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UNIVERSITY OF ALBERTA

THE CONCEPT OF RHYTHM IN LITERARY PROSODIC ANALYSIS

BY

ROBERT EINARSSON

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE

OF

DOCTOR OF PHILOSOPHY

DEPARTMENT OF ENGLISH

EDMONTON, ALBERTA

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ABSTRACT

In modern prosody, the prevalent thinking is that rhythm originates primarily in temporal repetition. By closing in on the temporal series, this view fails to see the relational, integrative nature of rhythm as the principle which fuses the utterance and allows unified expression. Focus on the temporal series rather than relational unity removes the traditional moral and pedagogical aspects from prosody.

The first Chapter reports the concept of rhythm as relational integration. The view of language rhythm which emerges connects rhythm to the logical unity of an utterance and hence to expression. Eighteenth Century theories of language lead to the view that rhythm is the enabling factor in true expression: the interjection represents decisive expression; it is rhythm which preserves the same force of unity even in sophisticated language.

Chapter Two surveys prosodic views of rhythm, either stated or implied, in five schools of metrical analysis: the Modern Traditional, the Metrical Contract, the Traditional Linguistic, the Isochronal, and the Structural Linguistic schools. I defend the reputation of George Saintsbury as a true rhythm-theorist, and claim that the Modern Tradition which he represents has more in common with the Structural Linguistic school of prosody than it does with several intervening schools which claim a traditionalist affinity.

The third Chapter and an Appendix demonstrate prosodic analysis based on this view of rhythm. Methods are offered to determine the minimal units in the accentual, syntactical, and phonetic strata of language, and for showing their interconnection.

The prosodic system is justified by its elocutionary validity, because all of the units which it identifies are audible and thus contribute to the expression, and by its pedagogical usefulness, because students will come to understand expression in writing and in speech through understanding and learning to hear these units.

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INTRODUCTION

During the course of this project, three objectives were at one time or another the central aim of the dissertation. However, each goal was subsequently thwarted by the lack of sufficient previous theorizing on the nature of rhythm itself. One by one, all three objectives gave way to the same question, which was only brought to the surface at the candidacy orals: "what is the concept of rhythm which backs up all endeavours in prosody?" Up to this point, I had been continually forced in the same direction, backwards toward the theoretical premises of rhythm itself. The three objectives which were each at one time the stated aims of my research were: 1) to do a comprehensive survey of the schools of metrical analysis, 2) to do a historical analysis showing the continuity, rather than rupture, between traditional verse and free verse, and 3) to devise a complete, mechanical means of scansion. In all of these pursuits, however, the theory of rhythm itself continually re-emerged as the prior, unsolved problem. The final product, presented here, is therefore a direct address of the theory of rhythm. Although the dissertation still shows the traces of these previous goals, none of them has been addressed as the full and central topic.

The survey of the schools which I proposed would still be a worthwhile project. The massive number of writings on metrical analysis, 5,977 items listed in Brogan's bibliography, now requires a survey oriented toward defining the schools of metrical analysis with more precision. Many of the studies of prosody which will appear in the next years will be such surveys and groupings of the items that Brogan lists, and often annotates. However, such a

survey is curtailed in this dissertation insofar as each school is considered only in its approach to the question of rhythm. The five schools that I have identified (the Traditional, the Metrical Contract, the Traditional Linguistic, the Isochronal, and the Structural Linguistic schools) are defined for these purposes according to the idea of rhythm itself, stated or implied in each school. While I began by attempting to group the works listed by Brogan, I ended up grouping them only for the purpose of uncovering the definition of rhythm operating beneath much modern prosody.

Another earlier goal was a comparison between historical periods of poetry, in order to argue that the rhythmical basis of free verse was emerging as a hidden form even in the poetry of Yeats. But this was also pre-empted by the necessity to answer the primary theoretical questions. Emphasis snifted from the historical development of poetry to the theory of rhythm which provides the methods for metrical analysis. The traces of this project are still visible: still at issue is a method of analysis which accommodates prose, traditional poetry, and free verse. The examples I use here, the poetry of Keats and Richard Outram, and the prose of Sir Thomas Browne, are not analyzed so much for their own sake as for the purpose of demonstrating the techniques of analysis themselves. However, most of the current techniques (unlike the one that Saintsbury espoused) are incapable of handling all of these on the same terms. The "norm-variation" principle is one example that is confined to a narrow range. The fundamentals of rhythm itself have to be addressed prior to developing a method of analysis which is

able to go beyond traditional poetry, and yet remain on consistent grounds.

The third goal, the metrical analysis itself, is a process which I foresee taking the form of a full set of discovery procedures, to draw out the patterned elements from every aspect of language, and to compare them. Needless to say, such a procedure must have a clear theoretical basis; we must know exactly what rhythm is and how it manifests itself in language before developing a completely procedural method for uncovering rhythmical structures in any text.

To accomplish this, both a refinement and an advancement are made upon the traditional concept of rhythm. The traditional view argues that rhythm is located in segmentation, found in different strata of language. These strata simultaneously force different segmentations among the syllables. This view can be refined by a more stringent definition of each stratum, by defining an order of primacy among the strata, which includes reaffirming Saintsbury's view that the accentual foot is fundamental among these primary strata. This view can be advanced, as well, by defining a specific, higher level unit which is caused by the interaction between the segments formed out of these primary strata. As they are conflated, the segments will form secondary and tertiary units among the syllables, but at each level they will still reflect a rhythmical segmentation. Because the primary strata are based on audible structures, such as accentual patterns, phrasing groups, and alliterative patterns, the rhythmical analysis is also tied to an elocutionary analysis¹: the rhythmical segmentation derived will

also stand as an expressive segmentation, and combined with emphasis will be put forward as an elocutionary script. This formation of specific higher level units is the metremic effect (see section 3.7) and is perhaps the most definite advance I claim to make upon traditional methods. Yet, the method I propose in Chapter Three is far from complete (the strata have not all been identified, and the mechanical systems for deriving the units have not all been determined).

In this project, a reasonably complete set of rules appears in Chapter Three to isolate the clitic phrase ². The clitic, or minimal phrase was also intuitively felt by traditional elocutionists as the "elocutionary word," but no set of rules, suitable for the metrical student, has been given to derive it. However, a functional set of rules for determining the foot unit is still elusive. To illustrate the kind of procedure which will eventually be required, I have included a failed set of steps in Appendix Three. Such steps will mechanically derive the foot units from of prose, poetry, free verse, and the prose-poem alike. The process begins with the accentuation values separated out, and then groups them according to each step. An iambic pentameter line, for example, begins with ten unattached accentuation markers (- / - / - / - / - /), and ends up divided neatly into the five traditional feet (-/ -/ -/ -/ -/).

Steps like these will derive iambic feet from traditional iambic lines, and will even reduce the substitutions to those groupings which one would incline toward through a sight-reading

scansion. It will perhaps explain why these are the proper feet of the passage, since each step has a rationale based on the patterning of elements. The steps will even derive substitutions. For example, the trochaic substitution emerges from the first grouping in a case like this, /--/ -/, to give the expected arrangement: /- -/ -/. For the present purposes, however, the method leads through procedures which sometimes become so complicated that working out these steps is a sufficient topic for another project altogether. With dozens of groupings of '-' and '/' confusion easily ensues unless absolutely mechanical procedures are followed. (Even so, a single mistake can cause one to lose track completely.) Mechanism is especially necessary when the number of analyses increases exponentially, since some of the steps require the procedure to follow out two possible lines at once. In Appendix Three, the procedure is applied to a single line, in order to illustrate that, while it works to a degree, it also presents its own questions which are secondary to what has become the central problem of the present work. The theory of rhythm must be worked out before systems of metrical analysis can be devised.

However, it may be worthwhile to illustrate the procedure briefly for one line, since it typifies the approaches and objectives of this thesis. Charles Olson's elegant free verse poem, "Celestial Evening, October 1967," begins with this sufficiently non-iambic line:

- / / - / - - / - -
 Advanced out toward the external from.

The procedure begins with the binary accentuation of the line written out separately, with the individual accents and non-accents ungrouped:

Arrangement: - / / - / - - / - -

The steps then produce the following collocations among the items:

STEP 3: - // - / - - / - -

STEP 4: -///- / - - / - -

STEP 5: -///- / -- / --

STEP 6: -///- /---/ --

The groups of step 6 are the feet, determined by the pattern which exists in the accentual arrangement. The procedure has gone, then, from the mere "arrangement," to what is claimed as the pattern for this line's accentuation. Each of the three groups in step 6 exhibits a concentric pattern. As well, the first two are inversions of each other, and the third occurs both closed and split in the first two. To illustrate the validity of these collocations, one may ask which of the following groupings has more of what we mean by "pattern," the first (which is a mere division into pairs), or the second, from Step 6 above:

1) -/ /- /- -/ --

2) -///- /---/ --

The metrical feet so derived are completely independent of the syntax or lexis. But Saintsbury still claims that true feet are

subtly audible, and have a rightness to their pronunciation even if their boundaries are exaggerated. A premise of this dissertation is that the reader is responding to the logic of the accentual pattern itself, irrespective of other groupings such as syntax. These foot groupings do have a natural collocation:

- / / - / - - / - -
 [Advanced out to] [ward the extern] [al from]

And this is more rhythmical than the mere grouping into pairs, which is dependent on the contingencies of pattern:

- / / - / - - / - -
 [Advanced] [out to] [wards the] [extern] [al from]

Simply put, one can hear the symmetry of the collocations in the first grouping.

PROSODY, RHYTHM, AND ELOCUTION

This dissertation springs from a desire to find an explanation for that quality of finish and control heard in the voice of accomplished poetry and prose. This quality, where a sense of the completeness of meaning is conveyed, is what I took to be rhythm itself, and I set out to explain the perception of this quality through the theory of prosody. Prosody's task could be defined as providing an illustration of the audible qualities of language, qualities which are perceptible but otherwise difficult to explain. Prosody provides a picture of the text, or of those aspects which illustrate a way of reading. It thus attempts to draw out the

expression of a poem in graphical form. The analysis proposed here shows which units, at higher and higher levels, are cohesive and therefore elocutionary. The focus on audibly cohesive units is what connects prosody to the elocutionary reading. Rhythm involves the elocution and the unity of a piece of writing. Through rhythm the text culminates in the single expressive gesture which, as Yeats says, causes the finished expression to "come right with a click like a closing box" (Letters, 24). The study of elocution in relation to metrical analysis was the key to several of the problems posed in my dissertation proposal.

This view of prosody eventually led in two directions: toward the nature of rhythm as enabling expression, and toward a broader and broader view of the aspects of language which take part in the rhythm of a poem. As I proceeded, I became dissatisfied with what I began to see as the current and habitual restrictions on the scope and purpose of prosody; I saw that the whole subject of elocution had to bear on the aims of prosody, and that the singular focus on accentuation schemata was inhibiting the study.

A definition of rhythm was a prior necessity. To this end, I came to see rhythm as the third step in a hierarchy of arrangement and placement. First, there is mere "arrangement" of items, then arrangement in a pattern, and finally rhythm emerges when several patterns mutually condition one another. This view of rhythm, then, led to the search for pattern in aspects of language besides just the accentuation stratum, and ultimately led to the view of prosody as the discovery of language segments and their overlapping. The

segments themselves are often based on patterns, and their overlapping is what gives them a rhythm in their mutual cohesion. But since they are based on audible patterns, prosody, which untwines these segments from one another, is a science of elocution as much as linguistics.

Much of the work here, then, was spurred by a growing dissatisfaction with the current concept of rhythm. A habit of thought has reduced the concept of rhythm to the mere status of pattern. There are still many metrists who define rhythm simply as an even beat, or as an ideal pattern. Those metrists who apply a musical analogy, and emphasize a time beat, rarely reverse this analogy, and apply the syntactical terminology to music; they attempt to force poetry into the musical grid, but they do not observe the more linguistic aspects of rhythm in music, such as its phrasing, its emphasis, and its sense of giving an explanation. It turns out that the musicologists themselves, such as Barbara Wharram, were the ones who had the "syntactical" view of rhythm, and at the same time, more sensitivity to the concept, than those in the field of language rhythm:

The measuring of music into beats with their recurring accents is called metre or time. "Rhythm" is a far broader term, that includes metre, melody, harmony and the whole movement of the music through the grouping of bars into phrases, phrases into sentences, and sentences into a completely integrated piece of music. (93)

Theorists of rhythm in the field of language usually adopted an analogy to music. For example, Derek Attridge's stated definition of rhythm is four isochronically spaced time beats: "an

underlying rhythmic structure: four lines of four beats each, which I shall abbreviate as 4x4" (83). But the musicians themselves have more deference toward the whole concept of rhythm:

While music theory has discovered the basic principles of melody and harmony, it has not yet been able to find satisfactory explanations for those higher constructive functions of meter and rhythm that make up what is generally known as "Musical Form." (Hindemith, 157-158)

The principles of meaningful form that give rise to meter ³ and then to rhythm (in poetry and all the arts) are underestimated at the present time. It is my argument that the areas of logic and rhetoric, subordination and dilation, the grammatical structures which give shape to the utterance and expression to the voice, are just as important as a metrical pattern such as iambic pentameter. Meter is the units formed in any stratum. Rhythm is the effect of the interconnection of all meters at once.

In my original dissertation proposal I said that I would attempt to discover ways in which modern ideas could be used to refine traditionalist metrics. Part of this turned out to be the discovery that one branch of modern metrics, the Structural Linguistic school, really has more in common with the tradition than do many purported derivations, such as the Metrical Contract and Traditional Linguistic schools. Whereas in my proposal I envisioned a study which layered the metrical theories relating to accentuation (so that generative, musicalist, and quantitative accentual schemes would be viewed at once), in practice the dissertation began to de-emphasize the merely accentual stratum of the poetic line, and to

heighten the importance of other strata. This was part of a discovery that the whole question of accentuation in relation to meter had been exaggerated by virtually all metrical analysis after Saintsbury. Forcing the whole question of rhythm upon the shoulders of accentuation is the source of several limitations on the concept of rhythm and the analysis of rhythmical expression.

**CHAPTER ONE: THE THEORY OF RHYTHM AS
LOGICAL INTERCONNECTION**

In the current divisions of the field of prosody, most theorists give the same basic definition to the science: prosody is the study of how a predetermined pattern is substantiated within a given line of poetry. Each school has a certain structure in mind which it takes to contain the essence of "metricality" or of rhythm; and each provides a set of rules to decide which variations fall within the limits of this structure. The central aspect to all of the approaches to metrical analysis, then, is this predetermined structure. It will be argued that this aspect limits our understanding and analysis of rhythm in poetry. The emphasis placed on the predetermined structure prevents the prosodist from seeing what might actually be there, while looking for the structure in mind. What if rhythm is a broader phenomenon than the one pre-set structure can indicate? If so, a more exploratory method is needed for prosody; prosody would be seen as a set of methods for discovering what patterns do inhere in a line of poetry. rather than as a method merely for relating the line to one predetermined pattern.

The metrist who predetermines which pattern is relevant limits prosody to this single pre-set structure. Furthermore, this structure occurs within a single stratum or medium of language. The term "meter" has become synonymous with "accentual pattern." But the literal definition of meter as the measure of a line does not require that accentuation units will be the only eligible units of measurement. A line can be measured according to any aspect of language which is susceptible to forming units. Hence a phonetic or

syntactic unit which is rigorously defined is of equal importance to the ubiquitous accentual metrics. Furthermore, the measurements arising from all of these strata of language are concurrent: a thoroughgoing prosodic analysis must decide which strata are relevant, how they resolve into audible units, and finally, must indicate their simultaneous interrelations. This, I will argue, is what the tradition has been doing all along, in varying degrees of refinement.

A prosodic analysis which defines the units occurring in the various strata of language will have another focus not found in current approaches: it will consider specific new units formed by the interaction between more fundamental units. This, I will argue, is an advance consistent with the premises of traditional theory. Instead of trying to make each line connect to a predetermined norm, the method of prosodic analysis proposed here will uncover the hidden patterns which make a given line unique, and yet in its own way patterned, integrated, and unified.

1.1 RHYTHM AS LOGICAL INTERCONNECTION

A consideration of the connection between rhythm and expression enhances the concept of rhythm; it takes rhythm out of the exclusive realm of the accentual beat and toward the systems which allow language to convey expression. Rhythm is a product of the interrelation between ideas, as much as the lay-out of sound patterns.

When one views rhythm as the pattern of interrelations occurring in several language strata, some controversies in metrical

analysis come into a new focus. For example, this view completely averts the argument over whether rhythm is primarily temporal or spatial. Rhythm is a phenomenon best classified as a prior logical form, with both manifestations, the temporal and the spatial, seen as secondary.

In his dissertation, "A Theory of Prosody and Rhythm," John Rosenwald states that insisting on a difference between the terms "symmetry" for space, and "rhythm" for time, "is only a semantic problem." He also indicates that this distinction is at the root of several misconceptions in prosody; it leads "so many writers . . . one step further to an insistence upon ordered temporal elements or still further to a proposal of isochronic intervals" (26). He perhaps has Sonnenschein in mind, an exemplar of isochronal theory who states that only temporal phenomena are rhythmical, while in reference to spatial phenomena "rhythm" is a term applied incorrectly and at best metaphorically:

For the sake of clearness it is convenient to call the proportioned extension of things in space 'symmetry,' as distinct from rhythm. A row of pillars at equal distances from one another and seen at a glance may then be said to be symmetrical, but not to be rhythmical. Yet it is possible for things in space to have rhythm in a certain sense. The eye of the spectator as it passes from point to point in any product of nature or art may receive an impression of rhythm, in so far as he becomes aware of proportion in the sequence of his sensations. . . . But it is only when sensations follow one another in time that they can properly be said to be rhythmical. (14-15)

This quotation bears out Rosenwald's prediction, that those theorists who insist upon the temporal aspect, as revealed by the

key term "sequence," inevitably draw prosody toward the isochronal theory of rhythm. The separation of spatial "symmetry" and temporal "rhythm" is one step in narrowing the concept of rhythm. Finally, it will be relegated to the sense of flow and the beat of accents. However, this distinction disguises a fundamental similarity between the phenomena, a similarity which points toward a more comprehensive definition of rhythm. Whether in time or space, a logic of relationships connects the parts of the phenomenon, forming them into patterns of repetition and inversion. Furthermore, several strata of patterning can be isolated. These strata then form the various bases between which higher levels of interrelation occur, hence creating new, composite units. However, these higher units no longer form strict patterns of repetition and inversion; they begin to exhibit all manner of waves, curves, and irregular forms which nonetheless derive from strict pattern at the lower level.

Equivalent to Sonnenschein's row of palings is Thomas Taig's series of dots:

The series of dots given as the simplest spatial form does not become rhythmical until the eye or the hand travels to each one in succession, and when we speak of a flowing line a similar sense of movement is implied. Separate sensations are connected in the mind, grouped so that some relationship is established between the parts, and the resultant form is rhythmical only by virtue of this connection.
(15)

Although they insist that rhythm involves the perception exclusively of a time sequence, their comparisons between spatial and temporal forms suggest this common element of logical relation. Sonnenschein insists on "proportion in the sequence" and Taig on "some

relationship between the parts." Thus, both see that rhythm arises "by virtue of a connection" between the elements. They argue that these connections produce rhythm, but arbitrarily limit this to when the connections are activated in time. Clearly, the statement is correct but the restriction is unjustified. The connections which produce rhythm exist whether or not the element of time is introduced. The connections are logical relations which exist prior to either time or space. Looking to this logical realm as the location of rhythmical form will allow a more comprehensive theory and analysis of rhythm.

In addressing the issue of spatial or temporal, Rosenwald was attempting to broaden the concept of rhythm. He succeeds in conflating the temporal-spatial dichotomy to a relational origin, but even so he fails to go beyond "repetition." He does state that whether heard or seen in a photograph, a series of water-drops is rhythmical: "When visual and auditory phenomena are so clearly the function of a single source, I think we must say that perceptions of them differ in mode but not in substance" (22). He thus broadens our view of rhythm effectively to include the spatial as well as the temporal, but in both realms he still returns us squarely to repetition: "no repetition and consequently no rhythm" (48).

Rosenwald's dissertation is a reaction against "a limited view of rhythm itself, one based upon an insistence that rhythmic phenomena are invariably temporal, isochronic, and restricted within narrow boundaries" (iii). He starts with a direct attack on the isochronal definition of rhythm:

From the earliest Greek analyses to the most recent American ones, there has been too much emphasis placed upon treating rhythm as 1) a temporal phenomenon 2) which consists of actually or apparently isochronic intervals 3) which are of sufficient brevity or magnitude to be isolated by the perceiver. (20)

Then, he gives a more intriguing example of spatial rhythm than Gennep's row of palms:

Let us consider the sculpture of Rodin. Here we find absolutely no intrusion of a primary rhythm or of a temporal basis for perception as there was with the drops of water. At best we might say that the visual sensation expands in time as our eyes linger upon an individual statue. . . . An acknowledgment of rhythms such as those of Rodin's sculpture, however, indicates that intervals need not so much as appear equal, for no amount of measurement will discover even approximately equidistant segments in his work. By analogy, therefore, spatial rhythms suggest that temporal rhythms need not be isochronic. (25-26)

Although his illustration proves that rhythm need not reside in temporally equivalent segments, he nonetheless goes on to give a quite standard definition:

. . . I would define rhythm as the repetition of identical or similar sensory elements in such a way that the mind can assimilate them into a pattern. (40)

His denial of the need for close brevity between events does allow him to classify events which occur widely separated in time as rhythmical, but it does not allow him to escape from the simple repetition of an event. Rosenwald complains about the naive view of rhythm as isochronal repetition, but fails to expand this into a broader view such as the general principle of interrelation of

parts. In the study of rhythm in language, the tradition of rhythm as logical interrelation has a clear reference to the structures of grammar, whereas the tradition of rhythm as temporal form, such as Rosenwald objects to, tends to underestimate grammar, having no place for it in its theories. But the current of thought which places rhythm in structures of relation sees every grammatically sound sentence as rhythmical because its syntax connects substance and attribute. Sentence fragments still have relation words, but now they indicate that some other member of the relation is missing. The unrhythmical, "stilted" quality of a fragment is thus a phenomenon of incompleteness, caused by an unfulfilled logical implication. Because so many metrical systems ignore grammar, and thus have fewer structures which they can refer to, they begin to exaggerate the importance of repetition. The foremost bibliographer of versification, T. V. F. Brogan, correctly assesses the available scholarship; theorists have mishandled the term and limited it exclusively to repetition:

"Rhythm" is easily the most troublesome, most abused, most semantically dissolute term in versification, perhaps in all of criticism. In its kernel sense of "periodicity, periodic repetition" it is of course the crux of any theory of verse-structure. (109)

It is a question whether the phrase "poetic rhythm" has any real semantic content at all by now; it has been applied to virtually every species of repetition in poetry, from the iteration of imagery to the patterning of phonemes. (131)

David Masson's article, "Sound-Repetition Terms," illustrates the decadence of repetition as a metrical structure. He creates a taxonomy for hundreds of types of alliteration, with a descriptive

name for each:

Solid mixed echoes (a variety of tight) include compound-start / compound-end solid (slit/silt); and the scrambled slit/still (see INTERCHANGE in the section on FINE-STRUCTURE). Mixed COMBINATIONS involve inversion of type-order, and include spurred solid-cum-frame/frame-cum-solid. The above mixed echoes are all SIMPLE-MIXED (a term not normally required): COMPLEX-MIXED varieties are possible with over two members: e.g. compound start / frame / compound start (as in spit/sap/spare or, with threesome^c split/speck/splash). (192)

The examples seem somewhat contrived, and have questionable relevance to poetic or literary language. (A notable point is that all of his taxonomies mark repetitions which coincide exactly with word unit boundaries, as seen in the pairs or "threesomes" which he aligns for comparison. The significance of phonetic repetition which does not align with, but crosses word boundaries, will be discussed in Chapter Three.)

Likewise, Katharine Loesch defines a number of rhyme types, based on isolating the phonemes which are repeated, in Dylan Thomas's poetry. This deriving of kinds does illustrate the particular nature of Thomas's rhymes. But it does not have a theoretical basis to explain the function of rhyme and other types of repetition within a theory of rhythm. Taxonomies are the brute force approach to prosody. One could go on distinguishing types at length, without recognizing the essential structure, or its function. They provide no theoretical principle. However, as Peter Clemoes states in relation to Old English poetry, the principle behind alliteration is "to reinforce a phrase internally" (21). Clemoes's remark looks behind the fact of repetition to its effect

of reinforcing the structure. This principle of unifying the object becomes more important than a specific list of the kinds of repetition. Internal strength derives from the connection, of logical identity, between the repetitions of an element. One could extrapolate from this purely structural effect to the effect on tone of voice: the voice uttering a phrase which is reinforced by repetition will itself be reinforced in tone. Thus, the purely sonic structuring of a statement can affect the meaning, by providing the resources for a strong vocal quality. Purely sonic features produce a "thickening" of the voice which allows for strength and conviction. Interrelationships caused by sonic repetition reinforce the unity of a structure because the association between identical phonemes is a type of logical connection. With this function, alliteration can take its place among many phenomena which produce the internal relationships of rhythmical language. Clemons quotes Cicero, who says that "things that are bound together have much more force than things that are loose" (24). Whether syntactical or phonetic, rhythm occurs in connections which bind and strengthen vocal expression. Longinus discusses the affinity between rhythm and expression in similar terms. He ranks composition structure as the most important requirement of sublime language, because it is composition structure which enables the argument to be fully declared and comprehended. But Longinus surprisingly extends composition structure beyond the merely grammatical realm of argument and exposition, to include the less apparent areas of alliteration and sonic texture. He claims

that these also enhance expression:

The fifth of the factors contributing to the sublime which I specified at the beginning remains to be dealt with, my friends, and that is the arrangement of words in due order. . . . for my present purpose I need only add the essential fact that men find in a harmonious arrangement of sounds, not only a natural medium of persuasion and pleasure, but also a marvellous instrument of grandeur and passion. (150)

It is not immediately clear why a harmonious aural structure should have any relation at all to the expression of ideas. The fact that it does leads to the paradox that to be natural and convincing, language must be calculated and consciously artificial. George Puttenham echoes this paradox:

Utterance also and language is given by nature to man for persuasion of others, and aid of themselves, I mean the first ability to speak. For speech itself is artificial and made by man, and the more pleasing it is, the more it prevaieth to such purpose as it is intended for

The more artificial it is, the better it communicates. One implication is that versified language has more potential than ordinary prose:

. . . but speech by meeter [sic] is a kind of utterance, more cleanly couched and more delicate to the ear than prose is, because it is more currant and slipper [sic] upon the tongue, and withal tunable and melodious, as a kind of musicke, and therefore may be termed a musical speech or utterance, which cannot but please the hearer very well. (8)

W. B. Yeats also refers to the paradox of "passion and precision" ("Upon a House Shaken by the Land Agitation," l. 2) combining in an utterance. He denies the romantic notion that

calculation and exactness are antithetical to intense emotion. In "The Statues," he shows Pythagorean sculptors who chisel out "Calculations that seem but casual flesh" (l. 11), and inspire "boys and girls . . . to press at midnight in some public place / Live lips upon a plummet measured face" (ll. 7-8). These images illustrate that urgency and vitality are intensified by deliberate, artificial measurement. Yeats also tells us that the "slow, carefully modulated cadence" of Wilde's speaking style "sounded natural to my ears" (Autobiography, 79-80). In "Adam's Curse," he explains the paradox of diligently creating highly artificial forms which are only perfected once they achieve the quality of seeming not artificial, but natural and spontaneous. The lines themselves do achieve this goal:

We sat together at one summer's end,
That beautiful mild woman, your close friend,
And you and I, and talked of poetry.
I said, "A line will take us hours maybe;
Yet if it does not seem a moment's thought,
Our stitching and unstitching has been naught." (ll. 1-6)

Northrop Frye expresses the same paradox in reference to his concept of genuine speech, which is expressed in accomplished literature, in which calculated skill permits the freedom to communicate spontaneously. He cites the paradox that artifice enables naturalness as he describes genuine speech:

The half-baked Rousseauism in which most of us have been brought up has given us a subconscious notion that the free act is the untrained act. But of course freedom has nothing to do with lack of training. We are not free to move until we have learned to walk; we are not free to express ourselves musically until we have learned music; we are not capable of free thought

unless we can think. Similarly, free speech cannot have anything to do with the mumbling and grousing of the ego. Free speech is cultivated and precise speech

(The Well-Tempered Critic, 42-43)

A solution to this often cited paradox may be the artificial nature of language itself. Artificiality is not alien to language, but is essential to it. Artifice became essential to language once the primitive ⁴ stage of the spontaneous vocal and physical gesture was transcended, and language inevitably became a conscious arrangement. Elaborating the arrangement, pattern, and artistry merely taps the essential quality of all language sophisticated beyond the stage of primitive self-expression. The weakness of primitive expression is its inability to provide an analytical explanation. A sophisticated explanation, on the other hand, often loses the empathy of the primitive outcry. Language must juggle these two aspects, the primitive expression and the sophisticated explanation. When language goes toward explanation, it loses expression. But rhythm is the means to restore primitive expression, which comes from unity, gestural force, and accuracy of meaning, in sophisticated language. The achievement of poetry is to restore this primitive unity, in spite of the difficulties, nuances, and complexities which are part of sophisticated language. Meter, alliteration, rhyme, syntactical schemes, and line units are all artificial structures which enhance rhythm: these provide the resources for rhythmical interrelation. Although they seem unrelated to the grammar of ideas, these aural structures do also take part in the network of connections, and strengthen the

expression through a purely sonic medium. Strengthening it, they return it to the combined force of the interjection and gesture. With reference to grammatical relations, sonic rhythms restore the primitive quality, purity of expression, to language.

In his discussion of the artistic structure of language (Institutio, Book 9, Chapter 4), Quintilian states that the function of sonic aspects in conveying thoughts is both to unify them and to create empathy. Rhythm allows the facts to be conveyed accurately, and also enables the empathetic side of communication; to re-create the experience of the facts requires rhythmical structure:

Consequently in my opinion artistic structure gives force and direction to our thoughts just as the throwing-thong and the bowstring do the spear and the arrow. And for this reason all the best scholars are convinced that the study of structure is of the utmost value, not merely for charming the ear, but for stirring the soul. For in the first place nothing can penetrate to the emotions that stumbles at the portals of the ear, and secondly man is naturally attracted by harmonious sounds. . . . But if there is such secret power in rhythm and melody alone, this power is found at its strongest in eloquence, and, however important the selection of words for the expression of our thoughts, the structural art which welds them together in the body of a period or rounds them off at the close, has at least an equal claim to importance. (Institutio vol. 3, 511; my emphasis)

Rhythm accomplishes empathetic communication by restoring the disparate parts of the expression, into one, holistic state of awareness. This means that thoughts are not run along in a series, but are postponed and held in relation until the whole can be built up and perceived at once. Although they seem unrelated to the conveying of ideas, it is the aural structures which overcome the divisive, analytical syntax of language.

1.2 THE PHILOSOPHY OF RHYTHMICAL FORM

Two definitions from the Oxford English Dictionary will illustrate a narrow and a more broad concept of rhythm. The narrow definition, which focusses language rhythm on recurrence, alternation, and a steady flow similar to a musical beat, is from prosody itself:

II. 4. *Pros.* The measured recurrence of arsis and thesis determined by vowel-quantity or stress, or both combined; kind of metrical movement, as determined by the relation of long and short, or stressed and unstressed, syllables in a foot or a line.

II. 4. *Pros. d.* The measured flow of words or phrases. . . .

"The church service . . . its recurrent responses and the familiar rhythm of its collects." 1863

The other definition is from the field of art. It does not limit rhythm either to specific aspects of the phenomenon or to specific principles ordering these aspects. Instead, it refers to a broad principle of integration:

6. *Art.* Due correlation and interdependence of parts, producing a harmonious whole.

"While symmetry is an architectural idea . . . rhythm is a plastic idea. . . . Symmetry implies and expresses the lasting, uniform, and inorganic; rhythm implies change, the organic, as sculpture deals with animal life."

Under the definition from art, rhythm is not identical to symmetry. Because symmetrical images, such as the rainbow and the pentagram, do give the impression of fixity and constancy, another category must exist to define rhythmical images, which imply growth and

change.

Although metrical theorists usually assume the definition of "alternation at regular intervals," there are those who attempt to apply the "due correlation" and "internal harmony" definition to language. Citing the aesthetic impression of artistic unity in successful works, Suzanne Langer extrapolates a gestalt definition. Langer, Ezra Pound, and other rhythm theorists, put forward a view of rhythm based on some type of internal logic which gives cohesion to an object. Following their lead, I wish to define rhythm as "the temporal or spatial expression of logical form."

1.3 SUZANNE LANGER

Suzanne Langer directly questions some of the easy assumptions about rhythm. She enlarges rhythm from the domain of repetition and symmetry. Langer is one of the few to state that the essence of rhythm is not repetition, and that it is applicable "to other arrangements than the series" (64):

the rhythms of life, organic, emotional and mental . . . are not simply periodic, but endlessly complex, and sensitive to every sort of influence. (126)

The word "rhythm," [is] carried over somewhat glibly to the realm of conscious acts, which, for the most part -- and certainly the most interesting part -- are not repetitive. (355)

There have been countless studies of rhythm, based on the notion of periodicity, or regular recurrence of events. It is true that the elementary rhythmic functions of life have regularly recurrent phases: heartbeat, breath, and the simpler metabolisms. But the obviousness of these repetitions has caused people to regard them as the essence of rhythm, which they are not. (126)

While the metrist Paul Baum purports that the "rhythmic thought" (5, note) of Othello exists in an alternation of emotions, Langer's view of rhythm in the drama is more penetrating. In a note, Baum cites the promising concept of "rhythmic thought." The reference suggests possibilities of syntax, logic, and other structures quite independent of the series; but he then returns to the simplistic idea of serial alternation. The rhythmic thought of Othello is said to occur in an alternation of emotions during the course of the play, and not in single emotional moments, as logical complexes of feeling and idea.

According to Langer, rhythm is not the staggered repetition of two moods; rather, it is the gestalt by which the parts of the drama are drawn into artistic unity. Rhythm, in this sense, pervades all the aspects of the work. The dramatic action is seen as a whole, unified by the internal interrelations of rhythm:

with respect to drama . . . it is precisely the *rhythm* of dramatic action that makes drama "a poetry of the theatre," and not an imitation (in the usual, not the Aristotelian sense) or make-believe of practical life. As Hebbel said, "In the hand of the poet, Becoming must always be a passenger from *form* to *form* [von *Gestalt* zu *Gestalt*], it must never appear, like amorphous clay, chaotic and confused in our sight, but must seem somehow like a perfected thing." The analysis and definition of rhythmic structure, given in Chapter 8 with reference to musical forms [126-9], may be applied without distortion or strain to the organization of elements in any play that achieves "living" form. (355)

In discussing the artifices of speech, deployment of syntax, choice of word-colour, and so on, Langer connects rhythm to the successful communication of the original "feeling-perception" ⁵ which motivates the work of art:

A statement is always a formulation of an idea, and every known fact or hypothesis or fancy takes its emotional value largely from the way it is presented and entertained.

This power of words is really astounding. Their very sound can influence one's feeling about what they are known to mean. The relation between the length of rhythmic phrases and the length of chains of thought makes thinking easy or difficult, and may make the ideas involved seem more or less profound. The vocal stresses that rhythmicize some languages, the length of vowels in others, or the tonal pitch at which words are spoken in Chinese and some less known tongues, may make one way of wording a proposition seem gayer or sadder than another. This rhythm of language is a mysterious trait that probably bespeaks biological unities of thought and feeling which are entirely unexplored as yet. (258)

Rhythmical structures allow one to assert the emotional meaning along with the idea. Hence it is the essential element of art, which may be defined precisely as the successful communication of this complex idea, or feeling-perception.

Langer affirms the role of rhythm in artistic unity. Rhythm is required to master the art; its effects are freedom, virtuosity, and absolute control of detail. In dance, rhythm enables movement to become gesture, that is, to express meaning. Every detail of movement acquires a sense of newness by its place within the whole. Among the romantic treatments of rhythm, Langer's is the most resonant:

The most important, from the balletic standpoint, is the last -- the sense of freedom from gravity. This ingredient in the dance illusion is untouched by the shift from cult values to entertainment values. It is a direct and forceful effect of rhythmicized gesture, enhanced by the stretched posture that not only reduces bodily motions -- the free use of arms and shoulders, the unconscious turnings of trunk, and especially the automatic responses of the leg muscles in locomotion -- and thereby produces a new body-feeling, in which every muscular tension registers itself as something kinesthetically new,

peculiar to the dance. In a body so disposed, no movement is automatic; if any action goes forward spontaneously, it is induced by the *rhythm* set up in imagination, and prefigured in the first, intentional acts, and not by practical habit. In a person with a penchant for the dance, this body-feeling is intense and complete, involving every voluntary muscle, to the fingertips, the throat, the eyelids. It is the sense of virtuosity, akin to the sense of articulation that marks the talented performer of music. The dancer's body is ready for *rhythm*.

The rhythm that is to turn every movement into gesture, and the dancer himself into a creature liberated from the usual bonds of gravitation and muscular inertia, is most readily established by music. In the highly serious, invocative, religious dance, the music often had to establish a complete trance before the dancers moved . . . (202-203).

One effect of rhythm, which Langer points out in the drama, is a sense of forward impulse: "The essence of rhythm is the preparation of a new event by the ending of a previous one" (126). However, this sense of forward momentum must not be mistaken for the metrical concept of expectation created by a regular beat. Instead, the forward impulse of rhythm is caused by a structure which involves an implication requiring fulfillment. Rhythmical structure is more like the equation, in which closure can be inferred, and less like the series, which, on the other hand, has no capacity for closure at all. The openness of the series sometimes causes metrists to overlook the line as a closed unit, and to offer scansion which wrap the last syllables of every line over to the following line. A view like Langer's would lead to a search for closure, caused by a structure whose parts are mutually implied. Langer's description of dramatic rhythm concludes upon the idea of "culmination," which gathers up the parts of the total "fable":

A dramatic act is a commitment. It creates a situation in

which the agent or agents must necessarily make a further move; that is, it motivates a subsequent act (or acts). The situation, which is the completion of a given act, is already the impetus to another Dramatic acts are analogously connected with each other so that each one directly or indirectly motivates what follows it. In this way a genuine rhythm of action is set up, which is not simple like that of a physical repetitive process (e.g. running, breathing), but more often intricate, even deceptive, and, of course, not given primarily to one particular sense, but to the imagination through whatever sense we employ to perceive and evaluate action; the same general rhythm of action appears in a play whether we read it or hear it read, enact it ourselves or see it performed. That rhythm is the "commanding form" of the play; it springs from the poet's original conception of the "fable," and dictates the major divisions of the work, the light or heavy style of its presentation, the intensity of characters, and the degrees of their development. The total act cumulative form; and because it is constructed by a rhythmic arrangement of its elements, it appears to *grow* from its beginning. (355-356)

The rhythmical object here is imbued with a structure of relationships, which permeates all of its aspects. Its sense of "direction" is caused by implication, by the central commitment which entails the whole. Hence rhythm is more like the unity of syntax than of the series. Syntax involves relational morphemes and words which require completion. Thus, "arrhythmic" is a synonym to "fragmented," and has the effect of stilted expression.

Throughout Articulate Energy, Donald Davie discusses "rhythms of ideas, that is, as patterns of syntax" (32). He elaborates what may be called the schematic view of rhythm. He cites Langer's idea that "a poem is like a piece of music in that it . . . establishes internal relations, establishes also relations of feeling building up the structure" (19). The schematic conception of rhythm is represented in Davie's quotation of Northrop Frye: "The link between rhetoric and logic, between the image and the concept, is

the diagrammatic structures underneath our thoughts, the logical connections which appear in the spatial metaphors we use. 'Beside' 'on the other hand,' 'upon,' 'outside': nobody could connect thoughts at all without such words, yet every one is a geometrical image, and suggests that every concept has a graphic formula" (*Articulate Energy*, 133). Likewise, Hugh Kenner turns our attention from the popular tropic figures, those which bear on the meaning of words, to the less appreciated schematic figures of speech:

So a word here seems two-faceted. But syntax is a one-way street, its principles and subordinates guiding us with sometimes misleading ease through a sentence or a poem. In the same way perspective (small means distant; lacuna means overlap) tells us how to relate the members of a picture. Disregard, then, [puns, metaphors, and other tropes]; fix your mind on the structure determined by the little words *men* ("on the one hand") and *de* ("but on the other hand") . . . (140).

1.4 EZRA POUND

Ezra Pound is another rhythm theorist who indicates the directional, geometrical component of a rhythmical structure. "Tone leading" is a feature of music for which Pound seeks a comparison in language rhythm: "We know that certain notes played in sequence call for other notes, for a 'resolution,' for a 'close' . . . are there in the words themselves 'tone-leading's'?" ("Osiris," 39). If so, the relational aspect of syntax can also be accomplished in other linguistic media; a phonetic pattern can produce the same sense of completion as an answering phrase, and language media less obviously connected to statement and resolution can be seen to strengthen the utterance. Following the syntactical view will lead

also to the synchronic view of rhythm. A synchronic view of an object allows all of its parts to be seen in relation simultaneously. The diachronic view is when the parts are seen only in the order in which they emerge. The synchronic structure is the abstract, frozen aspect, rather than the flowing aspect, as in diachronic or isochronal forms. Like synchrony, syntax is mutual placement and relation, without reference to a linear order. The relational syntax between the elements is fixed, while the linear order in which the elements are written down is capable of great variation. Hence, the sequential order is irrelevant to the abstract syntactical order. The rhythmical entity is likewise synchronic. This is to say that all of its parts are caught in a web of mutual entailment. Progression is not essential to the deep structure; a given progression is only one substantiation, and non-progressive, that is, simultaneous, substantiations, are also possible. Ultimately, it is this simultaneous grasp which any progressive expression attempts to capture. This synchronic view accommodates the syntactical definition of rhythm in that syntax is a collocation, without reference to serial order.

In "Automorphic structures in the Poem's Grammatical Space," Daniel Laferrière discusses the "spacialization of the temporal." He says that "what at first seemed a series of events in time at length turns out to be a single timeless concept in the process of self-articulation" (70). He turns the attention from the series in progression to the static pattern. Likewise, Frederic Jameson speaks of "translating a formless temporal succession into a

simultaneity which we can grasp and possess" (Prison-House, 74). In analyzing a rhythmical sequence, then, there is no requirement to maintain the progression. There is a prior synchronic structure (Jameson, 69), which contains the rhythm itself. Thus, versification may deal with the pre-temporal, the synchronic or logical, rather than the temporal form. We can look at the structures of a poem as a crystalline diagram spread out on the page instead of as a flow or series in any sense limited by the sequential unfolding. The rhythmical perception is a moment completely removed from flow and change. Hence, the true perception of rhythm is not that of the sequence, but is the state of awareness when the sequence is completed and the whole is perceived.

However, current metrical analysis often places great weight on the seriality of the poem. Studies based on "expectation" focus on the serial order of the feet. They construct a view in which the poem unfolds itself for the linear reader, with expectation leading to surprise. This view is naive. For one thing, it implies a first-time reader for every poem. It cannot explain the sense of rhythm in a familiar stanza which moves inexorably to the point where the last of the implications is fulfilled. Instead of the series of beats in time, the metrical line must be seen as an ideal form, independent of time. The overall relations which pertain between the metrical units exist on another plane from the order in which the feet are uttered. Seen from the bird's-eye-view, the feet form patterns which are independent of the direction of utterance. In a familiar poem, the mind is aware of this pattern, and senses

the correctness of its closure in time, but the pattern itself is prior to the expression in time. It is synchronic, in spite of its diachronic expression.

Charles Olson's idea of "composition by field" affirms the idea of a synchronic structure:

(We now enter, actually, the large area of the whole poem, into the FIELD, if you like, where all the syllables and all the lines must be managed in their relations to each other.) It is a matter, finally, of OBJECTS, what they are, what they are inside a poem, how they got there, and, once there, how they are to be used. . . . every element in an open poem (the syllable, the line, as well as the image, the sound, the sense) must be taken up as participants in the kinetic of the poem just as solidly as we are accustomed to take what we call the objects of reality; and that these elements are to be seen as creating the tensions of a poem just as totally as do those other objects create what we know as the world.

The objects which occur at every given moment of composition (of recognition, we can call it) are, can be, must be treated exactly as they do occur therein and not by any ideas or preconceptions from outside the poem, must be handled as a series of objects in field in such a way that a series of tensions (which they also are) are made to *hold*, and to hold exactly inside the content and the context of the poem which has forced itself, through the poet and them, into being.

Because breath allows *all* the speech-force of language back in (speech is the "solid" of verse, is the secret of a poem's energy), because, now a poem has, by speech, solidity, everything in it can now be treated as solids, objects, things; and, though insisting upon the absolute difference of the reality of verse from that other dispersed and distributed thing, yet each of these elements of a poem can be allowed to have the play of their separate energies and can be allowed, once the poem is well composed, to keep, as those other objects do, their proper confusions. (152)

Olson sees the poem as a static energy field, a view in which topology overrules sequence. Determining the metrical feet in an Olson poem, as in any poem, thus requires a synchronous view. The scansion is a map in which the relative placement of the locations establishes a design, whose only prescription is that it exhibit

design-logic. In the context of metrical feet, Olson's synchronic view implies a grouping principle which resolves the individual syllables into logical groups, based on the patterns formed by the arrangement of their accentual values. The simultaneity of the pattern indicates its unity, and ultimately supports the unity of expression.

Another aspect of rhythm is its capacity to interconnect the parts of the object. Ezra Pound will echo these ideas of Puttenham on the design of a rhyme scheme as a "bind" for the stanza. As Puttenham states,

Besides all this there is in *Situation* of the concords two other points, one that it go by plain and clear compass not entangled: another by interweaving one with another by knots, or as it were y band, which is more or less busy and curious, all as the maker will double or redouble his rime or concords, and set his distances far or nigh.

Now you may perceive these proportions before described, that there is a band to be given every verse in a staff, so as none fall out alone or uncoupled, and this band makes that the staff is said fast and not loose: even as ye see in buildings of stone or brick the mason gives a band, that is a length to two breadths, and upon necessity diverse other sorts of bands to hold in the work fast and maintain the perpendicularity of the wall: so in any staff of seven or eight or more verses, the coupling of the more meters by rime or concord, is the faster band: the fewer the looser band, and therefore in a *huitaine* he that putteth four verses in one concord and four in another concord, and in a *dizaine* five, shows himself more cunning, and also more copious in his own language. (89)

The pattern of the rhyme words defines the stanzaic unit: by an overlapping and interlocking, similar to that which strengthens brickwork, the unit is created and strengthened. According to Puttenham, an insufficiently "interwoven" rhyme scheme will cause an

eight-line stanza to dissolve into two units of four: "Therefore if ye make your staff of eight, by two fours not intertangled, it is not a huitaine or a staff of eight, but two quatrains, so is it in ten verses, not being entertangled they be but two staves of five" (66). Likewise, Pound emphasizes the interconnection created by rhyme; the effect of rhyme words does not depend upon "their multiplicity, but upon their action the one upon the other; not upon frequency, but upon the manner of sequence and combination" ("Osiris," 26). The same function of sonic associations is asserted by Kenner in regard to Pound. Expressive unity is not created by a regular count nor by mere evenness; rather, it is by the internal association of parts. Pound, Kenner says,

managed for the first time to articulate numerous extended poems in a *verse libre* not confoundable with cut-up prose, answerable to no overt system of counts or assonances, but held together from within by so many filaments, syntactic, sonic, imagistic, that any change, as surely as change in a verse of Pope's, will be change for the worse. (Pound Era, 200)

Another effect of pattern is the creation of focal points in the arrangement, which also helps to explain how patterns from a purely sonic realm can be involved in meaning and emphasis. Pound illustrates the idea that structures contain key points in words which form the nexus for a set of connections:

Let us imagine [words] charged with a force like electricity, or, rather, radiating a force from their apexes -- some radiating, some sucking in. . . . When [the proper] conjunction occurs let us say their force is not added one's to the other's, but multiplied the one's by the other's; thus three or four words in exact juxtaposition are capable of radiating this energy at a very high potentiality; mind you, the juxtaposition of their verticies must be exact and the

angles or 'signs' of discharge must augment and not neutralize each other. (Pound, "Osiris," 34)

As he states in "Treatise on Metre" (199), the individual qualities of syllables are altered by their involvement in this totality: "syllables have . . . weights and durations that seem naturally imposed on them by the other syllable groups around them." This mutual and non-linear support between words in a text is also discussed in Pound's "Osiris" essay:

At a time when both prose and poetry were loose-jointed, prolix, barbaric, he [de Born-Arnaut], to all intents and virtually, rediscovered 'style.' He conceived, that is, a manner of writing in which each word should bear some burden, should make some special contribution to the effect of the whole. The poem is an organism in which each part functions, give to sound or to sense something -- preferably to sound *and* sense gives something. . . . He bears to the technique of *accented* verse of Europe very much the same relation that Euclid does to our mathematics. (27)

Pound's ethical basis for poetry is the writer's effort in devising an integrated structure, of facing "all drudgery in attempting to find some entanglement of words so subtle, so crafty that they can be read or heard without yawning" ("Osiris," 35). The idea of "some entanglement of words" of such necessity that "each line have its own entelechy" (Kenner: Pound Era, 200), is a conception of rhythm and meter much richer than either isochronism or repetition.

In his analysis of Pound's theories of prosody, Kwan-Terry constantly recurs to a geometrical and synergistic metaphor in the conception of rhythm: "sound is tied to sound, word to word, cadence to cadence, line to line, stanza to stanza, to form a tightly knit pattern" (63). This system of relations creates key

points not only by intersection, but also by their exclusion of certain items. Through lack of repetition, items may become individuated, and thus establish points in relation to the pattern: "a scheme of rhyming sounds can establish a melodic system which will allow other sounds to play against it in counterpoint" (63). Purely sonic rhythm goes as far in Imagism as to take part in the creation of the "image," which Kenner defines as the successful aggregation of all the parts of an experience:

the 'image,' that which the poet constructs, is not necessarily a static 'thing' like a pine-tree or a suit of armour, but may be, and in all but the simplest cases will be, a chain of events, an interaction of rhythms (for an accent *is* an event), anything up to the most intricate combinations of visual, tactile, neuro-muscular, and rhythmic to be found in the last phase of Shakespeare. That a rhythm is *part of* not background music to, a poem, Pound explains in these words: ". . . I believe in an absolute rhythm. I believe that every emotion and every phase of emotion has some toneless phrase, some rhythm-phrase to express it." ("Rhythms," 112)

The view of rhythm here is equivalent to Langer's subsuming of everything under one totalistic fable or commanding form. Pound, just as Langer and Longinus do, is able to bridge the gap between the phonetic texture and the ideas expressed.

1.5 RHYTHM AS ISOMORPHIC FORM

As well as the concept that rhythm is the internal associations of an object, another important idea is that rhythm is an abstract and prior form. Unlike Sonnenschein, who insists that time is the only realm in which rhythm occurs, Suzanne Langer and Ezra Pound see rhythm as either spatial or temporal. Furthermore, Pound's

definition implies the prior nature of rhythm, that it exists in an abstract state prior to its expression in a temporal medium: "Rhythm is form cut into TIME, as a design is determined SPACE" (ABC, 198). In both theorists, there is an abstract form prior to a manifestation in either time or space. What this implies is that the expression, or substantiation, of rhythmical form can be "isomorphic." ⁶ That is, because rhythm has an existence prior to its manifestation in any tangible medium, a single rhythm can thus be expressed in different media. As a communicative gesture, as the internal cohesion for a feeling-perception, a rhythm itself is an isomorphic form, is prior to any substantiation, and so is capable of different substantiations. As Cunningham states in "The Problem of Form," this structure is only recognizable through its various expressions: "It follows, then, that form is discoverable by the act of substitution. It is what has alternative realizations" (14).

Another argument for the idea of rhythm as prior logic derives from the controversy over "irreconcilable" types of rhythm. In his Theory of Prosody in Eighteenth-Century England, Paul Fussell argues that there are irreconcilable differences between early century accentual-syllabic and late century accentual meters. He points out that while the second is isochronal, the first is not, and then argues that the second required a whole learning process by the readers. One could add other meters to this, and further illustrate the idea of irreconcilable types of rhythm. For example, a poem in pure syllabics is organized by number, line, and phrase, without reference to accentual arrangement or feet. All of these forms

carry different tonal resources; each encourages a different ethos altogether. Yet, all three metrical forms are rhythmical, and therefore must have some connection deeper than the "irreconcilable" surfaces. The implication is an a priori definition of rhythmic form, something deeper than a comparative description of surface accentual arrangements. Thus, accentual, accentual-syllabic and syllabic meters can be seen as sharing the same prior rhythm, but expressing it through different substantiations.

Another example of isomorphism is the idea that music and poetry have different expressions for the same rhythm. Pound, like Yeats, complains that many musical renditions distort the words into the musical rhythm. However, the difference between musical and linguistic substantiations of rhythm does not always preclude a musician and a poet from finding expressions that are compatible enough to combine in a single score:

One reads the words on which the notes indubitably depend; a rhythm comes to life -- a rhythm which seems to explain the music and which is not a "musician's" rhythm. Yet it is possible to set this rhythm in a musician's rhythm without, from the poet's feeling in the matter, harming it or even "altering it," which means altering the part of it to which he is sensitive; which means, again, that both poet and musician "feel around" the movement, "feel at it" from different angles.

. . . it is quite certain that some people can hear and scan "by quantity," and more can do so "by stress," and fewer still feel rhythm by what I would call the inner form of the line. And it is this "inner form," I think, which must be preserved in music; it is only by mastery of this inner form that the great masters of rhythm -- Milton, Yeats, whoever you like -- are masters of it. ("Osiris," 38)

The "inner form" is the rhythm itself, the same rhythm which may be expressed in both the music and the poetry, or which can be

destroyed if the exigencies of one medium are forced upon the other.

One persistent rhythmical form remains at the heart of the artistic expression of a meaning, even if this expression occurs within different artistic mediums. Furthermore, we can still hear the same essential rhythm even when a poem comes from a different dialect, or even a different phase of the language. We hear the original elocutionary voice, caused by the same clinching effect of rhythm-logic, which gives accuracy and fullness to expression. Part of the reason that surface changes to language do not affect the essential perception, as Ian Robinson argues, is that these changes are themselves systematic. Hence they will alter the sound pattern in such a way as to reproduce the same system of relations.

Addressing the prosodic problem of dialects, Robinson argues that a given poem will be "the same poem" no matter whose dialect it is pronounced in. This answers the often-cited issue in metrics, where the poet's own pronunciation is held against the reading which a particular student of metrics gives to the lines: when the poet's version of the sonic design is translated into the metrist's version, the ontological pattern nonetheless remains. The design items are changed, but because the changes are systematic, all items of a particular kind are changed together; hence, as long as our reading is expressive and meaningful, it is just as legitimate as the poet's own. This also opens up issues of the relativism of a given performance, the subjectivity of text perception, and the collaboration of the reader in making meaning. The relativism-subjectivity-collaboration arguments make up a set of ideas, all of

which attack the notion of a real expressive entity in the poem. Robinson intensifies the strength of this conflict by using Chaucer as his example, because in Chaucer difference in dialect crosses a phase of the English language itself. However, he says that it is quite permissible to "naturalize" (30) or "acclimatize" (33) a poet to the pronunciation of one's own dialect. And the result is fully as true and accurate as the poet's own pronunciation: "The sounds of Shakespeare's poetry are the ones in which the poetry has as much of its full meaning as possible" (28). This explains why we can still perceive the personality implied in Chaucer's poetic voice, even in a modernized pronunciation. In this translation of the character of the student (Coghill, 27), we still hear the sympathetic and humane voice of the author:

An *Oxford Cleric*, still a student though,
One who had taken logic long ago,
Was there; his horse was thinner than a rake,
And he was not too fat, I undertake,
But had a hollow look, a sober stare;
The thread upon his overcoat was bare.
He had found no preferment in the church
And he was too unworldly to make search
For secular employment. By his bed
He preferred having twenty books in red
And black, of Aristotle's philosophy,
To having fine clothes, fiddle or psaltery.
Though a philosopher, as I have told,
He had not found the stone for making gold.
Whatever money from his friends he took
He spend on learning or another book
And prayed for them most earnestly, returning
Thanks to them thus for paying for his learning.
His only care was study, and indeed
He never spoke a word more than was need,
Formal at that, respectful in the extreme,
Short, to the point, and lofty in his theme.
The thought of moral virtue filled his speech
And he would gladly learn, and gladly teach.

According to Robinson, the argument over the final -e is irrelevant, unless it is placed in an elocutionary context. The final -e should be sounded only when doing so encourages the rhythmical production of a vocal presence: "no convincing account of sounded final -e in Chaucer is possible without an explanation of the rhetorical effects of the sound" (83). All of Robinson's arguments fall back on elocutionary validity, on the "living" quality which a certain reading will produce: "his description of Alison . . . depends for its life on rhythms not recognized by the traditional metre" (166); "Few readers would . . . deny that Chaucer's verse conveys more of a sense of the speaking voice than Gower's . . . the simulation of speech by heightened, yet fresh and natural 'pieces of language;' one heightening agent is the metre" (72).

Robinson's argument that we are hearing the same Chaucer is drawn from the idea that rhythm is an isomorphic form, because a isomorphic form can be expressed in a number of manifestations, all the while retaining its identity. The absolute pattern itself does not change with systematic changes to the language, between phases, between dialects or idiolects, only the unit indicators of the pattern change. This explains, in contradiction to a historicist view, the traditional, romantic concept of the timelessness of poetic expression.

Self-expression and communication are two universal values. Poetic language embodies these values through the full presentation

of a "feeling-complex" which is set forth and preserved through the unifying structures of rhythm. Rhythm gives life to the voice in the first place (without rhythmical unity, utterance does not "fail" per se; it simply does not become language at all, in the sense of true expression); and it preserves the life of a passage in the second place. Through rhythmical expression, it is possible to see the continuity, rather than the fracture, of human history:

To a Poet a Thousand Years Hence

I who am dead a thousand years,
And wrote this sweet archaic song,
Send you my words for messengers
The way I shall not pass along.

I care not if you bridge the seas,
Or ride secure the cruel sky,
Or build consummate palaces
Of metal or of masonry.

But have you wine and music still,
And statues, and a bright-eyed love,
And foolish thoughts of good and ill,
And prayers to them who sit above?

How shall we conquer? Like a wind
That falls at eve our fancies blow,
And old Maeonides the blind
Said it three thousand years ago.

O Friend, unseen, unborn, unknown,
Student of our sweet English tongue,
Read out my words at night, alone:
I was a poet, I was young.

Since I can never see your face,
And never shake you by the hand,
I send my soul through time and space
To greet you. You will understand.

James Elroy Flecker

1.6 REQUIREMENTS FOR A DEFINITION OF RHYTHM

To fully disengage rhythm from its temporal expression, we must see it as occurring in abstract relations, such as those of logic, which are pre-temporal, and pre-spatial, but which may be expressed in time or space. This view has the advantage of deriving one basis for all forms of rhythmical phenomena; whatever images, actions, sounds, or set of ideas, which has a peculiar quality of organization and wholeness will be analyzed as rhythmical on the basis of the prior logic of association between its parts. Along these lines, the best definition for rhythm is simply to equate it with cohesion or unity, and say that rhythm is that set of relations which gives an object inward association of parts. The word "inward" is important in this regard. The isochronal and repetitive definitions discussed above are both purely "extensive" rather than "intensive" conceptions of rhythm. That is, they see rhythm as something laid over the poetic line, by virtue of repetitive arrangements or of equal time divisions. But in the intensive view, we are looking for something within the arrangement which unifies it from the inside. A structure such as this, [ab(c)d], for example, is internally unified because "c" belongs to both sets of brackets.

While it is often pointed out that a repeated shape acquires rhythm, Ezra Pound focuses on the single shape, the single element of a repetition, as an integrated rhythmical entity in itself. Like Langer, Pound recognizes that a single pattern-unit can be rhythmical:

Intense emotion causes pattern to arise in the mind -- if the

mind is strong enough. Perhaps I should say, not pattern, but pattern-units, or units of design. . . . I am using this term "pattern-unit," because I want to get away from the confusion between "pattern" and "applied decoration." By applied decoration I mean something like the "wall of Troy pattern." The invention was merely the first curley-cue, or the first pair of them. The rest is repetition, is copying.

("Affirmations," 374)

The single figure is a rhythmical entity, prior to any repetition.

The "single jet" is usually repeated, but it can also stand on its own:

By pattern-unit or vorticist picture I mean the single jet. The difference between the pattern-unit and the picture is one of complexity. The pattern-unit is so simple that one can bear having it repeated several or many times. When it becomes so complex that repetition would be useless, then it is a picture, an "arrangement of forms." ("Affirmations," 374)

The inherent unity of this prior pattern shows the repetition theory of rhythm to be inadequate. The question arises: "What about the single unit which, though taken alone, is rhythmical?" Some of W.B. Yeats's poetic phrases, for example, are less than a whole line, but have a notable strength which makes one want to call them rhythmical in themselves. They provoke the question "at what point does a section of language become rhythmical?" Is it possible to work backwards, and discover a single phrase, or even a single word to contain rhythm? One phrase from Yeats's line, "I have walked and prayed for this young child an hour" (out of "A Prayer for my Daughter") illustrates rhythm by itself. The phrase may be scanned with the same firm degree of accent on three syllables:

- / / /
"for this young child;"

It is the expressive urge that gives it rhythm, even when it is taken out of a repetitive context. The rhythmicity of this lone phrase casts doubt upon the theory of rhythm, which states that rhythmic expectation and surprise are created by the context of several regular lines.

One test of the repetition theory is to work backwards to the single unit. One can not back up and identify the point where the poem starts to generate a sense of rhythm. The elocutionary effects of rhythm, which are the felt quality of a prepared and calculated statement, often occur right from the first word. This is the case in Yeats's poem "Memory," where what Langer calls the "commanding form" imbues the whole, and gives a sense of an oratorical declamation beginning on the first syllable:

One had a lovely face
And two or three had charm
But charm and face were in vain

Because the mountain grass
Cannot but keep the place
Where the mountain hare has lain.

It is easy to recognize the poem's firm closure; as Yeats says, the finished product clicks shut like a box. However, the poem is also firm in its opening. This is caused by the accent which is planted upon the word "One," because of its role as a numeral. In the pronunciation of "one" as an adjective, on the other hand, the intonation would rise:

— \
One day

But in the pronunciation of the word as a numeral, as in "Memory," the intonation falls very firmly. To start an utterance with

ONE

is in fact very rare; it occurs mainly in counting. As well, there is a pause created when the word is pronounced as a numeral:

"ONE . . . had a lovely face." This is a much greater juncture than occurs with the adjective form.

An expectation theory of rhythm could not determine in advance that the word "One" was a numeral instead of an adjective. A proper enunciation of the word can only be given after it is realized that the word is the beginning of an enumeration. In the line, "One had a lovely face," certain requirements pertain to the word "One," and these requirements make certain that the word will instill the felt quality of rhythm (which is the sense of a determined and unequivocal statement, a guarantee of the deliberate unfolding of the meaning) before any metrical contract can be agreed upon, or any metrical expectation generated.

Hence, before we can really read Yeats's "Memory," we have to know its meaning already, and know that "One" is the beginning of a numerical sequence. From our first real understanding of it, then, this word is caught in a vectorial structure, being both a point and a direction. It therefore has one quality of rhythm discussed in the last section, the quality, as required by Langer and Pound, of a missing implication. The word "One," pronounced as a numeral,

implies an enumeration to follow. As a numeral, it is also a pronoun; and so this pronunciation also implies a clause to be completed, and in fact a series of parallel clauses to reflect the numeral series. The boundaries of the poem are set not only by the rhythmical closing, but by the rhythmical opening syllable, by the oratorical gesture of the first syllable.

This word, "One," is the intersection of these several patterns. Intersection gives a fusion of directions, a point that radiates, but also tapers and focusses the lines that draw outward from it. The coming enumeration is revealed by the correct emphatic pronunciation of the word. It is emphatic, because in an enumerated series, each item is a basic pattern point.

As well as emphatic, the word also occurs within a purely accentual pattern, that of the feet in the line:

/ - - / - /
 One had a love ly face.

Thus we have an immediate co-occurrence of an accentual and an emphatic pattern. The word is accented in itself, and furthermore is emphasized in this function as an enumerator. The accentuation involves it in one pattern, in which it forms a foot with the following word. On the other hand, the emphasis involves it in another pattern altogether, which connects it to the other enumerators, and in this context separates it from the following word, "had." Hence, two patterns conflict: the strong phonological separation between "one" and "had" is traversed by the cohesion of the foot unit. The convergence of the syllables in the foot, in

turn, is traversed by the enumeration series, which involves only the first syllable of "One had." This example demonstrates a rhythm caused by the coincidence of accent and emphasis, and a rhythm which is evoked prior to the establishment of any lilting beat. It demonstrates a rhythm which exists apart from both isochronism and recurrence, and which is audible in the strong oratory of the poem, from its firm opening to its clicking shut.

A pre-temporal, pre-spatial, or "intensive" theory, in other words, a view of rhythm as a type of logic, is the only definition that can apply to everything that rhythm is involved in. Rhythm is a set of relations giving rise to unity and coherence. Elocution ties into this conception, in the emphasis and integration created by metrical points and overlapping segments. Rhythm is thus heard in a voice which has the quality of determination and clarity. This may explain the voice of certainty which may well define poetry itself. It will explain why no one argues with a couplet from Alexander Pope; one either memorizes it for future guidance, or else avoids it altogether; it is "finished" and therefore unanswerable.

This theory also explains isochronism without being limited to it, for the word "rhythm" is used properly for many things which do not exhibit isochronism, even by analogy. The golf swing is said to be rhythmical when successful contact is made with the ball. But there is little equivalency involved. The back swing is much slower than the forward swing. In chipping and pitching shots, the back swing is also much shorter than the follow through. There are no equidistant or isochronal points to be had, yet the whole inheres

rhythmically. Rhythm has more to do with the working of many elements toward the successful completion of a significant action, than it has to do with a veneer of equivalence placed over units and movements. The rhythmical golf swing does have suspension, completeness, contact, result, and accuracy. It is a complex moment of concentration, a moment in which time and the mind are mastered by skill in preparation and execution. Skill turns a moment into a rhythmical trance, but without temporal repetition.

Furthermore, isochronism and repetition cannot provide a structure for closure, even though closure is necessary to the elocutionary view of expressive rhythmical clinching. This lack of closure becomes apparent in isochronal analysis when the last unaccented syllable of a line is often applied to the foot beginning the next line, and the line as a unit per se is subverted. Likewise, current generative analysis of meter ignores the line as a unit per se. Because the only two items considered are the "metrical position" at one extreme, and the whole line at the other, there is no way to see the line as a composite of smaller, interlocking units. Current generative theory therefore gives no reason to stop at the whole line, and to consider it as an interlocking entity, with an integrity beyond the text layout.

A unit such as the poetic line is a semantically and syntactically arbitrary section. Yet the poet's challenge is to unify each of these arbitrary sections. As Brooks and Warren point out, bad poetry is precisely that which fails to make each line a genuine, intensive unit. Merely tacking on rhyme, an extensive

unifier, will not do, because it fails to achieve the inward unity of the whole line. The result of such failure in rhythmical structure is a faulty poetic voice; one can hear which sections fail to inhere, and because the structure is not unified, the voice loses rhythmical certainty. The singular, unequivocal statement becomes impossible.

The key to building this statement is rhythm, because rhythm is the force which binds all the parts into a single entity. Rhythm takes discrete units, and forms them into larger, higher-level units. The implication is that there must be an intermediate level of metrical unit between the single foot and the whole line.

The contemporary focus on structure has made the concept of "levels" very specific. "Lower level" and "higher level" are now understood to be strictly related by the sharing of the same elements but assigning those elements to different segments. Jonathan Culler, in his book on Saussure, specifies this concept in reference to the level jump from phonemic to morphemic. The higher level subsumes the elements from the lower. At the same time, it is differences between the lower level phonemes which define the higher level morphemes:

We can summarize and illustrate this view by saying that since language is form and not substance its elements have only contrastive and combinatorial properties, and that at each level of structure one identifies the units or elements of a language by their capacity to differentiate units of the level immediately above them. We identify phonological distinctive features as the relational features which differentiate phonemes: /b/ is to /p/ and /d/ is to /t/ as voiced is to voiceless; thus voiced versus voiceless is a minimal distinctive feature. These phonemes in turn are identifiable

because the contrasts between them have the capacity to differentiate morphemes: we know that /b/ and /p/ must be linguistic units because they contrast to distinguish *bet* from *pet*. And we must treat *bet* and *pet* as morphological units because the contrast between them is what differentiates, for example *betting* from *petting* or *bets* from *pets*. Finally, these items, which we can informally call words, are defined by the fact that they play different roles in the higher-level units of phrases and sentences. (49-50)

This strict analytic may be applied to poetry in defining the second level groupings within the lines. In extent, these groupings will occur in between the foot and the line; they will be the result of an overlapping between first level groupings, and will form a specific new unit (the "metreme," see section 3.7). It is important to distinguish the idea of a level, which is created out of this strictly defined interaction, and the idea of a "stratum." A stratum is the units formed out of any aspect of language. Feet are a stratum created out of the aspect of accentuation. A second level is created when units from two strata overlap, and then are taken together as forming a new unit. This new unit is on the second level, as it subsumes units from two strata on the first level. Some metrical works do not take advantage of this strict idea of levels, and use the terms "level" when they simply mean any stratum or aspect. (Cureton's "Multilevel Analysis" of rhythm views a liberal assortment of strata, but mistakenly calls them different levels.) Traditional metrical analysis in general observes different strata; it may be refined by consciously specifying the relevant strata, and may be advanced by observing the new units created when these strata overlap.

1.7 THE DEFINITION OF RHYTHM

Rhythm is the third type of possible arrangement. First there is the placement of items together, or mere arrangement itself. Then, if an arrangement exhibits any kind of proportion or symmetry, its elements may be grouped into the units of a pattern, which is an arrangement according to exact proportion. Both isochronism and recurrence are patterned arrangement, because both are exact in proportion. Finally, as a second level of organization, rhythm occurs when two patterns intersect.

Rhythm is caused by the interaction of patterned media: two crossing structures may produce emphatic points, which become the units of a higher order. Take the two patterns, abcabcabc and 123454321, and intersect them. The resulting sequence is rhythmical:

1 a 2 b 3 c 4 a 5 b 4 c 3 a 2 b 1 c.

Here we have two patterns, one repetitive: abc abc abc, the other centripetal: 1234 5 4321. Each is a pattern, because of some form of exact symmetry, the first because a certain arrangement is repeated, the second because an arrangement is inverted, and pivots on a central point. That is, neither one could be called a mere arrangement of items, because, having the cohesion of symmetry, they achieve the next status above arrangement, namely pattern. Each has nine units, but they partake of different types of symmetry, and share none of the same units. On their own, they have no connection or relationship to each other. But superimposed upon each other,

they are fusible into a single arrangement which is not strictly patterned anymore, but which becomes rhythmical. Within the above string (in which abcabcabc and 123454321 have been superimposed), a2b occurs twice. It is the only arrangement to occur twice. Along with it, the figure 3c4 occurs in inversion: 3c4 -- 4c3. A great deal of the total arrangement is neither repeated nor inverted, and in fact the original two patterns, which displayed a high degree of inversion and repetition, are now hidden, each throwing off the other's symmetry. It can no longer be said that 'abc' is repeated. 1a2b3c occurs, and 4a5b4c occurs and 3a2b1c occurs, but then none of these is a repetition. Likewise, 1234 is not inverted; instead, 1a2b3c4 4c3a2b1c do not exhibit inversion. What we have is an intersection of two patterns, in which not much repetition or inversion occurs, but in which key points are created at a higher level than either of the patterns alone. What we also have is a case where the outlines of the original patterns are vaguely discernable, but no longer exist as patterns. They are "sealed off" from the level at which a2b and 3c4-4c3 occur. But what gives us a higher order than the order of pattern is the new units created in this fusion. A2b and 3c4 take us one step above pattern this time, into an arrangement which illustrates the nature of rhythm. Without these two emphatic points, there would be no integration to unify the whole set of integers into a single arrangement, an arrangement which is not only patterned, but also rhythmical.

Any single structure is not rhythmical: rhythm is caused by the intersection between two patterns, or what Jury Lotman calls

static structures. Lotman describes "dynamic structures" : similar terms to this description or rhythm: "a dynamic structure will appear as a minimum of two static models which are in a definite mobile relationship" (58). The effect is like a wave in which the two patterns interact, coming into a distinct element with the key points.

According to this ranking of structures, the image of a rainbow would be considered a static pattern and not a rhythmical figure, because it is a perfect arc, which does make it appropriate as a symbol of an eternal promise. It presents a quality of frozen stillness, of an immovable though beautiful object. The shape is absolute, and even the colour bands are ranged and proportionate. Comparing this figure of a perfect arc to that of a tapered arc, one could imagine a straight line (another "pattern") laid across the perfect arc, so that one point of the line touches the zenith, and the other touches the same plane that the arc rests on. This gives two independent patterns which have no necessary connection but which have been juxtaposed, much like the two series of numerals above. Then, if the straight line and the arc are blended together, the arc will become tapered at one end, and will no longer be perfectly symmetrical. At the same time, the line will no longer be straight, but will absorb some of the arc's curve. This tapered line, which is the fusion of an arc and a vector, (two static structures), however, is rhythmical. It is the flowing sweep which is integrated within itself (because it comes from two symmetrical patterns), but which is not to be analyzed as a simple case of

symmetry. It is the shape, for example, of the eyebrow.

The arc and the tapered arc are two kinds of beauty, one, the beauty of rhythm, is appropriate to the living and mortal, the other, the pattern of the rainbow, appropriate to the eternal. Living forms are always ovate rather than circular (rather, in fact, than oval, which is also a patterned symmetry). They present a mysterious beauty because they are the complex fusion of two patterns: the eye cannot extract the one from the other even though the outlines of the ideal forms are still there. Rhythm will hold the interest much longer because of this, while pattern has a conclusive "key."

In current practice, metrical theorists often treat patterns as rhythms. But the differences are evident. If the pattern-arrangement is considered rhythmical, then an undifferentiated grid, for example a piece of window screen, would also be designated as rhythmical. This is in fact the implication in much metrical theory. But the iambic pentameter pattern in itself is not a rhythm until it is crossed by another pattern, such as a grammatical scheme, that does not correspond to the metrical scheme. The window screen is a very dull archetype for poetic rhythm. Furthermore, in such a grid there is no implied closure. As in some metrical theories, the border of the screen is simply a cut-off point: the end of a line unit is signalled by a cut-off, not by an inward cohesion. What distinguishes bare pattern from poetry is the sense of closure and the self-determination of the higher-level unit, the line. Rhythm is not like a design on a couch. The couch limits the

extent, but the design itself is merely overlaid, and has no internal implication of conclusion. It is a repeated pattern which cuts off half-way through one unit because the couch ends. Nothing in the design relates it to the shape of the couch itself. The limits of the design have no relation to the limits of the couch. Thus, there is no intensive unity. If the pattern on the couch were somehow intersected with the shape of the couch itself, then the whole would attain rhythmical integration.

Rhythm is pattern altered, so as to suggest the blending of another form. The outlines of both are vaguely discernible, but cannot be fully extracted. Seasons are rhythmical because they contain the full period of life, the whole cycle, a whole gesture completed; the seasons on a dead planet are bare pattern, not rhythm. Days are rhythmical because we live in them in a way that the units of our lives harmonize with these units of time, not because a light flashes on and off at patterned intervals. Nor is there a simple corresponding match-up between the life lived and the days it is lived in. Routine is a high achievement, but if all the events of a life were to correspond exactly with the hours of every day, the routine would become robotic; it would lose its rhythm and become mere pattern, and as such would be deadening. The mere flashing on and off of light is no rhythm; not even if the pattern is complicated by a solstitial change in duration of light and dark, because these changes also occur in a proportional pattern. The relative durations between the days thus differ by patterned, that is, mathematical or "arithmetical" proportion; that is to say, they

do not occur by "arithmetical" proportion. In other words, even the most mathematically elaborate pattern is not a rhythm, until a significant action occurs within it: a second, independent pattern must intersect with the first to produce a third entity which is a fusion of the two patterns, such that the original patterns are still hinted but are not fully distinguishable in the third. They are still "hinted" because they remain on a lower level, sealed off from the standpoint of the higher levels, but revealed by analysis. They are "significant" because they provide closure and therefore a definition of meaning.

Those who ignore a difference between rhythm and pattern rely on isolating simple forms, without seeing their involvement and change through the merger with other simple forms. Proponents of isochronism and recurrence often have recourse to biological analogies in explaining rhythm. The heartbeat, breathing, and walking, are recurrences cited as the physical source of rhythm in our psychology. The origin of the perception of rhythm is said to be the bi-lateral symmetry of the human body. Thomas Taig is one who assumes the symmetry of rhythm, and its origin in the body:

The use of the caesura to divide the spoken line into two balanced phrases is but one instance of the natural tendency toward binary division which reveals itself in sound-rhythm generally, and which is explained by most theorists as arising from the bi-lateral structure of the human body and consequent movement of alternate limbs. (102)

However, the caesura does not divide the line in the exact center, to give perfect symmetry. In the model of the iambic pentameter

scheme, the caesura falls after the second foot, which actually throws off the symmetry of the ten syllable sequence. The presumption of symmetry causes Taig to overlook the simple fact of asymmetry in the very structure he is discussing. Unlike Langer, when Taig discourses on the rhythms of nature, he relegates all phenomena to symmetry. "Visible movements of all kinds . . . and animals (including the human body) . . . the calls of birds and animals, all forms of music and speech" (11), these are all said to bespeak the symmetry of nature.

Because metrists so often cite observations of nature, it may be relevant to cite a recent Scientific American article, "The Handedness of the Universe," which states that nature is in fact full of asymmetries from the subatomic to the macroscopic levels, and so goes against those metrists to whom nature proves that symmetry is at the heart of life and of rhythm:

Thus, Pasteur . . . came to view handedness as one of the clearest distinctions between living and dead matter and ultimately proclaimed it to be a profound fact of nature that went far beyond the chemistry of life. "Life as manifested to us," Pasteur wrote, "is a function of the asymmetry of the universe and of the consequences of this fact." Later, before the French Academy of Sciences, he made the grand conjecture: "L'univers est dissymétrique." (Hegstrom, 108)

The article discusses "chirality" or handedness, as an indication of fundamental asymmetries in nature: "From atoms to human beings, nature is asymmetric with respect to chirality, or left- and right-handedness" (108). Not even the statistics for the choice of handedness work out symmetrically:

Given that humans generally are not ambidextrous, the next question is: Why are most people right-handed? . . . One might also ask why right- and left-handed persons are not born in equal numbers. (108-109)

And certain helical plants choose different directions of chirality depending on the temperature at which they germinate.

The processes which result in handedness in humans and other species begin at the level of the electron, which can spin in only one direction. The authors make certain observations about the asymmetry of nature, observations which metrical theorists like Taig overlook:

If all processes were chirally symmetric, one would observe in the real world an equal number of mirror-image systems displaying opposite preferences. That we do not is evidence that some processes in nature are asymmetric. . . . This is strikingly demonstrated in the case of living organisms. Human beings, for instance, are structurally chiral: the heart is to the left of center, the liver to the right. People also display functional chirality. For example, although there is no apparent intrinsic advantage to either the left or the right hand, few people are ambidextrous. (108)

But regardless of which side the natural phenomena do support, symmetry is a cold, idealistic pattern; it is fixed and austere; it is lifeless; all of which put it in contradistinction to rhythm. Quintilian points this out in the context of expressive posture in elocution. The bolt upright posture in the human figure is a distancing factor; its symmetry is not conducive to communication. Only when this austere pattern is crossed and merged with another pattern does the body take on expression:

The body when held bolt upright has but little grace, for the face looks straight forward, the arms hang by the side, the

feet are joined and the whole figure is stiff from top to toe. But that curve, I might almost call it motion with which we are so familiar, gives an impression of action and animation. So, too, the hands will not always be represented in the same position, and the variety given to the expression will be infinite. (Institutio, vol. 1, 293)

Quintilian actually describes that "bi-lateral symmetry" said to be the origin of rhythm in order to illustrate an image notably devoid of rhythm or allurements to the eye. But the mysterious "curve" which he describes in effect hides this symmetry in presenting another figure to the eye, in which symmetry is implied but not located. Quintilian immediately applies this example to language, showing the same principle in the figures of speech. The statement itself converges with the figural pattern, and the result is expression of meaning:

Some figures are represented as running or rushing forward, others sit or recline, some are nude, others clothed, while some again are half-dressed, half-naked. . . . Yet the critic who disapproved of the figure because it was not upright, would merely show his utter failure to understand the sculptor's art, in which the very novelty and difficulty of execution is what most deserves our praise. A similar impression of grace and charm is produced by rhetorical figures, whether they be *figures of thought* or *figures of speech*. For they involve a certain departure from the straight line and have the merit of variation from the ordinary usage. (Institutio, vol 1, 293-295)

The idea of interaction between two patterns explains a great deal about poetic rhythm, especially in relation to the poetic voice. Rhythm comes to be seen as a "thickening agent," binding the line at every point, and bridging the gap between sonic and semantic aspects as it gives the power of conviction and flawless procedure to the voice. The line of poetry can be seen to partake in the . . . of

two patterns, beginning at the fundamental level of the conflict between foot grouping and the series of individual syllables.

The mere series of syllable units (irrespective of accent value) is a pattern. We get another pattern when the accent values are divided into feet. Saintsbury's work reveals that the feet are determined when the overall arrangement of accented and unaccented syllables is divided into those units which reveal the most pattern (see 3.1). But these pattern groupings also cross the syllabic pattern of the mere series, and in this crossing they alter the series. They cause small bubbles of cohesion in an otherwise straight pattern; they fuse progression with sections of closed unity, and are thus a primary occurrence of rhythmical sections in the line.

In a given line, the metrical ideal often does not exist; in many lines it may not even be implied. What are present are a serial pattern of syllables, and a pattern of foot divisions which crosses over this series. Tension is thus between the force which forms the units, and the force of the series. Reference to tension against a non-present norm is unnecessary and limiting. Actually present is a conflict of sub-and over-units. In this view, rhythmical tension is described as the intersection of two actual patterns, not a casual divergence from an assumed ideal pattern.

The tension between the pattern levels of the mere series and the foot grouping is fundamental to poetic rhythm, and plays a role in prose rhythm also. Saintsbury's view of prose feet is identical to that for poetic feet, although prose feet turn out to be longer

(four syllables on average) because the lower proportion of accented syllables results in patterned divisions which fall into greater lengths. On the other hand, the Traditional Linguistic and Structural Linguistic concept of tension can not explain prose rhythm in the absence of an ideal model of feet.

While the syllable and foot tension is fundamental, it is not quite at the root of linguistic rhythm. Rhythm in language occurs at its lowest level when the syllable itself compels its phonemes into groups above their mere sequence. Each syllable has a natural unity caused by the individual physical gesture. Thus, the phoneme series is crossed by the grouping of phonemes into syllables. If the definition of rhythm is the subsuming of units into larger units, then language is susceptible to rhythm from the syllable level upward. If the series of syllables and phrases can also be smoothly crossed by metrical groupings, then the gestural quality of rhythm will be preserved throughout an entire stanza. A complex meaning, or feeling-perception, will thereby retain the expressive integrity of a single expressive gesture.

1.8 THE SAINTSBUREAN TRADITION

As viewed in the Modern Tradition, rhythm is a broad category which contains meter. Hence, it is not limited to the conception of "a controlled departure from a metrical norm." It is a commanding form which an accentual meter may determine, but which may even occur without the medium of accentuation. What the Modern Tradition has always looked for, then, is not a departure from an ideal scheme, but the interaction of several actual schemes, that is, not

symmetry, but integrity.

All broad views of rhythm fall under the Tradition, as does anything which attempts to view all the influencing factors at once, which sees rhythm as the weaving of different types of pattern, and which studies prosody in the broad aesthetic range of language. Hence, the variety of eclectic studies which focus on a syntactical or phonetic method of scansion, or which follow an arithmetical or geometrical metaphor, also come under the Modern Traditional umbrella. In the studies of metrical critics and theorists such as Yeats, Pound, Piper, Cureton, Tarlinskaja, Schipper and Beum, rhythmic character is determined by the interplay of discoverable accentual and non-accentual units, not by the interplay of discoverable and purported arrangements along the stratum of accentuation alone.

George Saintsbury leads us toward this view of rhythm. Specifically, he shows that poetic rhythm occurs in the interaction between the foot grouping and the phrasal and phonemic embellishments on this grouping. The management of this interaction is called the individual "fingering" of the meter, which gives rise to the musical character of the line. Thus, Saintsbury can analyze rhythm without reference to a metrical norm, and can derive feet from any written passage. Closeness to the norm is important for Saintsbury only because it ensures a degree of orderliness in the arrangement, not because the comparison between the ideal and the actual is the locus of rhythm. These deviations from the norm, that is, metrical substitutions, are indeed rhythmical modulations. But

this has to do with the nature of rhythmical proportion, in which different configurations are accounted as equivalent. This "equivalence," made between things not mathematically proportionate, is an illustration of the concept of "rithmetical" as opposed to "arithmetical."

The much earlier prosodist, Puttenham, makes an etymologically inaccurate but teasing association between "rithmetical" and "arithmetical," an echo which he takes to subsume both terms, "rhythm" and "meter." He describes rithmetical and arithmetical proportion as contrary in nature. In the latter, proportionality occurs between numerical differences in a constant ratio. In the former, "proportionality" occurs between numerical differences which defy a constant ratio, but which are nonetheless related.

Hence, this rithmetical proportion of Puttenham, and the metrically "equivalent" substitutions of Saintsbury, both point out the essential difference between rhythm and pattern. While "arithmetical proportion" is patterned ratios, "rithmetical proportion" transcends pattern and exact equivalence. The rithmetical thus defies an association with exact pattern; it is a warped or paradoxical pattern, in which, for example, a three syllable unit is equivalent to a unit of two syllables. This is the difference which Saintsbury senses and constantly alludes to with his paradoxical use (consciously indicated by his repeated italicizing) of the term "equivalence." It is also the difference his predecessor, Puttenham, addresses outright. Interestingly, Puttenham also attributes the expressive and persuasive qualities of

language to this rhythm:

There is an accountable number which we call *arithmetical* (*arithmos*) as one, two, three. There is also a musical or audible number, fashioned by stirring of tunes and their sundry times in the utterance of our words, as when the voice goes high or low, or sharp or flat, or swift or slow: and this is called *rithmos* or numerosity, that is to say, a certain flowing utterance by slipper [sic] words and syllables, such as the tongue easily utters, and the ear with pleasure receives, and which flowing of words with much volubility smoothly proceeding from the mouth is in some sort *harmonical* and breeds to the ear a great compassion. (77)

. . . this *rithmus* of theirs, is not therefore our rime, but a certain musical numerosity in the utterance, and not a bare number as that of the arithmetical computation is, which therefore is not called *rithmus* but *arithmus*. (69)

"Arithmus" is taken as an abstraction from "rithmus;" it is returning the ovate to the circular.

Saintsbury's use of the term "equivalence" to describe substitutions reveals the same line of thought. By what logic is a three syllable unit of measurement, such as an anapest, "equivalent" to a two syllable unit, such as an iamb? In what sense are they "proportional" and "interchangeable"? The "equivalence" of trisyllabic substitution is not an arithmetical equivalence, but a rithmetical one. A line with ten syllables is purported to be equivalent to a line with eleven syllables. This is only possible if the syllable level is subsumed: both lines have five feet; as the syllable sequence is bent into the foot sequence, the inequality is absorbed:

The lowest term to which the line could be cut down -- the syllable -- had an extraordinary promiscuity of values, determined apparently by accent, by musical setting or ☉

suggestion, and by many other things, besides or contrary to the original prosodic quantification; but the next superior unit, the "foot," was in quite a different position. It was clearly upon it that the scansion depended; you could take with it either no liberties at all, or liberties in the older forms strongly determined by the laws of equivalence. And this establishment and consecration of the foot communicated an unmistakable rhythmical swing. (History, 1.17)

Saintsbury is adamant about the essential role that trisyllabic substitution plays in poetic rhythm. He denigrates elisions which smooth over these substitutions; he wants the three syllable unit to defy its arithmetical inequivalence, in asserting its rithmetical modulation:

EQUIVALENCE means, prosodically, the quality or faculty which fits one combination of syllables for substitution in the place of another to perform the part of foot, as the dactyl and spondee do to each other in the classical hexameter, and as various feet do to the iamb in the Greek iambic trimeter and other metres. It is, with its correlative, Substitution itself the most important principle in English prosody; it emerges almost at once, and, though at times frowned upon in theory, never loses its hold upon practice. (Manual, 280)

Equivalence, or substitution, as Saintsbury conceives it, is not the same as divergence from a norm. Substitution of equivalent feet can occur outside of the context of a norm. It is not an allowable deviation; the fact that unequal things can stand in a relation of equality is essential to the nature of rhythm. Thus, Saintsbury insists on its importance:

The most important law of English prosody is that which permits and directs the interchange of certain of these feet with others, or, in technical language, the substitution of equivalent feet. (Manual, 32)

The two rules quoted below govern this process of substitution.

Saintsbury strikes a chord with C. S. Lewis (see 2.2) when he claims that the first of these is a priori, and he sets the trend for the Modern Tradition when he claims that the second is based on experience or taste: "This process of substitution is governed by two laws: one in a manner *a priori*, the other the result of experience only" (Manual, 32). The first of these rules will determine that each line of poetry is resolvable into comparable though not identical feet. The same principle can be imposed on free verse and prose, with the result that the accentual arrangement will fit within certain limits of orderliness. The second rule is a matter of taste, but even so it clearly indicates the important point that the foot division does have an audible aspect, even though it refers to a language medium strictly isolated from phrasing:

19. Substitution must not take place in a batch of lines, or even (with rare exceptions) in a single line, to such an extent that the base of the metre can be mistaken.
20. Even short of this result of confusion the ear must decide whether the substitution is allowable.

. . . there is nothing, from Shelley's apparently impulsive and instinctive harmonies to the most complicated experiments of Browning and Swinburne, which will not yield to the master keys of equivalent substitution and varying of line-length, subject to the general law of rhythmical uniformity, or at least symphonised change. (Manual, 100-101)

1.9 THE MODERN TRADITION

There might seem to be a broad gap between Saintsbury and a contemporary theorist like John Lipski, who wrote "Connectedness in Poetry: Toward a Topological Analysis of E.E. Cummings," but it is

Saintsbury who sets the precedent with mathematical terminology and analogies. Saintsbury is canny in his use of these terms:

[The foot] arrangement is determined by an ascending series of considerations, pertaining as they ascend to different sciences and orders of thought. The first is purely *mathematical*, being the simplest possible permutations of "short" and "long." And the fact that the classical foot-names are merely convenient and appropriate labels for these permutations demonstrates the folly of those who object to the use of these names. (*History*, 452)

The feet are mathematical "permutations" (a term for groups within a linear series) they are "integers." And he uses the same topological metaphor: "the central idea of this book, [is] that feet or 'spaces' are the integers, the grounds, the secret, of English prosody" (*History*, 1.x). Lipsky also refers to the unit "spaces" of the line:

Fundamental to topological analysis is the determination of precisely to what extent a given surface or space may be composed of smaller units without introducing any discontinuities or "holes." A basic topological notion in this regard is the concept of "connectedness," which underlies several areas of mathematical investigation, including the domain of homotopy theory. Informally speaking, a surface may be regarded as connected if any two points on the surface may be joined by means of an unbroken arc. Similarly, a connected surface may be considered free of "holes" (in the intuitive sense) if any two arcs sharing the same end points may be continuously deformed onto each other. (146)

Lipsky uses Cummings as a model of topological interweaving, and claims, although he does not demonstrate, that the same principles apply to all poetry:

un(bee)mo

vi
n(in)g
are(th
e)you(o
nly)

asl(rose)eep

In this poem it is clearly apparent, unraveling the parentheses, that we have two discrete phrases woven together, one reading "unmoving are you asleep," and the other "bee in the only rose." This poem incorporates disconnectedness involving words, syntax, and semantics (and by extension, of course, also phonology) in order to achieve the effect of the mutual embedding. (150)

This type of unit subsuming and boundary crossing is the epitome of rhythm. Lipsky points out a very clear case of intersection between units, a cohesion caused by "the embedding of a word, sentence, or entire passage in a main or matrix poem":

mi(dreamlike)st

. . .

will be wor

(magi
c
ally)

lds

In this passage it may be observed that the words "mist" and "worlds" have been typographically disconnected by the insertion of the words "dreamlike" and "magically," respectively. (149)

"Mist will be worlds;" . . . "dreamlike," "magically." The effects of interweaving in this poem are hypnotic. The reader must linger over the structure; its rhythmical form is entrancing because it is a composed conceptual unit:

In the case of one of Cummings' disconnected poems, it is necessary to read through the poem several times, picking up additional information on each reading, and receiving in the end a composite interpretation resulting from the various readings. (151)

The reader looks backward and forward through the structure, and finally observes its holistic meaning. The reader discovers how meditated intent, which rhythm gives to a text, is implied in the structure. For example, Cummings brings out a luxurious, elongated gesture in postponing the last half-syllable, "lds," to close the rhythmical form.

In the next chapter I will argue that these two theorists can both be classed under the "Modern Tradition" heading, while other supposed traditionalists must be excluded from this distinction. Many metrists can be excluded from the Modern Tradition on the basis that they do not adhere to one of these tenets:

- 1) rhythm is a broad interrelation of linguistic media
- 2) rhythm is independent of, or even adverse to symmetry
- 3) the line is an integral unit

Instead, supposed traditionalists such as Winters, Wimsatt, and Fussell actually diverge from Saintsbury on important points. They focus their analysis narrowly on accentual patterns, misinterpret the principle of equivalent substitution for a principle of norm-variation, and fail to analyze the mutual integration of rhythmical units. These details, it will be seen, distinguish the Metrical Contract and Traditional Linguistic schools from Saintsbury and other Modern Traditionalists who, I will argue, have more

essentially in common with the Structural Linguistic school of prosody.

1.10 SAINTSBURY'S THEORY OF RHYTHM

In practice, Saintsbury does not distinguish between meter and rhythm; he uses, and virtually defines the two terms interchangeably. Brogan promotes the separation between the concept of rhythm and the concept of meter, but to do this limits meter to the accentual stratum: only the units created by accentuation can be used as meter, even though other units are also "mensural." Meter could be defined as any division of the line into smaller units, which are then counted to determine its measurement. Other lines with the same number of such units are, in that aspect, commensurable. Rhythm is analyzed by isolating the metrical units from all relevant strata, and by revealing their intersection.

The closeness with which Saintsbury handles the terms "meter" and "rhythm" is apparent:

METRE. In the wide sense, collections of rhythm which correspond, both within the collection, and, if there be such, with one or more other collections adjoining. In the narrow, collections dominated by a single foot-rhythm, as "iambic metre," "anapestic metre," etc. (Manual, 288)

RHYTHM. An orderly arrangement, but not necessarily a correspondent succession of sounds. (Manual, 291)

Notably, Saintsbury pauses to distinguish exact "correspondence," from the broad concept of "order." Rhythm is an order, a relation among elements, rather than regular repetition:

WHITMAN An American poet who has pushed farther than

anyone before him, and with more success than anyone after him, the substitution, for regular metre, of irregular rhythmic prose, arranged in versicles something like those of the English Bible, but with a much wider range of length and rhythm, the latter going from sheer prose cadence into definite verse. (Manual, 315)

Norm-variation theories encounter prose rhythm and find no regular recurrence to evoke expectation, but Saintsbury handles it easily within the same framework as poetic rhythm. Both can be divided into metrical feet, which interact with other unit divisions. Nonetheless, Saintsbury ascertains a consistent difference between poetic and prose rhythm; because of the sheer density of accents, poetic feet average two syllables, while those from prose average four. The first step in analysis, to resolve the accentual pattern into an orderly set of foot units, can also be applied to prose. In his discussion of "Musical and Rhetorical Arrangements of Verse" (Manual, 269), he then reveals that a full analysis of the text requires a second pass, which will indicate the music and the rhythm as emerging from the intersection of two schemes. Above the division of accentuation into feet, "certain additional arrangements of verse may be made for musical or rhetorical purposes" (Manual, 269). It is this crossing of the accentual pattern by the phrasal pattern that produces the "music" of poetry:

Tennyson's

The watch | er on | the col | umn to | the end,

and Mr Swinburne's

The thun | der of | the trum | pets of | the night,

are both regular and unexceptionable "heroic," "five-foot

iambics," "decasyllabic lines," etc. but in reading them the voice will not improbably be tempted (and need not resist the temptation) to arrange them as

The watcher | on the column | to the end,
and
The thunder | of the trumpets | of the night,

respectively, while in the case of the latter line other dispositions are possible. In blank-verse paragraphs especially, the poet is likely to suggest a great deal of such scansion. No doubt there are in this arrangement four-syllable divisions and three-syllable ones like amphibrachs, etc.: but that does not matter, because the line has already passed the regular prosodic tests. (Manual, 269)

He points out that the phrase units are separate from the regular prosodic units. They are not determined on the basis of logical pattern division, but he considers them as another arrangement (based on logical phrase division) in themselves:

And no doubt the sections, or whatever they are to be called, are not strictly substitutable; but then on this scheme, which is not positively prosodic and applies to the individual line only, they need not be. (Manual, 269)

The possibilities for discovering units, based on all types of logical divisions, are wide open. The full view of rhythm will need to take in as many of these intersecting schemes as possible:

So, too, there is no harm in dividing Hood's famous piece, for musical purposes, into ditrochees:

I remember | I remember,
How my little | lovers came,

or even in making what are practically eight feet out of

All : peo : ple : that : on : earth : do : dwell,

in order to get an impressive musical effect. Here also the lines have passed the prosodic preliminary or matriculation; as in the other, as ordinary "long measure." (269)

Saintsbury is definite on the point that all the aspects of the line must be considered, but is equally firm in stating that they must be considered separately, that the different schemes must be isolated and shown in relation to a basis on the foot division:

The effect of English poetry at all times, but especially for the last hundred years, has been largely dependent on *Vowel-music*. . . . a sort of *accompaniment* to the intelligible poetry -- a prosodic *setting*.

In the management of this, as of rhyme, pause, enjambment, and even the selection and juxtaposition of feet themselves, the poet often, if not as a rule in the best examples, uses particular sleights of fingering and execution parallel to those of the musical composer and performer. The results of this may appear to constitute verse-sections different from the feet. But these, however, never supersede feet, and are always resolvable into them; nor do they ever supply criteria for anything except the individual line or passage. They stand to prosody proper very much as delivery or elocution does to rhetoric. The conveniences of this "fingering," or poetic elocution, as well as sense and other things, may sometimes bring about *alternative* scansion, but all these connect themselves with and are obedient to the general foot system. (Manual, 35-36)

The multi-scheme overlay is perfectly clear in this passage. Other unit-forming linguistic media condition the foot structure, which itself is the basis (i.e., which is "at the foot") of rhythm. These connect the basic divisions, providing a phrasing which curves over them.

As well as the phrasing scheme, the alliteration scheme is seen in relation to the foot. While he always insists that the foot is the basis, Saintsbury actually promotes some of the other structures to the position of highest beauty: "In a certain sense vowel-music may be said to be, and always to have been, a main, if not the main, source of pleasure given to the ear by poetry" (Manual, 297).

Of course, Saintsbury is aware that these other types of units have been pointed out. The error is not in recognizing these other units, but in misunderstanding the foot and ignoring the essential fact of the intersection. Properly speaking, these items belong on top of the foot, in overlapping layers which interlock the whole. Some theorists, he states, replace the foot with other units, rather than layering them above the foot.

Now it is this necessary preliminary which the plain- and fancy-stress prosodists neglect; putting their stress divisions not on the top, but in the place of it. And the probable result would be, if the proceeding were widely followed -- as, indeed, it has been already to some small extent, -- the creation of a new chaos . . . (Manual, 269).

Unless the foot is placed at the foundation, there is no way to indicate the full integration of the whole. The foot, unlike the phrase, is based on the minimal accentual division; hence, all feet are of equal arithmetical extent or size. Because feet are formed on the principle of the smallest ordered grouping of syllables, all of the syllables are all involved equally in determining the units which they fall into. This provides a universal basis for the whole structure, whereas the phrase units have no such interchangeability, and so cannot form a universal basis. At the same time, the feet are only the basis of rhythm; equally important is the superstructure of other units. However, the whole analysis of meter in contemporary times has become concentrated on the foot; the entire objective has become to determine the mapping rules which will define the limits of variation in the arrangement, i.e.,

allowable substitutions. But the question of substitutions is not complicated enough to bear this intense theorizing. Evidently, substitutions will sooner or later occur in every position of the line, if not in one poet then in another.

Saintsbury's answer to substitution is simply that the base foot should not become obscured: "There is a certain metrical and rhythmical norm of the line which must not be confused by too frequent substitutions" (Manual, 23). If it is iambic pentameter, iambs should predominate, or else chaos will ensue. If iambs do not predominate, then the division of accents may produce another order:

It is the great evidence of rockfast genuineness in the "foot" that you can apply it everywhere, in metre and in rhythm, in verse and in prose. But you cannot everywhere make satisfactory and corresponding *aggregation* of feet. (History, 1.31)

The test of poetry is the orderliness which does pertain when foot units are discovered. The feet in prose can be derived by the same principles, but will not tend to be as similar to one another. It is the avoidance of chaos that Saintsbury requires. Thus, a small point in Saintsbury's rich view of rhythm -- an observation of the general tidiness of accentual patterns in poetry -- becomes the entire definition of metrical analysis in many modern schools.

As well as broadening the realm of rhythm, Saintsbury also defies the omnipresence of symmetry. He states, for example, that in order to have rhythm the sonnet form must be asymmetrical:

More than one of Wyatt's sonnets actually falls into a pair of quasi rhyme-royale stanzas, or, at least, into two septets of rhyme-royale character. But this arrangement is wrong

Unless very rarely practised and very carefully concealed, it "breaks the back" of the sonnet, destroys its unity, and provides no such rush and recoil of the wave as is given by the octave and sestet, or even, in the commonest English model, by the more daring distribution of douzain and couplet.

The structure, by rhyme and otherwise, of the second half prevents mere "splitting," and the intricacy and symphony of the sonnet are always tolerably preserved. (History, 1.308)

It is ironic that it is the symmetrical form, the two seven-line sections, which breaks the unity, and upsets the rhythmical "wave." But the same principle is true for the single line, which is not paused directly in the center, and for the rhythmical substitution, which asserts the equivalence of asymmetrical items. As well as the asymmetrical bend, or because of it, we have the importance of interlocking composition, illustrated, as in Puttenham, by rhyme schemes:

Now the importance of this is difficult to exaggerate. There had been, in earlier English poetry, many stanzas of very great length and complexity -- Chaucer himself had used them up to the dizain. But they had seldom or never acquired complete symphonic effect; they were merely loose congeries of lines, or of small stanzas braced together. Hardly beyond rhyme-royale itself, with a few exceptions for the octave, had this symphonic effect been attained. But even had it been, the sonnet was a new symphony, carrying with it, in the process of its imitative formation, the echoes of a language [Italian] itself the most purely musical in Europe, and admirably calculated to serve as an alternative to English. You could not attain this music by the wooden stumping of the Lydgatian prosody; you could not attain it with the uncertain and chaotic syllable-values of the Lydgatian pronunciation. These things had to become new, and they became new; not yet in a state of perfection -- that could not be expected -- but in a state of most marvellous improvement. (History, 1.308-309)

The symphonic effect, the synthesis, the musical rhythm, these are analyzed on the broad basis of composition patterns which mutually

condition and change one another, patterns which bend all aspects of the language into a cohesive rhythm.

CHAPTER TWO: THE STATE OF RHYTHM THEORY IN THE SCHOOLS
OF PROSODIC ANALYSIS

What is likely the most pervasive influence in modern metrics is Twentieth Century relativism. "Prescriptive," "a priori," "deductive," "objective;" to the relativist, all of these adjectives signal authoritarianism and absolutism. The suspicion of authoritarianism legitimately led Twentieth Century metrists to avoid the prescriptive stance, of which they saw Edward Bysshe as an illustration. But in avoiding this, they lost view of the true nature of deductive metrics. Deductive metrics is prescriptive only in the sense that it attempts to predetermine the abstract nature of rhythm, and thus dictates a poet's expression and a reader's interpretation only insofar as the obviously valid demand that it be rhythmical. While inductivist methods purport merely to describe "what is there," deductive methods do attempt to determine, but only in the abstract, "what must be there" in order to achieve rhythmical expression. The fear of authoritarianism went too far, and caused the deductive element to be falsely conceived as authoritarian prescription. This fear misdirected attention away from the fundamental question of the theory of metrics, namely, the nature of rhythm. However, there are several elements which distinguish legitimate deductivism from authoritarianism, and indicate why the deductive basis is necessary.

First, metrics can be prescriptive without prescribing every detail of the phonology. Instead of dictating the necessary requirements for the correct performance of a given line, a priori metrics prescribes the nature of a rhythmical line only in the abstract. Once abstract rhythm has been defined, any number of

fulfillments are possible. This does force requirements on the poet and upon the interpreter, but not specifically determined requirements; rather, the prescription is for the non-determined requirement of fulfilling an abstract formula by any possible substantiation of it. Thus, the implications for performance are not, as the inductivists warn, to dictate every aspect of the reading. Instead, the deductive analysis defines the basic minimum features which any accurate reading will exhibit. This leaves room for a potentially infinite number of expressive readings, while still defining the necessary aspects by which the line conveys meaning and embodies rhythm. The argument that ambiguous passages permit different analysis even on this minimal level will be dealt with later in section 2.7.4.

What is needed in prosody is a proper sense of the term "a priori." This term does not mean a prescription of specific accentual patterns, but means instead a substantive embodiment of the abstract relations of rhythm, which give intensive unity. Because the "prescription" is abstract, no particular structure has been ordained. At the same time, the truly legitimate requirements of metrical unity and rhythm may be defined and observed. The need for deductivism is the need for laying out to view the universal requirements of rhythm. Laying these out to view, in their most abstract form, is to define the essential concepts of prosody. And this can be achieved without exacting authority over poetic expression:

"It is clear," writes Baudelaire, "that systems of rhetoric and

prosodies are not forms of tyranny arbitrarily devised, but a collection of rules required by the very organization of the spiritual being; prosodies and systems of rhetoric have never prevented originality from manifesting itself distinctly. The opposite would be far more true, that they have assisted the development of originality. (Maritain, 135)

2.1 THE INDUCTIVE APPROACH

The ethical backing for inductivism is described by Marina

Tarlinskaja:

Rather than imposing external "metrical rules" deduced from limited selections of material, the "Russian school" metrists try to discover what the poets themselves considered acceptable and how they utilized the prosodic features of their language to create meters. The "Tomasevskij school" metrists analyze large amounts of material, generalize the results statistically, and only then derive theories. ("General and Particular Aspects," 122)

This quotation illustrates the relativist's indignation over a prosodist's "imposing" of a formula or an interpretation on a poet. Instead, they say that objective procedure must come first, and "only then" can theories be created. But this method faces the logical problem that objectively analyzing the material requires theoretical precepts such as the decision to concentrate on accentuation to begin with. As well, there is an added complication which never resolves entirely in the analysis: "what the poets themselves considered acceptable" is something which can be adduced on occasion to bolster the ethics of the inductive method, but it also brings in various intentionalist problems and irrelevancies. Another problem arises in inductive metrics when "what is there" is different from one poet or one "corpus" to another. A relativist metrist like Tarlinskaja is forced to say that a certain arrangement

is metrical only in the context of a given poet or era. We do get a descriptive norm for the poet in question, but this approach tells us nothing about the inherent nature of metricality itself. In fact, it contradicts the existence of an inherent nature in meter and rhythm.

2.2 PROBLEMS WITH INDUCTIVISM

Two problems arise from a non-deductive stance. First, it is still necessary to make a prior choice as to which mediums or structures are relevant to rhythm. C. S. Lewis points out that some choice must be made as to which structures to observe in the scansion: "If the scansion of a line meant all the phonetic facts, no two lines would scan the same way, for no two different lines are phonetically identical. If, on the other hand, we are asking only for some of the phonetic facts then we must want those which are relevant. But to what? Clearly not to phonetic fact but to something else" ("Metre," 280). Hence, no matter how inductive the analysis, some non-inductive choice of metrical medium must originally be made. In the strict sense, the inductive observer would have no way of knowing in advance what structure to look for, or what linguistic medium to find it in. Yet in practice they all do decide, and the decision has generally been to limit rhythm to the single language medium of accentuation. The choice of accentuation has caused metrists to overlook other aspects of language when assigning rhythmical structures to a line. Ironically, a prescriptive stance leads to wider views of rhythm. If, for example, an abstract

requirement such as "grouping structures" is posited, then the discovery of grouping is not limited to any particular language medium. It becomes a principle in the true sense. C. S. Lewis protests against the inductivist method in prosody, which has been prevalent since the turn of this century. Lewis's "first rule" is

"Avoid the Inductive Method." It sounds very plausible to say: "Let us not be *a priori*. Instead of bringing to the actual lines some arbitrary idea of what is Regular, let us stick to facts -- what the poet actually wrote. Let us, without any prejudice, tabulate all the types of line we find in the poem and then, inductively, construct the paradigm to cover them, to *save the appearances*." This commends itself to a scientific age. But surely it is quite fatal?

For if you proceed thus you will have no irregular lines at all. If your inductive paradigm "gets them in," they have become regular. ("Metre," 281-282)

Lewis warns that inductivism cannot make the decisions necessary to discovering the essence or definition of rhythm: "Inductively constructed paradigms thus fail because they 'cover the facts' too well. We must not begin with individual lines, nor even with classified types of line" (282).

Ironically, the second result of inductivism is the restriction of the phenomena related to rhythm; without an abstract notion of rhythm, one capable of a great variety of substantiations, metrists are left with the relative paucity of a merely accentual analysis. This promotes a limitation of the concept of rhythm to repetition. Although the definition of rhythm should be one of the central questions of prosody, there is surprisingly little variety in the depiction it receives in metrical works. Metrists often treat the term as a known entity, and make easy references to "ordinary prose

rhythms." Those analysts who do not simply gloss over rhythm often derogate it to repetition. John Rosenwald's dissertation (cited earlier) reveals how inveterate the repetition view of rhythm is. Even though his thesis is directed at enhancing the concept, he is unable to take it beyond the realm of repetition:

My concept of the rhythmic phenomenon involves a vast scale of rhythms, all of which are patterned repetitions, but all of which vary these patterns and repetitions to a large degree. I believe that this view of the subject can best explain both objective rhythms and the different reactions of individuals to identical rhythms. Upon the scale we can immediately recognize two poles: a series of isochronic identical hammer blows or equidistant parallel lines, and a single recurrence of my cough on March 22 and June 15. (46-47)

The confinement of rhythm to the metrical plane has a peculiar result in the work of Ellis, who discovered "forty-five expressions for each syllable to be considered" (Barkas, 21). Instead of discovering other things besides accentuation to draw out the nature of rhythmical expression, Ellis complicates the one stratum immensely. He identifies hundreds of variations of the iamb, but has no means to include structures besides the accentuation and feet. Although Ellis is an extreme case, the repetition view of rhythm has led to limitation and decadence throughout modern metrics. Modern schools, such as the Metrical Contract and Traditional Linguistic metrics, derive from this definition of rhythm.

2.3 RHYTHM AS REPETITION, THE EARLY AUTHORS

That the current state of rhythm theory is decadent can be demonstrated by a survey of definitions of rhythm in this century.

They are all the same in essence, in spite of a perceptible struggle to refine, elaborate and enhance the concept. But "repetition" and "equivalence" can be elaborated only so far.

The decadence of the "repetition" view of rhythm is demonstrated in R. Wallaschek's "On the Difference of Time and Rhythm in Music," an article highly praised by Brogan, who calls the first two pages "essential reading" (740). Wallaschek goes behind a typology of symmetrical and repetitive arrangements, to derive the prototype of all rhythm in a kind of primal symmetry: "there are not two kinds of [time or] symmetry, a twofold and threefold; there is only one, that is represented by evenness, no matter whether the objects which are to be arranged symmetrically are groups of even or uneven numbers" (30). "Evenness" in all its forms will continue as the definition of rhythm throughout the twentieth century.

Among the authors who define rhythm as some form of regularity, there is a group in the early decades of this century who work under the assumption that exact isochronism is the essential definition of rhythm. This group dexterously invents different contexts for regularity: the deaf man can see rhythm in the swinging of a pendulum; the blind man can feel it in the swaying of a train-car; rhythm can be tasted in flavoured swabs applied at regular intervals to the tongue!

According to Charlton Lewis:

Rhythm may be roughly defined as a recurrence of similar phenomena at regular intervals of time. . . . A deaf man can see the rhythm of a pendulum, and indeed a man deprived of all five senses could feel the rhythmic swaying of a railway train.

. . . Regularity of time-intervals is a *sine qua non* of rhythm. The fact needs no proof, for it is obvious. (2)

In fact, the definition of rhythm as regularity overrules the perception of rhythm in poetry. Because rhythm must be regularity, and poetry is evidently not perfectly regular, then poetry falls short of achieving rhythm:

Verse is no more truly rhythmical than prose. In neither form of speech is the rhythm perfect, and in prose it is likely to be even more irregular and disjointed than it is in verse; but it is a property of both. (9-10)

If a critic should force our definition of rhythm upon us with verbal minuteness, we might have to say that verse, like prose, is not really rhythmical at all, that it only approximates rhythm I shall insist that the essence of rhythm is equality, but that in verse, as in prose, absolute equality is often not present. (14)

Another approach would be to treat the premise that poetry is rhythmical as given, and then to derive the definition of rhythm consistently with this premise. Instead, Charlton Lewis takes part in those attempts to bridge the gap between the isochronal theory of rhythm and the non-isochronal phenomenon of poetry:

In reading (or writing) verse we are guided by our instinct for strict equality in time-intervals, and deep down below our conscious minds there is a sense of an ideal rhythmical scheme, in which the time-intervals are exactly equal. The actual movement of the verse does not exactly correspond with this ideal scheme; it plays all about it, swaying back and forth like a pendulum, perhaps, now behind and now ahead of the ideal; but it never wholly forsakes it. (16)

However, the idea of a pendulum is averse to the rhythmical "play" of poetry. Expressive language does not derive from an isochronal beat.

Robert Bridges, in "A Letter to a Musician," reveals other problems in the prevalent concept of rhythm. Like many regularists, he separates the "metrical rhythm" from the "speech rhythm." Regularity is defined as the basis of rhythm, but the text does not evince this regularity; the result is a forced separation between metrical and speech rhythm:

[poetic] rhythms are a compound, arrived at by a conflict between two separate factors, which we may call the *Speech-rhythm* and the *Metric rhythm*. (15)

The poetic rhythm derives its beauty from the conflict between a (prosodial) metre, which makes us more or less expect a certain regular rhythm of accent corresponding with the typical metric structure, and, on the other hand, a speech-rhythm which gives it all manner of variety by over-riding it. (15-16)

However, these passages do not give the "speech rhythm" a definition in the positive sense. The prosodial rhythm is defined as the regularity of accent in the metrical model; the speech rhythm is at best defined negatively, since it is another structure which lacks this regularity. But what positive feature gives rhythm to this pattern, in the absence of regularity, is not indicated. This is one of many examples in which the nature of speech rhythm is taken for granted. The effect of this is to avert the very challenge that true speech rhythms make to the isochronal view of rhythm. Another exigency of the regularity theory is the idea that some features of the sound stream have true or absolute values, while other features have only signal or indicative values. The following quotation from Bridges illustrates a common evasion of regularist metrics: some items in the line are considered part of the metrical structure

while others which could easily confound the regularity, are counted as part of the sound stream only, and not counted toward the abstract structure which the line is referred to:

Now the grammatical pause is a physical necessity, as the breath-place, and it must of course be a true 'rest' of actual time-value. But its time-value in poetry is indefinite, and it has therefore no rhythmical significance except as the sign of the break in the grammar. If these pauses be all excluded, you will find so few true *intra-rhythmical* time pauses left, i.e. time-rests within a section of rhythm and essential to its expression, that we may omit to consider them as belonging to a more advanced treatment of the subject, and confine ourselves to the active varieties of vocal effect, namely, quantity, pitch, and loudness. (17; my emphasis)

Pausing is central in elocution, because it is so important as an indicator of the thought and expression. But since the actual timing of a pause interferes with regularity, metrists often relegate it to a non-prosodic structure; its presence is said to be irrelevant. This is the reasoning that leads Ottone Riccio to count one pause as a silent stress and to discount another in a following line as not part of the metrical structure because its presence defeats the regular timing of a beat (146-7). Difficulties also occur when a pause is lengthened in the performance of a poem; only a metaphysical maneuver (the temporal beat is said to be "suspended") can solve such a problem posed for the isochronal theory. To differentiate between the sound stream and the rhythmical structures is an evasion required of metrists who define rhythm by patterns which are not in the sound stream itself, but which the sound stream is said to approximate. Bridges helps to entrench the current concept that the line is rhythmical only

insofar as it refers to another structure which is in fact rhythmical.

2.4 THE ENTRENCHMENT OF REGULARISM

Barkas writes a thorough survey of metrical theories, and divides them according to a scheme of the schools of meter. However both his own assumptions and his principles for dividing the schools reveal the concept of rhythm as "equivalence." The thing which makes lines of poetry metrical and rhythmical is that they are in some sense "homogeneous." The lines are similar to each other; there is no reference to the unique cohesive structure of each individual line. He states that it is easy to hear the homogeneity of nursery chants, whereas the challenge of metrical analysis is to show that the same type of homogeneity exists in sophisticated lyric poetry, even though it is not so easy to hear. The possibility that he does not consider is that this principle of homogeneity no longer pertains:

As our experience increases, lines appear which depart so widely from those we learned in the lower school-room, that it is by no means easy to state rationally why we accept them as homogeneous. These, for example, from blank verse poems:

Take your own time, Annie, take your own time
Gallop of horses over the grassy plain . . .

In what sense are these patterns the rhythmical equivalents one of another? (7)

Barkas then defines the schools of meter according to the way in which each one reveals the essential homogeneity of lines of the same type. In each case the school is defined by the same

criterion, how it defines the homogeneity of lines:

A provisional classification of prosodic theories may be framed with reference to a special statement of the central problem: In what terms of analysis can admittedly homogeneous verses be shown to be equivalent?

A. Non-Temporal Theories

1. Isosyllabic Theory. Verses are equivalent because they contain the same number of syllables.
2. Accentual Theory. Verses are equivalent because they contain the same number of accented syllables.
3. Syllabic-accentual Foot theory. Verses are equivalent because they contain the same number of groups of syllables of two kinds, accented and unaccented.

B. Temporal Theories

4. Isochronous Foot Theory. Verses are equivalent because they contain the same number of groups of syllables, equal in duration.
5. Isochronous Interval Theory. Verses are equivalent because they contain the same number of equal intervals between points of accentuation.
6. Quantitative Foot Theory. Verses are equivalent because they contain the same number of feet, the constituent syllables of which have simple ratios of duration one to another within each foot.
7. Quantitative Interval Theory. Verses are equivalent because they contain the same number of Intervals, the parts of which, measured between the crests of syllables, or other identifiable points within syllables, have simple ratios of duration to one another within each interval.
8. External Time Theory. Verses are equivalent because, when time is beaten to them *externally* with hand or stick, the series of weaker and stronger beats fall into the same number of groups, each beginning with a stronger beat (or ictus) and each quantitatively divided by the weaker beats. (7-8)

A survey of Barkas's volume offers no shortage of repetition views of rhythm. In his own voice he states:

The noun "rhythm" may be used either of the easily identifiable up-and-down movement of the voice between lighter and heavier syllables, or of an abstractly defined concept, a particular

kind of regularity which we attribute to that movement . . .
(14).

And he represents a range of others defining rhythm in the same way:

Mayor: Regular movement of this kind is called *rhythm*. The strict *law of the metre* admits of relaxation by the substitution of one kind of foot for another . . . (21-22).

Bayfield: "The regular recurrence of the stress is the essential condition which differentiates verse from prose."
(33)

C. M. Lewis: "a recurrence of similar phenomena at regular intervals of time." . . . neither verse nor prose has rhythm. But both *approximate* to rhythm as above defined, and so suggest to the mind an ideal scheme in which the time-intervals are equal, but to which "the actual movement of the verse does not exactly correspond." . . . Verse is "rhythmical" in that its movement suggests the idea of isochronous recurrence. . . . the intervals always tend in the direction of equality, and never in that of inequality. . . . *Rhythm* should be defined as that easily identifiable up-and-down movement of the voice between weak and strong, light and heavy, the character of which need not be in any way prejudged. Registered in the laboratory; it is found to be extremely irregular, and the more so, the larger the scale on which its curve is plotted. . . . We are aware of it only as a pattern of intelligible sounds, which is both modified and regularized in the act of perceiving it. (14-15)

A common theme of the repetition views of rhythm is the concept of psychological conditioning or convention as a creator of rhythm. This places rhythm in the psychology of the perceiver, rather than in the phenomenon itself. The stress on perception is demanded by the regularist definition, because it allows a way to deal with the gap between the regular model and the actual lines of poetry: all irregularities in the object can be explained if rhythm is located in the psyche. The citations of Alden and Abercrombie in Barkas illustrate this placement of rhythm outside of the object itself:

Alden: Our nervous system is prepared for verse, long before verse-form is consciously attended to, by cradlesongs, by the exaggerated "rhythmization" of nursery rhymes, accompanied by hand-clapping, dancing, etc. The mind is prepared by the fact that verse is read and learned in ways that are guided by generations of prosodic theory, classical as well as native, and by the grammatical analysis of language, in the school-room. The patterns have been more or less pre-determined centuries before we were born, and perhaps in part by theories of which we have never heard. (16)

Abercrombie: The "problem of prosody" is to show "how the sense of a single rhythmic pattern can persist through actually varying rhythms." (33)

Sonnenschein's model is the ticking of a clock:

We have, then, a succession of events standing to one another in the ratio of equality -- the simplest of all ratios. If the duration of the ticks is neglected, the events may be described as a succession of equal silences, separated off from one another by sounds occupying only a mathematical point of time. Or if we assign an equal duration to each of the ticks, the intervals of time that elapse between the beginning of one tick and the beginning of the next will be equal. In either case we have a succession of events simply proportioned to one another and to the series as a whole. Other examples of this rudimentary kind of rhythm present themselves in the rhythmical blows of a smith's hammer of the anvil, the rhythmical beating of the heart, the rhythmical sweep of oars, and so forth. (10)

He then complicates the beat series through accentuation and pause grouping (an approach later extended by Chatman [1965]).

More interesting from the aesthetic point of view are the complex forms of rhythm which easily emerge out of these simple forms. Let attention be concentrated on every other tick of the clock; or let every other blow of the hammer on the anvil be delivered with increased force. We then get a sequence of sounds and silences grouped in pairs, each of them divided into two parts . . . (11).

But these complex forms are still merely a doubling up of repetition. The point which Rosenwald contended with (discussed in

section 1.1) is the limiting of durations to the ability of the mind.

The eye may watch flashes of light of equal or otherwise proportioned lengths emitted from a lighthouse or some other apparatus contrived to produce the phenomenon. The successive flashes will constitute a rhythmical series, provided that their durations are not too long for the mind to take cognizance of them. (Sonnenschein, 13)

Rosenwald's attack on this regularist concept of rhythm is appreciated, but this seems a quibbling point.

The question which confronts all of these claims for the regularity of rhythm is whether or not the sense of a single rhythmical pattern, especially a recurrent beat, pervades line after line of poetry. Yeats talks about the different integrity of each line, about an internal unity which gives it a unique rhythm character. He scans Milton's line according to the "emphasis of passionate prose," which produces a metrically irregular, but nonetheless rhythmical, arrangement: "Of MAN'S first DISobedience -- and the FRUIT" (Essays and Introductions, 521). His own line from "The Statues," "Calculations that look but casual flesh, put down," (---/--/--/---//) can not be scanned to fit into the iambic model, yet is a notably emphatic and rhythmical gesture. (Both Parkinson [The Later Poetry, 203] and Beum [Handbook, 185] deny the applicability of the regularist model in dealing with this and many of Yeats's poems.) In sensing rhythm, we sense the variety and emphasis of actual speech. It is this which must be defined, without reference to a regularism which would smooth and palliate the expression.

Lyric poetry does not come across with the obvious, steady beat of the nursery rhyme or ballad. In "Poetic Voice: Some Problems of Definition," Saskia Barnden argues that an isochronal beat leads to a non-personal voice in the ballad and nursery rhyme, while the non-isochronal, iambic meters give rise to the personal, private voice which one hears in the lyric. Instead of the beat cadence, lyric poetry comes across as a particularized form of speech. The regular lilt is foreign to it. Yet, even recent works follow the regularist lead. The Princeton Encyclopedia (1974) defines the loose sense of rhythm as "flow" and "the stricter sense" as "a series of equal or approximately equal units" (666). Susanne Woods (1984) still maintains this concept. And Virginia Blankenhorn quotes Seymour Chatman in her 1986 dissertation to authorize this sort of definition, which follows perhaps without modification the model of Sonnenschein:

Seymour Chatman, in A Theory of Meter [1965], quotes H. C. Warren's definition of rhythm as 'the serial recurrence of a given time interval or group of time intervals, marked off by sounds, organic movements, etc.'

Primary rhythm may be defined as the simple periodic repetition of a given stimulus (i.e. a 'sound' or other 'organic movement' -- such as a heartbeat). None of the events or stimuli is more prominent than any other in the sequence; rather, they are all of equal 'weight' and proceed evenly along in a seamless fashion. In secondary rhythm, on the other hand, events seem to recur in a larger pattern, events of lesser prominence alternating with ones of greater prominence.

(Blankenhorn, 63-64)

In Kiparsky's 1989 collection of articles, Alan Prince is the most recent example to illustrate the decadence of the repetition concept of rhythm ("Metrical Forms"). Prince has taken repetition

and exact symmetry one step further than the previous authors, in a hierarchy in the metrical scheme. The concept of an intermediate level between the foot and the line will be essential to the concept of rhythm as cohesion; but in Prince's article this level is simply re-articulated symmetry within the single medium of accentuation.

2.5 REGULARISM AND THE ROMANTIC TRADITION

Paul Baum, in The Principles of English Versification, elucidates the qualities of rhythm from the processes of nature. The metaphor between rhythm and physical systems does enhance our concept of rhythm; but in much of this romantic tradition, the need to regularize rhythm interferes with the potential of such rumination:

Rhythm, in its simplest sense, is measured motion; but by various natural extensions of meaning the word has come to be used almost as a synonym of regularity of variation. Whatever changes or alternates according to a recognizable system is said to be rhythmic, to possess rhythm. In this sense, rhythm is one of the universal principles of nature. We find it in the stripes of the zebra, the indentation of leaves, the series of teeth or of crystals, the curves of the horizon; in the tides, the phases of the moon, the rising and setting of the sun, the recurrence of seasons, the revolution of planets So deep-rooted, in truth, is this principle, that we imagine it and feel it where it does not exist, as in the clicking of a typewriter. Thus there is both an *objective rhythm*, which actually exists as rhythm, and a *subjective rhythm*, which is only the feeling of regularity resulting from a natural tendency of the mind to 'organize' any irregularity that we meet. (3)

In this passage, Baum states the notion of subjective perception as the bridge between regular patterns and irregular rhythms. Because rhythm is defined as regularity, and because the phenomenon is not always regular, a tendency must be adduced by which we perceive

regularity even when it does not exist. This claim is persistently and innocently posited, in spite of the fact that human perception is in fact very sharp in identifying aberrations in temporal and visual patterns. The pattern, says another regularist, "presides over the mind;" it rules the reading so far as to justify altering the pronunciation of the lines:

It is true that, in speaking poetry aloud, the accent may be occasionally given greater force, and occasionally less force, than it would have in ordinary speaking; but never to a degree that would be *incorrect* in ordinary speaking, though it might be unusual. It is simply that the pattern of verse presides over the mind of any one who is intelligently speaking verse, and induces him to maintain it clearly. (Abercrombie, 17)

The dependence on a regular beat makes it difficult to comprehend both poetry and prose in one theory. And in altering the pronunciation, regularization conflicts with the expressive reading. The change might be slight enough that it goes unnoticed. Still, it dissolves the genuine elocution of the utterance in a spontaneous expression.

But if the beat is not its source in a natural reading, where does rhythm come from? Abercrombie takes two phrases and changes their accentuation to produce the lilt:

. . . in the line "And there / fore, to / our weak / er view"
the accent on *to* is much weaker than the rest. The syllable is, however, stronger than either of the two it stands between, which is quite enough to enable it to hold its own in the rhythm. . . . in reciting, this prominence might be slightly enforced. On the other hand, in 'hail, thou Goddess' in the first line, *thou* is not an entirely unaccented syllable; but it bears a weaker accent than either of the two it stands between, which is quite enough to make it count as an unaccented syllable in the rhythm. Its force, in reciting, might be

reduced. (19)

On the other hand, a reading such as that illustrated in the following scansion displays rhythmical structures without reference to a regular pattern:

 - / - - - / - /
And therefore to our weaker view;
 r u r w r u

Spoken with a clear pause, quick enunciation within each section, strong contrast of accented and unaccented (and no hint of accent on "to,"), the line still has rhythm. It divides into two phrases, each of which is internally unified by several means. For example, the first phrase has a symmetrical accentual pattern, -/-; and the second has an arrangement which builds direction, --/--. Furthermore, the second phrase is internally unified by a concentric alliterative pattern: /u r w r u/. Thus both units are well integrated. Each is rhythmical by itself. The overall rhythm of the line as a whole is then created by the forces which cross the division between these two sub-units. These forces are the metrical foot constituted by "-fore to" which crosses the boundary, and the alliteration of /r/.

The second of his examples also does not enunciate well in the even-timed lilt, as Abercrombie scans it: HAIL thou GOD-dess. In the following scansion, which is simply not regular, it takes on the force and unity of a declamation:

 / / / -
Hail .. thou goddess

These more natural readings indicate that rhythm derives from a source besides regularity, such as the structural unity of the sectioning within the lines, or the expressive unity of the declamation.

As illustrated in the following quotation, Abercrombie's concept of a rhythmical pattern is perfect symmetry, and his definition of meter is the approximation of perfect symmetry:

the natural enunciation of language can never give a perfectly regular succession of accents; and metre, therefore, can never be the absolute repetition of a rhythmical pattern -- it can only be *the modulated repetition of a rhythmical pattern*; a phrase which is, perhaps, the best definition of metre. (21)

This is a reversal of the more usual relation adduced between rhythm and meter, in which meter is defined as the ideal model. With their view of perfect model and approximate substantiation, these metrists do have a clear method of analysis whereby the deviations achieve a special status as emphatic points. In other words, they analyze each substitution as a key point, with the non-substituted sections acting as a background:

A very slight change of rhythm in verse is much more remarkable than a far greater change in prose, since in verse the least change is instantly noticed as a departure from the pattern. (Abercrombie, 42)

This provides a clear-cut analytical approach; one locates the substitutions and then explains each one in terms of the special meaning of the syllables involved. This analytical method is very pedagogical, and is taken to its height by the Metrical Contract

school, but it has no necessity as an explanation of rhythm. It backgrounds all of those segments which are not variations, while emphasis can just as easily align with a non-deviant position, or occur out of the context of deviant positions altogether.

Abercrombie also highlights the common idea of rhythm as endemic to the temporal realm, that it is a "flow" whose effects are "momentary" and require the establishment of a norm. He states that the effect of rhythm is constantly changing and developing as the reader proceeds through the lines: ". . . since the natural rhythm is always changing, its effect must be always changing too: it is a *momentary effect*" (41). This contradicts a view expressed later in the same book. Here, Abercrombie keys into the idea that rhythm provides a stasis which culminates perceptions into one moment of awareness. In this view, the holistic "moment" is exactly contrary to the idea of "momentary" as "flowing":

Now the art of lyrical poetry is the art of impressing on our minds single, vivid *moments* of experience, isolated from the general flux of things by the intensity of the poet's imaginative attention. If the art is to do that successfully, it is very necessary that the impression itself -- that is to say, the poem -- should also be a single, definite whole, complete in itself; and this may be achieved by giving it an evident shapeliness of its own. Thus the *form* of the poem will answer to the *unity* of the moment which inspired it. Now this shapely form which the poem should assume in our minds will partly be given by the order and sequence of the thought in it, but to an equally important degree it will also depend on the total effect of the audible half of the poem -- on its ability to produce on our minds the sense of a satisfying whole of rhythm. (54)

Of these contradictory views of meter and rhythm, the latter has the ability to unite all aspects of the line and the stanza in a

holistic view. Rhythm can either be a flow that plays upon emerging and dissolving expectations; or it can be the phenomenon which unites all the aspects of a passage into the unified awareness of a feeling-perception.

2.6 THE METRICAL CONTRACT SCHOOL

The current school of meter which has evolved out of these early-century repetition theories can be called the Metrical Contract school. To deal with the admitted lack of repetition in many passages of poetry, the Metrical Contract theory focuses on bridging the gap between an ideal pattern and the actual arrangement of a line. The explanation rests on determining a set of rules to limit the variations. One assumption of this approach is that the variations are indeed rule-bound. A continual problem faced by all norm-variation theories occurs as they encounter canonical lines which defy the limits set on them by these theories of metrical rhythm. The theories alternately loosen their rules to allow for these lines, then tighten them because they have become too permissive. (For example, see Beaver's addendum to Halle and Keyser, "The Grammar of Prosody.") Perhaps any given substitution, resulting in any conceivable accentual arrangement, could conceivably appear, and still be rhythmical. A second problem is the isolation of those aspects relevant to the pattern. They are forced to eliminate aspects of the sound stream which defy the attempt to connect the line to the pattern. Finally, because it is counter-intuitive to say that any expressive arrangement is non-

rhythmical, the theory often diverts to a discussion of "metrical," rather than rhythmical arrangements. Lines are judged on the grounds of "metricality," which is a devised system, rather than the grounds of rhythm, which is a self-evident perception.

Yet, the Metrical Contract school still sees itself as a partisan of traditional metrics. Its basis for this view is primarily the false incompatibility it claims to exist between traditional and linguistic approaches to meter. Like the inductivist rejection of the a priori stance, Metrical Contract theorists take a moral tone in rejecting linguistics as a necessary enemy of the tradition. Hollander closes his Vision and Resonance upon a note of superiority:

System can, indeed, be the first refuge of the unimaginative I invented the "metreme" (with its concomitant "allometron," analogies of stylistics and dialectology, etc.) and thereafter produced a wildly structuralist metrics inspired by the obligatory speculation of Saussure. The point is that I threw it away a week later; it had been no more than a conceptual doodle. . . . I have been unsystematic ever since . . . here as elsewhere for me, it was a matter of caring more for the way the tools worked, and what I did with them, than for how shiny they were, their brand name, and whether I had the complete matching set. (312)

The Tradition is in fact short on system, but is not incompatible with it, as the terminology of Saintsbury shows. And while some linguistic approaches do not accommodate the reader, either in text or in graphical presentation, systematic techniques can still be adapted to a traditionally toned study. The Metrical Contract rejection of linguistic science does not actually align the school with the Saintsburian Tradition.

The most apparent traditionalism of the Metrical Contract school is its two degrees of accentuation. But the concept of the "metrical contract" itself is a divergence from Saintsbury, whose view of rhythm includes qualities of the line beyond simply accentual meter. In his view, accentuation is only one of the strata which provide these elocutionary resources. However, like most contemporary theories, the Metrical Contract school attempts to develop a full system of metrical analysis on the narrow stratum of accentuation alone. In spite of its professed affinity, the Metrical Contract definition of rhythm constricts Saintsbury's holistic range.

One source of difficulty for the Metrical Contract school is its refusal to locate rhythm objectively in the poetic text. In order to explain the pattern of an imperfectly patterned succession, the Metrical Contract theory turns toward the subjective psychology of the reader. A well-known "proof" of this is the conundrum of the clock:

The ticking of a clock constitutes an unvaried succession of regular sounds: when no one is listening to a clock, it goes *tick, tick, tick, tick*, all day long. But let a human ear approach, and the clock goes *tick, tock, tick, tock*, and the ticking now "becomes" rhythmical because the listening ear wants it to be. (Fussell, Poetic Meter, 18-19)

Proofs of this type (one cites the the famous door-knock rhythm, "dum dum de dum dum ... dum dum," and the phrase which enacts it, "shave and a haircut, six bits") have a questionable bearing upon lyric rhythm. Even so, the example is unconvincing. In fact, the watch, the pendulum, and the metronome do alternate on different

sounds, as they work either with or against the spring which pushes the mechanism. I have not found the same effect with a quartz watch, where the ticks are identical.

Paul Fussell's Poetic Meter and Poetic Form typifies the Metrical Contract approach. In it, he divides rhythm and meter: "rhythm moves toward meter the closer it approaches regularity and predictability" (5), and he sets down the concept of "tension" as the "distance between a poem's ideal and real meter" (17). As well, he repeats the Saintsburean requirement that "these substitutions do not efface for long the repeated pattern of the prevailing or dominant kind of foot" (33). But he and the Metrical Contract school differ from Saintsbury in a key issue when they locate the essential "tension" of rhythm between the actual and the ideal accentual arrangements. Saintsbury, on the other hand, does not require a reference to the ideal pattern; he locates the rhythmical tension between the actual accentual arrangement and the musical fingering of this arrangement through the separate strata of phrasing and phonetics.

2.6.1 THE FALLACY OF THE METRICAL NORM; EXPECTATION THEORIES OF METER

Fussell quotes I. A. Richards, who established the subjectivist, perception-oriented approach which the Metrical Contract relies on:

Richards: meter is illusion . . . created more by the mind of the reader than by the pen of the writer. "The effect produced by what actually follows . . . depends very closely upon this unconscious preparation and consists largely of the further twist it gives to expectancy." (18)

Rhythm is seen as a flow which sets up the expectation of continuance; even the changes and surprises become part of the fabric of the expectation. He also quotes John Hollander's example, a curious idea that we expect a type-font to remain the same, in order to support the expectation theory of rhythm:

Just as the eye reading print unconsciously expects the spelling to be as usual, and the font of type to remain the same, so the mind after reading a line or two of verse . . . prepares itself ahead for any one of a number of possible sequences, at the same time negatively incapacitating itself for others. (18)

(Any theory should be approached cautiously in which "negative incapacitation of the mind" plays so important a role!) The expectation theory views the mind as a kind of metrical ticker, assessing each line on its succession of clicks, comparing it to an ideal succession. If the actual succession can be translated into the ideal pattern, by any rules among a complex, unconscious set, then the line is checked off as rhythmically satisfactory.

The Metrical Contract approach focuses narrowly on the succession of accentual values: it cannot stand back to take a "bird's eye" view of structural relations occurring outside of the succession order. It also refers to a temporal equivalence which is admittedly not demonstrated, and so must posit a role for perception of regularity, a perception which opponents of this system deny having. It limits its ability to describe poetic effects to the context of the reader's expectation. It sees rhythmical structure as a river rather than as a constellation.

The question of the reader's consciousness is not in itself an illegitimate area. But the fact that it is forced upon these theories by the admitted non-regularity of language gives it the air of a contingency. The concept of expectation, here described as the "frame," is the translation from an ideal model, which embodies rhythm, to the actual line, which assimilates the model. The limitation of rhythmical elements to accentuation alone, and the purely linear view of rhythmical structure, are also apparent in John Hollander's Vision and Resonance:

Aside from their use in Classical and Modern musical theory, the words "meter" and "rhythm" might be conveniently applied along the line of demarcation drawn by Richards so long ago. The word of flow, "rhythm," characterizes the series of actual effects upon our consciousness of a line or passage of verse: it is the road along which we read. The meter then would apply to what ever it was that might constitute the framing, the isolating; its presence we infer from our scanning. The distinction is rather useful because so many other sets of opposed linguistic and literary dimensions seem to be comprehended by it: design and particular; norm and instance; spatial, or at least schematic and temporal; singing or speaking and writing; and ultimately, in the matter of the angles of vision of linguistic theory itself, synchronic and diachronic, phenomenological and historical. (135-136)

The stylistic choices (which I am calling *metrical* rather than *rhythmical*) occur at a different level of decision-making from those of mysterious choices which must occur in actual composition. . . . The metrical choice provides a basic schematic fabric of contingencies governing the range of expressive effect. Like a title, it indicates how it is to be taken, what sort of thing the poem is supposed to be. (189)

Here, then is the notion of the metrical contract. For Wordsworth it covers only the commitment engendered by writing verse rather than prose; but what I have been pointing out as the framing or defining function of a particular metrical choice extends the idea of the contract to cover the choice among various metrical possibilities. (195)

The problem with the last statement above is that "metrical

possibilities" are considerably more open than recurrence theories would like to admit. Recurrence theories see meter as a form of limitation, rather than simply as the actual "measure" of what is there. Hence, the theories constantly face the problem of poetry which ignores these limitations, yet still produces rhythmical expression. Both in the variety of traditional poetry and in the rhythm of free verse, arrangements of accentuation are evinced with such freedom that relating them all to one pattern becomes impossible. Yet, they are all rhythmical.

2.6.2 SUBJECTIVISM

An earlier metrist in the same vein, Thomas Taig, illustrates the Metrical Contract idea that rhythm is a subjective creation, that it cannot exist independently of a performer. Taken to its extreme, this quotation (cited previously in 1.1) becomes a claim that the whole phenomenon of rhythm is created, and entirely occurs, in the mind, not in the object:

The series of dots given as the simplest spatial form does not become rhythmical until the eye or the hand travels to each one in succession, and when we speak of a flowing line a similar sense of movement is implied. Separate sensations are connected in the mind, grouped so that some relationship is established between the parts, and the resultant form is rhythmical only by virtue of this connection.
(15)

"Sensations connected in the mind;" rhythm is not an existential but a psychological phenomenon. The reader is elevated to the status of a collaborator:

Most of us have experienced the mental groping and hesitation which accompanies the first reading of the opening lines in all but the most familiar metres. Even after the clue has been found we are frequently obliged to "extemporise" rather than "interpret," for it is left to us to discover how the given words can be uttered without destroying the basic order. We are persuaded, without our knowledge as a rule, to collaborate in building the structure. (71-72)

The focus on "the opening lines" suggests that the Metrical contract theory does in fact posit a first time reader, and does stress the special need for regularity in the first few lines in order to set up the pattern. However, the mental groping to which Taig refers in this quotation is more likely the reader's effort to discover the meaning of the words, and to bring out their expressive and therefore rhythmical nature, and not an effort to find the grid which they lock into.

2.6.3 THE CONVENTIONALISM CONVENTION

The subjectivist, and also the inductivist, ramifications of modern relativism have given rise to the platitude that rhythm is a phenomenon established by convention, and not a phenomenon existing in the structure of certain objects. Hartman's Free Verse: An Essay on Prosody insists on this claim, even though his argument for counterpoint does not depend upon it:

If generations of poets have thought they were writing accentual-syllabic meter, not accentual or quantitative, and generations of readers have agreed, they were right by definition. To deny this is to pretend that verse exhibits factual characteristics independent of convention, and that these facts outweigh conventions in a reader's experience. This leads to a basic misunderstanding of prosody, which employs a system of conventions to provide part of the context within which reading becomes possible. (39)

And in Fussell's Theory of Prosody, the process of new conventions emerging is dramatized:

It was to require almost fifty more years of effort on the part of the equal-time theorists and the full-blown accentualists before the British public could take in its hands the fresh copies of Coleridge's poems to struggle with and eventually master the strangely fascinating new rhythms of Christabel.
(132)

This characterization of conventionality is mock heroic. If rhythm were in fact merely a learned skill, with no independent existence, we could picture someone reading an intelligible passage of the English language and not getting the rhythm. But if it is inherent in the language, both in the text and in the syntactical organ interpreting the text, then anyone at any time could read and understand the rhythm of Christabel. People who do not understand English could hear Christabel, and sense the rhythm, as the effort of forthrightness and sincerity in expression. Unfortunately, it is impossible to go back and observe the illumination process which Fussell describes so vividly.

One logical problem arising from the subjectivist and conventionalist accounts of the Metrical Contract theory is that the first few lines of every poem are claimed to be devoted to establishing the pattern of expectation. To do their job, these lines would have to avoid variations and embellishments. But in fact, many important rhythmical effects occur in highly decorated first lines of poems, before the pattern has had time to be established. The accentual arrangement of the opening line of

Lycidas -- "Yet once more, O Ye Laurels, and once more" -- is a good example: - - / / - / - - / /. Another example is the opening line of Yeats's "Memory." The poem is rhythmically compelling, that is, it has a strong forward momentum, from the first line, before any complicated contract can be made. It is a statement with the force and power of a declamation: "ONE had a LOVELY FACE." None of the "meter-fixing" or "metrical contract" ideas explains the immediate rhythmical effects in the early lines of a poem.

The mind does not derive an ideal scheme from an imperfect illustration, and then compare each syllable of the ideal back to the given succession. The syllables succeed too quickly for such a process. More importantly, the mind is occupied with receiving the meaning and emotion of the lines. The rhythm derives from the integrity of the language as expression, not from the register of a clicking pattern. The aspect of expression does come into the Metrical Contract theory, in that variations to the metrical norm cause emphatic points: "departures from metrical norms can powerfully reinforce emotional effects" (Fussell, 15). Once the ideal is set up, each variation gains special status as an emphatic point. However, the spondees and trochees which create emphasis can also create it in prose, without the context of a norm or expectation. The structures themselves are expressive, outside of a norm which acts as a background. At the same time that it isolates special emphatic points, points where the norm is upset, the system necessarily neglects emphasis which occurs within the supposedly backgrounded, non-variant segments. Furthermore, the concept of

expectation and surprise is nullified simply by a second, or by a memorized reading. Indeed, the "surprises" work better after they are no longer surprises, but when we know the exact shape of the voice as it comes to enunciate each turn.

In the more recent essays, "Verse-Prose-Metre" and "The Accentual Structure and Meter of English Verse," Marina Tarlinskaja focusses the inductivist concept by seeking to define metricality according to a particular context. She changes the concept of the norm from a pre-determined pattern to a statistical average derived from the work of each poet. Rhythm is found in the similarity of the arrangement to a regular scheme, but in this case, the scheme is replaced by a statistical norm drawn from the individual corpus. The idea which she describes is already familiar:

Hence we proceed from two main notions: the norm and a deviation from the norm. The norm is assumed to be those accentual line variants which are most frequent statistically; since such lines represent the bulk of the verse text, they constitute the material out of which the verse metre is abstracted. Deviations from the norm are those line variants which do not correspond to this general principle.

("Verse," 65)

But the peculiarity of Tarlinskaja's version is the circular origin and imposition of the norm. It is derived from the corpus, and then imposed back on it. The norm is the set of most common variants. Thus "meter," as a "general principle that calls forth a certain selection and combination of the language material" ("Verse," 63), is still a filtering device, but is perhaps not as precisely defined as the standard concept of the norm, since she attempts to define "marginal thresholds," the points at which one meter crosses into

another. A statistical determination provides an average to define a typical structure and the typical range of deviations, which thus gives no specific requirement for metricality, and therefore no essential definition of either it or rhythm.

However, Tarlinskaja's work could on the other hand be classified as traditional because of her recurrent suggestion of relating foot and word units (see especially "Rhythm-Morphology-Syntax-Rhythm"). As an example of "an unmetrical, subnormal line," she creates "The sublime divine birds invade the earth." This, she states, is an "accentual line variant" which does not occur in standard pentameter verse (65). The explanation she gives for its inadmissibility is that the line contains "two rhythmical inversions caused by two disyllabic words occupying the boundaries of two 'feet.'" She scans "The su - BLIME de -VINE birds" as two trochaic substitutions (giving this arrangement: -- /- /- -/ -/), sufficient to upset the ideal scheme. Even if "birds" were treated as an accented syllable, giving a spondee in the third position, the result is still highly substituted, with only two feet being iambs: -- /- // -/ -/. But why these substitutions should exclude it from the realm of rhythm is not clear; it is a strongly emphasized sentence. The line, "The suBLIME deVINE BIRDS INVADE the EARTH," seems most notably rhythmical, especially with the emphasis focussed on "birds." This syllable forms the focal point of a sentence that is integrated enough to be vocally expressive and forceful, which is a sufficient criterion for rhythm. The line might be imagined as the climactic line of a mythological narrative, for example. If her

claim goes only so far as to state the line's unlikelihood within the work of a given poet, then it does not define the nature of rhythm. A deductive approach, on the other hand, would attempt to determine the principle by which each line of poetry is an independently rhythmical construct.

Like the Metrical Contract, two other contemporary schools also focus on defining 1) the nature of the abstract scheme, and 2) the "mapping rules" which determine how the line of poetry is derived from the scheme. These are the Isochronal and the Traditional Linguistic schools.

2.7 THE TRADITIONAL LINGUSITIC SCHOOL

Most schools of metrical analysis in the present century attempt new ways to sophisticate the stratum of accentuation, and to make it adequate to carry rhythm by itself. Like the Metrical Contract and most current schools, the Traditional Linguistic school locates rhythm entirely in an accentual arrangement which deviates from an ideal pattern. A conspicuous distinction between these two schools is that the Metrical Contract school uses binary accentuation, while the Traditional Linguistic translates between four-level and binary accentuation. It is primarily in this use of Trager-Smith, four-level representation for the "stress-wave" that the Traditional Linguistic school is "linguistic;" it does not delve deeply into the resources of linguistics, and at the same time desires to retain the ethical tie to Traditional metrics that the Metrical Contract school claims.

As a result of the four-level system, there can be different types of the same foot. A Traditional Linguistic substitution, or variation on the norm, then, can consist of a higher or lower contrast iamb, rather than a totally different foot. In the Metrical Contract school, on the other hand, any substitution will be a full-fledged interchange of foot for foot. The Traditional Linguistic scansion reveals few such full substitutions. Instead, it translates most of the line into the iambic wave, while locating rhythm in the subtle modulations permitted by degrees of accent: "English verse . . . transforms the natural stress-variations into something artificial, namely, metrical feet" (McAuley, 3).

In this technique, one first assigns to each syllable a stress value from one to four. The result is a wave with little immediate resemblance to the iambic alternation. But this alternation emerges when the four-level stress is translated into the two-level values of "accented" and "non-accented." Once the four-level wave is determined, it is divided into pairs of syllables; then, the value of "accent" is assigned to whichever of those two syllables is greater in stress. Because the wave does not allow the same number twice in a row, there will always be an alternation when the stress wave is translated into accentual arrangement. Hence, the spondee and the pyrrhic will never appear.

The surprising thing about this method of scansion is the high proportion of times that it does reveal an iambic alternation. What happens in the ambiguous third foot in this line happens in nearly every example: the two syllables alternate toward the higher value,

producing an iamb, rather than the reverse:

- / - / 1 2 - / - /
By strangers hon | our'd and | by strangers mourn'd

If we look at this unemphatic third foot we see that it is actually a quite regular iamb, preserving the weaker-stronger relation which the foot requires. It is the relation of syllables within the foot that matters, not the relation to syllables outside. (McAuley, 7)

McAuley sums up the principle in clear terms: "one, and only one, syllable in each foot carries a metrical accent, and this is determined by relative stress within the foot" (6). Certain contingencies ensure that there will be only one accented syllable per foot. Wimsatt and Beardsley, who are followed in this by Winters, Woods, McAuley, and others, have posited "the principle of relative stress," which states that the second of two contiguous accents is always stronger ("The Concept," 593). Derek Attridge's implied offbeat performs a similar function. Namely, these principles restore a regular beat in what appeared to be spondaic and pyrrhic feet. The slight lilt which Abercrombie, McAuley and others read into the line is convincing because it is so easy to slip into. But a second listen will convince one that it is not necessary: the line actually clarifies its meaning if we remove all trace of increased stress from the "secondary" weak syllables. In this line, McAuley provides us with a reading which instills such a lilt:

. . . this line from Keats's "Fall of Hyperion" . . . makes its point with only three major peaks of stress:

\ \ \
 The poet and the dreamer are distinct

though the unemphatic syllables satisfy the iambic requirements quite regularly

x / x / x / x / x /
 The po | et and | the drea | mer are | distinct

(8)

However, it is also possible to completely remove accent from the syllables "and," and "are." Such a reading is more easily apprehended if the line is broken out of the steady beat assumption. This version will allow for distinct pauses and the same complete absence of stress value on "and" and "are" as on the other unaccented syllables:

-/- -/- -/
 The poet .. and the dreamer .. are distinct.

It is not necessary to give a regular flow to the line, especially if the phrases are separated.

This alternative derives an accentual arrangement which is particular to the given line: -/---/---/. Such an arrangement of accentual phrasings can be seen in relation to the foot scheme, and a number of patterns and connections will begin to suggest themselves. For example, the second phrase grouping spans syllables which occupy three different feet:

-/- -/- -/- <syntactical phrases
 ┌───┬───┬───┐
 -/ -/ -/ -/ <feet

If for this reason we take the three feet in question as related,

trochaic substitution in the first foot, instead of the lilting "and WITH old WOES." But he does not acknowledge the possibility that one could accent neither: "and with .. OLD WOES."

A question of logical order also arises over the concept that metrical accent is determined in relation to the stress level of contiguous syllables. The case can occur where the relation to the preceding syllable dictates an accent, while the relation to the following dictates a non-accent. As in the word "dreams" in the following line, the level "3" syllable in a progression like "2 3 4" is ambiguous, and can not be defined as accented or unaccented "relative to the surrounding syllables."

Or take this line from Donne's "The Dream:"

1	2	3	4	1	3	1	4	1	2
x	/	x	/	x	/	x	/	x	/
To	make		dreams	truths;		and	fab		les his tories

Note in this case how the first four syllables form a rising series of stress-values. The iambic pattern is created by the relative degrees of stress within each foot, even though the accented syllable of the first foot bears less stress than the unaccented syllable of the next foot. (McAuley, 30)

Without the foot boundaries (which decide that "dreams" will be compared to "truths" and not to "make"), there would be no clear translation from the four to the two accent level. This problem leads Wimsatt and Beardsley to decide that the accent values must be determined only within the single foot: "(Note well: the slack of a given foot can be stronger than the stress of the preceding foot)" "The notion of an accentual spondee (or "level" foot) in English would seem to be illusory . . . some rise or fall of stress

is all that is needed . . . " ("The Concept," 594).

The logical problem with this explanation is that the foot boundaries themselves are previously defined by the occurrence of an accent. Each foot has one and only one accent, defined as the syllable of higher stress value within the individual foot. But one can not determine which of the level 2 and 3 stress values will be translated into the accent until the foot boundaries are drawn, and one cannot draw the foot boundaries until the accented syllable is identified.

Clearly, Traditional Linguistic metrists lose the strictly Saintsburian notion of "foot," since they determine the foot boundaries before deciding the internal arrangement of accentuation, and thus they cannot be said to divide up the foot units only according to the accentuation patterns. Traditionalists like Saintsbury, who see accent as a positive, inherent aspect, scan the line to determine accentuation first, and then decide on foot boundaries according to the logical divisions of the accentuation pattern. But Winters, Wimsatt and Beardsley, McAuley, and other Traditional Linguists have a system in which the foot unit is prior to the accentuation value.

2.7.1 METRICAL TENSION

Because they translate the four levels of "real" accentuation into the two levels of metrical accentuation, these metrists have at hand a contrast between the ideal movement of the meter and the actual flow of the language. This gives the familiar two-level metrical

scansion with a flow of variations in the background. One iamb will be '1-4,' another '2-3,' another '2-4.' In these variations, which are still all iambs according to relative stress, they locate "rhythm," which is said to be the difference between the ideal iambic model and the actual flow which carries these variations of relative stress into the model.

Rhythm is "controlled departure from a norm." The "norm" is the meter, the "deviations" are the rhythm. However, this design gives no positive definition to rhythm itself, nor to rhythm in contexts, such as prose, where there is no referential norm meter. These two schools, Metrical Contract and Traditional Linguistic, have no dealings with prose rhythm because they have focussed on accentuation alone, and because they have turned from a definition of "rhythmicity" to a limited notion of "metricality." But Saintsbury incorporates prose rhythm consistently into the same theory, and boasts about the facility with which the accentual foot adapts itself to prose. He does not make a lateral distinction between rhythm and meter, as in the "norm-variation" thought, where norm equates to meter and variation equates to rhythm. Instead, he sees accentuation as one unit-forming stratum contributing to language rhythm. And Saintsbury is ultimately able to define prose meter and rhythm as well.

2.7.2 A DIFFERENT CONCEPT OF "TENSION"

Instead of the accentual "norm-variation" contrast, a more sophisticated concept of tension would be the disagreement between the units formed by different linguistic strata. For example, when

the boundaries of accentual feet and phonological phrases do not match, tension can be seen in the shifting view from the one unit type to the other, both occupying the same syllables. A second layer of tension is in the different levels produced by such conflicts. If the foot and the phrase conflate into a second-level unit, tension occurs between the first and second level. At one glance, the eye sees two conflicting sub-units; at another, it sees the higher unit which subsumes them both. A unified structure will always be characterized by two such forces, one which wants to divide the structure into smaller sections, and another which subverts this by crossing those divisions. The conflict between sections formed within different strata, and that between the elementary and secondary levels, provides a case where the divided object and the unified whole exist in tension. The tension here produces a dynamic unity, a sense of unity which restores interjective expression to a divisive and analytical statement.

2.7.3 THE SPONDEE

The most obvious difference (in itself a sufficient reason for seeing a break rather than a bridge) between the Traditional Linguistic metrists and Saintsbury himself, is the Traditional Linguistic denial of the spondee. The elimination of the spondee takes away the most emphatic possibility open to the poet, and deflates the resources of meaning, clarity, and rhythm. What McAuley says in order to deny contiguous accent values is echoed by other Traditional Linguists:

The "*reductio ad absurdum*" of the claims of spondees and pyrrhics lies in the fact that any perceptible shade of preponderance of one syllable over another must by right destroy the spondee or pyrrhic and reinstate the iamb or trochee. (41)

However, it is by no means certain that the values of "accent" and "unaccent" (as opposed to linguistic stress) are in fact relative, or for that matter, depend simply on the volume of the utterance. If the nature of the accented and unaccented syllable rests on grammatical or elocutionary functions, certain syllables qualify as being of the accented type, and the actual volume of utterance becomes less important. Wimsatt, Beardsley, Winters, and McAuley follow the principle of relative stress to effect this smoothing of the line into the regular flow. It may be coincidence, but the principles which efface the spondee and the pyrrhic are espoused by theorists who posit regular alternation as the keystone of rhythm. The principle of relative stress is necessary to this regularist theory, since lines which exhibit a highly various, expressive accentual arrangement defy its simple definition of rhythm as alternation. How to account for the genuine voice, the voice which, speaking the line out from an interested position, would point out contrast, emphasis, and phrasal pauses, is a concern which drops out of the Traditional Linguistic method, because of the exigencies of the regularist definition of rhythm. The spondaic impulse is mollified and repressed, in order that the feet have one "and only one" accent, with syllables alternating on a steady beat.

The surprisingly large number of theorists who eliminate the

spondee (including Skeat, Guest, Attridge, musicalist schools, and others), deny it because it interferes with their metrical system. The concept of the "hovering accent" in effect gives two contiguous accents the value of one accented location, in accordance with the requirements of the even-time theory. In the same opposition to the Traditional view, Attridge's denial of the spondee makes him incapable of representing emphasis. All of these anti-spondee rules are insensitive to the power of the spondee. As well as exaggerating a pivotal role for accented syllables, all such systems render the unaccented syllables rhythmically and expressively inert. Saintsbury specifically condemns the de-emphasis of unaccented syllables: "Cruder advocates still have said that 'accents take the place of feet' (which is something like saying that points take the place of swords), or that unaccented syllables are 'left to take care of themselves' (Manual, 8).

In accentual theories, which require a certain number of beats per line, the spondee causes two problems: some lines have an extra syllable which is equally accented but does not take a beat; some lines have contiguous accents which do not have a pause between them, resulting in a speeding up of the supposedly steady beat. It is no coincidence that theories where the spondee throws off the basic metrical explanation are also the theories which go to certain lengths to deny the existence of the spondee, or to devise rules which prevent it from occurring, and do so even though it is the most expressive metrical unit in English poetry.

In lines like the following, from Pound's "The White Stag," the

spondaic impetus expresses the strength of nature:

When the WHITE HART breaks his cover,
And the WHITE WIND breaks the morn.

Even if the principle of relative stress reduces these to trochees, by some small difference in actual stress intensity, they are, for elocutionary and rhetorical purposes, spondees. The question of which of the accented words is slightly more accented is a concern of linguistic prosody, not literary prosody (two fields of study which are distinguished by Saintsbury). In a poetic reading especially, the spondees are retained; readings which eliminate the spondee reduce the tone of voice to one more suited to unemphatic conversation.

Despite its opposition to isochronism and its claimed alliance with Saintsbury, the Traditional Linguistic school espouses methods which do not grow out of the Tradition. They

- 1) Follow Trager-Smith, four level scansion.
- 2) Define rhythm as the tension between the four level stress wave and the two level meter.
- 3) Refuse to allow the spondee and pyrrhic.
- 4) Determine the foot boundaries before assigning final accentuation value.
- 5) Create a second type of substitution, and discover very few of the type Saintsbury has in mind.

Like the Metrical Contract school, the Traditional Linguistic version of the recurrence theory appears to be a direct descendant of Saintsbury, but in fact they both alter fundamental aspects of his view of rhythm. Although Saintsbury recognized degrees of stress (Manual, 30; History, 3.139n), and would probably include

these in fingering, he does not recognize these as deviations; to him deviations are complete substitutions, not varieties of the iamb itself. As well, "expectation" and "tension between the norm and deviations" are not factors in Saintsbury's theory of rhythm, which also spans language strata in addition to accentual meter. Wimsatt and Beardsley claim that their "Concept of Meter" is a restatement and defense of traditional metrics over structural linguistic and temporal-musical metrics:

Our aim is to state as precisely as we can just what the traditional English syllable-accent meter is or depends upon, to give a few more reasons in its support, perhaps to discharge it of some of the burdens that are nowadays needlessly contrived for it. (585)

While the arguments which they make against the isochronal theory of rhythm are interesting ("A Word for Rhythm"), I must disagree that their theory is a natural development of Traditional metrics. In contradicting the isochronal view of meter, Wimsatt and Beardsley make some subtle but compelling arguments, stating, for example, that isochronism can have nothing to do with "meter" by definition, since meter inheres in a poem, but the timing of accents in a reading is a matter of performance (588). But their quibbling degrees of stress in Milton's line, "Lakes, rocks, fens," has no connection to the aural connoisseurship of Saintsbury. Indeed, any enunciation besides the even-pitch, even-intensity of four accented syllables, sounds contrived for the sake of the relative stress principle, giving an "iambic":

Lakes bogs shades death,
 rocks fens and of

 / / / / / /
instead of "Lakes, rocks, fens, bogs, and shades of death."

2.7.4 TRAGER-SMITH STRESS: THE EFFECTS ON ELOCUTION

According to grammarians and elocutionists, the accent is a special type of syllable, not a variable degree of stress. Syllables are either accented or not accented for linguistic reasons, and variations in intensity are irrelevant to the status of the syllable. It is thus only certain strictly performance based analyses which observe levels of accentuation. Ironically, those performance based meters which recognize four levels of stress may actually be less valid from the standpoint of elocution. They are concerned with a recording of stress levels which takes into account actual fluctuation of vocal intensity, as opposed to a recording which indicates the mere accentual value. Yet, it is the mere accentual value which indicates the linguistic and communicative information. Because of the four levels of stress, Trager-Smith scansion can be likened to an analogue recording of the actual waves of sound. By "audible," Winters means this analogue notation. On the other hand, elocutionists proper use a binary system to record "accent" and "no accent." Ironically, those who are most concerned with the performance, that is, with the lines as expression, are satisfied with, even insist upon, the binary accentuation scheme.

The linguistic approach to metrical analysis brings the issue of phonetic accuracy in prosody into sharp focus. The essence of

linguistic scansion is an absolute representation of the vocal pattern in the lines. The earliest practitioner of the approach is Joshua Steele, in his Prosodia Rationalis (1779). Steele devises a method of scansion intended as a phonetic representation of the utterance. His motivation for devising the system was to inscribe the reading of great actors of the time. While this motive is admirable, it is doubtful that anyone today could really extract the original reading from the scansions he gives. A literary prosodist comes closer to this goal simply by reproducing only the key points, and then trusting the voice itself to enact the rest of the vocal curve simply by realizing these key points in a natural enunciation.

Approaches to meter can be divided according to the method of scansion. One method uses linguistic techniques to represent as much of the phonetic information in the lines as possible. The Trager-Smith notation of four levels of accent characterizes this approach. It is on the basis of the Trager-Smith notation that Traditional Linguistic metrists such as Yvor Winters diverge from the Traditional school of Saintsbury. However, this is an essential difference, not, as they claim, an advance upon the same system. Winters and others attempt to represent the exact deportment of the voice. But the other method, followed by Saintsbury and by elocutionists, is to note only two degrees of accentuation, with a variable repertoire of other indications, such as pause, emphasis, and phonemes. Having specified the accentual key points, this method leaves it to the voice to restore the full enunciation curve. The assumption is that merely pressing the right syllables causes

all the other aspects of elocutionary voicing to fall into place; hence, simple notations enact the other expressive factors.

In his article, "The Two Domains: Meter and Rhythm," George Pace claims "to establish the respective domains of traditional and linguistic metrics, the one as meter, the other as rhythm": "The determining of gross stress contrasts, the analysis of these into recurrent units called feet, and the identification of the units as iambic, trochaic, etc. has always been the central task of traditional metrics" (413). His approach is closely connected with the whole Traditional Linguistic group, McAuley, Winters, and others, all of whom distinguish between the two levels of accentuation in meter and the four levels in actual speech. This school explains rhythm as the difference between the two levels of metrical accent, and the four level recording of actual stressing. There is tension when the binary meter is realized by the quaternary stressing, and this tension is rhythm. Rhythm is the contours of actual enunciation which modulate the metrical underpinning.

Pace talks about rhythm at considerable length, but there is considerable hovering around the concept. Instead of stating what rhythm is, for example, he divides the "rhythm domain" into two sections: the "rhythm potential (all readings)" and the "rhythm core (the best readings)" (416). Thus, he behaves as if he had defined rhythm prior to announcing its sub-divisions. He informs us that "The very briefest study of linguistic metrics will convince anyone that a poem cannot be thought of, without great abstraction,

as having a rhythm. Rather, a poem has a potentiality for many rhythms" (416). He defines rhythm as the phonetic description of an utterance, confounding the description with a statement of what it is about that description that reveals rhythm: the "rhythm core" is "the arrangement of stresses, junctures, pitches, and other linguistic features which a given interpretation of a poem requires." He has identified rhythm as the arrangement exhibited by the poem, but has not said what it is which makes that arrangement rhythmical. The relative nature of the rhythm core is apparent in that it is simply the features which any given interpretation requires, not some essential feature which causes rhythm. There are thus different rhythm cores for each reading that one comes up with.

Pace assigns all of the variety to what he calls linguistic metrics; his attitude toward "traditional metrics," with its binary measurement, is somewhat denigrating:

I shall attempt to establish the respective domains of traditional and linguistic metrics, the one as meter, the other as rhythm. As long as traditional metrics stays within its domain, I shall argue, its results are valid; when it moves outside it, however, it comes in conflict with progress in the knowledge of language. (413)

However, Pace's scansion suffers from the confusion between an elocutionary scansion which attempts to communicate the text, and a scansion designed to convey purely linguistic information. The scientific elaboration of the Traditional Linguistic school should not create the illusion that their scansion is more expressive.

These two approaches to scansion, the binary or digital approach and the continuous register or analogue approach, are

fundamentally opposed. In the continuous register method, scansion attempts a total representation of the voice. Paradoxically, however, the binary method achieves a more accurate representation of the original. The cross-sectioning of accentual points, intonational peaks, and a rough sense of pausing are automatically converted back into the continuous voicing. Surprisingly, inscribing less, but key information facilitates the voice in restoring a more accurate version of the original behind the inscription. Saintsbury stated that a scansion was used to communicate one's reading, and did not see the use of only two indicators as an impediment. On the contrary, having too many indicators can lead metrists away from the central concepts of rhythm. One area for such waylaid metrists is the concept of ambiguous readings, and the practice of specifying them with the tools of four level stress indication.

Pace claims (417) that the normal pronunciation of "sea-dingle" in Auden's line is a descending stress:

4 3 1
 Doom is dark and deeper than any sea-dingle.

He then offers two stress selections, each one forcing a different interpretation. In one, the word "sea" is prominent, and in another, the syllable "ding-" stands out (in each case, the accented syllable is indicated as two full degrees above the next): "SEA dingle;" and, "sea DING-le." In the first instance, as he points out, one hears the vocal definition that "this is a dingle in the

sea," a "SEA dingle;" in the second, the voice urges the sub-statement that we are talking about the oddity of a dingle in the sea, "a sea DING-le." Face is taking the apparently self-evident stance that the proper elocution requires the speaking voice to clarify any possible ambiguities. The voice must point out every feature for the listener: "But the rarity of the word 'dingle,' and even more the rarity of the concept of a dingle in the sea requires some other selection of stresses" (417). The voice required by these readings is constrained, as if trying against odds to force the reader to grasp a difficult concept. This causes a needlessly "intellectual" stance toward the line; it forces the listener to do more analysis than is compatible with an easy reception of the text. No matter which syllable is stressed in this way, interest is taken away from the whole; the result is to tear "sea-dingle" away from the rest, and to force enormous explanatory pressure on it. The reading, of a straight spondaic SEA DINGle, is disallowed by the Traditional Linguistic school. This school would be adverse to a reading such as the following, even though it is undoubtedly the one Saintsbury would have come up with:

DOOM is DARK and DEEPer than ANY SEA-DINGle.

In the next passage another scansion shows Face's desire to make the voice explain too much, to force one of several so-called ambiguous possibilities. This view of scansion disallows the straight spondaic reading of "day-wishing flowers":

Upon what man it fall

- / / / - / -

In spring, day-wishing flowers appearing,
 Avalanche sliding,
 White snow from rock-face,
 That he should leave his house,
 No cloud-soft hand can hold him

Instead, we have here "Simple stress ambiguity (the possibility for more than one selection of stresses)" (417). These could be "day WISHing flowers," ("flowers that wish for day,") or "DAY wishing flowers," (flowers that wish during the day only). Replaced in the lines of verse, either reading produces a gymnastic effort on the part of the voice:

In spring, day-WISHing flowers.

In spring, DAY-wishing flowers appearing

On the other hand, the straightforward spondaic reading

In SPRING, DAY WISHing FLOWers apPEARing

is not allowed or desired.

Paradoxically, the reading that ignores the supposed ambiguity of the phrase is the one that lends dignity to the line. The reading which emphasizes "day" produces a dactylic jingle:

/ - - / - - / -

In spring, day-wishing flowers appearing,

and the reading which emphasizes "wish-" produces an awkward ring on the repeated "-ing" in the line. Neither reading allows the line to flow stately into the ear, as a more straightforward scansion, which allowed spondees, would:

In SPRING .. DAY WISHing FLOWers .. apPEARing.

The same ambiguity is attributed to "rock-face" (which could either be a cliff, a "ROCK face," or a face carved out of stone, "a rock FACE"), and to "cloud soft hand" and "white snow" as well. In all three cases, the straight spondaic reading relieves the listener of much puzzlement and counterfeit precision. We have implied in this school a concept that poetic language is even more riddled with obscurities and difficulties than everyday prose. The obstruction of the very purpose of language, referred to as being "rich with ambiguities," has lately become praiseworthy.

Pace next besets Hopkins's "dapple-dawn-drawn Falcon" with ambiguities. A straight reading, in which the three adjectives receive equal accent, is supposedly not clear enough. He states that such a reading does not indicate which of the three hyphenated words is actually the adverb for one of the other two, which are adjectives: either "dapple" actually modifies "dawn," or "dapple-dawn" actually modifies "drawn." The concept that all three simply constitute a single, compressed attribute for "Falcon" is not considered. But which of these readings is actually more expressive?

DAP-ple dawn drawn FAL-con,
dapple dawn DRAWN falcon, or
DAP-ple DAWN DRAWN FAL-con?

Pace also attacks Herrick's "Julia" line. A genuine voicing of

the line is represented properly by the two symbols of traditionalist metrics:

- / - / / / - - /
Whenas in silks my Julia goes

Oddly, it is through overlooking possible ambiguities that a genuine voicing of these lines will emerge. The genuine voicing is defined as the one which delivers the meaning most easily to the listener's ear. Yet without even determining the precise meaning (if these conundrums really define the meaning) the communication is much more direct and true to the poetic voice. Pace says that "Herrick's poem beginning 'Whenas in silks my Julia goes' can be taken, following C. S. Lewis's interpretation, as being primarily about silk and hence analyzed thus:

1 3 1 4 3 2 1 2
Whenas in silks my Julia goes" (416).

Then he modifies this to provide different significations for the line. He intensifies the accent on "Julia," in order to make it "evident that the silk is an adornment for a beautiful woman and is in turn adorned by her:

1 2 1 3 2 4 1 2
Whenas in silks my Julia goes." (416)

This enunciation emphasizes Julia. But emphasis, which indicates further or presupposed information, does not apply here, because Julia is not being compared to other women. Julia is presupposed,

and 'goes in silks' is the attribute. Pace's enunciation adds a presupposition to the line. He attempts to import an entire sentence worth of information (that a comparison to someone else is extant), but loads this upon the emphasis of one syllable. Or else he wants the utterance of her name to bear the weight of an interjection, in which case the pure expression of "Julia" is in conflict with the concurrent sentential expression, and thus both ideas are less easily communicated. In addition to these interpretations, Pace could add a reading in which the most prominence is given to "my," which would express another set of imported implications, namely that there are several Julias, all in silks. This reading has the same "validity" as the other ones that Pace mentions. (Taken to the extreme, of course, one could in turn emphasize every syllable in the line, as children do, and all would be valid readings, unless anyone were so authoritarian as to prohibit one of the resulting interpretations.)

To attack these readings of Pace is to risk facing the same false accusation that the Tradition has borne: it is to appear arrogantly prescriptivist by denying the right to interpretation. The extreme opposite of Pace's approach would be to say that there is one reading only. This is the extreme which traditionalists are misrepresented as supporting. To understand the true traditionalist stance toward performance and interpretation, another definition is needed for the concept of the rhythm core. In a traditionalist view, the core scansion is that which recognizes certain minimum requirements that all correct readings must have. For example,

those conjunctions must be emphasized which connect items so distant that their structural connection might be lost. The core will be the things necessary to convey the text easily. But above these minimum requirements, interpretation will accommodate the qualities of the interpreter. The traditional elocutionists always insist that a teacher should draw out the student's particular nature and strengths; likewise, traditional metrists always enjoy hearing a personal nature come out in a tasteful reading, especially if it is by "a girl with a winsome mien."

2.8 THE ELOCUTIONARY VIEW OF SCANSION

The scansion and precepts of traditional elocutionists contradict Pace's liberal sprinkling of emphasis. Thomas Sheridan's technique is to place incorrectly emphasized passages (ones he has heard and says are common) side by side with his corrections. Until one proceeds to the correct version, the incorrect version did not really seem wrong:

Enter NOT into judgement with thy SERVANT O Lord, for in thy SIGHT shall no MAN living be JUSTIFIED.

With the emphasis and pausing that Sheridan supplies, however, the sentence does speak more directly:

Enter not into JUDGEMENT .. with thy servant O LORD, .. for in THY sight .. shall no man LIVING be justified.

He states that it is impossible to find a consistent dependency between the first set of emphases and that they imply excessive pre-contexts, much as the scansion of Pace were shown to do above: "By

these false emphases, the mind is turned wholly from the main purport and drift of the verse" (123). The main purport is presumably the fact of judgement, God's omniscience and absolute standards, and the universality of sin, three points which the emphases in the first version actually deflect attention away from.

The rule which a more modern elocutionist, Alfred Ayres, gives for emphasis is "Never emphasize a word unless you think the sense demands it" (15). His pleas, by themselves, might be insufficient to get across the principle of good emphasis:

Natural tones are the tones of truth and honesty, of good sense and good taste. It is with them only that the understanding is successfully addressed; with them only that we can arouse and keep awake the intelligence of the listener, which is the object we always have in view, whether we speak our own language or that of another. (26)

Soon after the Shakespeare reading, a young woman of winsome mien read a poem and read it with much intelligence. She seemed simply to have set herself the task of letting her auditors know what it was about, and this she did successfully. Her methods were direct and natural, without any apparent effort to be effective. (69-70)

However, his examples reveal it clearly:

The QUALITY of MERCY is not strained.

Thoughtless readers, who comprise fully forty-nine in every fifty, are sure to make either *quality* or *mercy*, or possibly both emphatic, while the thoughtful reader sees that the making of either of these words emphatic puts a meaning into the line not intended. To say that "The *quality* of mercy is not strained" is to say that some other attribute of mercy is, or may be, strained -- the quantity, for example. And to say, "The quality of *mercy* is not strained" is to say that the quality of something else is, or may be, strained. The thoughtful reader sees that Portia says simply this: "Mercy doesn't come by compulsion, it comes of itself, it is spontaneous," and, having seen this, he has no difficulty in

deciding how the line should be emphasized. (29)

A continual theme of his book, in contrast to Pace, is the sparse and judicious placement of emphasis, which he illustrates in reference to a contemporary controversy he was in with Canon Fleming:

One of the chief things to be attended to in reading is to give to the individual words the relative importance requisite to make the thought easy to seize by the listener. He that reads well trips lightly over a large majority of the words.

Here are some of the lines in the Canon's book with the changes I would suggest in the marking of them:

. . .
Thou com'st in such a QUESTIONABLE SHAPE,
That I will SPEAK to thee. I'll call thee -- HAMLET.
KING, FATHER, ROYAL DANE! O, ANSWER ME,
Let me NOT BURST in IGNORANCE; but TELL
WHY thy CANONIZED bones, HEARSED in DEATH,
Have BURST their CEREMENTS

The first seven lines seem to me to be marked with good discretion till we come to the last word -- Why emphasize *me*? There is no question of the Ghost's answering anyone else.
(85-86; my underlining)

Ayres accepts the first lines, but sees the last three of the above excerpt as riddled with unnecessary emphases. "Not" "tell" "hearsed" and "burst" could all go. Then he quotes Mr. Markley's defense of Canon Fleming's emphasis on "me":

In summing up Mr Ayres says . . . "Why emphasize *me*? There is no question of the Ghost's answering anyone else."

According to the play there is a very decided question of the Ghost answering some one else. The Ghost first appears twice to Bernardo and Marcellus -- they communicate this to Horatio, and upon the occasion of his watch he attempts to speak to the Ghost. Horatio determines to inform Hamlet, for "this spirit dumb to *us* will speak to *him*."

I should think that Canon Fleming's reading was

beautifully correct, because it takes notice of a very trifling detail in the speech, and it rather surprises me that Mr. Ayres should have failed to grasp it.

On that little word *me*, properly emphasized, hangs a great deal of the pathos and power of Hamlet's appeal. In that one word is all this meaning: "You have thrice appeared to these soldiers, and once even Horatio had courage to address you, but answer you make not -- now it is I, Hamlet, your son, who speaks to you, my father's spirit. 'Hamlet, King, *Father*, Royal Dane! O *answer me.*'" (87)

In response, Ayres reply cites the very point that over-emphasis is attempting to cram in too much meaning. To emphasize "me" may well incorporate this lengthy explanation with references to earlier scenes, but that is precisely why one should avoid it. The guiding principle is how much can easily be received:

Another reason . . . lies in the fact that far-fetched emphases are always objectionable; they are likely to divert the auditor's attentions from the matter immediately in hand -- a thing that the player, the reader, and the speaker should always study to avoid. (89)

The mind is forced to recall and draw in a whole digressive situation in explanation. They are attempts to make the word explain too much, to refer to too big an argument. The mind is "diverted" from the situation at hand, both in its factual and emotional meanings:

But these are reasons of comparatively little weight; the chief reason, the reason that far outweighs all others for my objecting to Canon Fleming's reading lies in that fact that the learned Canon's reading does not express Hamlet's thought; does not say what Hamlet wants to say, which is this: Do not persist in remaining silent. Disclose, make known, what your mission is. Do not let me burst in ignorance, but tell me why you go stalking about when you should lie quietly inured in your goodly marble sepulchre. The whole speech shows clearly: ay, most emphatically, that Hamlet's whole being is possessed with the desire to be ANSWERED and not that he, being the Ghost's

son, has claims to consideration that his comrades have not. The thought the Canon's reading expresses has the great demerit of being signally belittling.

The more I study Canon Fleming's marking, the more am I inclined to think that his reading is of the stilted, ponderous sort that tries to get an effect out of every word.

Take, for example, the line:

BRUTUS will STAPT a SPIRIT as SOON as CAESAR.

Read as here indicated, the utterance is, it seems to me, most monotonous and non-natural, having none of the spirit in it that pervades the entire speech. This is an easy sort of reading. Any one can pound over words in a trip-hammer sort of way, whereas to go lightly over the unimportant and to dwell on the important words with that appreciative discrimination that makes the thought clear and forcible; that causes the listener to be occupied with the matter rather than with the manner, is never an easy thing to do. The thought, and not the sound, is what enlists and holds the attention of the listener. In the thought there is never any sameness, whereas tones continually recur, hence they quickly pall. The time consumed by the two styles differs but little, but they distribute the time very differently. The one is the style of the brawn elocutionist, the other of the brain elocutionist; the one, of the reader that merely apprehends his author; the other, of the reader that fully comprehends his author. If we read the line I have quoted as it is italicized above, and then read it thus:

BRUTUS will start a spirit as soon as CAESAR,

we quickly see, or I greatly err, that by going lightly over three of the words our English author emphasizes, the rendering of the line gains immensely in effect as well as in animation. (90-93)

There cannot be two right ways to read a sentence any more than there can be two right solutions to a mathematical problem. There can be only one reading that fully brings out the thought. (150)

2.8.1 THE ELOCUTIONARY CONCEPT OF ACCENT

Many theorists who promote a four-level accentuation point out that it is a more accurate rendition of speech. Because of this, they argue, four-level accentuation captures the nuances of meaning and

expression more accurately than two-level accentuation. Not only to capture the nuances better, four-level scansion is said actually to be capable of revealing ambiguities which two-level scansion glosses. Their argument is that four-level scansion has more elocutionary validity than the two-level. A consideration of the tenets of the traditional elocutionists, however, will show that the two-level accentuation has more validity. Elocutionary texts of the Eighteenth Century describe accent in terms of the specific function of identifying the boundaries of an important phrasal unit. To cast doubt on the exact "accented" or "not accented" status of a syllable is thus to blur fundamental unit boundaries which are essential to the conveyance of meaning.

Four-level stress theorists emphasize the iambic paradigm. Syllable falling on an accented position, and syllables of a slightly higher stress, are promoted and defined as accented for the purposes of meter. They promote many secondary, and even tertiary accents, arguing that they may be classified as accented because doing so reveals the paradigm beneath the stress curves. But from an elocutionary point of view this practice is flawed. Far from promoting them, Eighteenth century elocutionists would distinctly demote all questionable syllables, so that the accented syllables would stand clearly out and be able to perform their communicative function. This function, in Thomas Sheridan's scheme, is to indicate the word unit from among the syllable stream. To be elocutionary, in the sense of the traditional elocutionists, the pronunciation must clearly distinguish accented and non-accented

syllables; it must not promote a barely stressed syllable to accented status simply because it is surrounded by even less stressed syllables. In a properly elocutionary recital of poetry, then, the intermediate degrees of stress are removed. Each non-accent is rendered on the same stress level, and each accent receives a clear and equal pressure.

Sheridan explains that accent is caused by the need to distinguish the word unit from among the syllable flow in oral language:

As words may be formed of various numbers of syllables . . . it was necessary that there should be some peculiar mark to distinguish words from mere syllables, otherwise speech would be nothing but a continued succession of syllables, without conveying ideas: for, as words are the marks of ideas, any confusion in the marks, must cause the same in the ideas for which they stand. It was, therefore, necessary that the mind should at once perceive, what number of syllables belong to each word, in utterance. This might be done by a perceptible pause at the end of each word in speaking, in the same manner as we make a certain distance between them in writing and printing. But this would make discourse disgustingly tedious; and though it might render words distinct, would make the meaning of sentences confused. They might also be sufficiently distinguished by a certain elevation, or depression of the voice upon one syllable of each word, which was the practice of some nations But the English tongue has, for this purpose, adopted a mark of the easiest and simplest kind, which is called accent. (70-71)

Every word in our language, of more syllables than one, has one of the syllables distinguished from the rest in this manner. (Sheridan, Art of Reading, 72)

Accent causes the word unit to coalesce within the linear succession. This is one of the few explanations offered anywhere for the function of accent. It connects accentuation, and therefore rhythm, to the grammar and meaning, and begins to see rhythm in terms of unit-forming phenomena.

One implication of this schema requires a modification of the concept of the "word," since each word is defined by an accented syllable. But the accent occurs only on the significant words, and not in unaccented particles and prepositions. Hence, elocutionists consider these to be subsumed into the word unit to which they most closely adhere:

every word in the language, which may properly be called so, has an accent; for the particles, such as a, the, to in, etc. which are unaccented, can scarce be called words, which seems to be implied in the name given to them, and they are the fitter to discharge their office, by this difference made between them. So that as articulation is the essence of syllables, accent is the essence of words; which, without it, would be nothing more than a mere succession of syllables.
(Sheridan, The Art, 72)

The result is a unit slightly larger than the word proper, but not as large as an actual phrase. It can be referred to as the "elocutionary word," and, as will be discussed, it shows intuitive similarity to the linguistic unit known as the "clitic phrase" (see note 2). In the analysis of meter, this syntactical unit is the grammatical correspondent to the accentual foot. Each is the smallest composite unit in its respective stratum of language. Ayres observes the same elocutionary word, and Mark Liddell also isolates the unit, and, incidentally, states that the unaccented syllables within it are all equally unaccented:

in "message to us," the last syllable of message has precisely the same equipollence as the whole word "to," and "message-to-us" is for all practical purposes of thinking a polysyllabic word. So with "of our own poet," "searcher of hearts," etc. In each of these it is not a group of words that we think of, but a group of syllabic impulses; and though these impulses

fall into groups in such a way that they begin and close with entire words, the unit-impulses themselves are not words, but what we might call "logical syllables." Take the first, "But what then": it is precisely for our thinking purposes equivalent to a trisyllabic word And so with every English thought. (Liddell, 185-186)

Once the two-level accentuation of syllables is clearly indicated, the varying arrangements in each line become audible. The mind can more easily recognize an arrangement of binary values, such as -//--/--//-, than a line of quaternary values, such as 21324131214. For the theory of rhythm, the clear binary accentuation explains how the mind is able to discern foot units among the arrangement of accentual values. It is divisions among binary accentuation, brought out by the mind's pattern-seeking habit, that makes foot units "real," as Saintsbury insists. Being familiar with a line of the above arrangement, the mind will easily transpose it into minimal sub-patterns within the arrangement, such as -//- -//--//-. Clarity in the accentual status of each syllable will help the mind in its natural urge to identify the pattern of grouping these binary types fall into.

An important feature of elocution texts, regarding their relevance to metrical analysis, is their approach to this minimum unit. The unit they all sense is one step above word, one below phrase. It is correspondent to the clitic unit discussed by several of the linguists in Kiparsky's collection, Meter and Rhythm. Elocutionists perceived the same unit in their elocutionary word. However, none of the versions, linguistic or elocutionary, of the unit has had its exact dimensions defined in a way that allows for

the systematic analysis of the unit in a passage. Before the elocutionary word can be applied to metrical analysis, then, a consistent system for defining its boundaries must be established. (This is proposed in section 3.6.) The analytics of the elocutionary approach offer still larger units, with the next term above accent, namely "emphasis," receiving a specific definition and identifying a segment larger still than the accentual word:

Emphasis, discharges in sentences, the same kind of office, that accent does in words. As accent is the link which ties syllables together, and forms them into words; so emphasis unites words together, and forms them into sentences, or members of sentences. As accent, dignifies the syllable on which it is laid, and makes it more distinguished by the ear than the rest; so emphasis, ennobles the word to which it belongs, and presents it in a stronger light to the understanding. Accent, is the mark which distinguishes words from each other, as simple types of our ideas, without reference to the mutual relations in which they stand to each other. Emphasis, is the mark which points out their several degrees of relationship in their various combinations, and the rank which they hold in the mind. Were there no accents, words would be resolved into their original syllables; Were there no emphasis, sentences would be resolved into their original words; And, in this case, the hearer must be at the pains himself, first, of making out the words, and afterwards their meaning.

In elocution, the function of accent and emphasis is to delineate the syntax. Hence, careful indication of these items will ease the listener's reception of the text.

Whereas, by the use of accent and emphasis, words, and their meaning, being pointed out by certain marks, at the same time they are uttered, the hearer has all trouble saved, but that of listening; and can accompany the speaker at the same pace that he goes, with as clear a comprehension of the matter offered to his consideration, as the speaker himself has, if he delivers himself well. (Sheridan, The Art, 86-87)

One vagary of non-elocutionary approaches to scansion is the ambiguity of the terms "accent" and "emphasis." Even when they are distinguished, they are not often given systematic differences in function. But in elocutionary texts they have specific meanings. Accent is a feature which indicates the elocutionary word; in linguistics this translates to the core of a clitic phrase. All accented syllables are of equal status, determined by grammatical rules. Emphasis, as distinct from accent, goes toward the realm of logic, and determines a higher scheme and larger segmentation of relations between ideas. Sheridan:

I have already shewn that words are sufficiently distinguished from each other, by accent; but to point out their meaning when united in sentences, emphasis, and pauses, are necessary. Accent, is the link which connects syllables together, and forms them into words: emphasis, is the link which connects words together, and forms them into sentences, or members of sentences; but, that there may be no mistake to which emphasis the words belong, at the end of every such member of a sentence, there ought to be a perceptible pause. [The reason] why emphasis alone will not sufficiently distinguish the members of sentences without pauses, as accent does words from each other [is that] we are pre-acquainted with the sounds of words -- and cannot mistake them, but we are not pre-acquainted with the meaning of sentences, which must be pointed out to us by the speaker; and as this can only be done, by evidently shewing what words appertain to each emphatic one, unless a pause be made at the end of the last word, belonging to the former emphatic one, we shall not be able to know at all times, whether the intermediate words, between two emphatic ones, belong to the former, or the latter. (The Art, 112-113)

The elocutionary view of language focuses on the segmentation and hierarchy of grammatical units. Since these units embody the logical syntax of the statement, the oral reading which transmits them clearly also expresses the meaning of the text most distinctly. As Ayres defines it. "Elocution is the art of speaking language so

as to make the thought it expresses clear and impressive" (5):

All that is necessary in order to read well, is to speak naturally, but naturalness of all things is the most difficult thing to attain. Any one that can draw at all can draw something that would be readily recognized as an attempt to draw the human figure, but to draw the human figure so that it is true to Nature one must be a superb artist.

The most difficult thing to learn in reading is properly to distribute the time, to be deliberate, to pause frequently and naturally. The accomplished reader always takes plenty of time. He that does not, he that hastens, never seems to be master of the situation, to have his task well in hand, and consequently he never is as effective as he might be. Nor must this deliberation appear in anything but in the frequency and in the length of the pauses. It must never appear in any drawling or dwelling on the words; they must always come clean-cut and sharply defined. Pausing properly does more than any other one thing to make one's reading natural and realistic.

I submit two or three speeches from Shakespeare with the pauses, at the least, approximately indicated. Pauses made with discretion vary, of course, very much in length; some are only momentary, while others may be measured by seconds.

Speak the speech --- I pray you --- as I pronounced it to you --- trippingly on the tongue --- but if you mouth --- as many of our players do --- I had as lief the town-crier spoke my lines. --- Nor do not saw the air too much --- with your hand --- thus --- but use all gently --- for in the very torrent --- tempest --- and (as I may say) whirlwind of your passion --- you must acquire --- and beget --- a temperance --- that may give it smoothness. . . .

Be not too tame --- neither --- but let your own discretion --- be your tutor --- suit the action --- to the word --- and the word --- to the action --- with this special observance --- that you o'erstep not the modesty of nature --- for anything so overdone --- is from the purpose of playing --- whose end --- both at the first --- and now --- was --- and is --- to hold --- as 'twere --- the mirror up to nature --- to show virtue --- her own feature --- scorn her own image --- and the very age --- and body of the time --- his form --- and pressure. --- Now this overdone --- or come tardy off --- though it makes the unskillful laugh --- cannot but make the judicious grieve --- the censure of which one --- must --- in your allowance --- o'erweigh a whole theatre of others. (73-79)

Furthermore, the best silent reading is also one which re-enacts the

stressing and pausing of the oral reading, since these are the devices of clarity itself. A poetic recital, therefore, does not have to be dramatic in order to be expressive; it must only be a careful representation of the elocutionary features of accent, emphasis, and pause.

2.8.2 RECITATION

Although it is tied into the expression of meaning, an elocutionary scansion does not dictate every detail of the phonology. It is an incorrect assumption that to capture more and more phonetic data reveals concomitantly more about the expression of meaning. The elocutionary scansion is not a phonetic transcription, but rather is a schema of the logical units and relations of the utterance. In a proper elocutionary reading, as opposed to a dramatic rendition, this logical skeleton may be exaggerated, in order to lay out the meaning most accessibly. An elocutionary reading thus slows down and pieces out the text. In the recital of poetry, this kind of change from normal speaking actually enhances the expressiveness, and hence is more acceptable than the alteration for the sake of a time beat.

As Yeats points out in "Literature and the Living Voice," a recital is different from a dramatic rendition. The recital is not an enactment, but rather is a transmission of the information of the text; the reader must provide the necessary information for the listener to re-enact the text, and this information is encoded in the phrasing units:

Modern recitation is not, like modern theatrical art, an over elaboration of a true art, but an entire misunderstanding. It has no tradition at all. It is an endeavour to do what can only be done well by the player. It has no relation of its own to life. Some young man in evening clothes will recite to you the Dream of Eugene Aram, and it will be laughable, grotesque and a little vulgar. Tragic emotions that need scenic illusions, a long preparation, a gradual heightening of emotion are thrust into the middle of our common affairs. That they may be as extravagant, as little tempered by anything ideal or distant, as possible, he will break up the rhythm, regarding neither the length of the lines nor the natural music of the phrases, and distort the accent by every casual impulse. He will gesticulate wildly, adapting his movements to the drama as if Eugene Aram were in the room before us, and all the time we see a young man in evening dress who has become unaccountably insane. (479)

The reciter here confuses his role with that of the actor. He sidesteps the fact that the reciter creates only an expressive schema. The poet creates a true expression, but the reciter merely conveys the necessary elements of that expression. He is no closer to it than those who hear him:

The reciter cannot be a player, for that is a different art; but he must be a messenger, and he should be as interesting, as exciting, as are all that carry great news. . . . His art is nearer to pattern than that of the player; it is always allusion, never illusion; for what he tells of, no matter how impassioned he may become, is always distant; and for this reason he may permit himself every kind of nobleness. . . . effects of loudness and softness, of increasing and decreasing speed, certain rhythmic movements of his body, a score of forgotten things, for the art of speech is lost, and when one begins at it every day is a discovery. ("Literature and the Living Voice," 478-479)

Everyone who has to interest his audience through the voice discovers that his success depends upon the clear, simple and varied structure of his thought. I have written a good many plays in verse and prose, and almost all those plays I have re-written after performance, sometimes again and again, and every change that has succeeded has been an addition to the masculine element, an increase of strength in the bony structure. ("Literature and the Living Voice," 482)

The view of recital which Yeats describes does not recommend that the reader attempt to act out the text for the listener. The elocutionary reader merely offers the information for the listener to re-enact the text for himself. Elocution provides the principles of accent, emphasis, and pause for offering this information clearly.

These elocutionary factors show that the best rendition of a poem is not in the speech of conversation, with four levels of stress intensity. The best rendition is in speech which follows the elocutionary dictum of distinctness. While syllables may evince four degrees of loudness, elocutionists show that grammatical accent is an either on or off aspect of the syllable, and that its purpose is to define minimal phrase sections, those within which it is evident that no pause could be admitted. Because the accented syllable defines a syntactical segment, the elocutionary rule of distinctness actually eradicates the four-level differentiations delineated in ordinary speech by Trager and Smith. Any ambiguity of accentual value obscures essential syntactical sections, as does any false promotion of a non-accented syllable. Thus, elocutionists do permit an alteration of the poetic text from the conversational tone of voice, but only to the extent that ambiguities between levels of stress are erased. However, this alteration is acceptable because it makes the poetic text more distinct than a conversational reading. Elocutionists would not accept a reading altered from the norm for the purposes of either an isochronal or repetition theory

of rhythm. The first smooths out all expression by forcing language into the alien and unnecessary rhythm-scheme of music, and the second turns the line into a lilt by promoting those very syllables whose promotion obscures the segmentation altogether.

In the elocutionary reading, the focus shifts from the most phonetic elaborations possible, to the fewest necessary. Going against the natural emphasis of the objective case, one is free to render "he," in "he went home," emphatic, but this would necessitate a prior context. One could also render "went" emphatic; it is a viable rendition, but also raises all sorts of previous implications. The elocutionary requirement for any rendition, on the other hand, is to incorporate certain minimum features of the text's meaning, and no more. This reading is also the objective of metrical analysis. In the example, then, the word "home" is the simplest emphasis, and the one dictated by the grammar itself. The minimum necessary features constitute the most economical, objective, and explanatory offering possible.

2.9 THE ISOCHRONAL SCHOOL

The passage opening Katharine Wilson's book The Real Rhythm in English Poetry, illustrates the romantic tradition as it equates rhythm with cycles:

Rhythm links the whole world together. The planets fly round in the heavens with punctual rhythm. All vegetation has its periods of growth and blossoming, fruit bearing and decay. Plants and flowers move rhythmically, following the sunlight, every daisy on the lawn telling the time as faithfully as the shadow on a dial. The moon dances round the earth in strict time with the tides for a partner, and creatures in the sea no less than plants on land live a rhythmic life. The sun spots

recur in an eleven-year rhythm, which the growth rings in trees chronicle. (1)

Before long, she leaves no doubt as to the essential definition of rhythm as regularity, "keeping-time," or periodicity:

Not only our hearts and lungs keep time, we cannot walk or run or play or work without marking some rhythm. Insurance companies grow rich on the rhythm of human casualties, and doctors can rely on the rhythm of epidemics. Trade has its known and calculable periods of activity and depression. Everything that moves, or lives, or decays, does so rhythmically. Rhythm is one of the conditioning facts in our mentality. If the stars took to whims, we should be as different from what we are as if two and two made five. We can remain unconscious of this universal rhythm only when it is unbroken. We know our stride is rhythmic when we walk with someone whose rhythm won't fit. (1)

However, she goes on to cite some illustrations which no longer reflect this definition so comfortably. For example, the hockey illustration does not fit the coincidence or co-order idea as easily as the walking illustration. Hockey is not like marching; the players working together on a line interact in ways that do not "fit" in the sense of replication:

In hockey there is a precise moment for "taking" the ball on a pass, or for hitting it, and we alter our step, our "time," to receive or pass the ball at the beginning of the "bar," so to speak. As an effective trick for getting away when tackled, we strike out of time; our opponent calculates on our striking at the proper moment, and is baulked by the sudden syncopation. A forward line with perfect combination is a thoroughly rhythmic whole; the players know each other's rhythm.

Unlike the earlier illustrations, this has entered an area which provides no indication of what discrete events occur at isochronal intervals; there is a 'flow' in hockey or soccer that has nothing to

do with isochronal beats. The flow has more to do with the unity of the line, as it works toward a purpose, in conflict with the opposing line. When a forward line works together, its passes are of different distances and different speeds; its advances are opportunistic and its retreats compelled by the tension from the opposing line. The time between the passes is different: two are slow, one is long and diagonal, and then a quick snap. There has been no isochronism at all; but a sense of rhythm arises through the very imbalances leading to the successful action. The achievement, above all, makes the play seem rhythmical. As well, there is no "beat series" for "syncopation" in avoiding a tackle; instead, there is a schematic geometry and a calculation of speed and direction. There is a preparation for an event suddenly halted. The rhythm which is falsified takes place in the direction of force. Thus, Wilson's examples actually illustrate rhythm as a form of unity that has no necessary connection to isochronism or symmetry at all. Rhythm in these examples is unity in function and "goal-oriented" action. On the other hand, the practice drills are probably much more patterned, and do resemble the rigid time proportions Wilson talks about. During practice, the players may well form symmetrical boxes, and practice passing at equidistant points. What they are getting ingrained is pattern. This pattern, when thrown against the pattern of the opposing force, becomes a conflict of purposeful effort that has engagement, resistance, and when successful, a strong sense of determination and accomplishment. Rhythm arises in the interface between two mechanical patterns, and is recognized as

the emphatic achievement of purpose. Thus, Wilson is speaking of a state prior to rhythm when she emphasizes mechanical action and pattern:

All regular or rhythmical movements tend to become automatic. Mechanical action, which is the easiest sort of action, is always rhythmic. Any movement persisted in tends to become rhythmic, even if we deliberately try to keep it irregular. All regular or rhythmical movements tend to become automatic. Mechanical action, which is the easiest sort of action is always rhythmic. We are told that to tap arrhythmic beats is very tiring and requires "strenuous effort" . . . (2).

Wilson, like the other romanticists of rhythm, certainly describes rhythmical activities; but her claim for isochronism is not applicable to all the examples she ends up citing. And once stated, the isochronal explanation of these activities is not questioned again. Her description of rhythm is founded upon isochronism, but these linguistic examples which she cites cannot logically illustrate isochronism: "All common everyday expressions which we use without thought are rhythmic: 'How do you do?' 'What a nuisance!' 'How lovely!' 'It's a shame.' 'He's an awf'ly nice fellow'" (3). There is no question that these phrases are rhythmical, but logic defies the idea that they are in any way isochronal. To be isochronal, at least two intervals of the same length are required. To have two intervals requires three points. But these examples of rhythmical phrases have only one or two accents each.

Something is making these phrases rhythmical by internal cohesion, before the isochronal factor even has two intervals to become relevant. These phrases illustrate two shortcomings of

theories which use a superface, or "overlay" upon the line, to explain rhythm: if isochronism is laid over the line, the temporal equivalence explains rhythm; if similar foot-patterns are discovered, repetition becomes the explanation. In either case, the internal relation of parts is left out. And both explanations are susceptible to another confutation: what if a single unit, independent of all repetitions, is found to be rhythmical? Rhythm can no longer be seen to lie in an overlay, be it temporal or accentual, when one works backward from the repeated units in a given stratum to discover a rhythmical cohesion within the single unit all by itself. Rhythm is a force which first unifies each segment internally, and then unifies the segments into larger sections.

Like Katharine Wilson, Derek Attridge defines rhythm as essentially isochrony. Both purport to study rhythm, but both actually begin with a predetermined, simplistic definition, and proceed to work the material into that matrix. In Attridge's Rhythms of English Poetry, the fundamental rhythm of English poetry is defined as four roughly isochronistic beats, and is pictured graphically as four bars: | | | |. Most of Attridge's examples are from folk ballads and nursery rhymes, which one could expect to show a convincingly strong beat. But Attridge makes the moral argument that a theory of meter should explain all forms of poetry, and not denigrate the humbler kinds:

Some theorists would argue that such verse is not in the accentual-syllabic tradition in which the bulk of English

poetry is written, and which imposes restrictions on both the placing of stresses and the number of syllables, but in a quite distinct form, closer to the strong-stress metre of medieval alliterative verse in its indifference to the number of syllables in the line; but to argue this is to drive a wedge between metrical types which shade into one another, and, by denying English literary verse its intimate links with the popular tradition, to ignore one of its great sources of vitality. We need a way of talking about poetic rhythm which will be useful for all varieties of English verse, which will reflect their interconnections and their dependence on the rhythmic characteristics of the language itself, and which will make sharp distinctions only where these are genuine perceptions experienced by the reader. (12-13)

However, this does not preclude finding a difference between the two types; perhaps a wedge in fact should be driven between ballad narratives which jog along, and lyric meditations, which unfold toward that sense of completion. Ian Robinson distinguishes between these two types; admittedly, he says, "children use time-metres when chanting verse, but some of them grow out of it later" (49). His remark relates to the distinction by Barnden (mentioned earlier), that trochaic meters create an isochronal and impersonal voice while iambic meters use the non-isochronal rhythm and create the personal voice of lyric poetry.

To forward the isochronal view, Attridge cites the standard physiological sources for rhythm such as the heartbeat. This downplays the syntactical side of language rhythm, and not surprisingly, leads Attridge to deny the caesura as part of the metrical scheme: "The term does not refer to anything in the structure of most English verse, however, and there is no reason to prefer it to 'pause' or 'syntactic break' in describing a line" (8). He notes the "links and gaps" of language, but wishes to avoid

integrating the caesura into his graphic model of rhythm.

The reason for his denial may be that the caesura offers a strong refutation of the isochronal principle. Often two phrases will have similar temporal lengths comparatively, but will not align their accents to produce isochronism along their combined length. In this diagram, the dashes indicate a set length of time, the capital letters, accents. In phrase X the interval between accents is the same as in phrase Y, but the intervals across the whole line are not isochronal:

X -- X ----- Y -- Y

The long hyphen is often occupied by a caesura; perhaps this is the difficulty Attridge is trying to escape when he locates the caesura outside of the fundamental meter. Traditionally, the caesura is a clear recognition of the place of syntax in rhythm; it is an essential part of metrical structure.

In Attridge's treatment of Pound's "Metro" poem, the scansion might encourage one to efface the pauses, promote the non-accents, and reduce the accents, and so instill a beat which renders it less expressive ("b" and "B" = a beat or accent; "o" = an offbeat):

probably not many admirers of Pound's "In a Station of the Metro" are aware of the dipodic structure . . . which contributes to its memorability:

The apparition of these faces in the crowd;

o b o B o b o B o b o B

Petals on a wet, black bough.

B o b o B ô B ô B (121)

A more syntactical reading avoids these qualities altogether:

The apparition .. of these FACes .. in the CROWD;
PETals .. on a WET .. BLACK BOUGH.

2.9.1 PROBLEMS WITH THE ISOCHRONAL VIEW OF RHYTHM IN POETRY

The history of the Isochronal school is that of devising ways around the fact that language does not evince a repetitive beat, as music does. Unless it comes from the barest ballad or nursery rhyme, the line of poetry will buck against the isochronal grid. It will have greater or fewer than the needed number of accented syllables, unaccented syllables will occur in places where an accented syllable is needed, and syntactical or expressive pauses will defeat the isochronal recurrence. Isochronal metrists have created numerous ways to get around these problems.

2.9.1.1 DEMOTED ACCENT

One contingency in many lines is to eliminate several of the accented syllables from the metrical scheme: since more than four syllables are accented, some of them must be applied toward the scheme, and others must be eliminated. A line like Yeats's "The Druid, grey, wood-nurtured, quiet-eyed" ("To the Rose upon the Rood of Time," l. 4) contains more than four accented syllables:

- / - / / - / - /
The Druid, grey, wood-nurtured, quiet-eyed.

To locate the isochronal grid, the accents of "wood" and "eye" must be downplayed. Usually, this consists of pronouncing them the same

way, but at the same time observing that they do not classify as the key accentual pivots:

/ / x / / x
The Druid, grey, wood-nurtured, quiet-eyed.

One danger is that this scansion may mislead the reader, and the enunciation itself will take on this demotion. The integrity of some sections, i.e. "WOOD NURtured" and "QUIet EYED," will be defeated when they are pronounced so as to emphasize the isochronal grid: "wood NURtured QUIet eyed." A reading which ignored the issue of isochronism would allow generous spaces between each phrase, and would play up the separate integrity of each:

The DRUID, .. GREY, .. WOOD-NURtured, .. QUIet-EYED.

The next step in isochronism is to claim that the selected syllables do in fact line up in an isochronal beat.

| | x | | x
The Druid, grey, wood-nurtured, quiet-eyed.

The account is also subtly deceiving, and inconspicuously subdues the true voicing of the line as illustrated in the generous pausing scanned previously. If, on the other hand, the six accented syllables are permitted fully equal intensity, the line reveals a vocal quality in which the phrase sections slow and quieten as the line progresses.

The trick for resisting the isochronism argument is to arrive at a true reading before letting the isochronal beat take dominance

in the mind. The spaces between accents are not very large anyway, and it takes only a subtle shift to line them up tolerably. This appears in the isochronal conundrum where a segment like "John stands" goes to "Jonathan Understands" with purportedly no difference in time, or where all four accents of "this is the house that Jack built" supposedly align with beats. The way the experiment is proposed, by Cummings and Symmonds, by Attridge, and others, it is always set up so that the reader is urged to start tapping first, and only then to lock the accents into the current of the beat. And they will all too easily settle into this current, since the time intervals are so brief anyway that very small alterations are sufficient to accommodate the metronome. But the fact is that they are alterations, as will be seen if one pronounces the lines first, establishing the intervals, and only then brings in the metronome. In the Jack's house example, establish the natural interval between accents in "this is the house" all by itself. Once this interval is firmly set, start the tapping and the sentence together. In a natural pronunciation, they will remain synchronized only up to the word "house." Beat number three lands one third of the way between "Jack" and "built;" number four lands after "built."

2.9.1.2 "SILENT STRESS"

Another problem evoked by the isochronal tenet is that lines will have too few accents to align with the isochronal grid. In this case, syntactical breaks in the line are proposed to occupy "silent

stresses." In Riccio's book this produces an odd result when one pause in a line from Milton is counted as a silent stress, and another syntactically equivalent pause is overlooked altogether (146-7). To his credit, Riccio does extract the required number of beats!

2.9.1.3 EFFECTS ON ELOCUTION

Just as the Traditional Linguistic exigencies of theory result in the inadmittance of expressive units, the spondee and pyrrhic, the strongest argument against the Isochronal school is the effect its tenets have on elocution.

In a passage where Attridge denies the Metrical Contract concept of tension, his scansion of Shakespeare's Sonnet 29 also manifests the effects of isochronism in effacing expression:

/ x x / x / x x / /
 When in | disgrace | with For | tune and | men's eyes,

 x / x / x / x / x /
 I all | alone | beweepe | my out | cast state,

 x / x / / x x / x /
 And troub | le deaf | heav'n with | my boot | less cries,

 x / x / x / x / x /
 And look | upon | myself | and curse | my fate.

The reader responding directly to the verse is not conscious of any underlying, abstract nonstress in conflict with the actual stress of 'heav'n,' nor of any notional stress challenging the unstressed 'with.' (13-14)

He does not indicate pause, yet elocutionary facts can be adduced to specify the objective enunciation in some detail. For example, "When," as he indicates, is objectively accented, but, as is not

indicated, it is also objectively followed by a pause. The insertion of the phrase, "in disgrace..." between "When" and the clause which it introduces ("I beweeep...") causes both the accent on "When" and the pause which must follow it; both the accent and the pause point out the syntax, and indicate the delayed connection between the relative adverb and the upcoming clause. Without this inserted phrase, "When" would not have been accented: "When I beweeep" -/-/. But because the subject governed by "when" is postponed, the word is accented and paused, to indicate that a phrase will intervene, and to point out this suspension to the ear.

Judging whether "I" and "-cast" should be unaccented, as Attridge scans them, is a matter for comparing the resulting voice. Attridge scans it voiced with these accents, and with no significant pauses:

i ALL a LONE be WEEP my OUT cast STATE;

A more expressive reading inserts pauses, and accents the words in question, and allows a spondee to finish:

I .. all a LONE .. beWEEP .. my OUT-CAST STATE.

Furthermore, "I" is emphasized, over and above being accented, in order to connect it firmly, across the phrasal suspension, to its clause governor, "When."

Without seeming to render the isochronal scansion ridiculous (since the four levels could be adduced to soften the contrast between accented and unaccented), it would be just to say that an

isochronal scansion of these lines from Sonnet 18 would see a subtle undertone of lilting accents:

Thou ART more LOVE ly AND more TEMPerate.

Compare an elocutionary scansion which completely removes the lines from a pre-conceived isochronism:

Thou art MORE lovely .. and MORE temperate

Compare also:

Rough WINDS do SHAKE the DAR ling BUDS of MAY

ROUGH winds .. do SHAKE .. the DARling BUDS .. of MAY

And SUM mer's LEASE hath ALL too SHORT a DATE

And SUM mer's LEASE .. hath ALL TOO SHORT .. a DATE

Some TIME too HOT the EYE of HEA ven SHINES

SOME TIME .. TOO hot .. the EYE .. of HEAVen .. SHINES.

2.9.1.4 THE ELIMINATION OF THE SPONDEE: "PAIRING"

The denial of the spondaic foot is essential to Attridge's theory, as to most repetition theories of rhythm. Unlike Saintsbury, who welcomed both the spondee and the pyrrhic, regularist theories of meter require an exact number of accented syllables, either to form feet which they claim must contain an accent, or to locate the beats, of which there must be a certain number. The pyrrhic deprives them of one beat, and the spondee either adds one or throws the beat to another location. To deal with the problem of the

spondee, Attridge cites the "Implied Offbeat Rule" (174), which states that every pair of accents contains an offbeat or rest between them. Without this factor, the beat tempo will sometimes increase with the immediate juxtaposition of two accents, and thus the evenness of the beat tempo may be disturbed. The "implied offbeat" is thus merely a spondee, into which a pause is forced, in order to maintain temporal regularity.

In order to bolster the scientific backing to prove the implied offbeat, Attridge links them to a second phenomenon, "pairing," which, he observes, always accompanies the implied offbeat. He therefore makes this into a rule or condition: juxtaposed accents are allowed only when juxtaposed unaccenteds occur elsewhere in the same line. Yet, a closer look at "pairing" will suggest a much simpler explanation of the phenomenon. To fortify the implied offbeat claim, Attridge surrounds it with conditions. One condition is the juxtaposition of two unaccented syllables, i.e., a double offbeat, elsewhere in the same line:

Since implied offbeats are the most disruptive deviation in regular metre, they are the most frequently subject to metrical conditions. In a great deal of poetry, an implied offbeat can occur only when it is immediately preceded or followed by a double offbeat. (176)

It is surprising and mysterious that every example he then cites containing juxtaposed accents also does contain the required juxtaposed unaccents:

(40) Beside a pool here to the eye of heaven
 B 0 B oo

(41) As a huge stone is sometimes seen to lie
oo B ô B

When formulated in linguistic terms, the condition rings with a sense of inevitability enhanced by the unaccountable connection between two phenomena; the occurrence of "//" in one place is (as stated) necessarily accompanied, and compensated by the occurrence of "--" in another:

The limitation on the occurrence of implied offbeats can therefore be stated in the first of two *pairing conditions*:

Implied offbeat condition (first version)

An implied offbeat may occur only when it is immediately preceded or followed by a non-final double offbeat

Scansion makes it obvious if this condition has been observed, since every occurrence of ô should be accompanied by an occurrence of oo, as in the examples above. 'Non-final' has to be stipulated in the condition, or lines like the following would be permitted in strict duple verse:

(42) So when you find a rule you like, follow it.
B ô B oo (176)

(The "non-final" observation is merely a long standing observation that the unemphatic pyrrhic rarely ends a line. However, if this line were to appear in a canonical poem most current approaches would allow the final "it" to be promoted.)

The conclusion is that the occurrence of the two contiguous accents is always accompanied by the occurrence of two contiguous unaccents: "neither ô [i.e., an implied offbeat] nor oo [i.e., two unaccenteds] may occur in the scansion without its complementary partner" (178). Attridge thus fortifies his claim for the offbeat splitting every spondee by surrounding it with complex but

inevitable conditions to the occurrence. However, a second look at the conditions reveals that they indicate something much simpler, a much more obvious fact about arrangements between five items of one type and five of another. If one takes the standard arrangement, - / - / - / - / - /, and removes any of the accented markers so as to juxtapose it with another accented marker, a pairing of two unaccented markers will always occur:

- / - / - / - / - /
 - / - / - / - / - / :
 └── " - - " ──┘
 - / - // - / - - /

The doubling up of unaccented syllables has more to do with schematics and arrangement-algebra. A spondee is immediately preceded or followed by a "double offbeat" simply because creating the spondee in a set of five "/" and five "-" requires taking an accented syllable out from between two unaccented syllables.

An implied offbeat is sometimes felt, and sometimes not felt. This depends upon whether the examples are what could be called "additive" or "non-additive" spondees. The non-additive spondee is one which is created by the transposition of an accented syllable, as in the above example. In such a case, no accent is added to the total number of five in the line. The additive spondee, on the other hand, occurs when a sixth accent is introduced, replacing one of the unaccented syllables or increasing the total number of syllables to eleven. The two usually evince different

pronunciations, the non-additive allowing for an implied offbeat, but the additive in no way requiring any pause between the syllables of the spondee. Several lines from Yeats's "Prayer for my Son" and "A Prayer for my Daughter" will illustrate the spondee with no implied offbeat between the accents:

And may departing twilight keep
ALL DREAD afar till morning's back,
That his mother MAY NOT LACK
Her fill of sleep.

Some there are, for I avow
SUCH DEVIlish things exist,
Who have planned his murder, for they know
Of some MOST HAUGHTy deed or thought
That waits upon his future days.

Once more the storm is howling, and HALF HID
Under this cradle-hood and coverlid
MY CHILD SLEEPS ON. There is no obstacle
But Gregory's wood and ONE BARE HILL
Whereby the HAY STACK and roof-levelling wind,
Bred on the Atlantic, can be stayed;
And for an hour I have walked and prayed
Because of the GREAT GLOOM that is in my mind.

2.9.2 MUSICAL VS. LANGUAGE RHYTHM

One of the impulses behind the repetition concept of rhythm is the association between musical and language rhythm. A theory of rhythm appropriate to language and prosody must break this conceptual dependency on musical rhythm. The isochronal argument takes place within the framework of music. It borrows the ideas of bar, beat, and time division, but does not apply phrase, emphasis, and syntax back upon music.

In musicalist comparisons of the two arts, poetry seems to pale. The musical analogy grossly favours music. Compared side by

side on paper, musical scores show variety, complexity, and analytical possibilities that make the single scansion line of eighth and quarter notes look hopelessly banal. Along the grid of isochronism, music can display harmony, orchestration, melody, note values from held, to whole, half, sixteenth, and even thirty-second notes, and tempo differences from largo to allegro. In the scansions of poetry which musicalists offer, only a single line appears, with a meager eighth and quarter note difference. According to this analogy of rhythms, the tambourine player appears to have more room for rhythmical expression than the poet. Analogies of rhythm which go in the other direction would examine the logic and syntax of rhythm, and would offer more to both arts. Rhythm is conveyed by units of phrasing and by emphasis, both of which are ideally linguistic, expressive phenomena. The reason for the isochronal beat in music, as Maury Yeston explains it, is that music lacks the built-in syntax of language. Phrasing and emphasis are impossible in pure sound without the grid of the isochronal beat to allow the definition of unit boundaries. In music, the steady beat is required to determine the syntactical grouping of what would otherwise be a stream of undetermined motion. In the only unbarred musical score I have come across, of Paul Horn playing in the Taj Mahal, the slurred phrases are identified by distinct pauses between each one.

The common equation of poetic and musical rhythm is facile. Although both music and language exhibit rhythm, there is a nearly fundamental split between them. Some obvious differences between

language and music include the fact that the rhythm of an oration, for example, is not "danceable." Likewise, no speech phrase has that tenacious recurrence, as when a song or jingle runs through one's head. A line from Shakespeare takes part in a more gentle order of rhythm, suggesting a fundamental, or nearly fundamental difference. In both, rhythm originates in the same structure of inward unity, but the expression of this structure in music must transpire through isochronism, which is needed to make up for the absence of morphemic syntax built into linguistic sounds.

2.9.2.1 MAURY YESTON

In The Stratification of Musical Rhythm, Maury Yeston shows the key role that an isochronal beat plays in allowing rhythm in music.

Unlike language, music does not have phrases caused by the references of syntax; instead, musical phrases are made possible by the alignments with the key signature and the isochronal grid. The occurrence within certain points of the grid gives special status to a note. If the end of a phrase is signalled by a tonic "a," only the one proper occurrence of this note, as indicated by the grid, will be perceived as the end of the phrase. The musical bar allows for a hierarchy between the notes so that not every return to a given tone is a structural point on a given level. Language has no need whatsoever for this type of hierarchy. Since it has other means of defining structural limits, the starting points for phrases are aligned to the established reference points. Notes do not have such relational meanings inherently, as in true syntax. Because it lacks syntax to relate its parts, musical rhythm requires a recurrent beat

which aligns the groupings and thus locates them in relation to one another. Language on the other hand is free of the steady beat, and achieves groupings through syntactical meanings inherent in words and syllables. Still, the effects of rhythm may be similar for language and music. Even in music, rhythm gives a sense of emphasis, of explanation, and the pointing out of ideas. In language, syntax performs the unit-forming function which a combination of isochronism and key signature perform in music.

In the simplified model that Yeston points out, the pitch recurrence coincides with the bar:

a regular motion may be ascertained by the recurrence of the *b-flats* in the treble at a time interval of three quarter notes Here, as is often the case, this rate of pitch recurrence is supplemented by the rate of recurrence of the left hand accompanimental scheme within each measure. (55-56)

The simple recurrence of a certain note is not enough to define a unit, even if that note is the tonic. Not every occurrence of a note indicates key phrasal points, but only those occurrences which align in some way with the bar:

Rhythmic strata that arise from the simple recurrences of pitches, however, are more often than not ambiguous and even misleading when they are found in tonal music if they are not based on an evaluation of a pitch's function within the context of a composition. If, for example, the repetition of 'a' were considered significant to the motion of Reipel's "Vierer," the resulting rhythmic sub-pattern would represent a fairly exotic reading of the passage. (55)

As stated previously, this example can be better understood if the pitches are assigned to levels of significance; one level includes relatively stable pitches while excluding those tones that embellish or pass between the stable pitches -- yet another level might include precisely the addition of the

embellishing tones. (56)

The "levels of significance" are the phrase determining status of some notes, depending upon the coincidence of their place in the current scale and their location in the isochronal grid: "the *f* must be heard on the third beat if the *a* is to be stable" (57);

One is forced to the conclusion here that a proper analysis of rhythmic sub-patterns depends upon the total context of a pitch's placement; the presence of a tonic *f*, in example 3.3, on the first beat of measure 4 is implied precisely because that *f* is supplied in another place (on the third beat) and is itself followed by a pitch event that indicates a new area of stability. Hence the effect of the contextual placement of the *f* on the third beat of the measure is reflexive and directs the meaning of that pitch back to the first beat of the measure. For the discovery of rhythmic sub-patterns on the basis of pitch function, then, the assumed presence of a pitch in one place, on the basis of its later appearance at another place, will be considered as being *reflexively determined*. (57-58)

Thus in music, numbering and barring are essential to determining phrase units, as pitches rely on placement within the isochronal grid for their status.

Rhythm is the product of phrasing and emphasis; hence it is a form of communication in music as well as in language. The steady beat is required in musical rhythm only to identify the limits of the phrases.

The forced coalescence between musical and language rhythm is antipathetic to many poets who discuss the subject of meter. For example, in "Speaking to the Psaltery," Yeats describes a form of elocution and recital where musical instruments accompany poetry, but do not force it into a steady beat, because "poetry, and not

music is their object" (27):

I have just heard a poem spoken with so delicate a sense of its rhythm, with so perfect a respect for its meaning, that if I were a wise man and could persuade a few people to learn the art I would never open a book of verses again. . . . Wherever the rhythm was most delicate, wherever the emotion was most ecstatic, her art was the most beautiful, and yet, although she sometimes spoke to a little tune, it was never singing, as we sing today, never anything but speech. (17)

When I heard anything sung I did not hear the words, or if I did their natural pronunciation was altered and their natural music was altered, or it was drowned in another music which I did not understand. What was the good of writing a love song if the singer pronounced love, 'loooooove,' or even if he said 'love' but did not give it its exact place and weight in the rhythm? Like every other poet, I spoke my verses in a kind of chant when I was making them. (18)

And in the Cuala Press broadsides, Yeats, Dorothy Wellesley, and Tom Moore all warn against the distortion of language expression by the isochronal beat:

We can do little, but we can sing, or persuade our friends to sing, traditional songs, or songs by new poets set in the traditional way. There should be no accompaniment, above all no accompaniment on a keyed instrument, because the public ear is nailed to the mathematician's desk, because where words are the object an accompaniment can but distract attention, and because the musician who claims to translate the emotion of the poet into another vehicle is a liar. (Yeats and Wellesley, A Broadside, sig C.1v)

There is but one instruction I should venture to give any person desirous of doing justice to the character of these ballads, and that is to attend as little as possible to the rhythm, or time in singing them. The time, indeed, should always be made to wait upon the feeling, but particularly in this style of musical recitation, where the words ought to be as nearly spoken as is consistent with the swell and sweetness of intonation, and where a strict and mechanical observance of time completely destroys all those pauses, lingerings and abruptnesses, which the expression of passion and tenderness requires. (Tom Moore, quoted in Yeats, A Broadside, sig C.1v)

2.9.3 MUSICALIST METRISTS

One problem that musicalist theories invariably face is the evident non-isochronism of actual language. The early isochronal theorists, who claimed that language was actually isochronal, did not maintain their theories very long. In their wake, isochronal theorists have focussed upon explaining the divergences of language from isochronal time beats, while maintaining the time beat as the basis of rhythm. Derek Attridge is one isochronal theorist who freely admits the non-isochronism of language, even as he constructs an elaborate generative-isochronal theory of rhythm and verse:

There has been no lack of such laboratory work this century, from the early efforts of psychologists and phoneticians using the kymograph to recent investigations in sound spectrography. . . . all their results point to one simple fact: objective measurement of the sounds of English verse does not reveal simple temporal relationships among syllables. Stressed syllables tend, not surprisingly, to be longer than unstressed syllables (though this is by no means an invariable rule); but there is no evidence of exact isochrony as an objective characteristic of normal English speech; and in the reading of regular verse English speakers do not give identical durations to feet or measures, unless the lines are chanted in time to a precise beat.

These findings will surprise no-one who has listened carefully to English speech and English verse; whatever part is played by stress-timing in moulding the rhythms of the language, it obviously does not impose mechanical regularity upon it. Any account of metre based on the assumption that such objective regularity exists is without foundation; verse rhythm is not created by time-sequences measurable in centiseconds. (26)

His immediate reaction is to turn to a psychological conjecture:

But this does not mean that we can ignore the temporal dimension in discussing metre; it merely emphasizes that the life of poetic rhythm resides not in physical patterns that a machine can register, but in the reader's subjective response to the totality of the text, a response which blends the

perception of sheer sound -- itself a far from mechanical process -- with the intellectual and emotional apprehension of the structures of language embodied in that sound. (26)

Forced to admit that rhythm is not isochronal, he turns to calling it subjectively isochronal. But why must this be so? He denies that poetry should have the machine-like regularity of exact isochronism, but this would imply attributing that quality to music. Music is isochronal, without being machine-like; if poetry is not, then why not look for the nature of its rhythm elsewhere, instead of saying that we perceive it as isochronal anyway?

From classical times to the present there have always been prosodists who have rightly insisted that the power of rhythm in poetry derives from the controlled movement of language through time, though it is only in this century that we have been made fully aware of the degree to which that vital movement is the product of the reader's own acts of perception. (26)

The only defense against a conjectural argument such as this is simply to declare, along with Saintsbury and other traditionalists, that I do not perceive this steady beat. For example, I would deploy the accents of this clause, "I do NOT perCEIVE a STEADY BEAT," in the following arrangement, where 'x' indicates a time unit:

| x x x x x | x x | x x x x | x x x |

And I claim that I never compared it to an exact pulsation. The psychological conjecture and the idea of "rough isochrony" go together; but once a theorist has fallen back on "rough isochrony," the comparison to music becomes threatened, because in music the

even beat is exact. In music, any imprecision such as the above diagram illustrates would cause its rhythm to lurch noticeably. Yet a continual vacillation in language rhythm supposedly does not affect its rhythmicity. (This does not deny tempo changes in music between sections or slackening of tempo which is ranged over several bars.)

To support the claim for rough isochronism, some metrists turn back upon music, and deny its isochronism also:

We may carry the parallel [between music and poetry] further by reading the lines to the rhythm of a metronome, the ticks of which occur at exactly equal intervals of time. The reading will sound stiff and expressionless, but it will still satisfy us as "metrical." And we must remember that playing a musical instrument in the unmodified tempo of the metronome would have as awkwardly stiff an effect as our experiment with verse.
(Andrews, 7)

I have enjoyably played many pieces on the recorder and piano to "the unmodified tempo of the metronome." And being a former percussionist of six years, I have practiced the drum rudiments to a metronome long enough to attest that music is isochronal. A drum teacher once demonstrated to me the surprising idea that the metronomic beat alone is not actually rhythmical: he had me tap a quick steady beat, and after a few moments made me start accenting beats at random, without changing the tempo or adding any notes. The dull tapping sequence seemed to begin to speak. Music can achieve all of its rhythmical phrasing and expression within an absolutely precise isochronal grid. But in order to explain the lack of precision in language isochronism, Andrews denies it in

musical isochronism:

Expression in good reading or in good playing may necessitate frequent slight departures from an exact equality of time divisions, but the departures must not be so considerable as to destroy the feeling that rhythm is present. (7)

He gives a conveniently vague measurement to the allowable length of the variation in time. But his characterization of the human sense of time, while motivated by the rough-isochronism necessity, is simply not true: "The ear is a very imperfect instrument, and our sense of rhythm is satisfied if the phenomena marking the rhythm occur at only sensibly equal intervals of time" (7). The human ear is in fact a very perfect judge of a time beat, and will recognize the slightest aberrations. If you don't believe this, ask the leader of a Scottish marching drum corps.

Because accented syllables occur so frequently in speech (and even more frequently in poetry), it is no surprise to find it possible to line up most beats close to an accent. One sign that musical and linguistic rhythm are different is in the very nature of tiny aberrations in the beat, and their effect in music, where they are felt as the "syncopated" rhythm. Given the narrow time difference between speech accents, a beat in language would only have to shift a fraction of a second to land exactly in between two beats. In music this always has the jazzy snap of syncopation, the pull-back of the upbeat. But syncopation is a very distinct rhythm which we do not feel in language. Also in music there is the grace note. Slightly off-beat notes strike us with the clip of the grace note, and texture the rhythm in an unmistakable way. Why do not the

off-beat accents in language have anything like this texture?

Because the two forms of rhythm are fundamentally, or nearly so, different.

The only time that language takes on an isochronal beat is in nursery and ballad poetry, the two forms which Barnden states produce an artificial voice rather than a personal one (discussed in 2.4). Barnden also notes the incidence of trochaic meter in isochronal forms, as opposed to the iambic meter in lyric verse. The divergence between trochaic and iambic verse, in relation to the type of poem, in relation to the line length preferred by each foot type, and in relation to the quality of voice produced, are phenomena which have been discussed by a number of metrists.

2.9.4 THE ELIMINATION OF THE LINE UNIT

Another difference between music and poetry is the line unit, it is not present in music, but it is "the jewel ten syllables long" to traditional metrists, and the unit of appreciation that Saintsbury teaches. It may also be a unit essential to specifically poetic rhythm. Musicalist theories also deny lineation. Their theory of an even beat defeats the line unit, since there is no reason to segment an isochronal series (other than into bars, but then one has a succession of bars, with no equivalent to the line). This is seen in musicalist scansion, such as T. S. Omond's, in which the last accented syllable of one line is said to begin a bar which routinely includes the first syllable of the next line. Such a method of study is not properly versification at all, because the "vers-" or

line unit is continually defeated.

2.10 THE PSYCHOLOGICAL SCHOOL: RHYTHM AS A TYPE OF TRANCE

I. A. Richards is the pioneer of the psychological theory of rhythm. He describes interesting psychological states evoked by rhythm, and sets the precedent for Formalist theories that rhythm, and hence poetry, produces a trance-like state of mind. But his reasoning is that the even beat lulls the mind into a form of hypnosis. (The concept of the poetic trance is explained in very different terms by the idea of the poem as a sophisticated interjection, a construct which re-creates a unified feeling-perception: the poem suspends the rational, linear process of thought, until the complete idea can be brought together and apprehended in one insight.) But the distressing fact remains that the beat of poetry is not always even; and Richards champions another argument to explain away this problem. Instead of the subjectivity argument, in which the patent irregularity would supposedly be perceived as regularity anyway, Richards cites the then recent concept of metrical "tension":

But the patent fact that the best verses are frequently irregular, that almost as often as not they fail to conform, however many 'licences,' 'substitutions' and 'equivalences' are introduced into the rules of scansion to bring them into line, has forced upon many prosodists an improved idea of metre. Instead of strict conformity with a pattern, an arrangement of departures from and returns to the pattern has come to be regarded as the secret of poetic rhythm. (Practical Criticism, 226-227)

First, this takes away the explanation of a regular beat for the hypnotic trance, and second, it gives an "improved" view in which the structure itself is not seen to contain rhythm. This view of

the poetic state of mind weakens the role of rhythm in creating an integrated structure and in producing emphatic points within the structure. The trance could be explained as a suspension in thought awaiting the completion of all implied relations as they are set-up; it could be extended as the meditation of the holistic structure, once perceived in its supra-temporal mode; instead, it is explained as the lulling of the mind through a hypnotic beat (and then, it is admitted that the beat is not even regular!). Poetry has the ability to suspend the mental processes until completion of the stanza, and thus to change the experience of language from a constant series of ideas to a singular feeling-perception. While in prose the mind is assailed by a relentless stream of ideas, in poetry, many thoughts are wrapped into one holistic expression. It is as if the poem starts with a vague, indeterminate feeling, but one nonetheless fixed and tangible, which the poet must work into a sophisticated expression, without losing the singularity of the feeling, as it is translated into a sequential argument. Likewise, Wordsworth spoke of translating motionless 'spots of time' into the linear form of language.

In poetry, the whole idea is wrapped up in a singular moment of comprehension; in prose the ideas are strung along in a serial argument, and one which has the tendency to proliferate itself, so that the deconstructionists rightly point out that in itself the argument is not likely to effect closure. This poetic "moment" differentiates the poetic argument from the prosaic, in terms of closure. It is the poetic line, and the specific nature of rhythm

across this line, that enables the difference.

The difference has been felt by many as well as the Psychological metrists. Lascelles Abercrombie describes it:

Now the art of lyrical poetry is the art of impressing on our minds single, vivid *moments* of experience, isolated from the general flux of things by the intensity of the poet's imaginative attention. If the art is to do that successfully, it is very necessary that the impression itself -- that is to say, the poem -- should also be a single, definite whole, complete in itself; and this may be achieved by giving it an evident shapeliness of its own. Thus the *form* of the poem will answer to the *unity* of the moment which inspired it. Now this shapely form which the poem should assume in our minds will partly be given by the order and sequence of the thought in it, but to an equally important degree it will also depend on the total effect of the audible half of the poem -- on its ability to produce on our minds the sense of a satisfying whole of rhythm. (54)

A "moment" theory of poetry has many implications for scansion, or graphing of the lines, implications for what scansion should illustrate and for how rhythm is defined. This view of the poetic "moment" by nature goes against any ideas of serial order, and takes an overall view in which relations are determined independently of the order of sequence. Richards himself wavers from the above definition he gives to rhythm, and comes closer to the relational view. In a footnote he gives one of the earliest hints of a more sophisticated view:

I use the word 'rhythm' here in the very wide sense of a repetitive configuration, i.e., a group of groups such that the several constituent groups are similar to one another, though not necessarily exactly similar. Elsewhere (in Principles of Literary Criticism, Ch XVII) I have used the word in a quite different sense, namely, for that dependence of part upon part within a whole which derives from expectation and foresight. This last is not, perhaps, the most natural use of the word, but this dependence is, I think, what many people who discuss, for example, the rhythm of prose, rhythm in pictures, or rhythm

in golf, have in mind; if so, the use is justified. The sense here used, on the other hand, allows us to speak of the movements of the planets as being rhythmical apart from any mind which observes them. (Practical Criticism, 227-228n)

This "moment" quality is explained by different psychological theorists in different ways. Aside from the steady-beat hypnosis theory, the Formalist proposal is that the rhythm of poetry works a psychological regression on the reader, and, by manipulating his attention resources, it focuses his concentration to a degree otherwise impossible. Different versions of this view are forwarded by critics such as Daniel Laferrière. The theory of the poetic moment (especially in the conception of a primal feeling-perception) implies that meaning is an area not in itself structured, yet communicated through structure. Opposed to the overlay theories of rhythm and meter, poetry is not seen as an art which occurs in the medium of time; it is an art which defies time. The apprehension of the poem, unlike the normal apprehension of language, occurs in a single complex moment. Like the interjection, the poem carries the 'holistic' reality of the situation, message, meaning, and expression. The feeling which will be expressed has a pre-expressive unity; in prose it is analyzed and serialized (even if only to put together the substance-attribute syntax). But in poetry, the feeling-perception is restored, against the grain and the divisive artifice of language. A method of scansion is needed which will graph the rhythmical structures which integrate all linguistic divisions.

In addition to the Structural Linguistic school, various

scientific analogies in metrics have begun to open up the view of analytical possibilities. "Field" analogies, reference to waves, particles and crystals, are all fanciful, but they remove the discussion from the one-dimensional plane to the two-dimensional graph. Charles Olson sees the page as a "constellation" of relationships, so that the linear order is transcended by the multi-directional connections of relation. To perceive the whole in this sense is to perceive a spatial design, which requires suspension of the reading series. In fact, Olson is echoing Puttenham's geometrical approach. Puttenham began the process of charting out relations in terms of their design, not in terms of their serial effects upon a reader. Many of the most current scientific theories have more in common with the Tradition of metrical analysis than do the Metrical Contract and Traditional Linguistic schools.

2.11 STRUCTURALISM

Many theorists use Saussure's linguistic system to advance an 'anti-unity' doctrine, yet the object, as Saussure conceives it, is the epitome of a unified structure. Where the object lacks a centre or presence, the system creates a total centre in all branches of the structure. Even in the architectural metaphor for structure, which seems more amenable to traditional notions, there is no centre or essence to the object. The architectural object contains materials and connections; in the house there is no tangible core which is the essence of the object. The house itself is hollow, but its system creates a unity. Saussure sees language in the same terms. The system unifies language, and the given speech instance can also draw

unity from this background:

. . . il faut se placer de prime abord sur le terrain de la langue et la prendre pour norme de toutes les autres manifestations du langage. . . . Pris dans son tout, le langage est multiforme et hétéroclite; à cheval sur plusieurs domaines, à la fois physique, physiologique et psychique, il appartient encore au domaine individuel et au domaine social; il ne se laisse classer dans aucune catégorie des faits humains, parce qu'on ne sait comment dégager son unité.

La langue, au contraire, est un tout en soi et un principe de classification. Dès que nous lui donnons la première place parmi les faits de langage, nous introduisons un ordre naturel dans un ensemble qui ne se prête à aucune autre classification. (Cours, 25)

Pour attribuer à la langue la première place dans l'étude du langage, on peut enfin faire valoir cet argument, que la faculté -- naturelle ou non -- d'articuler des paroles ne s'exerce qu'à l'aide de l'instrument créé et fourni par la collectivité; il n'est donc pas chimérique de dire que c'est la langue qui fait l'unité du langage. (Cours, 27)

Tandis que le langage est hétérogène, la langue ainsi délimitée est de nature homogène: c'est un système de signes où il n'y a d'essentiel que l'union du sense et de l'image acoustique, et où les deux parties du signe sont également psychiques. (Cours, 32)

Saussurean linguistics . . . takes language as a complete system, a "perpetual present," in Jameson's words, the coherence of whose being is somehow internal to the system itself. . . . Benveniste's definition of structure seems faithful to Saussure's intention: "By structure is meant, especially in Europe, the arrangement of a whole in parts and the demonstrable coherence of these reciprocally conditioned parts in the whole." And from this view of linguistic phenomena as existing in a conditioning "field," it appears to follow . . . that "the temporal model proposed by Saussure is that of a series of complete systems succeeding each other in time." (Lentricchia, 113-114)

The anti-unity theorists extend the lack of a substantive core to an argument against the ontological truth of the object. Many claim that the arbitrariness of the sign (pointed out by Saussure) ends in the lack of centre or presence, and because of this, in the

lack of meaning:

. . . by emphasizing, with apparently incontrovertible evidence, the arbitrary nature of the sign, Saussure's linguistics situates discourse, literary or otherwise, in its true home in human history, and by so doing subverts the formalist *telos* of timelessness. To designate the sign as arbitrary is simultaneously to call attention to it as a temporal and cultural production. (Lentricchia, 119)

However, pointing out this arbitrariness is merely to point out the irrelevance of the choice of sign in any localized history. Hence, the sign item can change, leaving the pattern intact:

A phoneme remains the same, whether its material manifestation is a sound or a letter. A grapheme remains the same whether it is manifested by a handwritten or by a printed letter, or by dots and dashes as in the Morse code, or by gestures as in sign language. (Lepschy, 24)

Supposons qu'une corde de piano soit fausée: toutes les fois qu'on la touchera en exécutant un air, il y aura une fausse note; mais où? Dans la mélodie? Assurément non; ce n'est pas elle qui a été atteinte; le piano seul a été endommagé. Il en est exactement de même en phonétique. Le système de nos phonèmes est l'instrument dont nous jouons pour articuler les mots de la langue; qu'un de ces éléments se modifie, les conséquences pourront être diverses, mais le fait en lui-même n'intéresse pas les mots, qui sont, pour ainsi dire, les mélodies de notre répertoire. (Cours, 134)

Saussurean structuralism has a stronger connection with Medieval Scholasticism and Eighteenth Century universal grammar than with post-structuralism:

. . . for the medieval schoolmen, logic was the a priori formulation that acted as *langue*, the system behind the process of utterance. (Uitti, 56)

Transformationalists see themselves as heirs to the tradition of linguistic thought elaborated mostly in the seventeenth and eighteenth centuries (Lepschy, 36)

The Formalist and the Structuralist approach the question of substance from opposite directions. To the Formalist, substance exists in a primary, unqualified state. To the Structuralist, on the other hand, the attribute exists prior to the substance. What exists first of all is a system of related attributes, for example, phonemic features which distinguish one sound from another. Some theorists claim that at this point structuralism goes on to deny substance altogether. What is actually created, however, is a substance which is the sum of all its attributes, the sum of the total system. As in a drawing of a pentagram, or other design, there is no central, solid essence; but, because of the systematic relations between its parts, the object is an irrefutable identity.

Structuralism may be defined as the theory of systematic relations as opposed to an essential phenomenon. Defined as a structuralist science, then, prosody is not seen as the comparison of actual verse lines to a specific pattern. Instead, it is a procedure for tracing whatever relations do inhere in the verse. Prosody should be seen as the study of deriving patterns from the given passage of poetry or prose.

According to Barthes ("The Structuralist Activity"), structuralism is precisely the activity of deriving abstract patterns, isolated from among a whole array of items and relations. The directed reconstruction of a simulacrum, or model, which stands as an isomorph, for at least an aspect of the original (149), is a different process from that which begins with a simplistic model of rhythmical form, and attempts to match up one aspect of the text to

the model. Prosody must be a set of resources for methodically drawing out whatever patterns do inhere in a stanza, and for comparing the separated patterns in terms of their interrelations. If rhythm is the temporal or spatial expression of logical form, prosody must translate the linear series into the integrated design.

2.12 THE RHYTHMICAL CORE

A unified structure will always be characterized by two forces, one which wants to divide it up into smaller sections, and another which subverts this by crossing those divisions. One goal of a prosodic method then, is to identify each line as a rhythmical structure. Thus a formula of the boundary-crossing nature of poetic language would look something like this:

 x / x

where the slash separates two elements, while the underline rejoins them. Another such representation of rhythmical structure could be this diagram, (x) (y) (xy), where two separated items are brought together in another place. A method of scansion will be a process of abstracting such figures from each line of poetry.

In terms of writing style, a solid structure will reveal a balance between length and intensity. In the metrical feet and the phrases of prose, length is greater and structural intensity is less than in poetry. The distinction between these two modes, much to the frustration of theorists, seems inevitably to fall back on entirely quantitative grounds. However, the extreme density and deliberation of poetic language offers many potential patterns, and

the free-ranging, creative scope of linguistics offers many potentialities for pattern discovery. A stronger analytics for prosody offers the hope of finding a qualitative difference.

2.13 THE STRUCTURAL LINGUISTIC SCHOOL

In his essay, "Structuralism and the Study of Poetry: A Parametric Analysis of Chaucer," Deligiorgis illustrates the epitome of structuralist technique. He isolates a seven-part configuration, and then demonstrates the same configuration occurring on a variety of levels:

We should not merely conclude that the poem is one huge rhyme royale; that the whole reflects the constituent parts, and that each part mirrors the development of the whole; but also that the capability for referral to infinity is inherent in the form itself. (305)

The same structure within different strata; the same structure within itself; this is only one more possible approach, which could be termed "fractal," to revealing the logical interconnection of a rhythmical object. Linguistic metrics offers various approaches, all of which discover new sources of patterning. Often, the approaches are based on the isolation of an abstract structure which has several modes of substantiation. They are also based on isolating a new unit. And, what has been done less deliberately so far, they can also be based on discerning relationships between units discovered from entirely different language strata.

Structural prosody offers three invaluable concepts: 1) the idea that new metrical units can still be formed from various

language-strata (an example is an intonational unit, which has every justification as a meter that the accentual unit has); 2), advanced techniques for the close phonetic analysis, and 3) the concept of abstract forms embodied in a variety of ways, which allows for one deep structure derived from very different lines.

One of Roman Jakobson's phonetic techniques is a distinctive feature taxonomy. He explodes every phoneme according to the vocal features which linguists attribute to it. Thus not only every repeated /l/ is connected, but every repeated liquid. (By virtue of its pivotal location within an otherwise symmetrical pattern, or by some other salience, an unrepeated phoneme can also be included in the overall figure which is derived.) All phonemes are connected by the repetition of even a single feature. This explodes the process of identifying phonetic repetitions into a tremendously complex procedure. However, that is no reason to invalidate the process. But something must accompany a process which complicates analysis, as a principle which simplifies it again. The original analysis, for example, could be expected to register every single feature repetition; the final scansion, or graph, which is presented as a conclusion, on the other hand, would illustrate only those feature connections which revealed a certain pattern, which was the goal of the analysis. Another principle, such as "involvement in a pattern," would act as a filter to reduce the sheer mass of repetitions which are registered in the final graph. One thing that feature phonetics does allow for is a better comparison of language to musical harmony. We no longer confine the sound stream to the

series of phonemes, but see each phoneme as a chord of features, and analyze the modulation of these chords as a harmonic progression.

Brooke-Rose comments on the fact that Jakobson's method (which she herself follows) observes such surprising connections based on repetition that they are forced to deal with the question of whether a reader could actually perceive the structures they discover: "to postulate . . . a law of perceptibility to which patterns are subject seems as dangerous as to find surprising and hitherto unseen patterns" (4). The perception does not have to be of the structures directly, but could be of the tone of voice and consistency created by language organized in this way. Jakobson argues that these repetitions do promote "the palpability of signs" ("Linguistics and Poetics," 93). Presumably, the mind's innate pattern-perceiving habits come into effect. And the fact that Brooke-Rose and Jakobson do discover these connections and sectioning structures argues for a metaphysical unity in poetry.

E. L. Epstein illustrates the same assiduous attention to sound and to pronunciation in his analysis of Pope's "Ajax" couplet (54); Lepschy itemizes twelve contrasting sound qualities, such as "Compact versus plain" and "Strident versus mellow" (99-100), which allow for more detailed analysis and comparison methods; and Chatman illustrates a tendency toward much longer phoneme clusters in poetic texts ("Linguistics, Poetics, and Interpretation"). Katharine Loesch amplifies the analytical possibilities of rhyme with the concept of Dylan Thomas's "configurational rhyme." This structure is derived as a common denominator between two phonetic segments: she

derived as a common denominator between two phonetic segments; she finds this configuration,

"-əmblɪn |---ah-n-s|" (412),

within both phrases, "humbling darkness" and "tumbling in darkness."

Linguistics also offers an algebraic mode of theory and analysis. This mode, I believe, will reveal the most insight into the central questions of prosody: the definition of rhythm, the demonstration of rhythm in the passage of language, and the distinction between poetic and prose language. Hence, the generative approach (discussed below), with certain qualifications, shows the most promise, as well as the most accommodation of pedagogical and aesthetic objectives.

Prosody is challenged not only with sorting out the units formed from specific language media (i.e., from accentuation, intonation, phonetics, clitic syntax, phrase syntax, etc.), but also with defining the interrelations between these various units. Furthermore, the interrelation of two units may produce a third, which, being an amalgam of two language mediums, will not have a ready term such as an "intonation unit." It will be a combined unit, and the possible combinations (which are combinations of units which do exist, and may be individually audible, within the different aspects of language) are many. If rhythm is a phenomenon of logical relations, the final process will show the consistency of the text through its units and their level-oriented interrelations.

In "Rhythm-Morphology-Syntax-Rhythm," Tarlinskaja points to the idea of comparing boundary locations in units derived from

reference to Beardsley's "Rhythm and Music," implies the traditional principle behind rhythm, namely overlapping units. These metrists illustrate the faint persistence of the traditional concept of rhythm. Cureton does refer to "rhythmical expressiveness" in his article, "Rhythm: A Multi-level Analysis." However, the article itself gives us only methodological considerations. He has also come upon the problem of an undefined number of language strata available to be isolated and formed into units. Cureton gives the method in principle, but he does not rigorously decide which language strata are relevant, and what order the analysis should proceed in. Some strata, such as the word unit, can be eliminated because they do not emerge from either tension, where there is pressure to reduce the unit size as well as pressure to increase it, or from objective pattern. Cureton mentions strata such as the word, which do not have either requirement, unlike in a situation where the elements belong to different units, as do the syllables in an elocutionary word. Regarding the second point, Cureton chooses the stratum of "cadence," which leads to a questionable assertion that one example gives "rhythmical counterpoint":

The prevailing movement of the poem at the phrasal level is rising and hovers around a three-syllable norm (a norm controlled by the many anapestic prepositional phrases in the poem: "by the fire," "in the room," "of their tails," "in the fire"). In lines 16 and 17, [of "Domination of Black"] however, Stevens reverses the direction of this rhythm (on one level) by beginning these lines with strong stresses followed by regularly spaced pairs of unstressed syllables:

/ - - / - - / - - / -
 Just as they / flew from the / boughs of the / hemlocks

 / - - /
 Down to the / ground.

--a strong counterpoint to the phrasal rhythm of the lines:

/ - - / - - / - - / -
 Just / as they flew / from the boughs / of the hemlocks

 / - - /
 Down / to the ground. (247-8)

However, the counterpoint can be questioned on the basis that the cadence units are not arrived at by either tension or pattern; the cadence is artificially defined as beginning on each accent.

Furthermore, he does not define a specific new unit which emerges out of this counterpoint.

Any thorough method of scansion will have to define strata, units, and order of analysis rigorously, and hence will definitely have reference to the boundary making and boundary crossing structures identified by linguistics. This is a specific area for advance and contribution to analysis, still based on a strictly traditional concept of rhythm as overlap.

In "Linguistics and the Theory of Poetry" Kiparsky defines form as prior patterns which are filled by linguistic elements. Hence there is an abstract formula which widely differing lines can still reveal. For example, he restores non-parallel phrases to parallelism on the deep-structure level. Samuel Levin develops another way to discover structures within stanzas. He cites the paradigm concept as a class of definite members, to reveal convergences within verse. When syllables share two paradigms (for

example, part of speech, and location in the line, as in two pre-caesural verbs), then they constitute a key point in the structure of the stanza. Coupling constitutes one more self-sufficient analysis method, which applies a consistent set of procedures to various texts. Similar to these methods, an algebraic method of analysis will first extract the relevant structures from the lines, and then apply transformations which show that the structures are reducible to a given model, which itself represents the structure of rhythm.

2.14 GENERATIVE METRICS

The principle behind the generative approach to metrical analysis is one of definition. A line can be defined, or classified, as "metrical," under certain conditions. The condition was originally expressed simply in the negative, namely, that a stress maximum can not occur in a weak position. This rule prevents poetic lines with certain stress deployments.

A stress maximum is the arrangement, -/-, where the accented syllable occurs between two weaker syllables. According to the stress maximum prohibition, this arrangement may not align itself upon the following grid in such a way that the accented syllable lands upon a "W":

(W) S W S W S W S W S (x) (x)

The rule evidently prevents a large number of overall arrangements; however, there are several which it does not interfere with. For

example, if the -/- figure is aligned with the second "W," then one simply deactivates the bracketed "W" at the head of the line; and the arrangement shifts to align the accent with the second "S" in the line.

x - / -
 (W) S W S W S W S W S (x) (x)

x - / -
 S W S W S W S W S (x) (x).

Quite a number of lines will "settle" themselves in this way. Other locations reiterate the traditional substitution rules (and ironically are equally prescriptive). For example, a stress maximum aligned with the last "W" is equivalent to a trochee in the last foot.

- / -
 (W) S W S W S W S W S (x) (x)

As well, stress maxima in weak positions are allowed if they align with a syntactical break, and given the fact that most lines contain at least one break, the stress maximum rule becomes a weaker prohibition. Finally, a stress maximum in either of the other two possible positions (it can not occur in the first "W") produces an extreme disturbance to the overall line. The general prohibition of Saintsbury, that the arrangement never lose track of the base foot, is contradicted. Placing the stress maximum in the third "W" position, and then filling in the rest of the line according to the positions required, produces a line with only four accents. Hence, one of the remaining "W" positions will have to take on an accent,

in order for the line to offer the standard five. The following diagram shows the stress maximum on the middle "W," and then shows in turn the four possibilities for accenting one of the "W" positions:

- / - - / - - / - /
 (W) S W S W S W S W S

/ / - - / - - / - /
 (W) S W S W S W S W S

- / / - / - - / - /
 (W) S W S W S W S W S

- / - - / - / / - /
 (W) S W S W S W S W S

- / - - / - - / / /
 (W) S W S W S W S W S

- 1) // -- /- -/ -/
- 2) -/ /- /- -/ -/
- 3) -/ -- /- // -/
- 4) -/ -- /- -/ //

Only one of these arrangements, the second, allows a majority of iambic feet in the line. However, it also results in a breach of R. F. Brewer's traditional rule that two trochaic substitutions may not occur in a row:

-/ /- /- -/
 WS WS WS WS
 ↳ stress maximum in "w" location.

The stress maximum is definitely an ingenious register of "metricality," but it is not clear what relationship this particular structure has to the essence of "metricality," and furthermore, of

rhythm. Perhaps it is simply a device of extreme disturbance, and thus measures a degree of regularity. If so, then it is indeed a more efficient statement of the traditional substitution rules. On the other hand (and the same criticism is often levelled against the traditional substitution rules), it is not certain that the lines which the stress maximum prohibits are always unmetrical, in the sense of being intuitively alien to the iambic pentameter. It is prescriptive in the same way, that is, toward the surface arrangement, that Bysshean metrics is. And like Bysshean method, it is not directly useful outside of the iambic pentameter realm. That is, Halle-Keyser metrics does not give a true "principle" of "metricality" or of rhythm (in spite of its practitioners' habitual use of the word) any more than Edward Bysshe. Nonetheless, in line after line, their system fits, and in the locations where it does not fit, generative metrists are making constant improvements.

Another way to approach the generative concept, a way which might lead to a true principle of rhythm, would be to design it to define a criterion of intensive unity to each poetic line. There will have to be a boundary crossing formula, such as the diagram proposed above, (x/x), which acts as the "kernel form" of the line. A generative type of analysis could extrapolate the relevant aspects from the line, and then apply algebraic functions to it which show that it is indeed derived from the rhythmical core. It would illustrate the unity of the line by accounting for every syllable and every relevant aspect.

There is definitely a central role played by the line in

poetry, which has not been fully addressed as yet. The effects of lineation are very peculiar, and suggest that the line unit per se holds still unrevealed secrets in its poetic function. The peculiarities work both ways, as simple prose becomes difficult to read when put into lines, and poetry when taken out of its lines. Thomas Cable offers an example of the first:

This clearly calls for an explanation since
A theory of meter must above
All characterize what poets are doing and
Not legislate what lines should or should not be
Judged metrical. The situation is analogous
To that in which the grammarian finds himself.
His task is to describe what speakers do,
Not to legislate to them. Yet clearly not
Every utterance of a fluent English
Speaker is a grammatical utterance
Of English

("Recent Developments," 322)

And Nina Nowakowska scrutinizes the effects of removing lineation from poetry. Based on the idea of "rhemes" (known information) and "themes" (new information introduced), she shows that lineation somehow controls the flow of information, preventing what would, in prose format, be a flood of themes. One can imagine many great poetic sentences (stanzas from Epithalamion come to mind) which would become "run-on" sentences if written in prose format; the line format allows the overcharged statement to be organized and held in the mind:

As compared to more "regular" ways of coherence devising, versification seems to thematize unbound textual elements . . . with respect to the preceding context all phrases that are thematized by versification, function as informational rhemes.

Streets that follow / like a tedious argument of insidious

intent to lead you to an overwhelming question.

. . . Some composition teachers mark similar utterances as "bad style," and advise one to apply various structuring devices that would lead to gradual introduction of the new information by successive thematization, e.g.

The streets follow like a tedious argument. The
intensions of such arguments are insidious. They should
lead you to an overwhelming question.

(94)

Nowakowska affirms the idea of the poetic moment cited earlier, in that the control of information allows the grip of a concept in one whole in spite of its division into segments, and thus allows the lengthy stanza to act like the interjection.

Generative metrics offers an especially strong possibility for addressing the importance of the poetic line, because it can be used to determine a principle of internal unity for each line segment. One of the clearest and most helpful definitions of the concept of "generative" comes from Gilbert Youmans:

This word is often misused in its informal sense (meaning "produce") even by authors who ought to know better Actually, "generate" is a formal term drawn from mathematics and set theory. Sets may be defined in one of two ways: by listing their members or by giving explicit conditions for membership. Definitions of the latter sort are GENERATIVE. Infinite sets, such as the set of grammatical sentences in English, cannot be defined by lists. Hence, they must be defined generatively or not at all. Similarly, the set of permissible iambic pentameter lines in English is astronomically large Such a set, too, must be defined generatively. There is little controversy over this. Even a metrist as critical of generative metrics as Tarlinskaja has agreed . . . her work is intended to establish explicit conditions for membership in the set of permissible verse lines rather than merely to list such lines. ("Introduction," 9)

Halle and Keyser set up their metrics on the model of Chomsky's

"grammatical competence." Chomsky sees grammar as an explanation of the unconscious system that every native speaker follows in using language. The idea of competence is based on the observation that native speakers can invariably tell the grammatical from the ungrammatical sequence. Chomsky opens his Syntactic Structures, focussing on "the concept of 'grammatical'" (13). Halle and Keyser translate this model over to metrics, using the reader's intuitive perception of "metricality" as their basis for developing the unconscious system of competence. What they attempt to explain, then, is the hidden system which all metrical lines of poetry follow, and which readers and writers unconsciously perceive.

But the idea of the grammatical in language does not translate easily into the idea of the metrical in poetry. For one thing, "grammaticality" is an absolute in language, but, as generative metrists themselves assert, metricality is limited and changing. While Chomsky seeks a grammar which "is set up in the simplest way so that it includes the clear sentences and excludes the clear non-sentences" (14), such a clarity is not possible in metrics. Chomsky is able to give definite examples of ungrammatical sequences; but the sequences which generative metrists offer to illustrate "unmetricality" never come across with the same force. Indeed, the metrists themselves usually have to add the caveat, which weakens their argument considerably in comparison to Chomsky's, that a certain line is unmetrical only within the works of a certain poet or era.

Three key features of the Halle-Keyser system are the treatment

of the line as a series of syllable positions rather than a series of feet, the measurement of degrees of deviation, and the claim for the arrangement called the stress maximum (a syllable which is surrounded by weaker syllables).

They deny a line admission to the set of metrical lines if it violates the stress maximum rule, yet there is no justification of that particular rule (except reference to the intuitive sense of "unmetricality" in the examples which they devise, a sense which is by no means powerfully felt). They define metricality as a close similarity to this model, (W) S W S W S W S W S (x) (x), which in fact is essentially the same as the Metrical Contract model, except that it is devised in such a way as to allow a more efficient account of substitution rules.

As practiced by these metrists, generative analysis fails to imitate Chomskian grammar, except in the concept of metricality and the application of transformation rules. It does not allow for the rearrangement of surface elements, only for their multiplication or reduction. It makes no mention of kernel forms; and it works from the model to the line instead of acting upon the line directly (in order to transform it into a certain structure displaying a priori rhythm). And, as stated, it does not have an adequate concept of deep structure, since the offered alternation is on the contrary a surface arrangement.

Yet, the field of generative metrics has produced some undoubtedly solid and irrefutable concepts. The analytical practices are admirable: one example is the idea of "bounded

rules," that is, of rules which apply only within a certain defined range. And in the field of particular meters and accentual arrangements, generative metrists are proceeding with ineluctable pressure. Recent articles by Alan Prince and by Gilbert Youmans will illustrate some advances which have been made upon the Halle and Keyser framework.

2.14.1 ALAN PRINCE

Alan Prince's article, "Metrical Forms," demonstrates both the platitude of the metrical model, and another more promising idea, which could be called the metrical core. He uses the familiar approach of writing a set of "mapping rules" which translate between the model and the actual line. Mapping rules, as has been shown, are the key to most contemporary theories; they transform the actual arrangement into the ideal arrangement, which is said to embody rhythmical pattern. But there is also another concept which Prince adduces in this article, which takes a different direction. As well as comparing the actual structure to the model, Prince at times also adduces a type of core or kernel structure, which is not compared to the actual, but is derived from it. The essay leads the way to a technique of metrical analysis which is not pattern-comparing, but pattern-discovering. Instead of checking the line off against the model, Prince's technique resolves the line down to the abstract structure of rhythm. It reveals an essential, abstract structure which the given line expresses in its own particular way. The structure is not the fully expressed model, to which the line is similar, but is an abstract set of relations which the line may

exhibit in any number of ways.

Prince makes a direct attack on the linear, serial view of rhythm and the metrical line, and thus throws into question the technique of defining metricality according to a fully expressed model. He does not attack this view on a metaphysical basis, as being an inadequate view of the rhythmical structure of relations, but for anyone dissatisfied with the prevalent serialism, his argument is refreshing in that it places serial theory directly in the open for examination:

Some recent theorists have departed from this view of metrical organization. Halle and Keyser, as well as those who follow their lead, such as Magnuson and Ryder and Kiparsky (1975), espouse what might be called a SERIAL THEORY; they see a meter as a simple sequence of positions, some of which are designated strong, others weak. The iambic pentameter is specified by a rule such as (2).

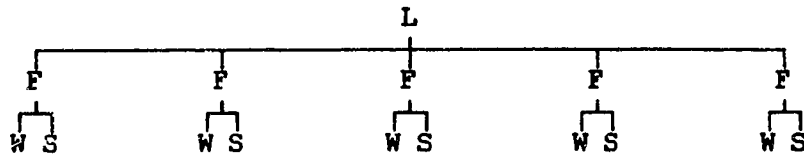
2) L --» W S W S W S W S W S

Although the serial theory is appealing in its conceptual bareness, it cannot be right. Rules such as (2) portray a meter as a random sequence of weak and strong positions; but if the metrist has the ample combinatorial freedom of simply stringing together units drawn from the repertory {S,W}, it becomes a fantastic accident that a simple repetitive pattern emerges. (46)

[Theories which go on to treat] every other strong position as especially strong . . . only aggravate the distributional problems of the theory; clearly, the insight is that a second level of alternation has been imposed on the first, exactly the kind of situation that motivates hierarchical representation for rhythmic interactions Any further differentiations among positions can only add to the distress of serialism. (47)

He concludes that "The serial theory, then, is at least incomplete; it needs to adjoin a set of constraints that enable it to match the foot theory's predictions about periodicity" (47), and provides a

scheme of the foot theory, which he states is a hierarchical conception, giving rise to units on a higher level than that of the syllables in the series:



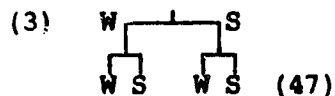
(46)

2.14.1.1 RESTORING THE METRICAL FOOT

What Prince argues for is the logical validity of a grouping within the given series. Because there are two types of item, the pattern of pairings is logically existent within the series; it is an a priori division. Although what he gives here is a theory of the model, not of given lines, the same principle of groupings can apply no matter what the actual accentual arrangement is. The items may be put into groups showing more or less pattern. Essentially, Prince establishes the reality of the foot unit, which connects him directly to George Saintsbury.

Prince takes the same principle one step further, to identify the "metron," a unit one level higher than the foot:

An iambic dipody or metron, for example, has the kind of relational structure illustrated in (3):



However, although it occurs on a level higher than the foot, the

"metron" is still defined within the single stratum of metrical structure. This is quite different from a level which forms its units out of an intersection between metrical and grammatical strata. Prince's theory follows the same basic principle to a logical extreme; but it is still the one principle of alternation, repetition, symmetry, and evenness: weak and strong alternation forms a unit.

The theory is therefore limited to the metrical model. It cannot describe disorderly accentual arrangements, and so still depends on the "variation from a norm" conundrum. Another sign of this labouring of repetition is that the metron level is exactly symmetrical. Two "metra" are formed out of four feet, which have been formed out of eight syllable positions. Hence the model replicates itself exponentially: it can describe structures with an even number of elements, but it cannot describe the structure of the pentameter, which is non-symmetrical, and thus would have to be formed out of two and a half metra, only there is no explanation for dividing a metrum, since all the explanations are based on symmetry. The explanation is that layers are added by replicating the same principle of alternation on a broader scale: "The iambic metron requires . . . two levels structured identically with respect to the row immediately beneath . . ." (47). In the following diagram, adapted from Prince, the "iambic metron" is on level 2:

```

      x      x   level 3
     x  x  x  x   level 2
    x x x x x x x   level 1
  
```

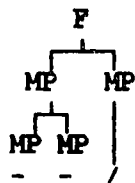
Level 2 divides the series at level 1 by marking every second item.

It can be seen that the same procedure creates level 3. Hence:

the periodicity of each level . . . is measured against the level below it. Setting the ratio of recurrence at 1:2 . . . gives a strictly binary alternation, which is the maximal density of packing that the grid naturally tolerates. Other ratios are possible, even plausible; 1:3, for example, gives the sparsest packing that is not further susceptible to the introduction of separated beats. (48)

As always, we are given even-proportion, arithmetical ratio. No matter how replicated it becomes, arithmetical regularity remains at the basis.

A problem arises with this insistence on symmetry when "common meters . . . canonically demand three syllables per foot, rather than the two suggested by our notion of the foot The natural proposal is to allow one MP [metrical position] of a binary F [foot] to split into two further positions . . ." (6). In other words, the only way out of this symmetrical bind, whether one wants to generate three-syllable feet or five-syllable lines, is to allow for the binary splitting of one of the two halves:



However, this tack requires an empirical "metrical strength distinction between the two subpositions" (51) which may not be forthcoming. The first of the two second-level MPs in the above diagram must be considered as a metrically stronger position, in

alternation with the second. The entire argument rests on this questionable point, since it is the only way that non-symmetrical items can be derived.

Prince actually comes out against any explanation which would allow a non-symmetrical arrangement to be derived. A mere description of arrangement, for example, would not entail the required background analytic to prevent certain non-symmetrical results:

Merely giving a metric strictu sensu for such verses, -- the distance between strong positions, the number of strong positions -- is insufficient, for it does not entail that a metrical length consists of an integral number of cycles; it allows, for example,

x x
x x x x x,

which is not properly segmentable, as a possible meter. (48)

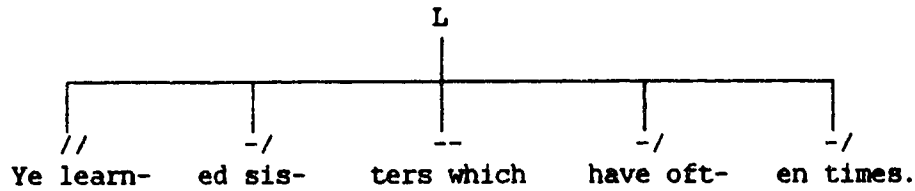
But instead of "arithmetical" form, we are looking in prosody for its contrary, "rithmetical" form, which contradicts symmetry altogether. The fundamental idea which must be gotten over when talking about rhythm is that we are searching exclusively in the realm of arithmetical ratio. What needs to be done is to take a line, and apply rules which will reveal its deep structure, which, by the definition of rhythm, will be simply that of a cohesive unit. Having such a method will not only allow us to identify each line of poetry as properly rhythmical, but will also reveal the non-rhythmical nature of an incomplete ten-syllable section of language.

This type of method could illustrate line unity by beginning on

the syllable level and transforming the series into larger and larger units. Line 1 from Spenser's Epithalamion will illustrate:

/ / - / - - - / - /
 Ye learn ed sis ters which have oft en times

The individual syllables can immediately be grouped into one set of units on the basis of foot-divisions. The arrangement, // - / - - - / - /, most logically divides into these groups: // - / - - - / - /, and so creates these first-level units:



However, calling the feet "first-level units" is somewhat problematic, because the word-grouping of the syllables is just as "primary" as the foot-grouping. Thus, the above grouping conflicts with a straight word grouping:

Ye learned sisters which have often times.

The way to solve this conflicting grouping, in fact, the natural result of it, is to form the "overlay" in which both grouping-forces are in effect. Starting (arbitrarily) with the foot units already intact, the effect of the word units is to bridge some of the gaps between feet. The feet set up units, and therefore boundaries; the words cross these boundaries to unite larger groups. Hence "Ye learn-" must take "ed;" but "ed" is already grouped with "sis-," which is grouped with "ters." The effect is to form a single unit,

"Ye learned sisters":

// -/ - - -/ -/
Ye learn- ed sis- ters which have oft- en times
 └───┬───┘ └───┬───┘ └───┬───┘
 Ye learned sisters which have often times

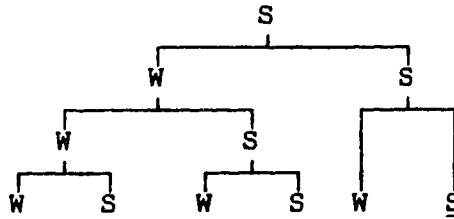
A method such as this conflates the exploded syllables into larger units, and eventually generates the single line of poetry, according to rules which demonstrate the fact of its unity. This technique is thus generative in a more accurate sense than the Generative school, which refers to a fully expressed matrix rather than to an abstract core.

Any given line from which this core structure can be derived will be rhythmical. It contains the abstract rhythmical structure, but expresses that structure in its own version. The technique of deriving the same core from each line is not completely overt in Prince's essay. He is still tangled up with the mapping technique, but he suggests a second approach which involves higher level units.

2.14.2 GILBERT YOUMANS

Gilbert Youmans goes even farther than Prince in this direction. Although he does not mention Saintsbury in the article, Youmans invests a Saintsburean tradition into generative metrics; he uses a generative framework to re-assert the idea that the line is more than a series of syllabic positions, that feet are essential, and furthermore, (in this he goes beyond Prince's assertion of the foot) that certain feet in the pentameter line have a special structural primacy.

Youmans draws a tree structure to illustrate the varying strength of the different strong syllables.



The syllable which I have underlined is dominated at every step by the "S" node. This process is extended over the whole pentameter line, to illustrate the following claim, which also happens to reassert the primacy of the second and fifth foot, and thus to assert a commonplace of traditional pentameter theory (one mentioned in the rules in Saintsbury's Manual): "the strongest stress is typically the tenth syllable (at the end of the line), next strongest the fourth (at the end of the first hemistich), next the eighth, next the second and sixth, and the odd-numbered syllables are the weakest" ("Milton," 348).

He then works from the premise that the design is a "prototype" rather than a statistical norm. At this point, Youmans is taking generative metrics in the same direction that I argue for in this dissertation. The prior form of rhythm must be a diagram which in itself illustrates rhythmical unity. What Youmans gives us, although he is not arguing overtly in these terms, is a diagram which goes a long way toward doing this. It is specialized for the pentameter, but it does set up relation between the units (as seen in the bracketing below and in the assertion of principal foot

units), and it does have an integrated reference to the syntactical as well as the metrical strata. The following figure is a translation from his tree diagram (347), in which these factors have been made more immediately visible:

$$\left(\begin{array}{c} -/ \underline{-/} \\ S \end{array} \right) \left(\begin{array}{c} -/ \\ V \end{array} \right) \left(\begin{array}{c} -/ \underline{-/} \\ O \end{array} \right)$$

The second and fifth feet are underlined. Youmans points out that these are traditionally considered the key points at which the pentameter gets its strength. Why they should be key points is not stated by the traditionalists, but Youmans supplies an answer from the linguistic side. It is a commonplace of the linguistic schools that all metrical units are more free in their onset and more rigid in their closing; hence, the last foot of the line is a particularly important point, as is the second foot, because it closes off the hemistich before the caesura. The bracketing reveals the asymmetry of the form, since the last three feet are on one side of the caesura, with each unit ending in a key foot. The letters below each section stand for the grammatical subject, verb, and object.

In all of these aspects, Youmans agrees that lines may rarely or never replicate the design fully. In fact, "perfect realizations of the prototype are impossible because they would entail a linguistic contradiction -- a succession of identical feet arranged hierarchically" (349). Nonetheless, he claims that this design is the prototype, which he describes as a Platonic form, from which all pentameter lines are derived.

Youmans's distinction between the statistical norm and the generative prototype is an important claim. The prototype is a design justified by a structural integrity in itself. Any line which is generated in keeping with the principles of its integration will also be integrated. On the other hand, the statistical norm, which is supposedly a steady alternation, is not necessarily an integrated pattern at all.

The rules of mutation from prototype to mutation, as well, are different in nature from the rules of exchange seen in the Halle-Keyser model. Each Halle-Keyser rule allows for a different realization of a given strong or weak position. Going from prototype to mutation (to extrapolate from Youmans's actual argument) would require rules which preserve the relationships while changing the elements. Relating model and line according to rules of allowable deviation is different from relating them according to an essential relationship which they all, in their mutations, still retain.

Youmans does not carry his differences from the Halle-Keyser model far enough. The article descends into a series of illustrations which reveal that Milton's choice of inversions invariably support the Stress Maximum, and the Monosyllabic Word Constraint principle.

2.14.3 PAUL KIPARSKY

In the same volume of essays, Kiparsky describes the sprung rhythm of Hopkins as a special allowance of exceptions against the conventional line types: "What is special about sprung rhythm is

the system of correspondence rules according to which these conventional patterns are realized" (308). And he recognizes the recurring problem with this version of the generative approach, namely, that we must balance between a set of restrictions too rigid and too loose: "The question is how the feet can vary in this way without making the metrics so loose that scansion becomes as indeterminate as slicing cucumbers" (308). This concept of metrical form as a balance of restrictions contains no solid criterion of metricality, or of rhythm. It is self-correcting, but is always in need of correction. However, even granting this approach for the sake of argument, I do not believe that Kiparsky is successful in defining sprung rhythm as a special set of exceptions.

This approach to generative metrics must fall on the grounds of defining the core model. It is not similarity to a norm, it is derivation from a prototype which defines rhythm. A significant proportion of Kiparsky's article defines the exceptions from the norm:

The principle is that a weak position may be occupied by more than one syllable if they are all short (in accordance with the above definition of length) and unstressed, except that if there are only two, the first may be stressed.

("Sprung Rhythm," 315)

Hence, what is supposed to be one weak position in the series, WSWWSWSWS, may be realized on the surface by a trochee, or even a dactyl. Perhaps at this point one should stop seeing that group of syllables as one weak position.

Another restriction on the accentual arrangement is in

disallowing phrasal stress in the weak position. But Kiparsky is forced to mitigate this claim: "In Hopkins's sprung rhythm this is also a tendency, but not an absolute constraint" More importantly, he is not able to claim the much more rigid confinement of lexical stress at all: "our definition of phrasal stress being inherently relational, it does not extend to phrases consisting of single words" (316). What this means in practice is simply that blatant, fourth-degree accented syllables are allowed to land on the weak position, as long as they are monosyllables. Perhaps there is a legitimate difference between single accents and peak stresses in a phrase. But when he allows the single accent to land on a weak position, he is in effect loosening the rule considerably; it now excludes only a much smaller number of items. Furthermore, the verse only tends to disallow these. Little by little the rule is diminishing in effect. In the same vein, he states that "By definition, a monosyllabic word has no lexical stress" (322), which allows highly accented monosyllables to land in any place where lexical stress is prohibited. (On the other hand, he could have defined lexical stress so as to include all lexical monosyllables.) Another exception to the rules is when "An unstressed syllable can be in strong position even when it is between two stressed syllables that are themselves in weak position" (317), and also "disyllabic sequences of the same kinds that can make up a weak position" (notably the trochee), can also make up a strong position" (317). Apparently, the exceptions are more numerous than the rules: "Having found that strong positions can be split under the same

conditions as weak positions, let us ask whether strong positions can also be empty under the same conditions as weak positions" (318).

Nothing follows the rules precisely ("Phrasal stress is rare in outrides, as it is in weak positions, but it does occur" [323]). The approach is flawed at the center, and must constantly make up for the inadequacy of the original conception to capture the essence of the object under study. Phrasal stress is a very high degree of accent, higher even the lexical stress, which was seen above to be active only by contrast to weaker syllables. On the other hand, the outride is meant by Hopkins as a very small embellishment on the meter.

The approach of locking the lines into the grid is open to other weakening of the rules. For example, one rule "makes no allowance for lexical stresses in special positions, such as at the beginning of a line or phrase" (325). However, (even allowing that "lexical" stresses are a small subset of all strong accents), if a lexical stress did in fact land in such a position, there is another rule which will allow an "unrealized weak position" to be placed in front of it, thereby realigning it with its proper strong position in the grid.

A still further contingency is required, in order to account for a group of poems which continue to defy the rules as described above. He takes at face value a remark by Hopkins regarding "strict sprung rhythm," and in a section called "Varieties of Sprung Rhythm" (325) he creates a category of non-strict, or "semisprung" meters,

which gives him a place to locate the remaining poems.

Kiparsky states one rule for sprung rhythm, that a syllable in a strong position must be either long or stressed. But the illustrations he then creates are not convincingly unrhythmical; for example, in place of "Margaret, are you grieving," he poses "Barbara, are you grieving" as a perceptibly unmetrical example (319). Certainly, Chomsky's difference between intuitively "grammatical" versus "ungrammatical" is a much more distinct perception than the generative "metrical" versus "unmetrical."

Kiparsky's argument comes across with much more rhetorical strength when he puts his rules together in one list. The force of them all together gives the system a very significant appearance, but the legalistic wording of the rules allows them to hide the enormous variation which they in fact allow so much variation that one begins to wonder if any approach based on norm-deviation rather than internal cohesion is really the key to understanding the accentual arrangements of verse.

**CHAPTER THREE: THE DISCOVERY OF PATTERN; SOME TECHNIQUES
FOR THE ANALYSIS OF RHYTHM**

3.1 THE REALITY OF THE METRICAL FOOT

The crux of the controversy over the metrical foot is whether it is a "real" or "notional" item. One objective of Saintsbury's work is to assert the reality of the foot. Saintsbury lays out the conceptual problems clearly: to consider the foot a real unit means to explain what gives it inward cohesion in itself, and what gives it separation from the chain of syllables it occurs in:

. . . I take them as something real. An iamb . . . is to me a prosodic entity, which, whether it is entirely comprised in the same word or made up of more than one, or parts of more than one, is a prosodic *integer*, with a character, variable in degree but invariable in essence, of its own. It is prosodically separated (again with degrees) from its neighbours; it is prosodically united (again with degrees) in itself. Further, these feet give, to a line of which they are the basis, a character corresponding (still with degrees) to their own, and this character varies with them. (Manual, 524-525)

His claim for the reality of the foot, even though it is a contentious unit, and difficult to maintain, shows his strong rhythmical perception. It does escape difficulties to treat the foot as simply a measurement of an arbitrary segment of the line. Thus, the insistence that it is a real unit shows doggedness on Saintsbury's part, especially as he is not able to fully explain why. However, it is a position which is taken in accordance with his instinctive perception of the rhythm of poetry. He defends the unit against schools of "Accent men," "Beat men," and "Stress men," who see rhythm as alternation, as isochronism, or as the phrasing which gathers syllables around a major accent. Saintsbury, on the other hand, sees rhythm as founded upon the foot division of

syllables, a division or grouping based on the ordered collocation of the two accentual values. A fundamental problem facing the metrist is a rationale for determining how to go from the layout of accentual values to the division of accents into feet. For example, any four syllable sequence can be divided eight ways. How do we decide on these divisions? In traditional prosody, the decision is made without reference to lexis or syntax, which makes a positive rationale quite difficult. It is a fundamental divergence from the tradition which determines foot boundaries according to syntactical junctures: "Skeat proposed an analysis of verse which should exhibit 'the natural method of grouping the syllables around the accented syllables with which, in actual pronunciation, they are associated'" (Barkas, 25). Such a method defines feet as some type of cohesive phrase, determined by syntax, or by an arbitrary restriction such as one accent for each grouping. Such a phrasing determination for feet is often explained as giving a discernable reason to divide syllables at a given point. This justification is often coupled with an attack on the traditional concept of the foot, which, having no reference to the syntactical stratum of language, has no immediately obvious rationale:

Analysis of Phrasing is a legitimate and necessary part of the study of verse-technique. The stress-groups play a ~~similar~~ role here to the feet in metrical analysis. But the boundaries of the former are real, those of the latter notional, or real only by accident.

The superiority of [Skeat's] system is evidently thought to lie in the "reality" of its units, whilst the foot-division is condemned for pretending to be "real," when it is not. (Barkas, 25)

This view negates the classical prosodic foot altogether, by ruling it a notional, rather than a real unit. The difficulty of explaining the classical foot, which is a grouping with no reference to syntax, word-boundary, or other linguistic juncture, is averted simply by cancelling it as notional, and turning the attention to other divisions among the syllables. However, while these other divisions do exist, the foot divisions also exist; thus, to ignore them as notional is simply to remove one stratum from the unifying media in the line. In his survey, Barkas reveals the popularity of this tack: "It may be taken as the agreed belief, with Saintsbury as the only important dissentient, that the foot division is notional and not real" (24). Abercrombie considers the foot unit to have no existence except as a conceptual convenience: "the foot-division of words, of actual sounds, is notional Feet are a formality used in the investigation of metre, and have nothing to do with its composition or with its real nature" (Barkas, 34). Some metrists, then, condone the foot as a convenience of measurement, a merely conceptual but still useful unit in the specialized language of prosody. In this view, it is an optionally determined grouping of syllables, which is then named according to its arrangement of accentuation. However, this is not to define the foot, but rather to deny its existence as a real entity. It is nothing; it is an arbitrary cut-off length. McAuley is such a metrist, who goes to the extreme of declaring that one determines foot groupings simply by beginning at the first syllable of the line and then counting out every pair.

McAuley notes the situation which he calls "scanning on the assumption of a defective first foot" (26). This is a metrical puzzle in which the question arises as to whether a line is iambic, but missing its first syllable, or whether the absence of this first syllable renders the whole a trochaic line. Traditional metrists would define a line of this arrangement (/ - / - / - / - /) as an iambic line, missing the first syllable of its first foot, and they would divide its feet in this way: / - / - / - / - /. But McAuley would divide this arrangement trochaically, / - / - / - / - /, even if the line occurs in the middle of a poem which he otherwise scans iambically. As he says in defense of this scansion,

The reluctance to treat as a trochaic line one that occurs in an iambic passage is abated if one reflects that the two disyllabic metres can and do cooperate easily together, just as the three trisyllabic ones do. It is just the fact that the line begins with an accented syllable that makes the difference: unless the line reimposes an iambic pattern by the characteristic / - /, the trochaic scansion will prevail. (27)

The mere fact of which type of syllable begins the line defines the whole line as trochaic or iambic. This is so because the syllables are simply paired off. But in asserting just how easily the iamb and the trochee cooperate, McAuley is actually implying that they do not have separate identities. If, as he says, "it is just the fact that the line begins with" one or the other value, then there are not really two things to cooperate, because the different units have no essential defining criterion. One could just as easily take every three syllables, for example. Thus, McAuley identifies two felt rhythms, but at the same time denies the units necessary to

embody these rhythms. In the next sentence, he begs the question that the two line types are intermingled:

The real proof that this is the sound way of looking at it comes from reading those tetrameter poems that intermingle iambic and trochaic lines frequently. The two metres combine together in a unified texture, but the alternation of an iambic and a trochaic option is quite evident and should not be belied by unnecessary metrical subterfuges. . . . the line is trochaic, tends to be felt as such, but fits into the iambic texture by reason of its disyllabic kinship: as once more, in Chaucer, the second of these lines referring to the Clerk:

For hym | was le | vere have | at his bed | des head
Twenty | bookes | clad in | blak or | reed. (27)

It is unclear why they should tend to be felt differently when the units have no proper existence, but rather are merely portioned out by extension. Nothing in this requires them to occupy exactly two syllables; nothing explains why they should have a felt reality simply because they are counted out from the first syllable.

Saintsbury, on the other hand, explains that the basic feet have two syllables in poetry, and four or five in prose, and insists that they are rhythmical units in the true sense of "unit." The fact that trochaic meter is markedly different from iambic suggests a true separation between the two forms and a true rationale to foot division.

The above quotation, in which he downplays the separation of the two rhythmical types, goes against an earlier statement by McAuley in which he implied a sharp difference in the nature of trochaic and iambic lines. McAuley has just given an account of scansion that ignores any essential nature defined as "trochaic" or "iambic," but only a few pages before this, he had pointed out a

difference, of essence and definition, between the two metrical types. He has just made the point, also noted by Saintsbury and others,

that for some reason, trochaic poems have statistically fewer substitutions, that the trochaic form seems to "smooth over" the line, to press on with an insistence that bowls over the attempt to modulate it: What is true of "Locksley Hall" is true of most trochaics: substitution is used more sparingly than in iambics, because the trochaic pattern does not so easily recover from disturbance (21).

But McAuley does not ask what in the nature of the two patterns could be responsible for this evident difference. It is therefore possible to argue against McAuley, that both lines of the Chaucer example are iambic, and that the second line is not a trochaic among iambics, simply by virtue of the starting point, but is genuinely an acephalous iambic line: Twen | ty book | es clad | in blak | or reed.

As indicated by the trochee's use in ballad, folk, and nursery poetry, as well as its probable service in qualifying the texture of Old English poetry (Saintsbury, History, 3.528), the difference between trochaic and iambic would seem to be the tendency in trochaic toward isochronal rhythm, and the tendency in iambic toward the rhythm of emphasis and explanation. Many metrists (Bjorklund, Fussell, Frye, Halpern) observe two basic rhythms, the one isochronal, and the other, defined mainly in the negative as "not isochronal," but which could be termed "collocative," since its principle is the interrelation of segments and subsegments within language. Commonly observed are the points that the trochaic leans

toward few substitutions and toward definite four foot isochronal stress-timing, while the iambic line is longer, more lyrical, and more authentic personal expression.

McAuley also makes the arbitrary restriction on the foot that characterizes several modern schools, namely, that it may have "one and only one" accented syllable:

it will be important to distinguish between speech-stress and metrical accent and to use the terms consistently. Stress in this discussion is the natural degree of speech emphasis; accent is a metrical value assigned to one and only one syllable in a foot. (3)

It should now be apparent why the standard kind of English verse can be defined as accentual-syllabic. It is accentual because one, and only one, syllable in each foot carries a metrical accent, and this is determined by relative stress within the foot. It is syllabic in the sense that each foot has a definite number of syllables (two or three) arranged in a particular pattern. (6)

In "accentual-syllabic" meter, accent is a recognized element, but the restriction and requirement of one per foot is whimsically added. (Conveniently for some schools, the restriction ultimately prevents the spondaic foot.) The quality of "syllabic" verse which he also mentions is actually that it has no inherent requirement of feet at all; the number of syllables is accounted in the syllabic line as a whole, not within feet. (Furthermore, "two or three" is not a "definite" number; and finally, the logic of determining the major accent by "relative stress within the foot" is circular, since the foot unit itself has been determined by the presence of a major accent.) The Traditional Linguistic school forces several abstractions upon itself which are more confusing than beneficial.

For example, the need for this restriction of one accented syllable per foot is unclear; but it is a restriction that Saintsbury directly contradicts: "feet, or 'sections,' with *no* accent in them [are] things which most certainly exist in English poetry" (Manual, 9).

Other metrists also treat the foot unit as a simple convenience of measurement, without any validity as a unit in itself. Given his definition of rhythm as "alternation" with "rough isochrony," it is not surprising that Derek Attridge also indicates that the "iambic" and the "trochaic" are rhythmical fictions. To him rhythm is the sustained and alternating beat, and so it forms a stream which is not divisible into any kind of units at all. He mentions the issue of the foot as a mere convenience of measurement, and notes his own denial of the reality of such a unit:

Even those apologists for foot-scansion who argue that feet are only an analytical convenience are sometimes led into making statements which imply that they have some more substantial existence. (10)

To scan a line as iambic, in terms of classical foot-prosody, is merely to show that its metre is duple and that it begins with an offbeat; it provides no information about the rising or falling nature of the rhythm . . . (109).

After disparaging Saintsbury's supposed foreswearing of theory (19), Attridge dismisses the foot unit, which Saintsbury himself (among very few others) had speculated upon at length. Attridge returns us to the single-tiered view of rhythm as phrasings, i.e. the "links and gaps" of syntax: "[The foot division] is certainly not part of the rhythmical movement of the line, in which the transitions

between syllables are governed not by the arbitrary divisions of scansion but by the natural links and gaps in the language" (10). Ironically, his isochronal system removes the syntactical aspect of language from the metrical analysis altogether (the caesura is denied as a part of the metrical scheme), and the links, gaps, pausings, and cohesions of speech are generally erased by his isochronal beat. But whether erased or not in his actual reading of a line, the links and gaps represent a separate stratum of language: a metrical analysis must be capable of dealing with more than one stratum, accentual, syntactical, as well as others, and of revealing not only their individual patterns, but also their interactions and the higher order patterns produced when the separate strata are conflated.

To do this, we must ask the question which is often avoided, and which Saintsbury asked but could answer only in part: what gives the foot its real unity as a self-integrated synthesis of parts? By insisting on the foot as "a real integer," Saintsbury insists on the integration of the unit as a single totality:

According to the other way of looking at things, the accented syllables, the "long" syllables as we prefer to call them, are only a constituent part, and not even, as will be shown presently, a necessary constituent part of a body, which in these chances and changes has arisen to be the real constitutive element, the real integer, in English poetry -- a body which we call, merely for convenience, uniformity, and readiness of intelligence, the "foot" . . . (History, 1.81-82).

The definition of Saintsbury's feet is not fully clear (even to him), but two points are insisted upon: 1) the foot is "a real

integer;" 2) the scansion of feet has an audible effect on the voice and rhythm of poetry. Contingent upon the second point is the stance that non-foot scansions are based on an insensitivity to the poetic voice in its rhythmical expression. As Saintsbury sees it, unless caused by "rhythm deafness" (History, 3.530), such insensitivity is caused by the preference of a system of prosody to the connoisseurship of poetry. Of course, it is a commonplace in metrical arguments to accuse the opponent of preferring a system to reality, but Saintsbury extends his claim to this commonplace by setting up his own authority as one who has appreciated the poetry first (for fifty years), and only then, mostly during long solitary walks, has considered a system of prosody which is not only faithful to the ear, but is actually designed specifically for the ear in the first place. His system is no more complex than necessary to practice his connoisseurship; and his final conclusion is to settle upon the metrical foot as the key to poetic analysis and appreciation. He has heard something essential to all forms of language rhythm in the divided arrangement of accented and unaccented syllables, and on this basis Saintsbury establishes the fundamentals of Traditional prosody.

3.2 THE MATHEMATICAL DEFINITION

. . . the central idea of this book, that feet or "spaces" are the integers, the grounds, the secret, of English prosody. (History, 1.x)

Using terms like "permutations" (Manual, 7, 278; History, 3.521-2) and "integers" (History, 1.82, 3.525), Saintsbury begins his

iambic units has logical validity. Thus, if we take an arrangement of items like this

-/-/-/-/-/,

then the division into these units,

-/ -/ -/ -/ -/,

is "real." Many conceivable groupings are simply arbitrary and evidently disorganized. And while other groupings could be ordered, (eg. -/-/ -/ -/-/), they do not present the smallest possible divisions. A division such as that of musicalist schools,

- /- /- /- /- /, ,

gives an arrangement with no logical validity, that is, an arrangement which is not a pattern, or which fails to be a pattern in the first and last items.

Furthermore, this principle explains the actual perception of feet, even with no connection to syntax, that Saintsbury claims. The human mind is a compulsively pattern-seeking organ; hence, it may well recognize the iambic pairing within the alternating series, or whatever most ordered grouping pertains in a more elaborate arrangement. In a familiar line or passage, the patterned division of accentual values may well enter into the perception of the line, and thus into the fabric of the rhythm, especially if the accentual value is clearly brought out by an elocutionary reading. Foot breaks do show their pattern logic when translated into "ti ti tum"

language, and the mind, on one level, responds to the patterns which emerge simply between values of accent and unaccent.

The principle for determining feet has two criteria: the first is to form the smallest groups possible. Taken alone, this criterion would result in the sequence; it would reduce the organization to the level of the individual item as an independent entity. In the context of larger groupings, this is also the criterion which breaks down any groups that contain sub-groups. It is this criterion which prevents the lengthy phrase-foot and other combinations of five and more syllables as metrical feet. In the case of the dochmaic foot (a combination of five syllables), Saintsbury says that in poetry it will simply divide further. The dochmaic is "A foot of five syllables, admitting, with the possible permutations of long and short in the five places, a large number of variations." But in poetry, the dochmaic "is quite unknown in English, and, if used, would simply split itself up into batches of two and three" (Manual, 278).

The second criterion is to form those groups which reveal the most order. This criterion pulls away from that of the mere sequence, since with items of contrasting value, degrees of organization can be revealed by forming groups within the sequence of single items. While the criterion of the smallest groupings pulls the syllables apart ultimately into individual units, the criterion of the most order pulls them back into combinations. Feet seek out the smallest possible units which produce symmetries, repetitions, and inversions. This means also that they will assign

irregularities so as to minimize the disorder they cause. The foot division in a substituted line can be decided by the same principle of the division giving the most order in the smallest groupings. Saintsbury offers examples in which foot division is incorrect because the strong and weak values do not fall into tidy patterns. Saintsbury reacts to Skeat, who claims that "No one has yet shown how the difference in *naming* and *dividing* feet can change the rhythm":

Now this is to me passing strange. My own preference for iambic over trochaic rhythm in the great mass of English verse may be right or wrong. It is possible that Shakespeare's and Milton's blank verse, scanned trochaically, may not be so absurd or so hideous as it seems to me. But to say that the two scansiones are the *same* rhythm, seems to me as though a man should say that blue is the same as orange. (History, 3.530)

Saintsbury focuses on foot divisions producing trochaic and iambic groups, and on Skeat's claim that the rhythms are not different. Skeat's claim exemplifies the isochronal approach which downplays the importance of accentual patterns, or units except the "bars" which always begin on an accent. Even the very recent work by Attridge agrees fully with Skeat's claim that the division of these groups has no effect on the pronunciation or rhythm. The ultimate goal of this view is to deny the importance of foot collocations to the phenomenon of rhythm, which is then explained as deriving from isochronal repetition.

Saintsbury employs examples in several graphic forms to make the point that different scansiones produce different rhythms. This must entail the idea that the foot units mark some type of minute

pauses of the sound stream. In fact, a more accurate way to describe this phenomenon is not to see pauses between the sections, but to see a converging inward of the smallest units which cohere rhythmically:

[Omond] thought that, while allowing "feet," we must not make any sensible division between them in reading poetry articulately or inarticulately. My whole conception of the matter rests on the belief that we do and must make it: roughly, the time occupied by this division is the smallest that will "divide." Without it I cannot see how you get metre or rhythm at all. (History, 1.ix, n.)

Given this sense of inward cohesion, Saintsbury offers comparative examples, first, of the "rising" iambic grouping, second, of a musicalist, or "trochee-people's" scansion:

ious stars
 auspic
 of in
 the yoke
 And shake

. . . The trochee-people's scansion I am unable to represent to my mind by anything but

And
 shake the
 yoke of
 inaus
 picious
 stars,

which, even after allowing for the same exaggeration, appears to me ludicrous, hideous, and false. But this is because the feet are real things to me, and not merely *ad libitum* spoonfuls of syllables. (History, 3.525)

An important note here is that Saintsbury emphasizes the role of exaggeration in comparing these readings. With a full, distinct pause after each foot, the iambic reading still has a rightness, a sense of unfolding, while the trochaic has a stilted quality, especially in the extremities where the pattern is breached.

According to Saintsbury, there is a difference between types of feet. Without changing other aspects, simply by dividing feet differently, the rhythm changes; different scansion produce different rhythms, and some are more amenable to the lines than others. Thus he attributes a subtle aural reality to the foot unit, and so is actually opening the door to the elocutionary aspect of metrics. It is a less obvious cohesion than the syntactical phrase, but he nonetheless sees these units as having some internal cohesion in the actual enunciation, even though they are determined solely in reference to the pattern of '+' or '-' accentual values. Hence, without actually pausing (instead by drawing together different groupings of syllables), it is possible to change the enunciation from iambic to trochaic.

Saintsbury takes two lines discussed by Skeat -- "When the British Warrior Queen" and "In the Hexameter rises the fountains silvery column" -- and divides them so as to exaggerate the effect of the foot units; he denies that the choice of divisions is irrelevant:

But how can they be "exactly the same"? The respective rhythms in the first case are: --

A
When
the Brit-
ish War-
rior Queen

B
When the
British
Warrior
Queen

In the second:--

A
In
the hexam-
eter ri-
ses the fount-
ain's sil-
very col
umn.

B
In the hex-
ameter
rises the
fountain's
silvery
column.

. . . What seems to me to be not a question of taste at all, but one which lies at the absolute foundation of any possible theory of prosody, is whether Professor Skeat is right, or whether he is wrong, in regarding the two systems as "exactly the same."

In these cases, the "B" readings are both more tidy in pattern, and better readings. This indicates Saintsbury's argument that the foot is not a measuring stick, but is an integrated unit, created by the internal relations of the linear arrangement. The difference between the iambic and trochaic rhythm is explained by this view of the foot:

To my ear, as also to my eye and my mind, they are irreconcilably different. The base-rhythms of the two plans are diametrically opposed, the poetical effect is entirely unlike, and I can hardly perceive any concordant or compromise as to English verse being possible between those who perceive, and those who do not perceive, this difference. (History, 1.9-10)

To press his argument for the foot, Saintsbury attacks in turn each of the other concepts of the basic metrical unit. The

scansions from *Thelwal* (chosen at random by Saintsbury), for example, do reveal the absurdity of always dividing foot units at the first accented syllable, analogous to musical bars:

Arms and the | man I | sing | who | forced by | fate
Hail | holy | light | offspring of | heav'n first | born
To | momentary | Consciousness a | woke
A | bominable | un | utterable | and | worse
He had a | fever | when he was in | Spain.

Now no one of these can possibly be accepted, as an even possible scansion, by any one who has any correct notion whatsoever of the rhythm of English speech. They are, one and all, heterogeneous bundles of unrelated, unproportioned, unrhythmical doggerel -- gasp-bursts of infinitely worse than prosaic non-metre, which could come naturally only to a man out of breath with violent running The arrangement of such things in coherent and harmonious verse-paragraphs, stanzas, or combinations of any kind would be impossible . . . (*History*, 3.158-159).

The last comment in this quotation points again to the ordered extension from foot unit to line unit. A similar foot scansion in a series of lines reveals a larger harmony, and reveals echoing relations within whole stanzas. On the other hand, the equation of accent with bar-opening simply reduces the potential for finding units. The accents are there anyway; to make them out as the markers of the foot unit adds nothing to the analysis of the line, not to mention demoting the non-accented syllables to a rank of much lower importance. Furthermore, even if these are units of some kind, supposing for example that they do represent a legitimate isochronal reading, they nonetheless do not do the job of the poetic foot, which is to show the fundamental orderliness of the accentual

pattern, with reference to the total arrangement of accented and unaccented syllables alike. As Saintsbury says, regardless of whether these other units exist, the foot unit, when consistently applied, shows a consistent orderliness among the vast majority of English poetry. Thus, as he views them, the first criterion of feet is that they are the smallest discoverable "permutations" of two values, and with this term he indicates a resolving of the linear series into logical units:

[The foot] arrangement is determined by an ascending series of considerations, pertaining as they ascend to different sciences and orders of thought. The first is purely *mathematical*, being the simple possible permutations of "short" and "long." And the fact that the classical foot-names are merely convenient and appropriate labels for these permutations demonstrates the folly of those who object to the use of these names. (History, 3.521)

Here, Saintsbury also notes that his terms "long" and "short," are chosen especially for their neutrality regarding the cause of accentuation. In other places, Saintsbury indicates that he is aware that a number of causes can give the value of "accent" to a syllable ("the ear is tolerant of all sorts of methods of preparing and qualifying "long" and "short" syllables," History, 3.521).

Many generative theorists refer to a "hierarchical" principle in grouping, but Saintsbury's "permutations" are getting at something else. Saintsbury, on the other hand, contradicts this conception, both with his claim for the importance of unaccented syllables, and his claim that no accented syllable is even necessary for a foot (History, 3.522). Thus Saintsbury views the grouping as

a "resolution," a "permutation," rather than a "hierarchy":

These equivalent groups -- which are from one point of view bricks that build up the line; from another, sections into which it may be resolved; best of all, anatomizable limbs of which it is composed; but in no sense constituents of a jumbled heap themselves jumbled together -- are *Feet*; and by them, and of them, and into them, as I hope to have shown fairly by this time, the whole body of English verse is constituted, consists, and may be resolved. (History, 3.522-3)

In poetry, this grouping usually resolves into pairs, but in prose the resolution usually involves groups of four. This fact demonstrates the reality of the foot grouping, since it is not mere pairing, but is based on the idea of resolution, implying a definite logic to the grouping. The fact that the foot is a real entity is proved by the fact that different feet are derived from prose and from poetry. Whereas in poetry, the concentration of accented syllables lends a resolution into feet of two or three syllables, the prose arrangement has fewer accents, and so lends itself to larger units in the resolution of items of different values. This is a principle which could apply to free verse as well as traditional, and even to prose poetry if it tends to have a more ordered accentual arrangement, and perhaps toward smaller foot units. The feet, then, are not determined merely by pairing off syllables, but by resolving them into the smallest groups which exhibit the highest degree of order. Thus in his definition of the five syllable dochmaic foot (mentioned above), Saintsbury goes on to state its existence as a resolution, not of poetic, but of prose accentuation: "But it probably has a real existence in the systematization of English *prose rhythm*" (Manual, 278).

The logical grouping of syllables according to accentuation values produces feet, and the syntactical grouping of syllables according to grammatical relationships produces phrases. These are two independent strata of language rhythm, among an unknown number of possible strata. To decide the foot boundaries according to any other criterion besides their own organization is simply to ignore this opportunity to distinguish two separate formats of ordering available for analysis. How the syllables are grouped by virtue of elocutionary or syntactical considerations may be a very important question for metrical analysis at some level, and Saintsbury himself has separate chapters in which he brings in phrasal groups and phoneme patterns as "Musical and Rhetorical Arrangements" (Manual, 269). But to clarify the distinct level of poetic feet, syntactical grouping must be recognized as irrelevant; it is the logical grouping of the accentuation values that determines metrical feet per se. One aim of this dissertation is to disengage the foot unit from other units, especially those of syntax, so that the interaction between them, and their ability to form specific new units when they overlap, can be seen. This is to refine and advance the traditional claim that rhythm inheres in these mergings between patterns from different strata of the phenomenon. Rhythm is not the pattern in any particular strata, but rather it is the bending and fusing of patterns from different strata when they encounter each other. Ultimately, the cohesion of the foot and the cohesion of the phrase intersect, to produce the cohesion of the line. Rhythm is this intersection, which gives cohesion and identity to an object.

Once he has isolated the foot as an independent order, Saintsbury is free to consider the effect of syntactical divisions in relation to the foot. He also clarifies the strict separation between foot and syntax units in his discussion of the musical fingering of poetic lines (History, 3.526n). While the foot produces more orderly results than other aggregation principles, syntactical divisions play opposite the foot units; they coincide with, conflict with, or subsume foot units, and since feet also have a subtle aural reality, they too produce new tensions, harmonies, and correspondences. Saintsbury recognizes syntactical units, in concourse with foot units. It is only when discussing the blend, or interaction between foot and syntax units that Saintsbury introduces the terms of "musical" rhythm in poetry. Entirely apart from the regular prosodic test, namely the ability of the accentual arrangement to resolve into feet, there is the ordering of units discoverable in the phrasing. While the phrases are a different order from the feet, it must be remembered that they too will exhibit accentual arrangements. While one order of patterning is demonstrable in the accentual arrangement of the feet, another ordering may be demonstrable in the accentual arrangement of the phrases. For example, the feet may create one pattern, -/ -/ -/ -/, and the phrases another, -/- /-/-/. The intersection, or congruence between elementary patterns such as these begins to show the overlay that ultimately produces rhythmical unity. An important note in this regard is that Saintsbury is pointing toward a certain concept of rhythmical structure which is quite different from many of his

supposed heirs to the traditional approach. One such supposedly classical definition of rhythm states that it is 'the controlled departure from a norm.' Saintsbury, on the other hand, is not looking at one elastic pattern, but at two simultaneous patterns overlaid. His traditional analysis is a very clear case of two simultaneous schemes, in different language media, rather than a departure from one scheme, confined to the single medium of accentuation.

An important difference between the simple feet and the phrasal units is that the latter would likely not be resolvable to one base foot with substitutions. This is why it is essential to show that there are two separate orders, the resolving of accentual values into foot units, and the ordering of the same syllables in syntactic units. The foot units are independent and answer to a different principle; as a result, they produce a different class of units. Only after he has dealt with the metrical stratum does Saintsbury open up his analysis to phrasing and elocution.

3.3 SIR THOMAS BROWNE

Discovering the feet in prose presents one curious theoretical difficulty: in poetry, the feet are related to that formal segment, the line, which does not exist in prose; therefore, in prose, there are no smaller segments to take out and examine one at a time. In keeping with the synchronic, or bird's-eye-view of the pattern, then, I went through the process of extracting the accentual arrangement of the whole paragraph from Sir Thomas Browne. I drew

it out separately in one long line, and then divided it (roughly according to the steps listed in the Appendix) into the smallest but most ordered groups, without reference to any other segment, either arbitrary (by printing the text out in "lines") or of syntax.

The syllables of the paragraph are accented as follows. (Note that here, as in poetry, one may within limits object to these foot units, and even this choice of accentuation; but the process of discovering and layering units will still work with any valid reading):

-/ -/ /-/-/ -- -/- -/

I cannot tell how to say that fire is the essence of hell;

-/ // -/ -/- --- -/-

I know not what to make of purgatory, or conceive a

/--/ -/ -/ -/ -- -/ --

flame that can either prey upon or purify the substance of

-/ // -/ -/----/-

a soul: those flames of sulphyr mentioned in the Scriptures

-// -/ -/ -// -// -/

I take not to be understood of this present hell but of that to come,

-/- -/ /-/- -- -- /--/

where fire shall make up the complement of our tortures, and have

-/- -/ -/ /-/- -- -/-

a body or subject wherein to manifest its tyrann-

-/- --- /----/ --- --/--

ny. Some who have had the honour to be textuary in divinity

-/ -/ -- -/ -// --

are of opinion it shall be the same specifical

/--/ /- /--/ /- - //

fire with ours. This is hard to conceive; yet can I make good

// -/ -/ -/ -/- -/ /-/

how even that may prey upon our bodies, and yet not consume

-/- --/- -/- -/--
 us: for in this material world there are bodies that

 -/ -/ -- -- /-/-/ -/-
 persist invincible in the powerfulest flames, and though by

 -/- -/- -/- --/--
 the action of fire they fall into ignition and

 -/- /---/ -/ -- -/---/-
 liquation, yet will they never suffer a destruction. I would gladly

 /// -- -/- -/ -/- -/
 know how Moses with an actual fire calcined or burnt

 -/, -/- -/- -// -/-
 the Golden Calf into powder; for that mystical metal

 -/ -/-- --/- -/- --
 of gold, whose solary and celestial nature I ad-

 /-/ /- -/- -/ -// -/ /-/
 mire, exposed unto the violence of fire grows only hot and liq-

 -- --/-/ /- --/-- -/
 uefies, but consumeth not: so when the consumable and vol-

 -/ /- -- /---/ -/ --
 atile pieces of our bodies shall be refined into

 -/- /-----/ --/- -/--
 a more impregnable and fixed temper like gold, though they suffer
 from

 -/- -/---/- /---/ -/
 the action of flames, they shall never perish, but lie immor-

 -- -/ -/-
 tal in the arms of fire.

3.4 JOHN KEATS

In Keats's poem "To Autumn," the procedure is much easier in that the foot scansion is directly related to each line segment. The steps can be applied in reference to only one line of text at a time. It will be observed that the same principles of foot

determination produce two-syllable collocations here where they produced a greater variety of collocation above:

/- -/ -/ -/ --

Season of mists and mellow fruitfulness!

// -/ -- -/ -/

Close bosom-friend of the maturing sun;

-/ -/ // -/ -/

Conspiring with him how to load and bless

-/ -/ // -/ //

With fruit the vines that round the thatch-eves run;

-/ -/ -- // -/

To bend with apples the moss'd cottage-trees,

-/ // -/ -- -/

And fill all fruit with ripeness to the core;

-/ -/ -/ -/ -/

To swell the gourd, and plump the hazel shells

-- // -- // -/

With a sweet kernel; to set budding more,

-/ // -/ -- -/

And still more, later flowers for the bees,

-/ // // -/ -/

Until they think warm days will never cease,

-/ -- // -/ -/

For Summer has o'er-brimmed their clammy cells.

/- -/ // -/ -/

Who hath not seen thee oft amid thy store?

// -/ -/ -/ //

Sometimes whoever seeks abroad may find

// -/ -- -/ --/

Thee sitting careless on a granary floor,

-/ // -- -/- -/

Thy hair soft-lifted by the winnowing wind;

/- -/ // -/ -/

Or on a half-reap'd furrow sound asleep,

/- -/ -/ -- -/
 Drowsed with the fumes of poppies, while thy hook

 /- // -/ -/ -/
 Spares the next swath and all its twined flowers:

 -/ -- -/ -/ -/
 And sometimes like a gleaner thou dost keep

 /- -/ -/ -/ -/
 Steady thy laden head across a brook;

 /- -/ -/ -/ -/
 Or by a cyder-press, with patient look,

 // -- // -/ -/
 Thou watchest the last oozings hours by hours.

 /- -/ -/ /- /-
 Where are the songs of Spring? Ay, where are they?

 // -/ // // -/
 Think not of them, thou hast thy music too, --

 // -/ /- // -/
 While barred clouds bloom the soft-dying day,

 -/ -/ -/ -/ -/
 And touch the stubble-plains with rosy hue;

 /- -/ -/ -/ //
 Then in a wailful choir the small gnats mourn

 -/ -/ -/ -/ -/
 Among the river shallows, borne aloft

 -/ -- -/ // -/
 Or sinking as the light wind lives or dies;

 -/ // // -/ -/
 And full-grown lambs loud bleat from hilly bourn;

 // -/ -/ -/ -/
 Hedge-crickets sing; and now with treble soft

 -/ // -- -/ -/
 The red-breast whistles from a garden-croft;

 -/- -/ -/ -- -/
 And gathering swallows twitter in the skies.

 Once the feet have been justified as the smallest patterned

units in the accentual stratum, the next step is to define the minimal units in the stratum of grammar, and afterwards to compare the way in which these two intersect. The minimal unit in the stratum of grammar is slightly smaller than the syntactical phrase, and yet larger than the single word. As in the division of the accentuation arrangement, the tension occurs in finding the smallest groupings without going all the way down to each single word.

3.5 THE ELOCUTIONARY WORD, OR CLITIC PHRASE

The phonological phrase is shorter than the syntactical phrase. It is described by Hayes in 1989 as the grouping where the members have the highest number of category relations. For example, all the members of "I cannot tell" share the category of clause; but subdividing the clause into subject and verb requires that "cannot" accompany "tell." A further division within the verb phrase would sunder the adverb, but this would render the whole segment into individual words. The compromise between individual words, and entire clause, then, produces an intermediate phrase division: I • cannot tell. This is evidently a more accurate depiction of grammatical closeness than dividing in the other way: I cannot • tell. It is the lowest level of grammatical closeness that determines the minimal phrase unit. Even more than the foot unit, the clitic phrase has an aural reality. Remarkably, a similar unit is perceived by metrical linguists writing in 1989 (the "clitic phrase") and by elocutionists in the Eighteenth Century (the "elocutionary word").

In the clause "they shall never perish," the same primary division is made between subject and verb: they • shall never perish. The second phrase cannot be further subdivided, because "shall" and "never" are adverbs of equal closeness to "perish." However, in the case of adjectives, if two occur, phrases do subdivide, probably because with adjectives, articles or prepositions will also be involved. Thus the following phrase does subdivide into two minimal phrases: in this • material world. The explanation is the minimalist principle: if a break can work its way in it will. Basing divisions on the tension between grammatical closeness and minimal phrase size, it is possible to develop a set of rules to derive minimal phrases consistently.

One difficulty in deciding phrase boundaries is to avoid referring to other organizing principles, such as feet, or the phonetic contiguity between some words. Analyzing the linguistic strata is the practice of realizing the separate cohesion principle from each stratum. Thus the clause "I know" may seem to flow as a unit, either by the accentual direction, or by the contiguity between /aɪ/ and /n/; but, on the stratum of the elocutionary word, the two are in separate units.

3.6 SEGMENTATION RULES

It is possible to derive a set of grammatical segmentation rules that apply with consistency. The important thing is that they reveal segments with audible cohesion. An exaggerated pause between these units will still seem natural. Hence, both the elocutionary word and the foot are valid on the same basis, both indicate an

elocutionary requirement of contiguity. Evidently Spenser's phrase would be incorrectly divided this way: And let the · ground. Other possibilities ring much truer: and · let the ground; and · let · the ground; and let · the ground. The following rules, which state locations where phonological phrase breaks will be placed, choose the third possibility: and let · the ground.

In the following chart, a slash indicates grammatical items which are separated; round brackets indicate items which cohere in a single phrase. Rule three, for example, states that a break occurs before every conjunction, and that no break separates a conjunction and the following item, while rule four states that there is always a clitic break before a preposition, an infinitive, or a present participle:

- 1) n / v exception: (rpn v)
- 2) v / n exception: (v predn, or predaj)
- 3) * / c conversely, (c *)
- 4) * / p, inf, prsp
- 5) (p, inf, prsp, pstp --» n / *), exception: aj / (aj n)
- 6) (aj n) and (av v)

KEY TO SYMBOLS

1) the six major parts of speech:

n = noun

v = verb

aj = adjective (including article and possessive pronoun)

av = adverb (including auxiliaries and negatives)

c = conjunction (all types including relative)

p = preposition

2) other items

* = any item
rpn = relative pronoun
predn = predicate noun
predaj = predicate adjective
inf = infinitive
prsp = present participle
pstp = past participle
--» = "inclusive through to"

Sets of rules such as this are an eventual goal of a complete prosodic system. Rules must ultimately be set down for deriving the units in all the linguistic strata, such as the foot, the phoneme pattern-unit, the intonation unit, and so on. Once the rules are finalized, they dictate the analysis in a machine-like operation; in fact, a machine could quite conceivably be induced to do it.

These rules give the following units for the two texts:

I • cannot tell • how • to say • that fire • is the essence • of
hell; • I • know not • what • to make • of purgatory, • or conceive
• a flame • that can • either prey upon • or purify • the
substance • of a soul; • those flames • of sulphyr • mentioned •
in the Scriptures • I • take not • to be • understood • of this •
present hell • but • of that • to come, • where fire • shall make
up • the complement • of our tortures, • and have • a body • or
subject • wherein • to manifest its tyranny. • Some • who have had
• the honour • to be textuary • in divinity • are • of opinion • it
• shall be • the same • specificial fire • with ours. • This • is
hard • to conceive; • yet can • I • make good • how • even that •
may prey • upon our bodies, • and • yet not consume • us: • for •
in this • material world • there are • bodies • that • persist
invincible • in the powerfulest flames, • and • though • by the
action • of fire • they • fall • into ignition • and liquation, •
yet will • they • never suffer • a destruction. I • would gladly
know • how Moses • with an actual fire • calcined • or burnt • the
Golden Calf • into powder; • for that • mystical metal • of gold, •
whose solary • and celestial nature • I • admire, • exposed • unto
the violence • of fire • grows • only hot • and liquefies, • but
consumeth not: • so • when the consumable • and volatile pieces •
of our bodies • shall be refined • into a more impregnable • and
fixed temper • like gold, • though they • suffer • from the action •
of flames, • they • shall never perish, • but lie immortal • in the
arms • of fire.

There are two reasons for the number of one-word phrases in the paragraph by Browne. 1) The possibility of a break always prevails. Where the rules say that a conjunction takes the next item, it also says that a preposition and infinitive always have a break immediately before them. Thus, when Browne places a prepositional or infinitive phrase right after his conjunctions, he isolates the conjunction: what • to say; how • to say; wherein • to manifest; for • in In the first line he also lets a conjunction follow an infinitive; so whereas the infinitive would normally take a following noun, a break occurs before the interceding relative pronoun conjunction: to say • that fire. He also juxtaposes clause conjunctions, thereby forcing breaks which isolate the coordinating conjunction from the following subordinating conjunction: and • yet; and • though. He often doubles up adjectives, and so splits noun phrases: of this • present hell; the same • specific fire; for that • mystical metal. In other places his collocations force very small divisions. For example, "only" is more closely connected to "hot," as an adverb, than "hot" is connected to "grows;" so the two pull away: grows • only hot. The same thing happens in other phrases; the closer connection of two words forces them away from a preceding word which would otherwise take in one of them: but • consumeth not; but • lie immortal.

The same set of rules applied to Keats's text, on the other hand, reveals considerably longer elocutionary words. In both texts, however, it is the same set of mechanical rules which derive

the smallest combinations which have the primary degree of internal cohesion. All of the pause breaks which the analysis indicates should be comfortable to the ear, and no comfortable phrase pause should have been missed. Hence, there are also units derived from an aural stratum (like the accentual feet):

Season • of mists • and mellow fruitfulness!
Close bosom-friend • of the • maturing sun;
Conspiring • with him • how • to load • and bless
With fruit • the vines • that • round the thatch-eves • run;
To bend • with apples • the moss'd cottage-trees,
And fill • all fruit • with ripeness • to the core;
To swell the gourd, • and plump • the hazel shells
With a • sweet kernel; • to set budding more,
And still more, • later flowers • for the bees,
Until they think • warm days • will never cease,
For Summer • has o'er-brimmed • their clammy cells.

Who hath not seen • thee • oft • amid thy store?
Sometimes • whoever seeks abroad • may find
Thee • sitting careless • on a • granary floor,
Thy hair soft-lifted • by the • winnowing wind;
Or • on a • half-reap'd furrow • sound asleep,
Drowsed • with the fumes • of poppies, • while thy hook
Spares • the next swath • and all • its twined • flowers;
And • sometimes • like a gleaner • thou • dost keep
Steady • thy laden head • across a brook;
Or • by a cyder-press, • with patient look,
Thou • watchest • the last oozings • hours by hours.

Where are • the songs • of Spring? Ay, • where are • they?
Think not • of them, • thou • hast • thy music • too, --
While barred clouds • bloom • the soft-dying day,
And touch • the stubble-plains • with rosy hue;
Then • in a • wailful choir • the small gnats • mourn
Among the • river shallows, • borne aloft •
Or sinking • as the • light wind • lives • or dies;
And full-grown lambs • loud bleat • from hilly bourn;
Hedge-crickets • sing; • and now • with treble soft
The red-breast • whistles • from a garden-croft;
And gathering swallows • twitter • in the skies.

Keats has several devices to force larger grammatical collocations than those of Browne. 1) He gives a compound,

participial infinitive, complete with an adverb, "to set budding more," in which "set" and "more" have equal cohesion toward "budding." And 2), he gives a fully fleshed infinitive phrase, complete with object: to swell the gourd. 3) He has hyphenated nouns in phrases already containing adjectives (besides hyphenated adjectives scattered throughout). The segment cannot be scanned as two phrases, in this way, "the moss'd • cottage trees," because "cottage-trees" is collocated as a single noun. Likewise, "by a cyder-press" remains whole. 4) He uses an entire clause as the object of a preposition, preventing the normal separation of subject and verb: "until they think," not "until they • think." And 5) he surrounds a noun with qualifiers -- thy hair soft-lifted -- so that no division can be made between serial qualifiers. Oddly, while Browne's prose gives long foot units, but small phrase units, the reverse holds true for Keats's poem.

3.7 THE INTERSECTION OF THE ACCENTUAL FOOT AND THE ELOCUTIONARY WORD: THE METREME

So far, we have analyzed the passages according to two independent language strata, minimal accentuation, and minimal phrase units. The next step in analysis will show the formation of a higher level unit, which occurs in the overlay of the accentuation and phrase units, and which may be called the metreme ⁷. When the two analyses are compared, whenever a break in one stratum is crossed by a unit from the other stratum, that break is closed, and the syllables are merged into one metreme. For example, compare the feet and the phrases of Keats's first line:

Feet: Season of mists and mel low fruit fulness

Phrases: Season of mists and mellow fruitfulness.

Three of the foot divisions are crossed by a phrase unit, conflating them into these metremes, which in this case happen to be the same as the phrase units:

Season of mists and mellow fruitfulness.

On the other hand, compare the analyses of the third line of the poem:

Feet: Conspi ring with him how to load and bless

Phrases: Conspiring * with him * how to load and bless

In this case, the phrasal break between "conspiring" and "with" is crossed by the foot which contains syllables from each, "ring with," and the phrasal break between "him" and "how" is likewise confuted by the third foot, "him how." (The elocutionary importance of the closing of this pause will be noted below.) This time, the feet force the larger collocations of the metremes:

Conspiring with him how to load and bless.

Shown here are the two texts already scanned according to the elocutionary words. Boundaries between these phrases are marked either by dots or by asterisks. Asterisks are shown in those cases where the feet, landing directly above the phrase break, cross the phrase break and thus erase that boundary. Dots are used to indicate a phrase break which is not crossed by a foot unit. Hence,

breaks in the text marked by the asterisk will be sealed up, while those marked by the dot will persist as metremic breaks.

/- -/ -/ -/ --
Season • of mists • and mellow fruitfulness!

// -/ -- -/ -/
Close bosom-friend • of the • maturing sun;

-/ -/ // -/ -/
Conspiring * with him * how • to load • and bless

-/ -/ -/ -/ //
With fruit • the vines • that * round the thatch-eves * run;

-/ -/ -- // -/
To bend • with apples * the moss'd cottage-trees,

-/ // -/ -- -/
And fill • all fruit • with ripeness * to the core;

-/ -/ -/ -/ -/
To swell the gourd, • and plump • the hazel shells

-- // -- // -/
With a • sweet kernel; * to set budding more,

-/ // -/ -- -/
And still more, * later flowers * for the bees,

-/ // // -/ -/
Until they think • warm days • will never cease,

-/ -- // -/ -/
For Summer * has o'er-brimmed • their clammy cells.

/- -/ // -/ -/
Who hath not seen • thee * oft • amid thy store?

// -/ -/ -/ //
Sometimes • whoever seeks abroad • may find

// -/ -- -/ --/
Thee * sitting careless * on a * granary floor,

-/ // -- -/- -/
Thy hair soft-lifted * by the * winnowing wind;

/- -/ // -/ -/
 Or * on a * half-reap'd furrow * sound asleep,

 /- -/ -/ -- -/
 Drowsed * with the fumes • of poppies, * while thy hook

 /- // -/ -/ -/
 Spares * the next swath • and all • its twined * flowers:

 -/ -- -/ -- -/
 And * sometimes * like a gleaner * thou • dost keep

 /- -/ -/ -/ -/
 Steady • thy laden head • across a brook;

 /- -/ -/ -/ -/
 Or * by a cyder-press, • with patient look,

 -/ -- // -/ -/
 Thou * watchest * the last oozings * hours by hours.

 /- -/ -/ /- /-
 Where are • the songs • of Spring? Ay, * where are * they?

 // -/ // // -/
 Think not • of them, • thou * hast • thy music * too, --

 // -/ /- // -/
 While barred clouds • bloom * the soft-dying day,

 -/ -/ -/ -/ -/
 And touch • the stubble-plains • with rosy hue;

 /- -/ -/ -/ //
 Then * in a * wailful choir • the small gnats * mourn

 -/ -/ -/ -/ -/
 Among the * river shallows, * borne aloft

 -/ -- -/ // -/
 Or sinking * as the * light wind * lives • or dies;

 -/ // // -/ -/
 And full-grown lambs • loud bleat • from hilly bourn;

 // -/ -/ -/ -/
 Hedge-cricket * sing; • and now • with treble soft

 -/ // -- -/ -/
 The red-breast * whistles * from a garden-croft;

-/- -/ -/ -- -/
And gathering swallows * twitter * in the skies.

Closing the gaps wherever an asterisk appears will indicate the metremic units, units which subsume the accentual feet and the clitic phrases, but which are elocutionary because they still incorporate the outer boundaries of the smaller units. An elocutionary reading of these units stands out when accent and its absence, as well as pausing at the spaces, are all conspicuously noted. The third line, for example, places an extra emphasis on the word "how," which is the word intended to evoke astonishment at so lavish a harvest. The effect is ensured by eliminating the pause between "how" and "him," rather than letting the pressure abate, thus keeping pressure on the word "how" and allowing the line to slow only after this word:

conSPIRING WITH HIM HOW to LOAD and BLESS

The metreme units, derived according to objective procedures recognizing foot and phrase units and their interrelation, are as follows:

- Season
- of mists
 - and mellow fruitfulness!
 - Close bosom-friend
 - of the
 - maturing sun;
 - Conspiring with him how
 - to load
 - and bless
 - With fruit
 - the vines
 - that round the thatch-eves run;
 - To bend

- with apples the moss'd cottage-trees,
- And fill
- all fruit
- with ripeness to the core;
- To swell the gourd,
- and plump
- the hazel shells
- With a
- sweet kernel; to set budding more,
- And still more, later flowers for the bees,
- Until they think
- warm days
- will never cease,
- For Summer has o'er-brimmed
- their clammy cells.
- Who hath not seen
- thee oft
- amid thy store?
- Sometimes
- whoever seeks abroad
- may find
- Thee sitting careless on a granary floor,
- Thy hair soft-lifted by the winnowing wind;
- Or on a half-reap'd furrow sound asleep,
- Drowsed with the fumes
- of poppies, while thy hook
- Spares the next swath
- and all
- its twined flowers:
- And sometimes like a gleaner thou
- dost keep
- Steady
- thy laden head
- across a brook;
- Or by a cyder-press,
- with patient look,
- Thou watchest the last oozings hours by hours.
- Where are
- the songs
- of Spring? Ay, where are they?
- Think not
- of them,
- thou hast
- thy music too, --
- While barred clouds
- bloom the soft-dying day,
- And touch
- the stubble-plains
- with rosy hue;
- Then in a wailful choir
- the small gnats mourn
- Among the river shallows, borne aloft

- Or sinking as the light wind lives
- or dies;
- And full-grown lambs
- loud bleat
- from hilly bourn;
- Hedge-crickets sing;
- and now
- with treble soft
- The red-breast whistles from a garden-croft;
- And gathering swallows twitter in the skies.

3.8 THE ELOCUTIONARY SCANSION

This reading ought to respond well even if the prosodic indications both of pause and of accent are exaggerated:

SEASON .. of MISTS .. and MELlow FRUITfulness! ..
 CLOSE BOSom-FRIEND .. of the .. maTURING SUN; ..
 ConSPIRING WITH HIM HOW .. to LOAD .. and BLESS ..
 With FRUIT .. the VINES .. THAT ROUND the THATCH-EVES RUN; ..
 To BEND .. with Apples the MOSS'D COTTage-TREES, ..
 And FILL .. ALL FRUIT .. with RIPLEness to the CORE; ..
 To SWELL the GOURD, .. and PLUMP .. the HAZel SHELLS ..
 With a .. SWEET KERNel; to SET BUDDing MORE, ..
 And STILL MORE, LATer FLOWers for the BEES, ..
 UNTIL THEY THINK .. WARM DAYS .. will NEVER CEASE, ..
 For SUMmer has O'ER-BRIMmed .. their CLAMmy CELLS. ..
 WHO hath not SEEN .. THEE OFT .. aMID thy STORE? ..
 SOMETIMES .. whoEVER SEEKS aBROAD .. MAY FIND ..
 THEE SITting CAREless on a GRANary FLOOR, ..
 Thy HAIR SOFT-LIFTed by the WINnowing WIND; ..
 OR on a HALF-REAP'D FURRow .. SOUND aSLEEP, ..
 DROWSED with the FUMES .. of POPpies, while thy HOOK ..

SPARES the NEXT SWATH .. and ALL .. its TWINed FLOWERS: ..
 And SOMETimes like a GLEANer thou .. dost KEEP ..
 STEADy .. thy LADen HEAD . aCROSS a BROOK; ..
 OR by a CYder-PRESS, .. with PATient LOOK, ..
 Thou WATCHest the LAST OOZings HOURS by HOURS. ..
 WHERE are .. the SONGS .. of SPRING? AY, where ARE they? ..
 THINK NOT .. of THEM, .. THOU HAST .. THY MUSic TOO, -- ..
 WHILE BARred CLOUDS .. BLOOM the SOFT-DYing DAY, ..
 And TOUCH .. the STUBble-PLAINS .. with ROsy HUE; ..
 THEN in a WAILful CHOIR .. the SMALL GNATS MOURN ..
 aMONG the RIVER SAlIows, BORNE aLOFT ..
 Or SINKing as the LIGHT WIND LIVES .. or DIES; ..
 And FULL-GROWN LAMBS .. LOUD BLEAT .. from HILly BOURN; ..
 HEDGE-CRICKets SING; .. and NOW .. with TREble SOFT ..
 The RED-BREAST WHISTles from a GARDen-CROFT; ..
 And GATHering SWAlIows TWITter in the SKIES.

Browne's paragraph also exhibits the intersection of feet and
 elocutionary words. In the first column below, the units should be
 audibly justified on the basis of syntax, as indicated by the table
 of rules for deriving the elocutionary word. Likewise, the units in
 the second column, where the feet are separated for convenience,
 should be audible by virtue of accentual patterns. The third foot,
 "HOW to SAY that FI-" will illustrate the point that giving definite
 accentuation values helps to bring out the audible pattern.

ELOCUTIONARY WORDS

I .
cannot tell .
how .
to say .
that fire .
is the essence .
of hell; .

I .
know not .
what .
to make .
of purgatory, .
or conceive .
a flame .
that can .
either prey upon .
or purify .
the substance .
of a soul; .

those flames .
of sulphyr .
mentioned .
in the Scriptures .

I .
take not .
to be .
understood .
of this .
present hell .
but .
of that .
to come, .
where fire .
shall make up .
the complement .
of our tortures, .
and have .

a body .
or subject .

FEET

-/ -/ /-/-/ -- -/- -/
I can
not tell
how to say that fi
re is
the essence
of hell;

-/ // -/ -/- --- -/-
I know
not what
to make of purga
tory, or
conceive a

/---/ -/ -/ -/ -- -/ --
flame that can ei
ther prey
upon
or pur
ify
the sub
stance of

-/ // -/ -/---/-
a soul;
those flames
of sul
phyr men
tioned in the Scriptures

-// -/ -/ -// -// -/
I take not to
be un
derstood
of this present
hell but of that
to come,

-/- -/ /-/ -- -- /---/
where fire
shall make
up the com
plement
of our
tortures, and have

-/- -/ -/ /-/ -- -/-
a body
or sub

wherein .
to manifest its tyranny. .

Some .
who have had .
the honour .
to be textuary .
in divinity .
are .

of opinion .
it .
shall be .
the same .
specificial fire .
with ours. .

This .
is hard .
to conceive; .
yet can .
I .
make good .

how .
even that .
may prey .
upon our bodies, .
and .
yet not consume .

us: .
for .
in this .
material world .
there are .
bodies .
that .
persist invincible .

in the powerfulest flames, .
and .
though .

ject where
in to man
ifest
its tyrann-

-/- --- /---/ --- --/--
ny. Some who
have had the
honour to be tex
tuary
in divinity

-/ -/ -- -/ -// - -
are of
opin
ion it
shall be
the same speci
fical

/---/ /- /---/ /- - //
fire with ours.

This is
hard to conceive;
yet can
I
make good

// -/ -/ -/ -/- -/ /-/
how e
ven that
may prey
upon
our bodies,
and yet
not consume

-/- --/- -/- -/--
us: for in
this materi
al world there
are bodies that

-/ -/ -- -- /-// -/-
persist
invin
cible
in the

powerfulest flames,
and though by

-/- -/- -/- -/--

by the action .
of fire .
they .
fall .
into ignition .

and liquation, .
yet will .
they .
never suffer .
a destruction. .
I .

would gladly know .
how Moses .
with an actual fire .
calcined .
or burnt .

the Golden Calf .
into powder; .
for that .
mystical metal .

of gold, .
whose solary .
and celestial nature .
I .
admire, .

exposed .
unto the violence .
of fire .
grows .
only hot .
and liquefies, .

but consumeth not: .
so .
when the consumable .
and volatile pieces .

of our bodies .

the action
of fire
they fall in
to ignition and

-/- /--/ -/ -- -/----/
liquation,
yet will they ne
ver suf
fer a
destruction. I would gladly

/// -- -/- -/ -/- -/
know how Mos
es with
an actu
al fi
re calcined
or burnt

-/ -/- -/- -// -/-
the Gold
en Calf in
to powder;
for that mysti
cal metal

-/ -/-- -/- -/- --
of gold,
whose solary
and celesti
al nature
I ad-

/-/ /- -/- -/ -// -//
mire, exposed
unto
the violence
of fi
re grows only
hot and liq-

-- -// /- -// -- -/
uefies,
but consumeth not:
so when the consumable
and vol-

-/ /- -- /--/ -/ --
atile
pieces
of our

shall be refined .
 into a more impregnable .
 and fixed temper .
 like gold, .
 though they .
 suffer .
 from the action .
 of flames, .

bodies shall be
 refined
 into

-/- /----/ --/- -/--
 a more im
 pregnable and fixed tem
 per like gold, though
 they suffer from

they .
 shall never perish, .
 but lie immortal .

-/- -/---/- /---/ -/
 the action
 of flames, they shall never
 perish, but lie
 immor-

in the arms .
 of fire.

-- -/ -/-
 tal in
 the arms
 of fire.

The same procedure of comparison between feet and elocutionary words also reveals metremic units in Browne's paragraph. The two units either align or cross over each other's boundaries. In those locations where they cross, the gap between units is closed and the syllables cohere to form a metreme. The breaks in the following layout are thus locations where the syllables are divided by both a foot and an elocutionary word:

I cannot tell
 how to say that fire is the essence
 of hell;
 I know not what
 to make of purgatory, or conceive a flame that can either prey upon
 or purify
 the substance of a soul;
 those flames
 of sulphyr mentioned in the Scriptures
 I take not to be understood
 of this present hell but of that
 to come,
 where fire
 shall make up the complement

of our tortures, and have
a body
or subject wherein to manifest its tyranny. Some who have had the
honour to be textuary
in divinity are of opinion it
shall be
the same specifical fire with ours.
This is hard to conceive;
yet can
I
make good
how even that
may prey
upon our bodies,
and yet not consume
us: for in this material world there are bodies that
persist invincible
in the powerfulest flames,
and though by the action
of fire
they fall in to ignition and liquation,
yet will they never suffer a destruction. I would gladly know how
Moses with an actual fire calcined
or burnt
the Golden Calf into powder;
for that mystical metal
of gold,
whose solary and celestial nature I admire, exposed
unto the violence
of fire grows only hot and liquefies, but consumeth not:
so when the consumable
and volatile pieces
of our bodies shall be refined
into a more impregnable and fixed temper like gold, though they
suffer from the action
of flames, they shall never perish, but lie immortal in the arms
of fire.

3.9 PHONEMIC SCANSION

The effect of English poetry at all times, but especially for
the last hundred years, has been largely dependent on Vowel-
music, a sort of accompaniment to the intelligible poetry, a
prosodic setting. (Saintsbury, Manual, 35)

Now that two language strata have been conflated to produce
metremic units consistently in both texts, the analysis may proceed
by adding yet more layers across these established units. The next

language medium to be considered, in relation to the metremic units, will be the phoneme patterning of the lines.

There are at least three media in which linguistic patterns may be substantiated: accentuation, phrasing, and phonetics. The first two have been shown to form metrical units independently of each other, namely the foot and the elocutionary word, and have also been shown to intersect, forming the higher unit, the metreme. The metreme integrates a greater portion of the line, but the further medium of phonemic patterns affords an overall unity. Of course, other linguistic media may work in the same vein, but these three show a complete integration of nearly every line of poetry. In this section, I wish to deal with the phonemic clustering in the line, in its own patterns and finally in relation to the units already established. Together, these three sources of pattern are sufficient causes of the line's internal self-integration, and hence of rhythm. The task of scansion is to graph the patterned acoustic features of a line. A scansion reveals the overlay of patterns from different strata of language, most notably accentuation, syntax, and phonemes. Phonemic scansion follows the analogy of accentual scansion, in which certain information from the line is transposed to a graph. As well as transposing the arrangement to a graph, accentual scansion also involves a filtering process: it separates one set of foot divisions from the many possible groupings. Phonemic scansion must also provide a filtering process whereby only the relevant phonemes are drawn out of the whole. Difficulties with phonemic scansion include the fact that the number of individual

phonemes is much higher and less stable than that of syllables, feet, phrases, and other metrical items. While some units, such as the syllable, offer a stable number, several standard lines may have widely different phoneme counts. As well, without even considering the many features a phoneme consists of, there are dozens of phoneme types rather than just two, as for the syllable. Also, any syllable-based unit will account for all the syllables, but with phonemes, many of them have to be discounted, and only a few extracted, in order to illustrate a pattern. Principles must be drawn by which to justify extracting certain phonemes and revealing their patterns.

Phonemic scansion must offer a methodical way of bringing to light special arrangements of sounds; merely showing the density of phoneme repetition is not enough. The most ordinary prose also contains a surprising amount of phonemic repetition. Unbelievably, most lines from Spenser have no more repeated phonemes than the bald prose sentence: "There is one further aspect of the sign wave"!

There is one further aspect of the sign wave
 ó r w n ó r ó r z ^ v ó ^ s n w v

Until some sort of patterning criterion is taken into account, this line reveals a higher degree of alliteration than Spenser's line 32 of Epithalamion:

That shall for al the paynes and sorrowes past,
 a l r l z r z a .

However, some of the phonemes from Spenser's line fall into a

illustrates the intersection between phoneme and word units, and produces a design which was earlier claimed to represent the boundary crossing nature of abstract rhythm, and was notated either as (xy) (x) (y) or as

x / x
└─────────┘

The design is replicated here in several aspects:

1		2	3	
locks		scattered	light	
(xy)		(x)	(y)	
lks	/	sk	/ l	
└──┘		└──────────┘		<three word units <two phonemic units
└──────────────────────────┘				

Tension in the sonic figure is characteristic of poetic versus prose alliteration: the unified item (the three phoneme /skl/) is being split apart at the same time that the separate words ("scattered light") are being drawn together by the unity of the phoneme set.

3.10 THE PHONEMIC CRYSTAL

Another way to look at this structure is to say that the one lexical unit, "locks," draws in phonemes which also occur dispersed among several other lexical units. Thus, the one word can be said to "crystallize" several items in the phonemic stratum of the line. It draws together the phonemes in one word unit, which is a unit from another stratum than phonemics, and, in this case, repeats them in a patterned order. Even heavy random repetitions are less engaging to the ear than configurational ones. The phonemic crystal occurs

where several phonemes within one unit echo phonemes which occur in two or more other units. In this structure, one word, phrase, or metreme contains a set of phonemes, while each of these phonemes occurs dispersed among separate units elsewhere in the line. (This is different from where a pair of phonemes both occur in another unit, as do /r/ and /d/ in "word card," because, in such a case, there is no crossing of phonemic and lexical units.) Thus the one unit asserts the connection between the phonemes, and this assertion bridges the boundaries where the phonemes occur scattered between units elsewhere in the line. Whenever a group of alliterating phonemes is concentrated in one word (or, for consistency, in any unit from another stratum), those phonemes are said to form a crystal, and to produce a structure with more unifying power than even densely random repetition:

Ye learned sisters which have oftentimes
 r trz r t z

Beene to me ayding, others to adorne
 n d r drn

Those troutes and pikes all others do excell
 z r k s l rz ksl

So goodly all agree with sweet concent
 s i i w swit s t

It is surprisingly difficult to find an absolute difference in the alliterative patterns between poetry and prose. Simple density is not a factor. And even the patterns and crystals of poetic alliteration sometimes show up in ordinary prose. The exact nature of the difference is an enticing research goal. But it is not the

objective of this dissertation to define the structures which differentiate prose and poetry. The objective has been to address the theoretical groundwork of rhythm analysis, and to indicate in this chapter some techniques by which comparative analysis will be able to isolate precisely defined structures, structures which, among other things, may eventually differentiate prose and poetry. One can envision a completely defined, machine-like series of analysis steps which draw out all sorts of structural differences between texts; one can even imagine such a system defining a concrete difference in poetic and prose language.

The phoneme stratum is the third layer in rhythmical analysis. In combination, the foot and the phrase have coalesced the syllables into the larger metremic units. A third pattern intersects with metremes when the alliterative configuration of the line is considered. The alliterative sequence usually forms some kind of symmetrical or repetitive pattern which suggests units of its own. The intersection between these units and the boundaries of metremes (like the intersection between feet and phrases to form metremes in the first place) brings the metremic units together into an even larger unit, which analysis shows to be the single unified line. The boundary-crossing nature of rhythmical language (and the specific line unity of poetic language) will be illustrated by layering the phonemic analysis over the metremic analysis already given of Keats's "To Autumn."

The first line of Keats's poem contains three metremes, as defined by the procedures described above. It remains to consider

what effects pertain to the added layer of phonemic patterning. The main effect of phonemic patterning is to increase the cohesion of the line, either by reinforcing a single metreme or by conflating several metremes into one larger unit. As an example of the former, the third metreme in Keats's line also sets the limits for a concentric phoneme pattern. "And mellow fruitfulness" is already a single metremic unit, but this unity is reinforced by the alliterative pattern which aligns with the metreme:

and mellow fruitfulness
 l f f l

The consistency of the vocal gesture in this segment is reinforced by those structures which span the whole, and which are in tension with the subsumed units that they conflate. In this way, a single metreme is reinforced by an alliterative pattern. However, the other effect of alliterative patterns is to bridge the gap between separate metremes. A second concentric pattern, s n m m n s, joins the first two metremes to the third:

Season of mists and mellow fruitfulness!
 s n m m n s

The third metreme can thus be seen as containing the phonemic crystal, /mns/, whose phonemes also occur spread out among the earlier metremes: (sn) (m) (mns).

3.11 A PRELIMINARY METHOD OF SCANSION

All the aspects of the poet's art are both implicit and realized in the versification. -- Longinus

To conclude this dissertation, I would like to remark on what a method of scansion can ultimately do, and the procedures it will have to follow. Scansion is the discovery and representation of pattern. It should be a procedure applied methodically and consistently. If so applied, the method can be expected to uncover pattern, actually discovering it by its own impetus. A fully procedural scansion, however, is a fiercely difficult thing to attain. It will require deciding upon the abstract structures to look for, and establishing a set of language media in which to seek them, and an order in which to build up and subsume the structures derived. A pattern which is fairly easy to see may be very difficult to derive according to a procedure which also derives other visible patterns from other lines, but does not derive absurdities.

The purpose of scansion is secondly representation, to find a graphical presentation of the structures which produce rhythm. Hence, scansion also allows a way to communicate a reading. It is also a process which should slow down the reading, and mimic the time and attention which the artist put into creating the lines. The internal unity of each line, the focus on a key word, point of raised pitch or emphasis, the elocutionary aspects, all are relevant to scansion; all can be represented schematically, and all affect the elocutionary density of the line. One technique, illustrated here, is to find the points where the line breaks, then find what crosses these breaks. This is what grips the line and gives it rhythm. Whatever approach, scansion offers a definite opportunity

for rigidly systematic procedures. Once arrived at, the ideal system will take over from the metrist, and mechanically derive structures which then turn out to reveal elegance and expression within the text. Thus, the system of scansion itself will tell us as much about language, rhythm, and expression as will the discoveries it draws from poetry.

The following layout for metrical scansion is designed to display an analysis of three strata of pattern, the feet, the phrases, and the alliteration. The text is spaced according to the metremic units, which themselves are an amalgam of feet and phrases. However, the foot and phrase collocations are still inscribed above the syllables. In the accentuation line, the dots represent foot breaks, while the contiguous placement of accentuation marks indicates the phrase collocations. Surrounding the text, other metrical structures such as alliterative patterns may be described in a variety of ways. (The phonemes and other indicators may be adjusted in spacing in order to reveal the intended pattern clearly.) And in between lines, there is a place for commenting on the particular observations about each one:

3.12 "TO AUTUMN"

/-. Season	-/. of mists	-/.-/.-- and mellow fruitfulness!
s n	m	m n s
		l f f l

This line has a slow deliberateness announced by its first word. The absence of an article practically determines that the coming

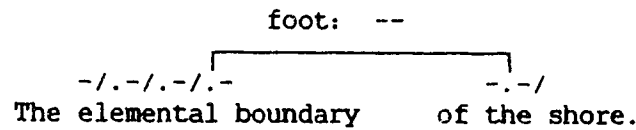
syntactical unit will be a sentence fragment, in the form of an exclamation. The remainder of the line is a prepositional phrase elaborating the concept of the title itself, the word "Season." Thus the exclamatory structure is required from the very beginning of the line, whether or not one is reading it with familiarity. There is determination in the voice because the grammar determines the phrasal and exclamatory nature of the line. And the voice speaking it is, for this reason among others, slow and deliberate. Making "mists" a plural also forces a deliberate enunciation. It adds to the repetition of /s/ beyond what is necessary for the "s n m m n s" pattern. A consistency of aural texture throughout the line reinforces its internal unity, and the resulting quality of deliberation is the essence of rhythmical form.

//.-/.	--.-/.-/
Close bosom-friend	of the maturing sun;
s m r n	m r s n

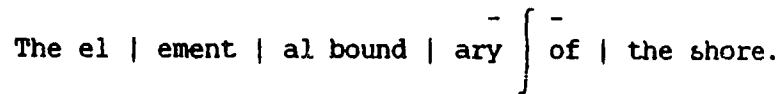
This line is another appositive, naming Autumn on the basis of its particular friendship with the sun. Here the appositive noun, "friend," is located toward the center of the line, and the adjectives (word and phrase) adhere to it from either side. The major division thus falls between the noun and its phrasal modifier. The division is enhanced by the difference between the accentual arrangements of the two sections. However, all of the consonant repetition in the line crosses the caesural boundary:

s m r n | m r s n.

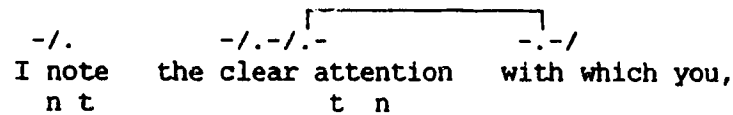
word in the line, except "before," which is then picked up by the rhyme. Although "before" is a preposition, a following pause may give it the rhetorical equivalence of a word like "behold." Such an enunciation will support the action of the line, which is a stepping outward and a halting. This action in itself also gives a gestural unity to the line.



Unlike the first line, this exhibits a conflict between feet and phrase units: the phrase division is crossed by the foot unit occupying /dri/ and "of":



In such a line, as in the next one, it is the foot unit which spans the syntactic break.



This line combines the binding techniques of the previous two. The first two metremes are joined by the inverted nt-tn alliteration pattern; the second and third sections are joined by the foot unit which spans "tion" and "with." Also, the line is fused by the

placement of the opposite pronouns at each extremity.

/.--.	-/-	--/
Sensible	as always	of the true
s s	z z	v
l	l	

This line both individuates and fuses its internal sections. The first word doubles /s/, the second doubles the voiced version of the same phoneme, /z/, a fricative, and the third section starts with another fricative /v/. The last two words seem to emerge from these hinted relations, into another vocal quality: "the true" is not phonetically tied up with the rest of the line, but comes out fresh. This is in keeping with the unusual stress given to the rhyme words in this poem as a whole. Prepositions, adverbs, relative pronouns, words that do not naturally stand out, are defiantly given vocal prominence. The effect is a brief note of conclusion, suggesting that the person is sensible of "the true" in general.

The forces which combine to fuse the line are:

- 1) The overall symmetry created by the phrasal scansion:

/-- | -/- | --/.

- 2) The alliteration of /l/, which joins the first two elocutionary words.
- 3) The phrase scansion, in which a phrase crosses the last foot division:

/--	-/-	--/
Sensible	as always	of the true;

/.--	-/-	-/-	-/-
Quality	of stone,	select	with care,
k l t	s t	slkt	k

Having four units, this line is the most phrasally divided so far.

The three divisions also all correspond with foot divisions (only the first word contains two foot units: / | --. Yet the line also exhibits one of the most elaborate phonetic crystals of the poem, in the word "select," which sums up four repeated phonemes from the other words. Only /n/ ending the first caesural section, and /r/ ending the line stand out from this crystal, continuing the tendency for a sound at the end to individuate itself.

-/.-/.-	-./.-/	
Discarding several	from many there,	
s r s r	r r	
-/.-/.-	-/.-	/.-/
A biscuit-thin,	magenta,	almost flat
t n	<u>mnt</u>	m t t
/ - - - / - - / - /		
Oval of Precambrian granite	that	
v v æ æ		
-/.	-/.-	-./
The sands	have polished:	and } out } on the calm
æ æ ɒ		æ } } ɒ
/.-	-.-/.-	-.-/
Water,	from the circle	of your palm
<u>br</u>	<u>ram</u> r	ʌ m
		r ɒ

"From" contains phonemes from "of," "your," and "palm." "Water" inverts the 'a' and 'r' from "your palm." The whole repetitive scheme is very like Welsh cynghanedd: ɒ r r ʌ m r ʌ r ɒ m. Besides patterned repetition, cynghanedd verse forms also note the effect of a dense variety of non-repeated phonemes: /d, f, s, k, l, j, p/ are all unrepeated consonants in this line.

//.--.	//.-	/.-/
Send expertly,	bent sideways,	underhand,
sɛn ɛ s t	ɛnt s	
d r	d	d r d

The first two sections are joined by intense phonetic repetition; the last is also joined by the foot unit crossing the syntactic boundary. The line expresses the physical exertion and push of the throw. There is effort in each section, in phonetic and accentual concentration, leading toward the lines which express the key image of the poem:

-/.	-/.-/.-	-.-/	
An arc	of fire-circles	like a fanned	
r	f r	f	æ--»
/.	-/.-	-.-/.	-/
Stack	of lenses	on a cloth	of light!
æ	ɛ	ʊ	aɪ
k	l n	n k l	l

This strong enjambment ("fanned stack") is enhanced by the repeated vowel, /æ/. Each main word in the line then receives a different accented vowel.

-/.	//.-/.--.	-/
Behold,	all brilliant filament,	a bright
b l	l br l t l t	br t

"Brilliant filament" reflects the flaring of the image with alliterations which shimmer throughout the line. But this luminous phrase is surrounded by the more open and vocative exclamation, "Behold . . . a bright Momentum." In this the voice captures the

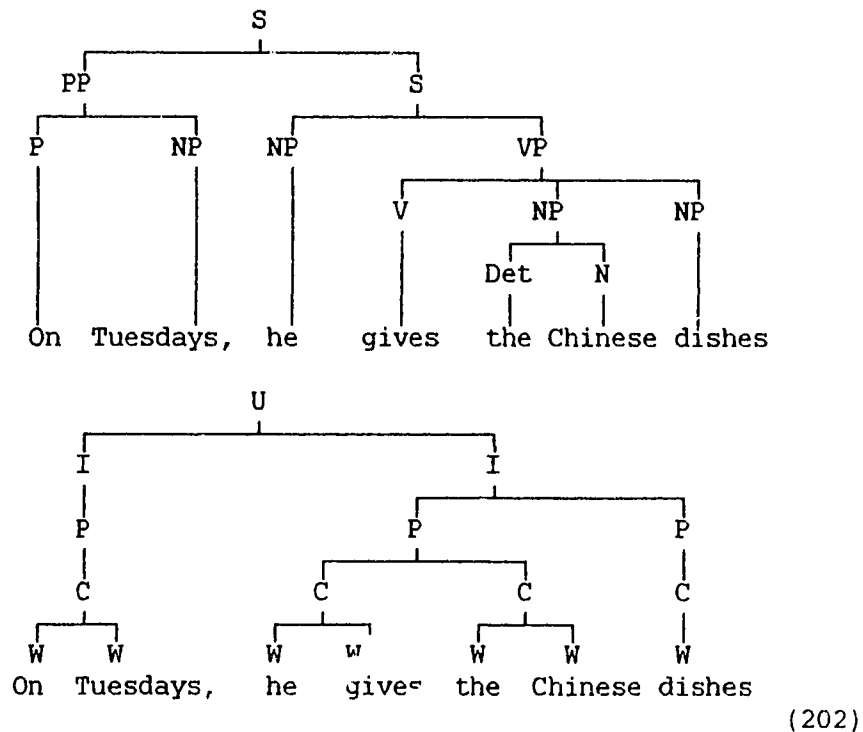
NOTES

1

Elocution is defined here as the art of expressive delivery, with the objective of communicating the meaning of the text clearly, by conveying the syntax and semantics through careful use of accent, pause, and emphasis. This usage should not be confused with the dogmatic, prescriptive tradition which the word sometimes connotes. Instead, the term as used by the theorists in section 2.8 embodies the values of human communication and regard for the listener.

2

The term "clitic" is used (without definition) in essays throughout Kiparsky's 1989 edition. As used, it seems to be derived from the linguistic terms "proclitic" and "enclitic," both related to "incline," and meant to describe the noticeable cohesion of a segment which is larger than the word but smaller than the phrase. The traditional elocutionists also observed such a unit, and the term "elocutionary word" is preferred in this dissertation. Hayes provides the following division of syntactical and clitic phrases. The clitics seem to group the syllables more evenly into similar sized groups, with less embedding at lower levels:



U="utterance;" P="phonological phrase;" C="clitic phrase;" W="word." See also section 3.5 in this dissertation.

3

The particular usage of "meter" in this dissertation allows meter to be effected in any stratum of language which is subject to forming units. Accentuation, of course, is one such stratum, and feet are therefore referred to here as units of "accentual meter." Although accentuation is only one such stratum, Saintsbury does treat it as the basis or controlling factor (i.e. the foot) of the interaction between the various meters.

4

Adam Smith and Hugh Blair, along with others, discuss Primitive Language in the sense meant in this dissertation. The Eighteenth Century grammarians used a process of narrative speculation with the aim of discovering the classification of the parts of speech. The article on grammar from the Encyclopedia Britannica of 1771 illustrates the process:

But, as it is by words that we express the various ideas which occur to the mind, it is necessary to examine how ideas themselves are suggested, before we can ascertain the various classes into which words may be distributed. With this view, therefore, let us suppose a reasonable being, devoid of every prepossession whatever, placed upon this globe. His attention would, in the first place, be directed to the various objects which he saw existing around him: these he would naturally endeavour to distinguish from one another, and give them names, by means of which the idea of them might be recalled when the objects themselves were absent. This is one copious source of words, and forms a natural class which must be common to every language; and which is distinguished by the name of Nouns. And as these nouns are the names of the several substances which exist, they have likewise been called Substantives.

The narrative carries on to account for all the parts of speech as the article assembles the materials for a very complete chart.

In his Treatise of the First Formation of Languages, Adam Smith rationalizes the grammatical categories in the order of their abstractness, with the argument that more concrete categories would be the first to emerge.

Hugh Blair, in his Lectures on Rhetoric and Belles Lettres, focuses on the predicament of pre-linguistic man in his desire to communicate, and argues reasonably that interjections and physical gesticulations would be the earliest forms of communication. The interjection is now a small part of grammar, but it has value considered as the minimal unit of communication, as a compressed sentence whose origin is the verbal urge.

5

The "feeling-perception" is similar to the verbal urge discussed above. It is an idea which also derives from the reading of Collingwood, who states both that "All thought presupposes feeling"

(221), and that communication is a process of reconstruction, in which a person "becomes able to think these thoughts for himself" (141). In terms of aesthetics, the poem begins as a tangible core of emotion and idea, which the poet then analyzes both for himself and for us. The challenge, of course, is to analyze and explain this core without losing the original unity. Hence the original feeling-perception of the poem would by nature be expressed in the form of an interjection, a gesture both vocal and physical which would match the unity of the feeling-perception which the poem derives from.

6

Douglas Hofstadter uses the term "isomorphism" in Gödel, Escher, Bach, to mean the same form in different expressions. In an analogy to rhythm, then, the same rhythmic form could be expressed in a musical, graphic, or linguistic medium, and also in different designs created within any of these media.

The idea of isomorphic structures gives the prior form itself a peculiar status, because no specific expression is identified precisely with the form. It is only when it is put into a medium that rhythm takes on substantial existence; previously, it is mere form without content, or attribute without substance (much like Saussure's system of distinctive features [see section 2.11]). Rhythm in its primordial existence is therefore a set of relations, before the items to relate are supplied. On the other hand, "meaning," as it is described by R. G. Collingwood's empathy and Hugh Blair's expressive interjection, is the opposite of this concept of form. Meaning to these theorists is a palpable feeling-perception prior to any attempt to verbalize. Although it is expressed through structural relations, meaning itself is a singular feeling-perception, and so is not structured in this way.

For most meanings, however, an analytical structure is required to give expression. Rhythm, the abstract relations between these analytical aspects, is essential to preserving the interior meaning during the analytical translation.

7

The metreme is the epitome of rhythmical structure, as described in this dissertation. It is produced by the interlocking of units which group a string of syllables into different segments. When I completed my M.A. thesis, "A Metremic Analysis of the Poetry of Yeats" (Victoria), I had not seen the word used. Since then, I have found it used in passing by Hollander (312) and by Whitehall (421), but not with the same meaning.

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APPENDIX: AN EXAMPLE OF THE FOOT DERIVATION PROCEDURE

A PROCEDURE FOR DERIVING METRICAL FOOT UNITS

STEP 1: If four items (accents or non-accents) occur consecutively, divide into two pairs.

Rationale: The principle of highest order in smallest groupings always produces a pairing of identical items.

STEP 2: If three items occur consecutively, divide into both possible pairings and continue the procedure for each.

Rationale: Search for smallest groupings. All the resulting patterns can be compared at the end of the procedure. Calculations of the degree of pattern can be applied in order to choose from among the various results.

STEP 3: Bring together all paired accented items.

Rationale: a) Pairing is a form of concentric symmetry.
b) The accented item is primary; it is grouped first.

STEP 4: If any pair is surrounded by the same item, the four are grouped.

i.e. - // - ---» -//-

Rationale: Concentric symmetry.

STEP 5: Bring together any paired unaccented items.

STEP 6: If any pair is surrounded by the same item, the four are grouped. If this can be done more than one way, do it each way and scan for each result.

STEP 7: In the remaining items, any pairings which can be repeated are brought together. This is the step which produces iambs out of the alternating pattern: - / - / --» -/ -/.

Rationale: Reiterative symmetry.

Note: This follows step 4 because reiterative symmetry is weaker than concentric symmetry.

Note: If this step may produce more than one grouping, follow the procedure for each. i.e., - / - / - / can be grouped two ways: -/ -/ -/ and - /- /- /. However, the first obviously has a higher degree of patterning.

Note: This step is applied even if the pairings can only be

repeated through step 8.

STEP 8: If a group can be divided to produce another reiterative pair, divide it.

Rationale: a) The smallest grouping is desired.
b) The overall view of the pattern demands that the reiterative pair be worked in. Eg. the two units of this arrangement, /- /--/, have no patterned relation between them. Step 8 produces three units, two of which reiterate and the third of which inverts: /- /- -/.

STEP 9: Any three single items may be brought together.

Rationale: Concentric symmetry.

Note: At this point, any items still ungrouped will be alternating, and thus three will form a symmetrical pattern: -/- or /-/.

STEP 10: Any single item may be joined to a given pair if another such joining is possible which will repeat or invert the resulting arrangement, or if resulting the arrangement is a pattern in itself.

The issue for the present purposes is not that the procedure is fatally flawed, nor that in its present form is it completed. I wish to point out that the procedure has potential, but is a topic which must be pursued above and beyond the scope of this dissertation. The failure to include the procedure as part of Chapter Three is justified by the following illustration of its complexity and impracticality as less than a central topic in itself.

Simply followed mechanically, the procedure has some interesting results. The line from Coleridge, "Not to love all things in a world so fill'd," is one example for analysis. It has two possible accentuations: /-///--/-/ and /-///--///. Taking the first through the steps, we begin with the ungrouped arrangement:

/ - / / / - - / - /

Because it has three accents in a row, step 1 requires us to follow the procedure through two versions:

1) / - // / - - / - / 2) / - / // - - / - /

Step 2 is inert, since there are no pairs of accents surrounded by unaccents. Step 3 brings together the unaccenteds in both versions:

/ - // / -- / - / / - / // -- / - /

Step 4 applies only to the first version:

/ - // /--/ - / / - // -- / - /

Then the procedure involves cycling through steps 5 and 6. Iambic and trochaic pairs are brought together; then, four syllable groups are divided to produce more iambic or trochaic pairs. In the cycling through steps 5 and 6, however, both feet work themselves into a line. Since we must approach each version twice, we will need four approaches:

1) / - // /--/ - / 2) / - // -- / - / iamb

1) / - // /--/ - / 2) / - // -- / - / trochee

Note that Steps 5 and 6 must be "cycled." First, all possible iambs and trochees are formed, if at least two are possible in a given version. Note that no iambs can be formed in version one, because at least two must be formable, while version two takes two of them. Likewise, version two takes two trochees, and version one, although the first syllables could form one, does not allow for trochees:

Step 5 has no effect on the two version 1's above. It can not form iambs or trochees, since it must do so in pairs. It is only when Step 6 allows the division of the four-syllable groups that more than one iamb or trochee can appear.

2) / - // -- / - iamb

2) - / // -- - / trochee

Step 6 then allows us to divide the four syllable section in version one, which gives us an iamb and a trochee to allow other possible ones to form:

1) /- // /- - - iamb

1) - // - -/ -/ trochee

Both version ones are now the same, even though the first was approached by forming iambs and the second by forming trochees. These examples are now finished, since no other step has any effect on them. The examples of version two, however, will still respond to step 8. The first and the last syllables of each can be joined according to the concentric principle, as they form /-/ in each case, even though they start out from different groupings. These groupings,

2) / -/ // -- / -/ iamb

2) /- / // -- /- / trochee

go to these:

2) /- / / -- /- / iamb

2) /- / / -- /- / trochee

Now, since the four examples resolve in this way, there are really only two versions to choose from:

1) /- / / /- - / - /

2) /- / / -- /- /

The first of these exhibits a higher degree of order than the second. And it receives credit for having a smaller overall unit size. Also, it has only one unit, //, which goes unrepeated, while the second has two, // and --. The overall concentric pattern, of trochees surrounding iambs, is nicely thrown off by the non-central placement of the spondee. Thus, even though version two has two concentric units, /-/, the first version is chosen as the foot pattern, based on the principle of the smallest, most highly ordered grouping.

The final step is to calculate which arrangement exhibits the highest degree of patterning. This can be done by sight reading, or, in fact, a calculation which gives a comparison by percentages is also possible.

PATTERN CALCULATION

For example, in Olson's line "in the great fall of it as," this arrangement,

- - / /- - /,

exhibits the more pattern than if an anapest were created in the first foot. A calculation of pattern can be devised to show this. With the first arrangement, - - / /- - /, the second and fourth feet are identical; thus they represent 100% pattern. The third foot is an inversion of these two, so it represents 50% pattern. The first foot, -, is unrepeated and in itself portrays no pattern; therefore it is 0%. On this calculation, $0\% + 100\% + 50\% + 100\% + 4$, the average percentage of pattern in the line is 62.5%. This is the pattern percentage just taking the surface level, but the quotient (above 100% is possible) can be increased considering that the second and fourth feet, both iambs, surround the central trochee. When each foot is treated as a monad, then the iambic items form a symmetry around the trochee in a concentric pattern. Let 'a' represent an iamb, 'b' represent a trochee, and 'x' represent the unaccented syllable: x aba. On the second level, the 'x' still has 0% pattern, while the other unit, aba, has 100%.

x a b a
 - -/ /- -/

This give 50% pattern on the second level; but because it is more abstract, the second level only counts for 50% compared to the first. Hence, 25% can be added to the 62.5, giving an 87.5% pattern quotient to the arrangement scanned in this way: - -/ /- -/.

Forming an anapest from the first three syllables decreases the patterning, largely because it removes an iamb from the repetition:

--/ /- -/

This arrangement inverts the iamb and trochee in the second and third feet, giving 50% pattern to them both, for a result of 33.3% pattern quotient.