violate, but which Dryden sometimes neglected:

> 'And with paternal thunder vindicates his throne.'

Wikipedia (English): "An alexandrine is a metrical verse of iambic hexameter—a line of six feet or measures ('iambs') . . . . Alexandrines are common in the German literature of the Baroque period and in French poetry of the early modern and modern periods and much less common in English, which is fond of an iambic pentameter or 5-foot verse. In the poetry of Edmund Spenser's *The Faerie Queene* 8 lines of pentameter are followed by an alexandrine, the 6-foot line slowing the regular rhythm of the 5-foot lines. Undoubtedly the most famous Alexandrine in the English language is a rhyming couplet of Alexander Pope's {from *Essay on Criticism*}, in which the first line is in iambic pentameter and the second line is an alexandrine:

> A needless alexandrine ends the song
> that like a wounded snake, drags its slow length along."

Wikipedia (French) (http://fr.wikipedia.org/wiki/Alexandrin): "Un alexandrin est un vers français de douze syllabes. Il diffère du dodécasyllabe par un schéma rythmique précis. Les deux formes de l'alexandrin sont le tétramètre, ou alexandrin classique, et le trimètre, ou alexandrin romantique. Le nom vient de *Li romans d'Alexandre*, cycle de poèmes du XIIe siècle écrit en vers de douze syllabes célèbre pour avoir associé ce mètre au style épique. Les premiers alexandrins lui sont cependant antérieurs : on peut les dater de la fin du XIe siècle.

"Le tétramètre est un alexandrin à quatre mesures, ou mètres (c'est-à-dire éléments rythmiques terminés par un accent d'intensité). Le deuxième et le quatrième accent correspondent respectivement à la sixième et à la douxième syllabe, soit à la fin de chaque hémistiches. Les autres accents sont variables à l'intérieur de l'hémistiche.

"Quand les accents secondaires sont placés à la troisième et à la neuvième syllabe (3/3//3/3), on parle de tétramètre à débit régulier. Par exemple :

> Je le vis/, je rougis,// je pâlis/ à sa vue/
>
> (Racine, *Phèdre*, I, 3, v.435)

"On peut aussi avoir des hémistiches 1/5, 2/4, 4/2 ou 5/1.

> Mon coeur,/ comme un oiseau,// voltigeait/ tout joyeux
>> (Baudelaire, *Les Fleurs du mal*, "Un voyage à Cythère")

"Il faut noter que les mesures finissent avec la syllabe accentuée. Quand un mot est constitué d'une syllabe accentuée et d'une syllabe inaccentuée, cette dernière appartient au mètre suivant. La coupe peut donc avoir lieu au milieu d'un mot.

[The <u>trimeter</u>, as best known, is a 19th-century innovation, which did not supersede the tetrameter]

"Il faut dire que l'alexandrin n'est réglementé qu'assez tardivement, par Malherbe et Boileau, et encore uniquement pour le vers tragique. Le vers comique, celui de Molière par exemple, reste beaucoup plus libre."

(Autre source non notée, s.v.): "On appelle ainsi le vers de douze syllabes. Seul vers français dont le nom n'est pas fondé sur sa quantité syllabique. . . . L'alexandrin classique est divisé en deux groupes de six syllabes, appelés hémistiches qui correspondent à deux accents métriques fixes, l'un à la césure l'autre en fin de vers, sur la dernière voyelle non muette."

EXEMPLA

```
       -  -  -  ´    -  -  -  ´   -  -  -  ´   -  -  -  ´
```
P: Qu'est-ce donc? Qu'avez-vous?
A: Laissez-moi, je vous prie.   12 syllables
```
       -  -  ´   -  (-)  ´   -  -  -  -  ´  -  ´
```
P: Mais encor, dites-moi, quelle bizarrerie. . .   10/11 (interrupted; sic *encor*)
```
       -  -  -  ´   -  -  -  ´   -  -  -  ´
```
A: Laissez-moi là, vous dis-je, et courez vous cachez.   12 with contraction of
                                                                        dis-je or elision of *je et*.
```
       -  -  -  ´   -  -  -  ´   -  -  -  ´
```
P: Mais on entend des gens au moins sans se fâcher.   12
```
       -  -  -  ´   -  -  -  ´   -  -  -  ´
```
A: Mois je veux me fâcher, et ne veux point entendre.   12
>> —Molière, *Le Misanthrope*, I.1ff.

ACCENTUAL-SYLLABIC VERSE FORMS

Verse structure based on patterns of stressed and unstressed syllables that correspond to the patterns of heavy and light syllables in quantitative verse. The typical structure of classic English verse. "The Cave of Sleep."

LIMERICK

Description

See Croll, 402: a modified stanza of short ballad meter.

RHDI: "A kind of humorous verse of five lines, in which the first and second lines rhyme with the fifth line, and the shorter third line rhymes with the shorter fourth. (Said to go back to social gatherings where the group sang 'Will you come up to Limerick?' after each set of verses, extemporized in turn by the members of the party."

Wikipedia: "The rhyme scheme is usually aabba, with a very rigid meter. The first, second, and fifth lines are three metrical feet; the third and fourth two metrical feet. The rhythm can be called an anapestic foot, two short syllables and then a long, the reverse of dactyl rhythm. The first line often ends with a person's name and/or a location (geographical limericks). A true limerick is supposed to have a kind of twist to it. This may lie in the final line, or it may lie in the way the rhymes are often intentionally tortured, or both. Iambs are often substituted for an initial anapestic foot."

Gerald Durrell (*Durrell in Russia*, 36): "We had to fly to Minsk (which, like so many Russian towns, is impossible to write a limerick about)." It may indeed be impossible to write a limerick about Minsk without using other Russian towns. In any case:

> There once was a maiden of Minsk
> Who would rather be living in Pinsk.
> The boy next door pled with her—
> he was wishful to wed with her—
> "At least you're not in Minusinsk!"   Chelyabinsk, Barabinsk, Novokazalinsk
> — mcv

> There once was a meter called limerick
> Whose loftier aspects were chimaeric;
> The rhyme scheme was usually aabba,   (linea trovata, in W: "Limerick")
> And the diction was not always jabber,
> But the point came like dropping a brick.
> — mcv

Testimonia

Exempla

> There once was a man from Nantucket . . . .

> Then once was a bard of Hong Kong
> Who thought limericks went on too long.
> — Gerard Benson, in *Jiggery Pokery*, Anthony Hecht and John Hollander, eds, 1967.

[BRIEF ANAPESTIC/IAMBIC STANZA]

Working is similar to a limerick. Structure probably whatever works.

> Young Roy Harris went to Paris
> to study with Boulanger.
> He wrote out a hot
> little Yankee sonat
> a but was told, «Let me hear you zat play. »

> 4   a/a
> 3   b
> 2   c
> 2   c
> 3   b

IAMBIC VERSE

Iamb: ⏝ —
May allow anapestic and trochaic substitution.

TRIMETER

Exempla

Kipling, "The Bell Buoy"; iambic/anapestic, skillful use of each foot; tetrameter in seventh line of each eight-line stanza.

BALLAD STANZA, COMMON METER (HYMN METER)

Description

https://poetry.harvard.edu/key-to-poetic-forms
    Ballad stanza: most commonly, alternating iambic tetrameter and trimeter (4, 3, 4, 3 feet), rhyming abxb, although there are numerous variations. Aside from the line breaks {8s and 6s}, a ballad stanza is metrically equivalent to a fourteener couplet.

Written as two lines of eight and six syllables, the fourteener becomes the standard ballad metre, as in Coleridge's "The Rime of the Ancient Mariner."

Testimonia

https://ebba.english.ucsb.edu/page/ballad-measure-in-print
    An important feature of any ballad in print is its meter. "Ballad measure," sometimes called "ballad stanza" or "ballad meter," can be strictly defined as four-line stanzas usually rhyming abcb with the first and third lines carrying four accented syllables and the second and fourth carrying three. {Eights and sixes: divisions of the old fourteener.} Looser definitions describe ballad measure as consisting of quatrains with four or three stresses in each line and with an abcb or abab rhyme scheme. Although not all scholars can settle comfortably on the looser definition, virtually all of them supply a variant of such a description before qualifying it.

    The *New Princeton Encyclopedia of Poetry and Poetics* restricts this designation to those Scottish and English ballads compiled by Francis James Child in the nineteenth century, and contends that disputes about ballad measure focus on whether it is accentual or accentual-syllabic. With the former, the lines are scanned taking into account only the stressed syllables in determining rhythm. Accentual-syllabic verse counts both stressed and unstressed syllables within a line.

    George R. Stewart argues in "Modern Metrical Technique as Illustrated by Ballad Meter" that ballad measure is primarily accentual-syllabic, and he assigns equal importance to the number of syllables as to the stresses in deciding whether the text fits a particular scheme. Stewart reads ballads after 1700 as essentially made up of metrical feet, but explains that these had reached a pivotal point of regularity, and points out that earlier ballads generally exhibit more variety. According to folklorist Tristram Coffin, early ballad measure was less regular because it strongly reflected the ancient Teutonic nature of English, which is stress-based, and the meters were not yet regularized by the influence of Church Latin and the poetry of Romance languages. By the time broadside ballads were being printed, they had developed enough to "have rhyme rather than alliteration as their main decoration," but still recalled the stress-based origins of Anglo-Saxon verse. Coffin argues that ballads developed first from text and verse recitations and were only later regularized by music. His insistence that ballads are "poetry first of all" points to a crucial source of critical disagreement responsible for much confusion about ballads. The dispute stems from different perspectives taken by musicologists, linguists, folklorists, literary critics, and musicians in terms of whether a ballad is properly to be studied as poetry or song.

    One thing that is clear is that its measure, rhythm, and general pattern are simple and repetitive, suggestive of its ancient origins from a largely illiterate society wherein songs and other mnemonic devices allowed for easy memorization of important events, histories, and legends. Other than this, consensus about the nature of ballad meter remains elusive.

    For example, critic George Saintsbury puts forth the often-repeated theory that the ballad measure quatrain derives from the native "fourteener" couplet. This form is especially associated with Renaissance poetry, and is more in line with narrative verse than song. Its rhythm is derived from its standard meter, as opposed to being driven by a previously-learned tune wherein the stresses can be sung with a little more leeway in terms of syllable count. Thus, its regular fourteen syllables, or seven iambic feet per line, make it stichic (meter-based), not strophic (music-based). Of course, once a tune is associated with any verse, then discovering which came first, or even which to emphasize most, can be very difficult.

W: Common metre
    Common metre or common measure—abbreviated as C.M. or CM—is a poetic metre consisting of four lines

which alternate between iambic tetrameter (four metrical feet per line) and iambic trimeter (three metrical feet per line), with each foot consisting of an unstressed syllable followed by a stressed syllable. The metre is denoted by the syllable count of each line, i.e. 8.6.8.6, 86.86, or 86 86, depending on style, or by its shorthand abbreviation "CM".

It has historically been used for ballads such as "Tam Lin", and hymns such as "Amazing Grace" and the Christmas carol "O Little Town of Bethlehem". The upshot of this commonality is that lyrics of one song can be sung to the tune of another; for example, "Advance Australia Fair", "House of the Rising Sun", "Amazing Grace", and "Material Girl" can have their lyrics set to the tune of any of the others.

Common metre is related to three other poetic forms: ballad metre, fourteeners, and common-metre double.

Like the stanzas of the common metre, each stanza of ballad metre has four iambic lines. Ballad metre is "less regular and more conversational" than common metre. In each stanza, ballad form needs to rhyme only the second and fourth lines, in the form A-B-C-B (where A and C need not rhyme), while common metre typically rhymes also the first and third lines, in the pattern A-B-A-B.

Another closely related form is the fourteener, consisting of iambic heptameter couplets: instead of alternating lines of iambic tetrameter and iambic trimeter, rhyming a-b-a-b or x-a-x-a, a fourteener joins the tetrameter and trimeter lines, converting four-line stanzas into couplets of seven iambic feet, rhyming a-a.

The first and third lines in common metre typically have four stresses (tetrameter), and the second and fourth have three stresses (trimeter). Ballad metre follows this stress pattern less strictly than common metre. The fourteener also gives the poet greater flexibility, in that its long lines invite the use of variably placed caesuras and spondees to achieve metrical variety, in place of a fixed pattern of iambs and line breaks.

Another common adaptation of the common metre is the common-metre double, which as the name suggests, is the common metre repeated twice in each stanza, or 8.6.8.6.8.6.8.6. Traditionally the rhyming scheme should also be double the common metre and be a-b-a-b-c-d-c-d, but it often uses the ballad metre style, resulting in x-a-x-a-x-b-x-b. Examples of this variant are "America the Beautiful" and "It Came Upon the Midnight Clear"

Notable authors

Exempla

Richard Monckton Miles, "The Men of Old" (in anthology; *OBOEV* 834)

    I know not that the men of old
       Were better than men now,
    Of heart more kind, of hand more bold,
       Of more ingenuous brow:
    I heed not those who pine for force
       A ghost of Time to raise,
    As if they thus could check the course
       Of these appointed days.

Coleridge's "The Rime of the Ancient Mariner."

    It is an ancient Mariner,
    And he stóppeth one of three.
    'By thy long grey beard and glittering eye.
    Now wherefore stopp'st thou me?'

https://ebba.english.ucsb.edu/page/ballad-measure-in-print

    Common metre is often used in hymns, like this one by John Newton.

    Amazing Grace, how sweet the sound,
    That saved a wretch like me!
    I once was lost, but now am found,
    Was blind, but now I see.
    —from John Newton's "Amazing Grace"

    William Wordsworth's "Lucy Poems" are also in common metre.

    A slumber did my spirit seal;
    I had no human fears:
    She seemed a thing that could not feel
    The touch of earthly years.
    —from William Wordsworth's "A slumber did my spirit seal"

A modern example of ballad metre is the theme song to Gilligan's Island, infamously making it possible to sing any other ballad to that tune. The first two lines actually contain anapaests in place of iambs. This is an example of a ballad metre which is metrically less strict than common metre.

> Just sit right back and you'll hear a tale,
> a tale of a fateful trip.
> That started from this tropic port,
> aboard this tiny ship.

Another example is the folk song "House of the Rising Sun".

> There is a house in New Orleans,
> They call the rising sun.
> And it's been the ruin of many a poor girl,
> And God, I know I'm one.

"Gascoigns Good Night", by George Gascoigne, employs fourteeners.

> The stretching arms, the yawning breath, which I to bedward use,
> Are patterns of the pangs of death, when life will me refuse:
> And of my bed each sundry part in shadows doth resemble,
> The sundry shapes of death, whose dart shall make my flesh to tremble.
>   —from George Gascoigne's "Gascoigns Good Night"

"America the Beautiful" by Katharine Lee Bates employs the common metre double, using a standard CM rhyme scheme for the first iteration, and a ballad metre scheme for the second.

> O beautiful for spacious skies,
> For amber waves of grain,
> For purple mountain majesties
> Above the fruited plain!
> America! America!
> God shed his grace on thee
> And crown thy good with brotherhood
> From sea to shining sea!

IAMBIC TETRAMETER

Exempla
  "The Little Red God"
  Byron, "The Isles of Greece" (stanzas)

[BURMA-SHAVE COUPLET]

Description

With apologies to *RHDI*: "A stanza consisting of four lines of iambic tetrameter, rhyme scheme abcb, forming a rhetorical unit, of light content and written in a humorous style." Classically, "Burma-Shave" is appended at the end (cf. "oh, won't you come up to Limerick".)

> WITHIN THIS VALE
> OF TOIL AND SIN
> YOUR HEAD GROWS BALD
> BUT NOT YOUR CHIN—USE
> BURMA-SHAVE

> No lady likes | to dance or dine | accompanied by | a porcupine | Burma-Shave

LITTLE WILLIE RHYME

  https://rpo.library.utoronto.ca/taxonomy/term/2417
  https://en.wikipedia.org/wiki/Harry_Graham_(poet)?oldid=0

Originated by "Jocelyn Henry Clive 'Harry' Graham (1874 – 1936), along with much similar verse. *Ruthless Rhymes*, first published in 1898 under the pseudonym Col. D. Streamer." (Graham was Coldstream Guards.) "His first published works appeared during his military career. In 1906, he became a full-time writer, as a journalist and author of light verse, popular fiction and history." "Some of the Ruthless Rhymes involved Little Willie, a poetic personification of youthful mischief, whose gruesome acts of violence with indifferent or cheerfully inappropriate responses inspired readers to compose similar verses. The most common format of these poems was four lines in trochaic tetrameter."

1899: *Ruthless Rhymes for Heartless Homes*; words by Col. D. Streamer; illustrations by G. H. Obl. 8vo., 59 pp. London: Edward Arnold (both words and drawings are by Graham).

Willie saw some dynamite,
Didn't understand it quite.
Curiosity seldom pays.
It rained Willie seven days.   (don't know if Graham wrote this)

IAMBIC PENTAMETER

Description

RHDI, s.v. 'pentameter': "Unrhymed verse of five iambic feet, heroic verse."

W, s.v. anapest: In strict iambic pentameter, anapaests are rare, but they are found with some frequency in freer versions of the iambic line, such as the verse of Shakespeare's last plays, or the lyric poetry of the 19th century.

History
  Not found in *A&G*; the term is common in discussion of modern meters.
  Classic English metrical verse is typically iambic, and generally iambic pentameter.
  Saintsb. gloss. s.v. on the word "heroic".

Exempla
  Gray's Elegy (In Anthology.) Tennyson, "Ulysses".

Chaucer
  General Prologue to "The Canterbury Tales".

HEROIC COUPLET

Description

RHDI: "A stanza consisting of two rhyming lines in iambic pentameter [q.v.], esp. one forming a rhetorical unit and written in an elevated style, as *Know then thyself, presume not God to scan / The proper study of Mankind is Man.*" (Pope, *Essay on Man*, II.1–2.)

"The most perfect fabric [i.e., meter—ed.] of English verse." Johnson; discovered by Pope in Dryden.

History
  Introduced in English by Chaucer, who used it for most of his verse. The name "heroic" dates from its use in the 11600s for epic verse. In that century and the following, it dominated English verse to a remarkable degree.

Testimonia

References

Notable authors
  Chaucer, Pope, Byron, John Hookham Frere.

Exempla

  Ah! Who has seen the mailèd lobster rise,
  Clap her broad wings, and soaring claim the skies.
                              —Frere & Canning

  Thy hand, great Anarch! lets the curtain fall;
  And Universal Darkness buries All.

BLANK VERSE

RHDI: "Unrhymed verse, esp. the unrhymed iambic pentameter, most frequently used in English dramatic, epic, and reflective verse."

Johnson (preface to Shakespeare, Penguin 286): "[Shakespeare] seems, says Dennis" [now quoting Dennis] "to have been the very original of our *English* tragical harmony, that is, the harmony of blank verse, diversified often by dissyllable and trisyllable termonaitons. For the diversity distinguishes it from heroic harmony, and by bringing it nearer to common use makes it more proper to gain attention, and more firt for action and dialogue. Such verse we make when we are writing prose; we make such verse in common conversation." Johnson adds: "The dissyllable termination, which the critic rightly appropriates to thje drama, is to be found, though, I think, not in *Gorboduc* which is confessedly before our author; yet in *Hieronymo* [i.e., Kyd's *The Spanish Tragedy*], of which the date is not certain, but which there is reason to believe at least as old as his earliest plays. This, however, is certain, that he is the first who taught either tragedy or comedy to please" (since earlier examples are sought only by antiquaries, for their scarcity, that scarcity being evidence that they did not please).

Testimonia

Notable authors
  Shakespeare.

What, old acquaintance! could not all this flesh
Keep in a little life? Poor Jack, farewell!
I could have better spared a better man:
O, I should have a heavy miss of thee,
If I were much in love with vanity!
Death hath not struck so fat a deer to-day,
Though many dearer in this bloody fray.
Henry IV. part I, V.102ff.

SONNET

Description

Saintsb. gloss. s.v.; also s.v. Tailed Sonnet.

Johnson, *Dictionary*, s.v.: "*Sonnet.* A short poem consisting of fourteen lines, of which the rhymes are adjusted by a particular rule. It is not very suitable to the English language, and has not been used by any man of eminence since Milton."

RHDI: "A poem, properly expressive of a single, complete thought, idea, or sentiment, of 14 lines, usually in iambic pentameter [q.v.], with rhymes arranged according to one of certain definite schemes, being in the strict or Italian form divided into a major group of 8 lines (the octave) followed by a minor group of 6 lines (the sestet), and in a common English form into three quatrains followed by a couplet." Shakespeare's sonnets are an example of the latter.

Exempla

English (abab cdcd efef gg)

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground;
   And yet, by heaven, I think my love as rare
   As any she belied with false compare.
—Sonnet CXXX

Italian (abbaabba cdcdcd)

"On First Looking into Chapman's Homer"
John Keats (1795–821)
(Leigh Hunt, *The Examiner*, London, Dec. 1, 1816.)

1   Much have I travell'd in the realms of gold,
2   And many goodly states and kingdoms seen;
3   Round many western islands have I been
4   Which bards in fealty to Apollo hold.
5   Oft of one wide expanse had I been told
6   That deep-brow'd Homer ruled as his demesne;
7   Yet did I never breathe its pure serene
8   Till I heard Chapman speak out loud and bold:
9   Then felt I like some watcher of the skies
10   When a new planet swims into his ken;
11   Or like stout Cortez when with eagle eyes
12   He star'd at the Pacific—and all his men
13   Look'd at each other with a wild surmise—
14   Silent, upon a peak in Darien.

RHYME ROYAL

Description

Wikipedia: "The rhyme royal stanza consists of seven lines, usually in iambic pentameter. The rhyme scheme is a-b-a-b-b-c-c. In practice, the stanza can be constructed either as a tercet and two couplets (a-b-a, b-b, c-c) or a quatrain and a tercet (a-b-a-b, b-c-c). This allows for a good deal of variety, especially when the form is used for longer narrative poems."

HISTORY

Wikipedia: "Chaucer first used the rhyme royal stanza in his long poems *Troilus and Criseyde* and *Parliament of Fowles*. He also used it for four of the *Canterbury Tales*: the *Man of Law's Tale*, the *Prioress' Tale*, the *Clerk's Tale*, and the *Second Nun's Tale* and in a number of shorter lyrics. It is believed that he adapted the form from a French ballade stanza. James I of Scotland used rhyme royal for his Chaucerian poem *The Kingis Quaire*, and it is believed that the name of the stanza derives from this royal use. . . . Shakespeare used it for *The Rape of Lucrece*. Edmund Spenser derived his Spenserian stanza partly by adapting rhyme royal. The form has continued to be popular, and in the 20th century it was used by W. H. Auden in his *Letter to Lord Byron*."

EXEMPLA

> In Surrie whylom dwelte a companye
> Of chapmen riche, and therto sadde and trewe,
> That wyde-wher senten her spycerye,
> Clothes of gold, and satins riche of hewe;
> Her chaffar was so thrifty and so newe,
> That every wight hath deyntee to chaffare
> With hem, and eke to sellen hem hir ware.
>   —"The Man of Lawe's Tale"
>
> (ababbcc)

> From the beseiged Ardea all in post.
> Borne by the trustless wings of false desire
> Lust-breathed 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.
>   —*The Rape of Lucrece*. (Shakespeare)

OTTAVA RIMA

Accentual-syllabic in English verse (usually iambic pentameter), syllabic in Italian. Notes under Syllabic.

SESTINA

Description

A poem with six stanzas of six lines and a final triplet, all stanzas having the same six words at the line-ends in six different sequences that follow a fixed pattern, and with all six words appearing, also in a fixed pattern, in the closing three-line envoi. Typically unrhymed.

Meter (or number of syllables) can vary. In English, typically accentual-syllabic, typically iambic pentameter. Hendecasyllables in Dante and Petrarch.

Sestina of the Tramp-Royal" is (mcv) iambic pentameter with optional anacrusis.

Table of sestina end-words (from W):

Stanza 1	Stanza 2	Stanza 3	Stanza 4	Stanza 5	Stanza 6
1 A	6 F	3 C	5 E	4 D	2 B
2 B	1 A	6 F	3 C	5 E	4 D
3 C	5 E	4 D	2 B	1 A	6 F
4 D	2 B	1 A	6 F	3 C	5 E
5 E	4 D	2 B	1 A	6 F	3 C
6 F	3 C	5 E	4 D	2 B	1 A

Tercet: 2–5, 4–3, 6–1 (numbers relative to the first stanza); the first end-word of each pair can occur anywhere in the line, while the second must end the line.

Testimonia

W: "A fixed verse form consisting of six stanzas of six lines each, normally followed by a three-line envoi.

"The invention of the form is usually attributed to Arnaut Daniel, a troubadour of 12th-century Provence, and the first sestinas were written in the Occitan language of that region. ([Daniel] refers to it as "cledisat", meaning, more or less, "interlock".) The form was cultivated by his fellow troubadours, then by other poets across Continental Europe in the subsequent centuries; they contributed to what would become the "standard form" of the sestina. The earliest example of the form in English appeared in 1579, though they were rarely written in Britain until the end of the 19th century. The sestina remains a popular poetic form, and many sestinas continue to be written by contemporary poets.

"The involvement of Dante and Petrarch in establishing the sestina form, together with the contributions of others in the country, account for its classification as an Italian verse form—despite not originating there. The result was that the sestina was re-imported into France from Italy in the 16th century. Pontus de Tyard was the first poet to attempt the form in French, and the only one to do so prior to the 19th century; he introduced a partial rhyme scheme in his sestina."

First appearance in English by Philip Sidney or Spenser.

"In the 1870s, there was a revival of interest in French forms, led by Andrew Lang, Austin Dobson, Edmund Gosse, W. E. Henley, John Payne, and others. The earliest sestina of this period is Algernon Charles Swinburne's "Sestina". It is in iambic pentameter rhyming ABABAB in the first stanza; each stanza begins by repeating the previous end-words 6 then 1, but the following 4 lines repeat the remaining end-words ad lib; the envoi is (1) 4 / (2) 3 / (5) 6."

"From the 1930s, a revival of the form took place across the English-speaking world, led by poets such as W. H. Auden, and the 1950s were described as the "age of the sestina" by James E. B. Breslin." "The sestina remains a popular closed verse form."

Typically unrhymed iambic pentameter. "The established form, as developed by Petrarch and Dante, was in hendecasyllables. Since then, changes to the line length have been a relatively common variant." ("Sestina of the Tramp-Royal" seems to be decasyllables.)

"Although the sestina has been subject to many revisions throughout its development, there remain several features that define the form. The sestina is composed of six stanzas of six lines (sixains), followed by a stanza of three lines (a tercet). There is no rhyme within the stanzas; instead the sestina is structured through a recurrent pattern of the words that end each line, a technique known as 'lexical repetition'."

"The pattern of the line-ending words in a sestina is represented both numerically and alphabetically in the following table:" [reproduced above].

"The sixth stanza is followed by a tercet that is known variably by the French term envoi, the Occitan term tornada, or, with reference to its size in relation to the preceding stanzas, a "half-stanza". It consists of three lines that include all six of the line-endings words of the preceding stanzas. This should take the pattern of 2–5, 4–3, 6–1 (numbers relative to the first stanza); the first end-word of each pair can occur anywhere in the line, while the second must end the line. However, the end-word order of the envoi is no longer strictly enforced."

(Rest of W int.)

https://understandpoetry.wordpress.com/lesson-3/:

Effect: Hallucinatory or dreamlike, since the same words keep popping up in new contexts with striking regularity. Lack of rhyme and lengths of the poems increases this effect. Lines can sound more conversational, since they're not bound to rhyme.

Notable authors

Of the sestinas that I have seen singled out as exemplary, only Kipling's and Barnes's (and on a lesser but legitimate plane, Ball's) are more than word games, and only they are worthy of emulation.

(Austin Dobson is cited, in connection with a revival of French verse forms, in several sources found on the Web while searching for sestina. But it is not clear that he wrote any sestinas himself; I could find none in my volume of his collected poems.)

https://understandpoetry.wordpress.com/lesson-3/
 Examples:
 Edmund Spenser's "Ye wastefull woodes" (MP, p. 25) shows what emotion can be wrung out of such a stylized form. (not seen—mcv)
 Barnabe Barnes' "Sestine 4" (MP, p. 27) is a particularly clever use of the sestina's echoes. https://www.bartleby.com/358/419.html
 Ezra Pound's "Sestina: Altaforte" (MP, p. 34) is a stunning display of rhetorical force; the peace-hating speaker wells up a call to arms that pumps new blood into this form. (word game—mcv)
 Finally, Miller Williams' "The Shrinking Lonesome Sestina" (MP, p. 38) chops down each stanza by one foot, until all that's left are the six key words, a graphic display of loneliness. (word game, but a fine and ingenious one—mcv)

Swinburne.
 "Sestina"
 "The Complaint of Lisa" (double sestina): https://rpo.library.utoronto.ca/poems/complaint-lisa

https://rpo.library.utoronto.ca/poems-form?page=3 (s.v. sestina)
 Of the seven shown, "A Sestina of Memories", by J. E. Ball (pre-1908, prob. English) is the only one except the "Tramp-Royal" that is not a word game.

Exempla

Sestina of the Tramp-Royal

Speakin' in general, I 'ave tried 'em all—	1
The 'appy roads that take you o'er the world.	2
Speakin' in general, I 'ave found them good	3
For such as cannot use one bed too long,	4
But must get 'ence, the same as I 'ave done,	5
An' go observin' matters till they die.	6
What do it matter where or 'ow we die,	6
So long as we've our 'ealth to watch it all—	1
The different ways that different things are done,	5
An' men an' women lovin' in this world—	2
Takin' our chances as they come along,	4
An' when they ain't, pretendin' they are good?	3
In cash or credit—no, it aren't no good;	3
You 'ave to 'ave the 'abit or you'd die,	6
Unless you lived your life but one day long,	4
Nor didn't prophesy nor fret at all,	1
But drew your tucker some'ow from the world,	2
An' never bothered what you might ha' done.	5
But, Gawd, what things are they I 'aven't done?	5
I've turned my 'and to most, an' turned it good,	3
In various situations round the world—	2
For 'im that doth not work must surely die;	6
But that's no reason man should labour all	1
'Is life on one same shift—life's none so long.	4
Therefore, from job to job I've moved along.	4
Pay couldn't 'old me when my time was done,	5
For something in my 'ead upset me all,	1
Till I 'ad dropped whatever 'twas for good,	3
An', out at sea, be'eld the dock-lights die,	6

An' met my mate—the wind that tramps the world!   2

It's like a book, I think, this bloomin' world,   2
Which you can read and care for just so long,   4
But presently you feel that you will die   6
Unless you get the page you're readin' done,   5
An' turn another—likely not so good;   3
But what you're after is to turn 'em all.   1

Gawd bless this world! Whatever she 'ath done—   2-5
Excep' when awful long—I've found it good.   4-3
So write, before I die, "'E liked it all!"   6-1

First appearance: *The Seven Seas* (1896).
(mcv:) iambic pentameter with optional anacrusis
Notes and formatted text in KiplingPoemsGalley.

IAMBIC HEXAMETER

ALEXANDRINE—see Syllabic Verse forms. An iambic hexameter in English, where it is little used (v. Poulter's Measure); syllabic (though with a general tetrametric structure) in French, where it is classic.

FOURTEENER

Q: Saintsbury (p. 283) says that "heptameter" is perhaps "not wanted in English" because, when applied to the fourteener, is "a complete misnomer." This is apparently because, when applied to anapests, iambs, and trochees, heptameter would properly, in classical usage, count seven *metra* of *two feet* each. But this would imply that either 1) there are no English hepatmeters that, allowing anapestic substitution, would have more than fourteen syllables, or 2) that there are fourteeners of more than fourteen syllables (such I have not yet seen). This is probably just an oversight on Saintsbury's part—which leaves the question open.

The answer is to allow a distinction between fourteeners (of *exactly* 14 syllables, lines with more properly being heptameter variations, wither exceptional or characterizing the verse of a given poem), and iambic heptameters, real or possible, that are not restricted by syllable length (and are thus not accentual-syllabic). Strictly iambic heptameters of exactly 14 syllables could take either name, but are best called fourteeners, since such verses are common, the 14-syllable length is the most important distinction in English, and fourteeners are always iambic in English because most English poetry is. However, they are best kept under accentual-syllablic verse, since they are, in fact, both.

Samuel Johnson, Life of Dryden, *The Lives of the Most Eminent English Poets*. 3 voll. London: Methuen & Co., 1896. Pages 394–6 (Context in *Anthology*, Dryden):

The Alexandrine was, I believe, first used by Spenser, for the sake of closing his stanza with a fuller sound. We had a longer measure of fourteen syllables, into which the *Aeneid* was translated by Phaer, and other works of the ancients by other writers; of which Chapman's *Iliad* was, I believe, the last.

The two first lines of Phaer's third *Aeneid* will exemplify this measure:

> 'When Asia's state was overthrown, and Priam's kingdom stout,
> All guiltless, by the power of gods above was rooted out.'

As these lines had their break, or *caesura*, always at the eighth syllable, it was thought, in time, commodious to divide them; and quatrains of lines, alternately consisting of eight and six syllables, make the most soft and pleasing of our lyric measures, as,

> 'Relentless Time, destroying power,
>   Which stone and brass obey,
> Who giv'st to every flying hour
>   To work some new decay.'

FOURTEENER (IAMBIC HEPTAMETER, IAMBIC SEPTENARIUS, SEPTENARY)

That is, fourteen *syllables*.

Sᴜᴍ: A line of exactly fourteen syllables, typically iambic, with occasional trochees (especially in the initial foot) as in Chapman's *Iliad*. The length gives the line amplitude and thus nobility, but pure iambs inevitably give a jogging effect that perhaps only the noblest content can overshadow. Some poets substitute anapests freely enough to allow for a more varied rhythm that can resemble natural speech; an excellent example is "McAndrews' Hymn".

Also: 2) a quatorzain, a 14-line poem, such as a sonnet. 3) US dialect a mountain that is higher than 14,000 feet.

Along with and perhaps descended from (after final e ceased to be pronounced) the fifteener, the earliest metricisation of the Old English long line. Breaks naturally into couplets of 8 and 6, yielding ballad meter or common (hymnal) meter.

Testimonia

W: "In poetry, a fourteener is a line consisting of 14 syllables, which are usually made of seven iambic feet for which the style is also called iambic heptameter. Fourteeners often appear as rhymed couplets, in which case they may be seen as ballad stanza or common metre hymn quatrains in two rather than four lines.

"Samuel Johnson in his *Lives of The English Poets* [life of Dryden] comments upon the importance of fourteeners to later English lyric forms saying 'as these lines had their caesura always at the eighth syllable, it was thought in time commodious to divide them; and quatrains of lines alternately consisting of eight and six syllables make the most soft and pleasing of our lyric measures'." These quatrains of eight and six syllables (or more loosely, lines of 4, 3, 4, and 3 beats) are known as common meter.

Brittanica: Fourteener, a poetic line of 14 syllables; especially, such a line consisting of seven iambic feet. The form is also called a heptameter or septenary.... When each fourteener is written as two lines of eight and six syllables, it becomes the standard ballad metre, as in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner."

Notable authors

Kipling

"King Henry VII. and the Shipwrights"; with iambic substitution, and some initial trochees incl. the opening line.

Chapman

Judging from the first page, Chapman's *Iliad* seems to be strict iambic fourteeners, with one or two trochees substituted in the first foot. (His *Odyssey* is in decasyllables (based on first page).)

W: "In the early 17th century, George Chapman famously used the fourteener when he produced one of the first English translations of Homer's Iliad. Two centuries later, in his "On First Looking into Chapman's Homer," John Keats expressed his appreciation for what he called the "loud and bold" quality of Chapman's translation, which he implicitly contrasted with the more prestigious but more tightly controlled heroic couplets of Alexander Pope's 18th-century translation, thereby using one type of fourteener (a sonnet, q.v. for text) to comment on the other (iambic heptameter)."

> Achilles' baneful wrath resound, O Goddess, that imposed
> Infinite sorrows on the Greeks, and many brave souls losed

Exempla

Ernest Thayer's "Casey at the Bat" (1888) (Also considered as an example of ballad meter.)

> The outlook wasn't brilliant for the Mudville Nine that day;
> The score stood four to two, with but one inning more to play.

Extract from Arthur Golding's (obit 1605) tr. of the *Metamorphosis*, *OBEV*, 37.

"Gascoigns Good Night", by George Gascoigne, employs fourteeners.

> The stretching arms, the yawning breath, which I to bedward use,
> Are patterns of the pangs of death, when life will me refuse:
> And of my bed each sundry part in shadows doth resemble,
> The sundry shapes of death, whose dart shall make my flesh to tremble.
> —from George Gascoigne's "Gascoigns Good Night"

Chesterton

"The Rolling English Road"

POULTER'S MEASURE

"Poulter's measure is a meter consisting of alternate Alexandrines combined with Fourteeners, to form a poem of 12 and 14 syllable lines. When the poulter's measure couplet is divided at its caesurae, it becomes a short measure stanza, a quatrain of 3, 3, 4, and 3 feet."

See Johnson on alexandrine, supra.

Wiktionary: "Coined by George Gascoigne in 1576, because it was said that poulters gave 12 eggs for the first dozen and 14 if you bought a second dozen."

Poulter is an obsolete form of poulterer.

Perhaps more written about than written: examples seem to be few.

ANAPESTIC VERSE

May allow iambic substitution.

Note West *GM* 194: "Dactylic" covers standard dactylic verse, and also "dactylo-anapestic" (allowing ‿‿ at line beginning, as well as anacrustic and hypercatalectic variations.

In Greek & Latin: In Latin, apparently noted only in early dramatic poetry (e.g., Plautus, Ennius). (Not mentioned in A&G; pp. 296–302 in Lindsay, *ELV*.)

    Greek (Lindsay, *ELV* 296): "Diaeresis is a marked characteristic of Greek Anapests. Not only is the main Diaeresis (at the middle of the line) so much the rule that some editors of Aristophanes wish to emend any exception, but there is recurrent diaeresis throughout the long line."

W: This word comes from the Greek anápaistos, literally "struck back" (a dactyl reversed), from ana- and -paistos, verbal of paíein "to strike."[1][2][3]

    Hexameter: An even more complex example comes from Yeats's "The Wanderings of Oisin". He intersperses anapests and iambs, using six-foot lines (rather than four feet as above). Since the anapaest is already a long foot, this makes for very long lines.

    Fled foam underneath us and 'round us, a wandering and milky smoke
    As high as the saddle-girth, covering away from our glances the tide
    And those that fled and that followed from the foam-pale distance broke.
    The immortal desire of immortals we saw in their faces and sighed.

    The mixture of anapaests and iambs in this manner is most characteristic of late-19th-century verse, particularly that of Algernon Charles Swinburne in poems such as "The Triumph of Time" and the choruses from "Atalanta in Calydon". Swinburne also wrote several poems in more or less straight anapaests, with line-lengths varying from three feet ("Dolores") to eight feet ("March: An Ode"). However, the anapaest's most common role in English verse is as a comic metre, the foot of the limerick, of Lewis Carroll's poem *The Hunting of the Snark*, Edward Lear's nonsense poems, T. S. Eliot's *Book of Practical Cats*, a number of Dr. Seuss stories, and innumerable other examples.

    Apart from their independent role, anapaests are sometimes used as substitutions in iambic verse. In strict iambic pentameter, anapaests are rare, but they are found with some frequency in freer versions of the iambic line, such as the verse of Shakespeare's last plays, or the lyric poetry of the 19th century.

W: Anapestic tetrameter is a rhythm for comic verse, and prominent examples include Clement Clarke Moore's published, "A Visit from St. Nicholas" and the majority of Dr. Seuss books. When used in comic form, anapestic tetrameter is often highly regular, as the regularity emphasizes the breezy, melodic feel of the meter, though the initial unstressed beat of a line may often be omitted. The verse form is not solely comic. Lord Byron's epic *Don Juan* contains much anapestic tetrameter. In non-comic works, it is likely that anapestic tetrameter will be used in a less regular manner, with caesuras and other meters breaking up the driving regularity of the beat.

Saintsbury, *HMOEP*, 215–16

    Swinburne "did not bestow much explicit attention on matters prosodic; but when he did, made important remarks, and once gave one of the most important to be found definitely expressed by any English poet. This was to the effect, that English would always lend itself reasily and successfully to any combinations of iamb, trochee, or anapaest, never to those of dactyl and spondee. He himself produced magnificent verse which looks like dactylic hexameter or elegiac, but is really (and was meant by him for) anapaestic work with anacrusis and catalexis."

https://papyrocentricperformativity.wordpress.com/poems-and-brickbats/

    Poems and Brickbats: "Swinburne", A.E. Housman (First published in 1910); extracts:

    Among Swinburne's technical achievements the most conspicuous, if not the greatest, was his development of anapaestic verse. It was he who first made the anapaest fit for serious poetry. Before his time it had been used with some success for the lightest purposes, but when used for purposes other than the lightest it had seldom been managed with skill. At its best it had a simple and rather shallow music.

    The blackbird has fled to another retreat
    Where the hazels afford him a screen from the heat,
    And the scene where his melody charmed me before
    Resounds with his sweet-sounding ditty no more.

    But it was notably unsure of foot, and seldom went without stumbling for much more than four lines at a time: it was for ever collapsing into such meanness as this:

    There is mercy in every place,
      And mercy, encouraging thought!
    Gives even affliction a grace
      And reconciles man to his lot.

    Yet this is almost the very stanza which Swinburne dignified and strengthened till it yielded a combination of speed and magnificence which nothing in English had possessed before.

Out of Dindymus heavily laden
  Her lions draw bound and unfed
A mother, a mortal, a maiden,
  A queen over death and the dead.

She is cold, and her habit is lowly,
  Her temple of branches and sods;
Most fruitful and virginal, holy,
  A mother of gods.

She hath wasted with fire thine high places
  She hath hidden and marred and made sad
The fair limbs of the Loves, the fair faces
  Of gods that were goodly and glad.

She slays, and her hands are not bloody;
  She moves as a moon in the wane,
White-robed, and thy raiment is ruddy,
  Our Lady of Pain.

{extract from "Dolores", subtitled "Notre-Dame des Sept Douleurs", published 1866.}

True, the anapaestic rhythm, even when invested by a master with these alluring splendours, is not, in English, the best vehicle for poetry. Better poetry has been written in iambics and trochaics than will ever be written in anapaests; but still it is an unparalleled achievement, at so late a period of the literature, to have added this new and resonant string to the lyre.

ANAPESTIC HEXAMETER

Kipling
"The Law of the Jungle": mostly iambs in initial feet, otherwise anapests, no anacrusis or catalexis.

Now this is the Law of the Jungle—as old and as true as the sky;
And the Wolf that shall keep it may prosper, but the Wolf that shall break it must die.

"The Deep Sea Cables" Iambic subsitution, with some intital dactyls and trochees. (In *Work Poems*.)

mcv, "The Cave of Sleep".

ANAPESTIC TRIMETER

"Essay On Words And Matter"
Anapestic trimeter with iambic substitution and optional hypercatalexis of one or two leves.
Stanzas consist of a quatrain followed by a tercet, rhyme scheme xaxacca

TROCHAIC VERSE

TROCHAIC STANZAS

Kipling: "The Anvil: Norman Conquest, 1066" (Def. Ed. 717); trochaic rhythm echoes the anvil.
> England's on the anvil—hear the hammers ring—

TROCHAIC TETRAMETER

> On the Mountains of the Prairie,
> On the great Red Pipe-stone Quarry,
> Gitche Manito, the mighty,
> He the Master of Life, descending,
> On the red crags of the quarry
> Stood erect, and called the nations,
> Called the tribes of men together.
> > —Longfellow, *The Song of Hiawatha*

> Mister Finney Had a Turnip (with optional catalexis) (In Anthology.)

TROCHAIC OCTONARIUS

Von Platen, "Das Grab im Busento" (originally drafted in tetrameter).

> Nächtlich am Busento lispeln bei Cosenza dumpfe Lieder,
> Aus den Wassern schallt es Antwort, und in Wirbeln klingt es wieder!

C.F. Meyer, "Mit Zwei Worten".

DACTYLIC VERSE

Saintsbury, *HMOEP*, 215–16: Swinburne "produced magnificent verse which looks like dactylic hexameter or elegiac, but is really (and was meant by him for) anapaestic work with anacrusis and catalexis."

ELEGIAC COUPLET (ELEGIAC DISTICH, "ELEGIACS")

Testimonia

> Sex mihi surgat opus numeris, in quinque residat.
> > —Ovid, *Amores* I.1.27

> Im Hexameter steigt des Springquells flüssige Säule,
> > Im Pentameter drauf fallt sie melodische herab.
> > > —Schiller

> In the Hex|ameter| rises|| the| fountain's| silvery| column;
> > In the Pen|tameter| aye|| falling in| melody| back.
> > > —Tennyson's reproduction of Schiller (cited by *A&G*, § 616; Wilk., *GLA* 135: "also rendered into English by Coleridge")

References

Notable authors
   Goethe.

Exempla

> Wie doch ein einziger Reicher so viele Bettler in Nahrung
> > Setzt! Wenn die Könige bauen, haben die Knärrer zu tun.
> > > —Goethe, *Xenien*, "Kant und seine Ausleger"

HEXAMETER

Testimonia

Exempla   (note also the hexameters in elegiacs)

A&G, § 615, cite the following interesting example of English hexameters:

> Over the sea, past Crete, on the Syrian shore to the southward,
> Dwells in the well-tilled lowland a dark-haired Aethiop people,
> Skillful with needle and loom, and the arts of the dyer and carver,
> Skillful, but feeble of heart; for they know not the lords of Olympus,
> Lovers of men; neither broad-browed || Zeus, nor Pallas Athené,
> Teacher of wisdom to heroes, bestower of might in the battle;
> Share not the cunning of Hermes, nor list to the songs of Apollo,
> Fearing the stars of the sky, and the roll of the blue salt water.
> > —Kingsley, *Andromeda*

> Fairest of all the maids was Evangeline, Benedict's daughter!
> Noblest of all the youths was Gabriel, son of the blacksmith!
> > —Longfellow, *Evangeline*

> In the Old Colony Days, in Plymouth the land of the Pilgrims,
> To and fro in a room of his simple and primitive dwelling,
> Clad in doublet and hose, and boots of Cordovan leather,
> Strode with a martial air, Miles Standish the Puritan captain.
> > —Longfellow, *The Courtship of Miles Standish*

"The hexameter verse [in *Miles Standish*] differs in its general effect from that produced by the more stately form used in *Evangeline*, through its greater elasticity. A crispness of touch is gained by a more varying accent and a freer use of trochees." (Cambridge Longfellow.) (On a cursory survey, the caesurae seem to be totally regular, dead in the middle of each verse. mcv)